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British & Continental Pictures and Prints

Wednesday 23rd October 2019

AUCTION ENQUIRIES AND INFORMATION

Sale Number: 013
Code name: PP231019

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Back cover: Lot 257

BRITISH & CONTINENTAL PICTURES AND PRINTS

TO BE SOLD BY AUCTION AT

Olympia Auctions
25 Blythe Road
London W14 0PD

PUBLIC EXHIBITION

Sunday 20th October
12.00 noon to 4.00pm

Monday 21st October
10.00am to 8.00pm

There will be a talk by Tom Mendel about the highlights of the sale, starting at 6:45pm on Monday 21st October

Tuesday 22nd October
10.00am to 5.00pm

Wednesday 23rd October
10.00am to 11.00am (Limited View Only)

DAY OF SALE

Wednesday 23rd October 2019 at 12 noon, precisely

This auction is conducted by Olympia Auctions in accordance with our Conditions of Business printed in this catalogue

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A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

"Attributed to……" In our opinion probably a work by the artist in whole or in part.
"Studio of…." "Workshop of…." In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
"Circle of…." In our opinion a work of the period of the artist and showing his influence.
"Follower of…" In our opinion a work executed in the artist's style but not necessarily by a pupil.
"Manner of…." In our opinion a work executed in the artist's style but of a later date.
"After…." In our opinion a copy (of any date) of a work of the artist.
"Signed….", "Dated….", "Inscribed…." In our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark (?) adds an element of doubt.
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Symbols

'☐' For items with No Reserve.

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1.
AFTER JACQUES-FRANCOIS COURTIN
VERTUMNUS AND POMONA
oil on panel
26.0 x 23.5cm / 10 1/4 x 9 1/4in

£250-350

2.
FLEMISH SCHOOL (18TH CENTURY)
THE HUNTING PARTY
oil on canvas
31.0 x 41.0cm / 12 x 16in

£200-300

3.
▫MANNER OF ORAZIO GREVENBROECK
LOADING THE SHIPS
oil on canvas
49.0 x 63.0cm / 19 1/4 x 25in

Unframed

£60-80

4.
FRENCH SCHOOL (EARLY 19th CENTURY)
THE UNION OF VENUS AND MARS
oil on gold leaf ground
45.0 x 63.0cm / 17 3/4 x 24 3/4in

£1000-1500

5.
AFTER JEAN ANTOINE WATTEAU
LA PERSPECTIVE
oil on panel
21.9 x 16.0cm / 8 3/5 x 6 1/4in

The present work is after Watteau's only known Fete Galante to show an identifiable location, the Château de Montmorency near Paris. The Château was the home of his friend and patron, the art collector and financier Pierre Crozat. The composition was engraved by Louis Crépy and published in 1729.

£300-500

6.
FOLLOWER OF PHILIPP PETER ROOS, CALLED ROSA DA TIVOLI (1655-1706)
A PASTORAL SCENE
oil on canvas, laid to backboard
24.9 x 29.2cm / 10 3/4 x 11 1/2in

£150-250

See page ii-iii for Buyer's Premium and other charges

7.
FRENCH SCHOOL (LATE 17TH CENTURY)
AN EXTENSIVE LANDSCAPE WITH FIGURES AND A DISTANT TOWN
ink & wash
17.5 x 28.7cm / 6 3/4 x 11 1/4in

unframed, upper edge stuck down to mount

£300-500

8.
A FOLIO OF OLD MASTER DRAWINGS
Including a copy after Domenichino's fresco design for the Oratoria di'Sant Andre al Celio, Rome
sold together with works variously in the manner of Filippo Lauri, Pietro de Angelis and by Roman School hands
variously pencil, pen & ink with wash
26.0 x 42.5cm / 10 1/4 x 16 3/4in

unframed
(6)

£200-400

9.
AFTER ISAAC OLIVER (1565-1617)
ELIZABETH I WITH SCEPTRE AND ORB
Engraving, 1620, a good 17th century impression
13.8 x 10.75cm / 5 1/2 x 4 1/4in

This rare engraving shows Elizabeth I in her official robes for the Opening of Parliament. There is another impression of this subject in the Wellcome Collection, London (Wellcome Library no. 569882i).

£100-150

10.
AFTER BARTOLOMEO PINELLI
VENUS AND CUPID FROM VIRGIL'S AENEID
signed l.r. E.L. Fecit
inscribed in pen with part of Virgil's Aeneid, Bk.I, v664
pen & brown ink
27.0 x 30.5cm / 10 1/2 x 12in

£150-250

11.
AFTER GERARD DE LAIRESSE
STUDIES FROM A TREATISE ON THE ART OF PAINTING (GROOT SCHILDERBOEK)
initialled four times verso *RAC*
inscribed extensively with passages from the English translation of de Lairesse's text
black chalk, pen & ink on paper
32.0 x 20.0cm / 12 1/2 x 8in

Gerard de Lairesse was a leading art theorist of the Dutch Republic's Golden Age, whose treatises on painting, draughtsmanship and geometry in art were highly influential in the 18th century. He was popular with the artists of his age, and Rembrandt painted a portrait of him which is now in the Metropolitan Museum of Art, New York (Acc. No. 1975.1.140).

The present work is a finely worked copy from de Lairesse's instructive thesis on painting, possibly from the 1817 translation into English by William Marshall Craig [for a pair of works by W.M. Craig, see Lot 119]. The sheet shows text from Vol. I, Books I & II, *Pencilling, Second Tint, and Beauty and Of Ordonnance* [sic], or Composition. It is highly likely that the artist has traced the illustrative plates in the book, as the lines are so faithful to the original.

£400-600

12.
PELLEGRINO DE COLLE (1737-1812), AFTER STEFANO BARCELLA
REGRETTERA QUI VEUT LE BON VIEUX TEMS, ET L'AGE D'OR, ET LE REGNE D'ASTRÉE
Etching
Plate: *40.2 x 29.8cm / 15 3/4 x 11 3/4in*

A rare impression, with another known example in the British Museum (Museum No.1866,1110.1475). The inscription is taken from Voltaire's *Le Mondain.*

£80-120

13.
▫ENGLISH SCHOOL (EARLY 19th CENTURY)
PORTRAIT OF A MAN
oil on panel
17.5 x 14.0cm / 7 x 5 1/2in

£60-80

14.
CIRCLE OF GEORGE KNAPTON (1698-1778)
PORTRAIT OF A LADY
oil on canvas
61.0 x 53.5cm / 24 x 21in

£400-600

15.
AFTER THOMAS HUDSON
A PORTRAIT OF H.R.H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND
oil on canvas
36.0 x 30.0cm / 14 1/4 x 11 3/4in

The print from which the present work derives was based on a painting commissioned by the Duke's older brother, Frederick, Prince of Wales in 1744, now in the Royal Collections (RCIN 407465). It was a collaborative exercise between John Wootton (1682-1764) and Thomas Hudson (1701-1779). Wootton specialized in equestrian and landscape subjects and painted the Duke's horse and the background of the Battle of Dettingen; Hudson, a successful society portraitist, painted the head and shoulders of the Duke. The present work is most likely by an 18th century hand.

£500-700

16.
AFTER THOMAS GAINSBOROUGH, R.A.
A PORTRAIT OF GEORGE IV AS PRINCE REGENT
pencil
63.0 x 47.0cm / 24 3/4 x 18 1/2in
is a 19th century hand after Gainsborough's 1781 portrait of H.M. George IV which now hangs at Waddesdon Manor (Acc. no. 2258).
The present pencil study

£200-300

17.
FOLLOWER OF AUGUSTUS LEOPOLD EGG, R.A. (1816-1863)
PORTRAIT OF A GIRL IN A BLUE BONNET
oil on canvas
29.5 x 24.0cm / 11 1/2 x 9 1/2in

£250-350

See page ii-iii for Buyer's Premium and other charges

18.
AFTER RICHARD COSWAY, R.A.
PORTRAIT OF A WOMAN IN A WHITE BONNET
watercolour
42.0 x 29.0cm / 16 1/2 x 11 1/2in

£100-150

19.
ENGLISH SCHOOL (MID 19th CENTURY)
A PORTRAIT OF A WOMAN IN A PURPLE DRESS
bears signature *David Cox*
watercolour
23.5 x 23.5cm / 9 1/4 x 9 1/4in (oval)

£100-150

20.
ENGLISH SCHOOL (18th CENTURY)
PORTRAIT OF A GENTLEMAN IN A FROCK COAT
sanguine chalks
33.0 x 24.0cm / 13 x 9 1/2in

£200-300

See page ii-iii for Buyer's Premium and other charges

21.
HENRI-PIERRE DANLOUX (1753-1809)
PORTRAIT OF A GENTLEMAN
signed & dated l.l. *HP Danloux 1800*
oil on canvas
73.0 x 59.3cm / 28 3/4 x 23 1/4in

There are several possible candidates for the present work's sitter: Danloux exhibited a portrait of a *Mr Rodgers* in 1800 at the Royal Academy Summer Show (No. 203), who is recorded in the artist's journal as "M. Prodgers"; the artist is also known to have been commissioned to paint a bust portrait such as this of the Hon. Sir Henry Lambert, 4th Baronet, which could have been completed between 1795 and 1800 (1) during the numerous sittings for Lambert's wife and son in either of these years (2).

Henri Pierre Danloux lived in England between 1792-1802. His style of portraiture changed considerably in these years as is evidenced particularly by this painting of 1800. Soon after immigrating he found it necessary to adapt himself to the less ornate, lighter tastes of the English demimonde and aristocracy who comprised his customers:

"He did, too, abandon the kind of detail that characterised his 1791 portrait of the Baron de Besenval [National Gallery, London)...reflecting the greater simplicity of English taste and style" (3)

During his time in Britain his clients included the Duke of Buccleuch and his family, a number of Scottish aristocrats, as well as members of the exiled French community including the Comte d'Artois and the Duc d'Angoulême.

Bibliography:
(1) R. Portalis - *Henri-Pierre Danloux, peintre de portraits et son journal durant l'émigration, Paris 1753-1809* - Paris, 1910 - pp.246-247
(2) The portrait of Lambert's wife sold *Old Master and 19th Century Drawings & Paintings*, Sotheby's, Paris, 19.06.2006, Lot 79. Lambert's son last offered in Old Master Paintings, Sotheby's, New York, 05.06.2014, Lot 58.
(3) Angelic Goodden - *Danloux in England (1792-1802): an Emigre Artist - in The French Émigrés in Europe and the Struggle against Revolution, 1789-1814* (ed. Carpenter & Mansel) - London, 1999 - p.165

£3000-5000

22.
SAMUEL WOODFORDE, R.A. (1764-1817)
A VASE AT STOURHEAD
pen & ink with coloured washes
inscribed l.r. *at Sir Rich'd Hoares*
29.5 x 17.0cm / 11 1/2 x 6 1/2in

Samuel Woodforde was generously patronised by several members of the Hoare banking dynasty, whose family seat was Stourhead. At one point, Sir Richard Hoare paid Woodforde a salary of£100 per annum which allowed him to travel to Rome in 1786 to study the works of the Old Masters. Woodforde painted a number of the family, and exhibited frequently at the R.A. throughout his life.

£100-150

23.
BRITISH PROVINCIAL SCHOOL (MID 18th CENTURY)
THE BENEVOLENT LADIES
oil on canvas
37.5 x 49.5cm / 14 3/4 x 19 1/2in

The present work is similar in theme to George Morland's 1792 painting *Morning, or The Benevolent Sportsman* (Fitzwilliam Museum, Obj. No. 1786).

£150-250

24.
BRITISH PROVINCIAL SCHOOL (MID 18th CENTURY)
A BREAK DURING THE HUNT
oil on canvas
42.0 x 52.0cm / 16 1/2 x 20 1/2in

£300-500

See page ii-iii for Buyer's Premium and other charges

25.
BRITISH PROVINCIAL SCHOOL (MID 18th CENTURY)
A PARKLAND VIEW
oil on canvas
37.0 x 50.0cm / 7 x 10 3/4in

£120-180

26.
ENGLISH SCHOOL (18th CENTURY)
HAY BALES IN A FIELD
oil on panel
10.5 x 13.0cm / 4 x 5in

£60-80

27.
DUTCH SCHOOL (18th CENTURY)
A FRUIT MARKET
watercolour
9.0 x 13.5cm / 3 1/2 x 5 1/4in

£200-300

28.
ENGLISH SCHOOL (LATE 18th CENTURY)
TWO SHEETS OF CHARACTER STUDIES & CARICATURES
sold together with an oil on board in the Manner of George Morland
pen & ink with watercolour
Largest: *22.0 x 32.0cm / 8 1/2 x 12 1/2in*
(3)

£100-200

29.
JOHN MASEY WRIGHT (1777-1866)
THE PENITENT DAUGHTER
pen & ink with watercolour
36.0 x 28.5cm / 14 x 11 1/4in

£100-150

30.
AFTER SIR JOSHUA REYNOLDS, P.R.A.
THE DUCHESS OF BUCCLEUGH
including a modern reproduction print of The Duchess Spencer
mezzotint engraving
63.0 x 39.0cm / 24 3/4 x 15 1/4in
(2)

£60-80

See page ii-iii for Buyer's Premium and other charges

31.
AFTER THOMAS ROWLANDSON (1756-1827)
THE LOYAL VOLUNTEERS OF LONDON
hand coloured aquatints, some with gold highlights
publ. Ackerman's Gallery, 1798/1799, 101 The Strand, London
25.0 x 20.0cm / 9 4/5 x 8in

Provenance:
The Parker Gallery

Literature:
Abbey, Life no. 379
Joseph Grego, Rowlandson the Caricaturist, Vol. 1, London 2015, pp.375-378
Tooley, 416

Including the following numbers: 1, 7, 24, 34, 37, 39, 42, 48, 56, 57, 64, 74, 77, 78, 79

Uniforms from the following groups of volunteers are included in this lot:

1, St James's
7, St Clement Danes
24, East India Company
34, Cheapward
37, Coleman Street
39, Cordwainers
42, St George's Southwark
48, Union Wapping
56, Aldgate Ward
57, Walbrook Ward
64, Farrington Ward
74, Candlewick Ward Association
77, Mile End
78, Shoreditch
79, Trinity Minories
(13)

£400-600

32.
WILLIAM PETHER (c.1738-1821) AFTER JOSEPH WRIGHT OF DERBY, A.R.A.
A PHILOSOPHER GIVING A LECTURE ON THE ORRERY
publ. John Boydell, London, 1768
mezzotint engraving on laid paper
Image: *44.7 x 58.0cm / 17 1/2 x 22 3/4in*
Sheet: *49.5 x 60.7cm / 19 1/2 x 24in*

£500-700

33.
ATTRIBUTED TO CHARLES JAMESON GRANT (fl. MID-19th CENTURY)
PUBLICAN'S SPORT FOR OCTOBER, OR THE BEER BILL IN FULL OPERATION
Publ. Orlando Hodgson, 10 Cloth Fair, London
lithograph with hand colouring
Plate: *19.5 x 30.0cm / 7 3/4 x 11 3/4in*

The present work is a very rare impression whose hand is not known with certainty. It does not feature in the BMC (British Museum Collection), and the only institution found to hold it is the U.S. Library of Congress (Congressional Control No. 2006678725). The 'Beer Bill' referred to might possibly be the various motions brought in Parliament between 1824-1830, culminating in The Beerhouse Act.

Literature:
Eric Tenbus - *A Draught Of Discontentment: National Identity And Nostalgia In The Beerhouse Act Of 1830 - Brewery History (161)*, 2015 - pp.2-9

£150-250

34.
AFTER WILLIAM HEATH
'THE ROW IN PARLIAMENT STREET
sold together a lithograph after Heath, an etching after Gillray by Tegg, an etching after Rowlandson by Tegg & an etching after Doyle.
late impressions
Largest (plate): *25.0 x 36.0cm / 9 1/4 x 14in*
(5)

£80-120

35.
ATTRIBUTED TO CONSTANTIN GUYS (1802-1892)
A LADY WITH A PARASOL
india ink, pencil & wash
12.4 x 7.8cm / 4 3/4 x 3in

Unframed

£120-180

36.
ATTRIBUTED TO JÉAN BERAUD (1849-1936)
BELLE SOIRÉE!
signed and titled l.r.
watercolour and gouache
51.5 x 87.0cm / 20 1/4 x 34 1/4in

£400-600

37.
JAN HENDRICK WEISSENBRUCH (1824-1903)
A DUTCH LANDSCAPE WITH A LAKE
signed l.l. & verso
watercolour
20.0 x 35.0cm / 8 x 14in

Unframed

£250-350

38.
FELIX VALLOTTON (1865-1925)
A SKETCH OF A NUDE LADY IN PROFILE
initialled l.r.
blue chalk
34.0 x 18.0cm / 13 1/2 x 7in

Provenance:
Purchased at Gallerie Paul Prouté, early 1970's

Unframed, mounted

£800-1200

 See page ii-iii for Buyer's Premium and other charges

39.
ITALIAN SCHOOL (19th CENTURY)
DRAWINGS OF HISTORICAL ARMOURS
pen & ink
Each drawing: *20.0 x 28.0cm / 7 3/4 x 11in*

mounted & framed together

£100-150

40.
FRENCH SCHOOL (LATE 18TH CENTURY)
UNE REVOLTE A BORD
titled l.l.., signed l.r. *O. de Fleur-d'Orange*
pencil drawing with coloured washes, heightened with bodycolour
14.5 x 22.0cm / 5 3/4 x 8 1/2in

The artist's signature is a play on the perfume Eau de Fleur d'Oranger, or Orange Blossom.

£60-80

41.
GEORGES STEIN (1855-1930)
A BORDEAUX STREET SCENE
signed, titled & dated l.l. *Georges Stein Bordeaux XIV*
watercolour
24.0 x 34.0cm / 9 1/2 x 13 1/4in

£500-700

42.
JEAN-ANTOINE-SIMÉON FORT (1793-1861)
AN EXTENSIVE NORTH EUROPEAN LANDSCAPE VIEW WITH MEDIEVAL RUINS
signed & dated l.r. *Siméon Fort 1825*
watercolour on Whatman paper (watermarked)
19.7 x 27.2cm / 7 3/4 x 10 3/4in

Jean-Antoine-Siméon Fort studied under Christian Brune, the Professor of Topography & Landscape Painting at the École Royale Polytechnique. Fort was tasked by the French Court to illustrate the principal events of the Revolution and of the French Empire for Versailles, and travelled around Germany, Spain and Belgium for a decade in order to execute the commission. As part of his travels he depicted a meeting between the Empress Victoria and the Queens of Belgium and Spain in 1843 at the Château d'Eu (Royal Collection Trust, RCIN 920015). He was awarded the Legion d'Honeur in 1842, and exhibited at the Salon from 1824-1847.

For another work by the artist dated 1825, see Schmidt Kunstauktionen, Dresden, 12.12.2015, Lot 172.

£200-300

43.
CONTINENTAL SCHOOL (19th CENTURY)
STUDY OF A FOUNTAIN
pen & ink with sanguine chalk
28.0 x 40.0cm / 11 x 15 3/4in

£80-120

44.
ADRIEN JOSEPH VERHOEVEN-BALL (1824-1882)
THE FLOWER SELLER
signed and dated l.l.: *A.J. Verhoeven Ball 1871*
watercolour
34.0 x 46.0cm / 13 1/3 x 18in

£80-120

See page ii-iii for Buyer's Premium and other charges

45.
ANGELO DALL'OCA BIANCO (1858-1942)
IMPERTIMENTO
signed & titled l.m.
ink and wash
27.0 x 17.0cm / 10 1/2 x 6 1/2in

Angelo Dall'Oca Bianco studied under Napoleone Nani at the Cignarolli Academy of Fine Arts in Verona. He specialised in genre scenes set in his hometown, but began to experiment with the possibilities of photography's impact on painting after meeting Francesco Paolo Michetti. From 1900, when he won a Gold Medal at the Paris Universal Exhibition, Dall'Oca Bianco's style moved towards that of the nascent Divionist movement.

£250-350

46.
ATTRIBUTED TO EUGÈNE DEVÉRIA (1805-1865)
A LADY HOLDING A DECORATIVE JUG
pencil on paper
26.0 x 20.0cm / 10 1/4 x 8in

£200-300

47.
FRENCH SCHOOL (LATE 18th CENTURY)
A FLAUTIST
pencil
30.0 x 24.8cm / 11 3/4 x 9 3/4in

The present work shows the possible influence of the French artist Henri-Francois Reisener (1767-1828), who painted portraits of several aristocrats with their musical instruments. For comparisons see Rieunier, Bailly-Pommery, Mathias, Paris,17.06.2002, Lot 18 and Osenat, Fontainebleau, 10.06.2012, Lot 239.

£400-600

48.
HENRI-GEORGES BREARD (1873-1939)
A MAN SMOKING A PIPE
signed l.r.
oil on canvas
45.0 x 36.0cm / 17 3/4 x 14in

£100-150

49.
BELGIAN SCHOOL (EARLY 20th CENTURY)
A BUSY STREET SCENE
stamped indistinctly l.l.
watercolour heightened with bodycolour
26.0 x 34.0cm / 10 1/4 x 13 1/4in

£120-180

50.
JOSEF FLEISCHMANN (1867-1925)
A GROUP OF BOTANICAL STUDIES
all stamped & inscribed verso
grisaille
Largest: *6.5 x 10.5cm / 2 1/2 x 4in*

The present works are very similar to a group sold at Bonhams, New York, Fine Furniture, Silver, Decorative Arts & Clocks, 04.03.2015, Lot 1329.
(7)

£200-300

See page ii-iii for Buyer's Premium and other charges

51.
FRENCH SCHOOL (19th CENTURY)
TWO HORSES IN A PADDOCK
watercolour
23.0 x 32.5cm / 9 x 12 3/4in

£60-80

52.
ITALIAN SCHOOL (19th CENTURY)
A GENTLEMAN IN 18th CENTURY COSTUME
oil on board
60.0 x 29.5cm / 23 1/2 x 11 1/2in

£300-500

53.
MAURICE JULIEN (19th CENTURY)
GOLD PANNING ALONG A RIVER
signed l.l. *M Julien*
oil on canvas
23.0 x 34.0cm / 9 x 13 1/2in

Maurice Julien was a student of Auguste Emille Tilly.

£200-300

54.
MANNER OF JEAN-FRANCOIS MILLET
TWO FARMERS BY A WOOD
pencil & chalk
29.0 x 22.5cm / 11 1/2 x 8 3/4in

£80-120

55.
CHRISTIAN WILHELM ANDERS (1857-1915)
GENTLEMEN PLAYING SNOOKER
signed, inscribed & dated l.r. *1889*
pencil
18.0 x 24.5cm / 7 x 9 3/4in

£100-150

56.
JAMES WHAITE (EXHIB. 1881-1916)
AUTUMN GLOW
initialled l.r.
signed & titled on reverse of canvas
oil on canvas
39.6 x 49.6cm / 15 1/2 x 19 1/2in

£100-150

See page ii-iii for Buyer's Premium and other charges

57.
JEHU JOHN WHITCOMBE (1872-1918)
SHIPBUILDING BY A RIVER WITH A DISTANT RUINED CHURCH
signed l.l.
oil on canvas laid to board
40.0 x 50.0cm / 15 3/4 x 19 1/2in

£100-150

58.
BRITISH SCHOOL (LATE 19th CENTURY)
WAVING THE SHIP OFF
signed l.l. *Wr[?]ight*
oil on canvas
31.0 x 59.0cm / 12 x 23in

£100-150

59.
HENRY LE JEUNE, A.R.A. (1819-1904)
ST GEORGE
artist's monogram l.r.
oil and gold leaf on gold ground
30.0 x 9.5cm / 11 3/4 x 3 3/4in

Inscribed as a halo around the Saint is *Sanctus Georgius Fidelis ad Mortem* (Saint George, faithful unto death), and to the lower right *Scuto Amoris Divini* (Beneath the Shield of Divine Love). St George is depicted here in a typically Victorian manner, with the flag of St George and the Royal Arms of England.

Henry Le Jeune was trained at the Royal Academy Schools, where he won a number of silver medals and a gold medal for his depiction of *Samson Breaking his Bonds*. He continued to paint Biblical scenes, and later in life also became an accomplished painter of genre scenes. He taught at the Government School of Design at Somerset House, became a drawing instructor at the Royal Academy in 1845 and three years later a curator at the Academy.

£300-500

60.
AFTER JOSEPH MALLORD WILLIAM TURNER, R.A.
TWO VIEWS OF THE ROYAL BARGE AT VIRGINIA WATER
oil on panel
Both: *20.0 x 30.0cm / 7 3/4 x 12in*

These two scenes derive from etchings by Turner from 1830. Turner had painted a watercolour in c.1828-29 which relates to the illustrated work above (sold in the Old Master Paintings Evening Sale, Sotheby's, London, 08.07.2009, Lot 48) . It depicts the lake at Virginia Water, seen from the East, looking towards the Chinese pavilion. The Royal Barge is flying the Royal Standard, indicating that George IV is on board. The buoy seen in the latter work is decorated with the Cross of St George, alluding both to the King and to St George's Day (April 23rd), which was both the King and Turner's birthday.

Both scenes were engraved for *The Keepsake Annual* (1830), and are listed as *Virginia Water No. 1 & No. 2*. Preparatory sketches for Turner's original watercolour are in the Kenilworth Sketchbook (Tate London, Turner Bequest), however the second work in this pair has not been traced to a watercolour yet. The present paintings are derived from the etchings, with the Mallards on the water thought by some to be a later addition by Turner, after his offer to sell the watercolour to H.M. King George IV was declined. The Mallard is of course a pun on Turner's middle name.

The unusual edifice seen on the banks of the lake, with a 'Peking' roof, was a construction by the now infamous Duke of Cumberland, perhaps at the suggestion of Thomas Sandby who oversaw the landscaping project commissioned by the Duke. It was converted into a Swiss fishing cottage in 1867, and taken down in 1936. For a portrait of the Duke, see Lot 15.
(2)

£200-300

 See page ii-iii for Buyer's Premium and other charges

61.
G. EDDY (19th CENTURY)
GLEN AT CLADACH, ARRAN
signed & dated l.r. *2/91*
titled on backboard
oil on board
21.5 x 23.0cm / 11 3/4 x 9in

£80-120

62.
• HAROLD FRANK WALLACE (1881-1962)
A FOREST SCENE WITH LABOURERS
signed l.l. *F Wallace*
oil on canvas
39.0 x 59.0cm / 15 1/2 x 23 1/4in

£250-350

63.
EDMUND GILL(1820-1894)
A LANDSCAPE AT SUNSET
signed & dated l.r. *1856*
numbered l.r. *433*
oil on canvas
30.0 x 39.5cm / 11 3/4 x 15 1/4in

£100-150

 See page ii-iii for Buyer's Premium and other charges

64.
SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1849-1913)
THE BRIDGE ON THE MILL POND, UPPER SWELL, GLOUCESTERSHIRE
signed l.l. *Alfred East*
oil on canvas

42.0 x 57.0cm / 16 1/2 x 22 1/2in

Sir Alfred East was one of the foremost painters of landscapes in his day. He studied first at the Glasgow School of Art, then in Paris under Fletcher and Bougereau. He became one of the earliest members of the Society of Painter Etchers in 1883, and was to garner a number of other accolades over the next twenty years. He travelled widely in Japan, France, Spain, Italy and Morocco.

His work shows the influence of the Barbizon School, which included Corot, Daubigny and Rousseau. East wrote an instructive text *On the art of Landscape Painting*, which laid out his principles and techniques. The book also expresses his boundless enthusiasm for the subject:

"The air is fresh, the clouds sail past in great columns, and at the end of the road you see your subject!...You carefully draw the outline of your subject, and you feel that the scene is even more beautiful than it appeared the day before..." (1)

East, like the French painters of his day, put great stock in observing the same landscape on different occasions and in different conditions. The present work is exemplary in this regard, and is an important work in East's oeuvre as it shows the bridge over the mill pond next to the artist's studio, in Upper Swell near Stow on the Wold. East was keen to keep the location a secret in his lifetime so as to prevent tourist traffic, calling it "Over Swell" (2).

The location provided a rich seam from which to draw on in his 1906 manual: illustrations in the book showing it from various perspectives include *Elm Trees* (p.57) and *The Coming Storm* (p.67). It is also the same view which East used to demonstrate precisely his rigorous practice of observation, illustrated between pp.90-91. A sketch for another perspective of this view can also be found in the Victoria & Albert Museum (Museum No. E637-1920).

Walter Sickert wrote of East's paintings, *"...if you take an East, place him in an artistic frame, and give him broad and quiet surroundings in your room: you cannot have a better thing."* (3)

Bibliography:
(1) Sir Alfred East - *The Art of Landscape Painting in Oil Colour* - Philadelphia, 1907 (first published London, 1906) - p.14
(2) Information courtesy of the Stow Civic Society: http://www.stowcivicsociety.co.uk/sir-alfred-east/4589753835 (Last accessed 17/09/2019)
(3) Walter Sickert - *The Complete Writings on Art* - Oxford, 2003 - p.116

£500-700

65.
JAMES WILLIAM WHITTAKER (1828-1876)
SUNRISE OVER A RURAL LANDSCAPE
signed & dated l.l. *1873*
watercolour
18.0 x 31.0cm / 7 x 12 1/2in

£200-300

66.
GEORGE GROSVENOR THOMAS, R.W.S. (1856-1923)
A RIVER VIEW
signed l.l. *Grosvenor Thomas*
oil on canvas
41.0 x 61.0cm / 16 x 24in

Unframed

£150-250

67.
ALFRED TRUSTED (19th CENTURY)
PADDLING DOWN A RIVER AT SUNSET
signed l.l. & on backboard
oil on canvas
32.0 x 65.5cm / 12 1/2 x 25 3/4in

£80-120

See page ii-iii for Buyer's Premium and other charges

68.
ENGLISH SCHOOL (LATE 19th CENTURY)
FIGURES ON A BEACH WITH A DISTANT HILLTOP CASTLE
bears signature l.r. *Clausen*
oil on canvas
28.0 x 69.0cm / 11 x 27in

Unframed

£100-150

69.
W. MAGGS (LATE 19th CENTURY)
TWO SCENES OF THE ROYAL MAIL COACH
both signed l.l. *W Maggs*
oil on panel
16.5 x 12.5cm / 6 1/2 x 5in

Provenance:
The Parker Gallery

W. Maggs is likely to have been related to John Charles Maggs (1819-1896). The latter specialised in scenes such as this of the Royal Mail Coach, and taught art along with his wife Jessie and daughter Louise at the Bath Art Studio, 1 The Paragon, Bath.

£100-150

70.
ENGLISH SCHOOL (19th CENTURY)
A COASTAL VIEW OF WHITBY ABBEY, NORTH YORKSHIRE, WITH SHIPS IN THE FOREGROUND
numbered l.l. *341*
oil on canvas
14.8 x 19.5cm / 5 3/4 x 7 3/4in

£100-150

71.
SAMUEL LAWSON BOOTH (1836-1928)
FARMERS WALKING ALONG A MOUNTAIN ROAD
signed & dated l.r. *1900*
oil on canvas
39.5 x 59.5cm / 15 1/2 x 23 1/2in

£200-300

72.
CHRISTINA PEDDER (19th CENTURY)
ON THE ALMOND
signed l.l., titled & inscribed on frame verso
oil on canvas
14.0 x 22.0cm / 5 1/2 x 8 1/2in

£80-120

73.
HARRY HARVEY CLARKE (1869-1948)
THE RIVER USK, BRECON
signed l.r.
oil on canvas
61.0 x 74.0cm / 24 x 29in

£300-500

 See page ii-iii for Buyer's Premium and other charges

74.
SCOTTISH SCHOOL (EARLY 20th CENTURY)
PORTRAIT OF MRS PROCTOR-PEARSON
oil on canvas
86.5 x 62.5cm / 34 x 24 1/2in

£200-300

75.
SCOTTISH SCHOOL (MID 19th CENTURY)
BOATING ON A LOCH
oil on canvas
59.7 x 89.0cm / 23 1/2 x 35in

£200-300

76.
BRITISH BOTANICAL SCHOOL (20TH CENTURY)
BOTANICAL SKETCHES
watercolour
Each: *28.5 x 23.6cm / 11 1/4 x 9 1/4in*

£80-120

77.
ENGLISH SCHOOL (LATE 19th CENTURY)
THE ROLL CALL (WITH APOLOGIES TO MRS BUTLER)
signed l.r. *THOS.*
titled & inscribed extensively below image
watercolour
36.0 x 54.0cm / 14 x 21 1/4in

The Roll Call was a widely seen and discussed painting of 1874 by Lady Butler, which depicted the Grenadier Guards after a battle in the Crimean War (thought to be the Battle of Inkerman). It was also caricatured by Tom Merry (William Meecham) for *St Stephen's Review*, 13th February 1886.

£200-300

78.
FREDERICK LANDSEER GRIGGS, R.A., R.E. (1876-1938)
THE MAYPOLE INN
signed in pencil l.r. beneath platemark *F L Griggs*
inscribed l.r. on support sheet C.D. H2 The Maypole Inn (one of 26 proofs thus)
initialled l.r. on support sheet *FLG*
From the edition of 26 in the fourth state
etching
Image: *16.6 x 24.9cm / 6 1/2 x 9 3/4in*

Provenance:
P. & D. Colnaghi & Co. Ltd.

Literature:
Comstock, 42

£250-350

79.
FREDERICK LANDSEER GRIGGS, R.A., R.E. (1876-1938)
RADCOT`BRIDGE, BERKSHIRE
signed l.r. *F.L. Griggs 1906*
pen & ink drawing heightened with bodycolour
19.7 x 13.4cm / 7 3/4 x 5 1/4in

The present work relates to the illustration for Vincent James Edmund's Highways & Byways in Berkshire (London, 1906, plate iv, p.45). Edmund wrote of it, "Radcot Bridge, with pointed arches on either side, and a blunter arch for the main stream, is a beautiful stone structure now...Mr Henry Taunt, of Oxford...notes a battle of Radcot which has escaped the observation of most historians. In it the barons under Henry of Derby, afterwards Henry IV, had the better of Robert de Vere...Radcot Bridge, too, an important thoroughfare in those days, had its share in the excitement of the Great Rebellion, for it was held by the Royalists as an outpost of Farringdon House..." *(ibid. pp.44-46)*

£300-500

See page ii-iii for Buyer's Premium and other charges

80.
ENGLISH SCHOOL (LATE 19th CENTURY)
THREE VIEWS ALONG THE RIVER THAMES
gouache
Each: *9.0 x 12.5cm / 3 1/2 x 5in*
(3)

£60-80

81.
ENGLISH SCHOOL (LATE 19th CENTURY)
FOUR MINIATURE MARITIME VIEWS
watercolour
Each: *17.0 x 9.7cm / 6 3/4 x 3 3/4in*
(4)

£60-80

82.
WILFRID WILLIAMS BALL, R.B.A., R.E. (1853-1917)
OFF WOOLWICH
engraving
Plate: *5.5 x 9.5cm / 2 x 3 3/4in*

From the artist's *Thames* series, published 1881-1882.

£30-50

83.
ALFRED WILLIAM HUNT, O.W.S. (1830-1896)
WINDSOR CASTLE FROM THE RIVER THAMES
watercolour
26.0 x 36.0cm / 10 1/4 x 14in

Alfred William Hunt was born in Liverpool, where he first exhibited at the age of 12. After reading Classics at Corpus Christi, Oxford and winning a scholarship there, he became a fellow of the college. At his friend John Ruskin's suggestion, he continued to paint alongside his academic work. He eventually gave up his fellowship to concentrate on art professionally and found great success with his landscape paintings. He was one of the leading practitioners of Ruskin's principles of painting in his day.

He has been described as "fusing the sweep and atmosphere of Turner with Pre-Raphaelite finish and compositional originality" (1) and "his works ranked by some with Turner's" (2).

For a comparable subject by the artist, see Victorian, Pre-Raphaelite & British Impressionist Art, Christie's, London, 13.07.2016, Lot 168.

Bibliography:
(1) Scott-Wilcox - The Poetry of Truth: Alfred William Hunt and the Art of Landscape - Oxford, 2004 - p.24
(2) Col. M.H. Grant - Dictionary of British Landscape Painters - London, 2nd ed. 1970 - p.101

£2000-3000

 See page ii-iii for Buyer's Premium and other charges

84.
GEORGE ELGAR HICKS, R.B.A. (1824-1914)
PORTRAIT OF A MAN
signed & dated l.l. *1856*
watercolour & coloured chalks
30.0 x 25.0cm / 11 3/4 x 9 3/4in

£800-1200

85.
FOLLOWER OF HARRY CLARKE, R.H.A. (1889-1931)
THE PLOTTERS
pen & ink
20.0 x 14.5cm / 8 x 5 3/4in

£150-250

86.
HENRY WILLIAM BANKS DAVIS, R.A. (1833-1914)
STUDIES OF HORSES
to be sold together with *Evening Service, Saint Martin de Samer* by Edith M. Thomson
and a pair of *Architectural Studies* by Neville Hickman
pencil

Unframed, mounted

Provenance:
The artist's family and then by descent
(4)

£100-150

87.
JOSEPH SOUTHALL, R.W.S., N.E.A.C., R.B.S.A. (1861-1944)
A LADY PLAYING THE LYRE
silverpoint drawing
17.0 x 8.0cm / 6 3/4 x 3 1/4in

Provenance:
Phillips, Bayswater, 20th Century Pictures, 14.11.2000, Lot 230N

£1000-1500

 See page ii-iii for Buyer's Premium and other charges

88.
▫PETER CLELAND (fl.1880-1901)
RIVERSIDE SCENE
watercolour
23.0 x 33.0cm / 9 x 13in

£60-80

89.
FOLLOWER OF DAVID COX (1783-1859)
A WINDMILL
watercolour
22.0 x 33.0cm / 8 1/2 x 13in

£80-120

90.
ALFRED CLINT, R.I., R.B.A. (1807-1883)
A COASTAL SCENE
watercolour
25.0 x 33.5cm / 9 3/4 x 13in

£80-120

91.
ROBERT JOBLING (1841-1923)
PUSHING THE BOATS OUT
signed l.l. *R Jobling*
watercolour
25.0 x 38.5cm / 9 3/4 x 15in

Provenance:
Algernon Graves, 42 Old Bond Street

£100-150

92.
MANNER OF DAVID COX Jr.
A BEACHED SHIP
bears signature & date l.r. *D Cox 1836*
watercolour with bodycolour
30.0 x 43.0cm / 11 3/4 x 17in

£60-80

93.
DAVID COX SR., O.W.S. (1783-1859)
A THATCHED BARN NEAR FORTON, LANCASHIRE
signed l.l.
titled on label verso
watercolour
19.5 x 31.0cm / 7 3/4 x 12 1/4in

£200-300

See page ii-iii for Buyer's Premium and other charges

94.
GEORGE FRANCIS 'FRANK' MILES (1852-1891)
TWO PORTRAITS OF LADIES
one signed l.l. *Frank Miles*
pencil with watercolour
Largest: *29.3 x 23.0cm / 11 1/2 x 9in*
(2)

£200-300

95.
▫ENGLISH SCHOOL (EARLY 19th CENTURY)
TWO PORTRAITS OF GERMAN LACEMAKERS
one with indistinct inscription to l.m.
both with matching extensive inscription on label verso
pen & ink
Both: *46.7 x 32cm / 18 1/2 x 12 1/2in*

The inscriptions on the backboard of these drawings appear to identify the sitters as lacemakers in Germany, with part of a further inscription on one of the pair reading *The Castles of Drachenfels. Drachenfels* (Dragon's Rock) is the name of two castles in Germany, in the Rhineland Palatinate and the North Rhine-Westphalia.
(2)

£80-120

96.
WILLIAM EDWARD FROST, R.A. (1810-1877)
A GROUP OF FEMALE NUDES
watercolour
Largest *18.0 x 11.5cm / 7 x 4.5in*
(3)

£200-300

97.
FOLLOWER OF WILLIAM HENRY HUNT (1790-1864)
A YOUNG GIRL HOLDING A BASKET
signed & dated beneath mount l.r. *R de Bellot[?] 1860[?]*
watercolour
33.5 x 25.0cm / 13 1/4 x 10in

£120-180

98.
JAMES GARDEN LAING, R.S.W. (1852-1915)
COLLÉGIALE SAINT WULFRAN, ABBEVILLE, FRANCE
Signed l.l. *James G Laing*
Inscribed Verso: *In Abbeville Cathedral James Laing R.S.W.*
watercolour
24.0 x 16.5cm / 9.5 x 6.5in

James Garden Laing painted a number of church interiors alongside his popular topographical and landscape paintings. Comparable works to this include one sold at Lyon and Turnbull, Edinburgh, Pictures, 17.10.03, Lot 135 and in the same rooms, Fine Furniture & Works of Art, 28.09.16, Lot 203.

£80-120

 See page ii-iii for Buyer's Premium and other charges

99.
GERALD EDWARD MOIRA, R.W.S., R.O.I. (1867-1959)
A SHIPPING SCENE
signed l.l. *GE Moira*
watercolour heightened with bodycolour
15.4 x 11.3cm / 6 x 4 1/2in

Moira was primarily known for his mural designs, and held the Professorship in Mural & Decorative Painting at the Royal College of Art for 22 years, before becoming Principal of the Edinburgh College of Art. He carried out a large number of public and private commissions, including the Central Criminal Court and Lloyd's Register. The present work is unusual in its size, but demonstrates the artist's proficiency at handling details on a miniature level as well as on a grand scale.

£80-120

100.
ALFRED WILLIAM HASSAM (1842-1869)
A MOUNTED OFFICER OF THE COLDSTREAM GUARDS
signed with monogram l.r.
watercolour
33.0 x 21.0cm / 13 x 8 1/4in

Alfred Hassam was a painter and talented stained glass designer. In the early 1860's Hassam joined Heaton, Butler & Bayne, the stained glass firm in Covent Garden. In 1865 he won a prize for his stained glass design for the north staircase of the South Kensington Museum (now the Victoria & Albert Museum), which was exhibited the same year at the Museum. He also exhibited portraits and history paintings at the RA and RBA in the 1860's.

£150-250

101.
ATTRIBUTED TO JOHN LEECH (1817-1864)
BLOWED IF I SHAN'T BE AND NO MISTAKE
pen & ink with coloured washes
23.3 x 17.3cm / 9 1/4 x 6 3/4in

£80-120

102.
BRITISH BOTANICAL SCHOOL (19th CENTURY)
STUDY OF AN INK CAP MUSHROOM
titled in latin l.l.
coloured washes heightened with gouache
27.0 x 43.0cm / 10 1/2 x 17in

£60-80

103.
FOLLOWER OF CHARLES CATTERMOLE (1832-1900)
A CAVALIER DRAWING HIS SWORD
initialled & dated l.l. beneath mount PS 1904
watercolour
24.0 x 15.0cm / 9 1/2 x 6in

£80-120

104.
ERSKINE NICOL, A.R.A., R.S.A. (1825-1904)
A FATHER & SON FISHING
signed & numbered l.l. *163*
watercolour
42.0 x 33.0cm / 16 1/2 x 13in

£300-500

See page ii-iii for Buyer's Premium and other charges

105.
FREDERICK WATERS WATTS (1800-1870)
A MILL NEAR TOTNES
watercolour with scratching out
17.0 x 25.0cm / 6 3/4 x 9 3/4in

Provenance:
Fine Art Society, 1960

£100-150

106.
ATTRIBUTED TO WILLIAM PAYNE (1760-1830), O.W.S.
SMUGGLERS BY THE COAST
with indistinct inscription visible verso
watercolour & pencil, stuck down to paper
41.0 x 57.0cm / 16 x 22 1/2in

£150-250

107.
AFTER JOHN THOMAS SMITH (1766-1833)
A POOR PAINTER REMOVING
from Smith's *Vagabondiana, 1815*
signed indistinctly l.r. *G.R. Hines[?]*
pencil & watercolour
19.5 x 13.5cm / 7 3/4 x 5 1/4in

£80-120

108.
FOLLOWER OF JOHN VARLEY, O.W.S. (1778-1842)
A PAIR OF RURAL VIEWS
one dated *1826*
watercolour
Largest: *19.5 x 14.0cm / 7 3/4 x 5 1/2in*
(2)

£80-120

109.
JOHN BURNETT (1784-1868)
CLASSICAL LANDSCAPE WITH COWS
signed l.r.
watercolour
13.5 x 18.5cm / 5 1/4 x 7 1/4in

£80-120

110.
FOLLOWER OF JOSEPH MALLORD WILLIAM TURNER, R.A. (1775-1851)
MEDIEVAL RUINS
watercolour
11.5 x 18.8cm / 4 1/2 x 7 1/2in

£80-120

111.
ROBERT GEMMELL HUTCHINSON, R.S.A., R.S.W. (1855-1936)
CHILDREN COCKLING
initialled l.l.
watercolour
9.0 x 11.0cm / 3 1/2 x 4 1/4in

£120-180

112.
EDWARD DUNCAN (1803-1882), R.W.S.
REEDS NEAR WARGRAVE
titled l.l., signed l.r.
watercolour
9.0 x 12.5cm / 3 1/2 x 5in

Provenance:
Thos. Agnews & Sons Ltd.

£80-120

113.
ENGLISH SCHOOL (19th CENTURY)
A STAINED GLASS WINDOW DESIGN FEATURING THE LIFE OF ST GEORGE
pen, ink & watercolour
46.0 x 7.5cm / 18 x 3in

£80-120

114.
FREDERICK BRUETON (1859-1916)
A VILLAGE SCENE
signed & dated l.r. *1888*
oil on canvas
59.0 x 47.5cm / 23 x 18 3/4in

£100-150

115.
GEORGE CRUIKSHANK JUNIOR (1842-1910)
ALL'S WELL THAT ENDS WELL, OR FINIS (A TAILPIECE FOR A BOOK)
signed l.m., dated l.r. *1883*
pen & ink
26.0 x 19.0cm / 10 1/4 x 7 1/2in

£150-250

116.
JAMES DOUGLAS (1858-1911)
CLEVE MILL ON THE THAMES
sold together with *Streatley Mill on the Thames* by the same hand
both signed & titled l.r.
watercolour heightened with bodycolour
17.8 x 12.5cm / 7 x 4 3/4in
(2)

£150-250

 See page ii-iii for Buyer's Premium and other charges

117.
ERNEST HENRY GRISET (1843-1907)
A STUDY OF MR. BRYCE MCMURDO WRIGHT'S SHELLS
both initialled *E.H.S.*, inscribed & dated *1876*
pencil with watercolour
Each: *9.5 x 16.5cm / 3 3/4 x 6 1/2in*
two mounted within one frame

Bryce McMurdo Wright was a colourful character: a leading gemstone, fossil, shell and ethnographica dealer of his time and an ambitious entrepreneur. He held a premises opposite the British Museum at one point, and had established an international network of runners sourcing his wares for him. He was very successful, and had a number of high-profile clients, until he over-expanded and had to file for bankruptcy. Late in his life he ran afoul of the authorities for producing counterfeits and filed for bankruptcy once again before his death.

Ernest Henry Griset painted the only known depiction of the dealer (except for a photograph). For another work by Griset, see the following lot.

£80-120

118.
ERNEST HENRY GRISET (1843-1907)
THE ARCTIC FOX
signed l.l., titled l.r.
black & coloured chalks
30.0 x 48.0cm / 11 3/4 x 19in

£100-150

119.
ATTRIBUTED TO WILLIAM MARSHALL CRAIG (EXHIB. 1788-1827)
A PAIR OF WATERCOLOURS OF CHILDREN PLAYING
inscribed extensively on dedication label on backboard
watercolour
Each: *15.2 x 23.2cm / 6 x 9in*
(2)

£200-300

120.
WILLIAM HENRY BROOKE (1772-1860)
A SCENE FROM 'THE TRAGEDY OF LADY JANE GREY'
inscribed extensively around image and verso
pencil, pen & ink
12.0 x 12.0.cm / 4 3/4 x 4 3/4in (oval)

The present work depicts a moment in Act II, Scene I of Nicholas Rowe's 1715 play, *The Tragedy of Lady Jane Grey: "Protect this land from bloody men and idols / save my poor people from the yoak [sic] of Rome*". The title, "*As I approached to kneel and pay my duty*" is spoken by Lady Jane as she announces that King Edward VI has died.

William Henry Brooke was an artist and prolific illustrator. He was a friend of Thomas Stothard, who held his ability in high regard. It is possible that he was asked to illustrate the 1818 reprinting of Rowe's play by the Chiswick Press, however no reference to him is made in that text.

£100-150

121.
ÉTIENNE-PIERRE-THÉODORE ROUSSEAU (1812-1867)
OAK AMONG BOULDERS (1861)
etching
Plate: *13.4 x 21.0cm / 5 1/4 x 8 1/4in*

Unframed

This etching was made from Rousseau's painting La Chene de Roches and published in the Gazette des Beaux-Arts.

£80-120

122.
AFTER DOMENICO AMICI
PIAZZA DI SPAGNA
engraving with hand colouring
Sheet: 12.5 x 17.0cm / 5 x 6 3/4in

£60-80

See page ii-iii for Buyer's Premium and other charges

123.
AUGUSTE BROUET (1872-1941)
TOWARDS THE SAINTS-MARIES
sold together with an etching of *The Sardine Boats, Quideron*
by the same hand
signed outside plate in pencil l.r.
stamped l.r. & l.l.
etching, second state, edition of 10
Plate: *24.0 x 40.5cm / 9 1/2 x 16in*

Literature:
Boutitie 301, EH 1
(Boutitie 355)

£100-150

124.
VICTOR MIGNOT (1872-1944)
LE NUMISMATE
signed in pencil outside plate l.l.
artist's stamp l.l.
artist's proof, inscribed l.r. *EPREUVE DE PRESENTATION*
etching on Japan paper
24.5 x 15.5cm / 9 3/4 x 6in

Literature:
Lugt, 2523

£100-150

125.
ANDERS LEONARD ZORN (1860-1920)
MME. SIMON II (1891)
etching
4th state of 4, unsigned
Plate: *23.6 x 15.8cm / 9 1/4 x 6 1/4in*

Unframed, mounted

Literature:
Sven Lidbeck, *Anders Zorn Etchings: Catalogue Raisonné*
(Helsinki, 2007), p. 98, ZG67

£200-300

126.
AFTER JEAN-LOUIS FORAIN (1852-1931)
AU CAFÉ, LA NOUVELLE ATHENS
signed within plate l.m. *Forain*
etching
Plate: 16.0 x 11.8cm / 6 1/4 x 4 1/2in

£100-150

127.
• STANLEY ANDERSON, C.B.E., R.A. (1884-1966)
IGHTHAM MOTE, KENT
etching
1st impression, edition of 175
signed and titled in pencil outside plate
Plate: *30.7 x 23.6cm / 12 x 9 1/4in*

£80-12

128.
ROBERT HERDMAN SMITH (1879-1945)
GERAINGER FJORD, NORWAY
titled & signed beneath plate
woodcut with hand colouring, heightened with bodycolour
Plate: *30.0 x 10.5cm / 11 3/4 x 4in*

£60-80

129.
CHARLES EDWARD HOLLOWAY, R.I., N.E.A.C. (1838-1897)
THE ADAM AND EVE, OLD CHELSEA
initialled & dated in plate l.r. *C.E.H. 91*
etching
Image *19.5 x 11.8cm / 7 3/4 x 4 3/4in*

Holloway was a friend and associate of James McNeill Whistler, who had etched this same subject in 1879. Whistler is thought to have been working from photographs, including one by James Hedderley taken c.1865. The scene was also painted by another in Whistler's circle, Walter Greaves, and etched by Edwin Edwards in 1871.

Holloway's view is unusual for its inclusion of a sign for the Neleus Boat Club's clubhouse, which is dated 1850. This suggests that Holloway had access either to a different photograph or perhaps alternatively was asked to include the clubhouse by a member of that Rowing Club.

£100-150

130.
WALTER GREAVES (1846-1930)
COAL BARGES UNLOADING
signed & dated in plate W. Greaves 1872
etching
Image *13.7 x 20.0cm / 5 3/4 x 7 3/4in*

Barges on the Thames were a favourite subject of Greaves, who had originally trained as a shipwright and boatsman. A pupil and associate of Whistler's for a number of years, Greaves fell out of favour with the master in the late 1870's. The present work is clearly indebted to Whistler, both in its subject and composition. A different impression is with the Art Institute of Chicago (Ref. 2004.885).

£250-350

131.
WILLIAM LIONEL WYLLIE (1851-1931)
A CONVOY AT SEA
signed l.l. *W. L. Wyllie*
etching
Image: *8.5 x 33.0cm / 3 1/2 x 13in*

£150-250

132.
PERCY T. REYNOLDS (fl.1890-1914)
THREE CHRISTMAS CARD DESIGNS AND A CIGARETTE ADVERTISEMENT DESIGN
(to be sold together with various cuttings from printed sketchbooks by Leech, Cruikshank & others)
pen & ink with pencil

£60-80

133.
AFTER CECIL ALDIN
THE MITRE AT OXFORD
publ. George Jellicoe, 34 Henrietta Street, London
chromolithograph
Image: *36.0 x 61.0cm / 14 1/4 x 24in*

Unframed, stuck down to card

£100-150

134.
AFTER CHARLES AUGUSTUS PUGIN
SIX VIEWS FROM *SPECIMENS OF GOTHIC ARCHITECTURE*
variously inscribed on mounts
lithographs with hand colouring
Each image: *19.0 x 27.0cm / 7 1/2 x 10 1/2in*

Provenance:
Thos. Agnew & Sons
(6)

£100-150

 See page ii-iii for Buyer's Premium and other charges

135.
PUBL. JAMES GRANT (d.1873)
THREE ILLUSTRATIONS FOR THE ARMY & NAVY REGISTER & WOOLWICH GAZETTE
including *Rocket Practice in the Marshes, Royal Artillery Respoitory Exercises & The Royal Horse Artillery*
aquatints
Each Sheet: *31.0 x 40.0cm / 12 x 15 3/4in*
(3)

£80-120

136.
ANGLO-INDIAN SCHOOL (LATE 19TH CENTURY)
A VIEW OF THE LAKE AT OOTACAMUND, AND A VIEW OF A RIVER WITH MOUNTAINS BEHIND
the first monogrammed *MAR* & titled verso
the second initialled M.P.D. & inscribed & dated verso
watercolour
Largest: *25.2 x 35.3cm / 10 x 14in*
(2)

£60-80

137.
AFTER CAPT. RICHARD BARRON (c.1798-1838)
OOTACAMUND - THE LAKE
from *Views in India, chiefly among the Neelgherry Hills, 1837*
hand coloured aquatint
Image: *38.7 x 51.7cm / 15 1/4 x 21 1/4in*

£250-350

 See page ii-iii for Buyer's Premium and other charges

138.
WILLIAM BARNES WOLLEN, R.I., R.O.I., R.B.C. (1857-1936)
THE INVESTITURE OF THE STAR OF INDIA BY GEORGE V AT THE DELHI DURBAR OF 1912
signed l.r.
titled on mount
watercolour
18.0 x 13.0cm / 7 x 5in

The present work depicts the events of December 14th, 1911. King George V was on his visit to India, and as part of the pageantry that lasted for several months, he invested a number of Indian Royalty, officials and British figures of authority with the three classes of the Order of the Star of India. The date of the present work can be confirmed by the blue fabric hanging from the ceiling of the tent, which is recorded somewhat distastefully by the Royal Librarian and Archivist, Sir John Foretescue (1). The kneeling figure seen in this depiction wears the mantle of the order, worn only by Knights Grand Commanders, which means that he is one of the following Royals:

* Colonel His Highness Maharaja Raj Rajeshwar Siromani Sri Sir Gunga Singh Bahadur, G.C.I.E., K.C.S.I., A.D.C., Maharaja of Bikaner

* Major His Highness Maharao Sir Umed Singh Bahadur, G.C.I.E., K.C.S.I., Maharao of Kotah

* His Highness Farzand-i-Dilband Raish-ul-Itikad Daulat-i-Inglisbia Raja-i-Rajagan Raja Sir Jagatjit Singh Bahadur Ahluwalia, of Kapurthala.

* His Highness Asafjah Muzaffer-ul-Mulk-Maamalik Nizam-ul-Mulk Nizam-ud-Daula Nawab Mir

* Usman Ali Khan Bahadur Fateh Jang, the 7th Nizam of Hyderabad

* His Highness Aga Sir Sultan Muhammad Shah Aga Khan, G.C.I.E., of Bombay (2)

A larger, more detailed painting of the same event by George Jacomb-Hood, M.V.O. is in the Royal Collection (RCIN 407144).

Bibliography:
(1) The Hon. Sir John Fortescue, K.C.V.O., FRHistS - 1911 - *Narrative Of The Visit To India Of Their Majesties King George V. And Queen Mary And Of The Coronation Durbar Held At Delhi,December 1911 - London, 1912* - p.178
(2) *The London Gazette* - 8 December 1911, pp.9355-9366

£150-250

139.
EDWARD CLIFFORD, R.I. (1844-1907)
DAWN AT THE TAJ MAHAL
titled, initialled & dated l.l. *1888*
initialled l.r., titled on original label verso
watercolour heightened with bodycolour
12.0 x 17.0cm / 4 3/4 x 6 3/4in

Provenance: Given by the artist to Rev Wilson Carlile
Reginald Clifford Carlile
Elizabeth Carlile and thence by descent

Clifford was born in Bristol and studied at the Royal Academy. He painted and exhibited landscapes, portraits and historical subjects in oil and watercolour and had many aristocratic patrons. He was influenced by Burne-Jones and the group of artists who exhibited at the Dudley gallery and the present watercolour is typical of his dreamy aesthetic works which led Philip Burne-Jones to write of him: "I think perhaps he is to be seen at his very best in his landscapes, into which he has always infused an atmosphere of romance and beauty as attractive as it was peculiarly individual. I know no other man's work quite like it."

Clifford visited Kashmir in 1888 on his way to Hawaii where he was to present the famous leper worker Father Damien with a picture from Edward Burne-Jones. He published his experiences in *Father Damien; A Journey from Cashmere to his Home in Hawaii in 1889.*

This work, one of a group of six watercolours of Cashmere and India, was given by the artist to Wilson Carlile, founder of the Church Army. Clifford was honorary Secretary of the Church Army, an evangelistic Anglican society.

£300-500

140.
ANGLO-INDIAN SCHOOL (19th CENTURY)
A VIEW OF AN INDIAN SHRINE
Watercolour, pencil & bodycolour
32.0 x 48.5cm / 12 1/2 x 19in

£250-350

See page ii-iii for Buyer's Premium and other charges

141.
MAJOR C.G. BUTTER (d.1824)
A DOMESTIC SCENE IN SURAT, GUJURAT
23.5 x 29.5cm / 9 1/4 x 11 1/2in

Brev. Major C.G. Butter of the Invalid Battallion was stationed near Mumbai, India in the early 19th century (1).

Bibliography:
(1) Asiatic Journal, Vol. 17 (1824), Parbury Allen & Co. - p.205

£80-12

142.
• MAGNUS BENGTSSON (1888-1956)
A SKETCH OF TWO THAI DANCERS, AND A JAVANESE LADY
both signed, titled & dated respectively 1921 & 1920
crayon with watercolour highlights
Largest: *60.5 x 50.5cm / 24 x 20in*

Unframed
(2)

£80-120

143.
GEORGE CHINNERY (1774-1852)
A SHIP MOORED OFF THE CHINESE COAST
pencil on paper
9.5 x 12.0cm / 3 3/4 x 4 3/4in

£180-220

144.
▫ENGLISH SCHOOL (EARLY 19th CENTURY)
THE GULF OF SALONA, VALE OF CRISA (OR, CHRYSO), GREECE
titled in pencil l.r.
watercolour & pencil
23.0 x 36.0cm / 9 x 14in

A popular area for English watercolourists and travel writers (including Edward Lear and Edward Dodwell among others), this stretch of land near Mount Parnassus was dedicated to Apollo and became the scene of the Pythian Games. Pindar mentions it in Ode VI of the Pythian Odes, To X*enocrates of Agrigentum:* "and tell in glory's lays / how bravely, Thrasybule, ye won / in Crisa's echoing vale the chariot crown" (1).

Bibliography:
(1) Dawson W. Turner & Abraham Moore - *The Odes of Pindar* - London, 1852 - pp.252-253

£60-80

145.
BRITISH SCHOOL (LATE 18th CENTURY)
THE SERAPEUM, HADRIAN'S VILLA, TIVOLI
pen & ink with grey wash & sanguine chalks
26.5 x 39.0cm / 10 1/2 x 15 1/4in

Hadrian's Villa in Tivoli was popular with artists on their way through Italy, and a number of important watercolourists have painted this particular view of the Serapaeum (a temple to the Greco-Egyptian God Serapis), including Francis Towne, Sir Frederick Morton-Eden and Charles-Louis Clérisseau.

The Emperor Hadrian's villa incorporated numerous architectural motifs from across the Roman Empire and the Mediterranean to emphasise the Emperor's cosmopolitan sophistication. A serapeum was a temple to the Egyptian god Serapis, who by Hadrian's time had become a syncretistic deity derived from a number of Greek and Egyptian gods. This particular serapeum was more of an architectural folly than a functioning temple, and was used as a triclinium (dining area). A number of works found within this area of the villa are now housed in the Vatican Museums.

£100-150

 See page ii-iii for Buyer's Premium and other charges

146.
FOLLOWER OF WILLIAM SIMPSON (1823-1899)
A GREEK COVERED MARKET
with a collector's stamp on backboard`
watercolour
35.0 x 45.0cm / 13 3/4 x 17 3/4in

Provenance:
Ernst Arnold, Dresden (inscribed verso)

£500-700

147.
DAVID ROBERTS, R.A. (1796-1864)
SEBASTE, ANCIENT SAMARIA
lithograph with hand colouring
35.0 x 50.0cm / 13 3/4 x 19 3/4in

£300-500

148.
DAVID ROBERTS, R.A. (1796-1864)
ASKELON
lithograph with hand colouring
32.0 x 48.0cm / 12 1/2 x 19in

£300-500

149.
AFTER JAMES BAILIE FRASER
CROSSING THE TOUSE
engraved by Havell & Son, publ. Rodwell & Martin, London
aquatint with hand colouring
Image: *42.0 x 59.0cm / 16 1/2 x 23 1/4in*

The present work is plate 10 from *Fraser's Views of the Himalayas.*

£250-350

150.
ARTHUR PERIGAL Jnr., R.S.A., R.W.S. (1816-1884)
A VIEW OF THE ROMAN CAMPAGNA AND THE CLAUDIAN AQUEDUCT
signed l.r. *Perigal R.S.A.*
inscribed l.r. *Campagna April 1873*
watercolour heightened with bodycolour
14.7 x 26.0cm / 5 3/4 x 10 1/4in

mounted, unframed

The son of a well-regarded Scottish historical painter, Perigal is best known for his Scottish landscapes scenes, however there are a number of works dating to 1873-1875 from his travels to Italy. He is known to have visited Rome and Venice, and also travelled through Switzerland. For a comparable work painted a month earlier in Rome, see *The Fine Art Society: 142 Years on New Bond Street*, Sotheby's, London, 05.02.2019, Lot 42.

£150-250

151.
ATTRIBUTED TO GEORGE SPENCER WATSON, R.O.I., R.P., R.A. (1869-1934)
SANTA MARIA DELLA SALUTE, VENICE
oil on board
21.0 x 34.0cm / 8 1/4 x 13 1/4in

Label on frame giving artist's family as Provenance.

£150-250

152.
NEAPOLITAN SCHOOL (EARLY 19th CENTURY)
A PAIR OF VIEWS OF VESUVIUS ERUPTING
oil on panel
Each: *45.0 x 30.5cm / 17 3/4 x 12in*
(2)

£200-300

153.
HERCULES BRABAZON BRABAZON (1821-1906)
SANTA MARIA DELLA SALUTE FROM THE GRAND CANAL
initialled l.l. in pencil
watercolour heightened with bodycolour
31.0 x 23.0cm / 12 x 9in

£300-500

154.
HERCULES BRABAZON BRABAZON (1821-1906)
VIEW FROM THE RIVA DEGLI SCHIAVONI
initialled l.l. in pencil
watercolour heightened with bodycolour
31.0 x 23.0cm / 12 x 9in

£300-500

155.
CONTINENTAL SCHOOL (19th CENTURY)
A PAIR OF VIEWS OF THE VENETIAN LAGOON
watercolour
Largest: *16.0 x 25.0cm / 6 1/4 x 9 3/4in*
(2)

£80-120

See page ii-iii for Buyer's Premium and other charges

156.
MARIANO FORTUNY Y CARBÓ (1838-1874)
THE WARRIOR
signed l.r. *M Fortuny*
watercolour
26.0 x 21.0cm / 10 1/4 x 8 1/4in

Mariano Fortuny is one of the most renowned Spanish painters of the 19th Century. He specialised in genre and historical painting, as well as subjects with Orientalist themes such as the present work. He began his studies in Barcelona, winning a scholarship to travel to Rome to study at the Academi Gigi. Immediately upon his return to Spain, the Barcelona Government commissioned him to travel to North Africa to record the Spanish-Moroccan war at the time. It was here that his interest in Orientalist themes began, with some of his best known paintings being scenes both real and imagined in Morocco.

In his travels to France in later years he closely observed his counterparts Delacroix and Fromentin, developing his style to accommodate the popular taste of Second Empire France. He was to emulate and equal their success. In his day he commanded as much international attention as his compatriot Sorolla, especially in France, where his works were highly sought-after. At the peak of his career, he could boast of commanding higher prices than of any of his contemporaries in Spain.

Fortuny was an innovative painter, anticipating the looser brushwork of future generations, which he employed in both his oil paintings and his watercolours. He was particularly adept at capturing the effects of light while working in watercolour, as is demonstrated here in this highly atmospheric scene.

This warrior figure seen from behind can be compared to the *Arab Chief* (1874, Philadelphia Museum of Art, Cat. 992); and to *A Moroccan* (1869, Prado Museum, Inventory Number D007414). It may date to the same period in Fortuny's ouevre as the latter, as he produced a number of watercolours of Arab subjects in his studio in Rome at this time. The Prado Museum in Madrid houses more works by Fortuny than any other artist in the collection, and recently held its first retrospective and published a monograph on the artist in 2017-2018.

£3000-5000

157.
JOHN DUGMORE OF SWAFHAM (1793-1871)
A VIEW OF CONSTANTINOPLE & THE GOLDEN HORN
sold together with A *View of Cape Sounio & the Ruined Temple of Poseidon, Greece*
watercolour
Each: *18.0 x 27.5cm / 7 x 10 3/4in*

John Dugmore of Swaffham was born into a noble Norfolk family and underwent the education in the classics that was typical of his day. Upon moving to London and entering into the circle of the Royal Court, he met William Charles Keppel, 4th Earl of Albemarle, who was to become his patron. It is likely that Dugmore was employed as tutor to the Earl's children. As part of this responsibility, he accompanied one of the Earl's sons on his Grand Tour in 1820 and painted over 100 works recording the sights that they saw.
(2)

£300-500

158.
• ATTRIBUTED TO CHITTAPROSAD BHATTACHARYA (1915-1975)
THE TIRED SHOESHINE BOY
signed, inscribed and dated l.l. *Chittaprosad / Bombay Sept '57*
woodblock etching on Japan paper
22.5 x 27.5cm / 9 x 11in

Mounted, Unframed

£250-350

159.
BRITISH SCHOOL (19th CENTURY)
VIEW OF EVIAN FROM THE VALLEY
titled & dated l.l. *1856*
watercolour
17.5 x 24.5cm / 7 x 9 3/4in

£80-120

160.
ELIZABETH WALTON (LATE 19th CENTURY)
GOING TO CAIRO (1879)
signed l.r., titled & dated verso
watercolour heightened with bodycolour
11.0 x 15.5cm / 4 1/2 x 6in

£60-80

161.
BRITISH SCHOOL (MID-LATE 18th CENTURY)
AN EXTENSIVE PANORAMA VIEW OF A BRITISH MILITARY ENCAMPMENT AND SMALL FORTIFIED COASTLINE TOWN
watercolour
40.0 x 127.0cm / 15 3/4 x 50in

Unframed

It has been suggested that the present work may depict British military exercises in either Northern Europe, possibly Prussia, or in the Americas during the American War of Independence. This suggestion is based on the attire of the civilian figures in the foreground and the architecture of the nearby edifices.

£200-300

162.
COLONIAL SCHOOL (MID 19th CENTURY)
KOINE RIVER, CAPE OF GOOD HOPE
titled on parchment attached verso
watercolour with pencil
17.0 x 23.0cm / 6 1/2 x 9in

£80-120

163.
ATTRIBUTED TO CHARLES LEON VINIT (1806-1862)
AN ORIENTALIST SCENE
initialled & dated l.l. *LV 1843*, initialled l.r. *LV*
watercolour heightened with gouache
15.5 x 20.5cm / 6 x 8in

Charles Leon Vinit was a Parisian painter and architectural draughtsman. He studied as a pupil under François Debret and Charles Percier for architectural drawing, and under Jean Charles Rémond for painting.

£400-600

See page ii-iii for Buyer's Premium and other charges

164.
SIR FREDERICK POLLOCK, P.C., F.B.A. (1845-1937)
A FAKIR AT AGRA, INDIA
titled, dated & initialled l.r.
watercolour
25.0 x 17.0cm / 9 3/4 x 6 3/4in

Provenance:
Guy Peppiatt Fine Art

Frederick Pollock was the son of Field-Marshall Sir George Pollock, 1st Bt. who served in the Bengal Infantry. Frederick Pollock served in the Royal Engineers in India in 1841-42, St Helena in 1842, Aden in 1844 and Germany in 1843. He succeeded to the Baronetcy of the Khyber Pass in 1872.

£200-300

165.
ANGLO-INDIAN SCHOOL (20th CENTURY)
THE PALACE AT KHETRI, RAJHASTAN
monogrammed l.r.
watercolour
22.5 x 29.5cm / 8 3/4 x 11 1/2in

£80-120

166.
LEONARD RAVEN-HILL (1857-1942)
HE RAN INTO THE MIDST OF THE ENEMY
signed and dated l.l. *93*
pen & ink with washes
32.5 x 22.5cm / 12 1/2 x 8 3/4in

£100-150

167.
COLONIAL SCHOOL (19th CENTURY)
A VIEW OF JAMESTOWN, ST HELENA
watercolour
29.7 x 45.7cm / 11 3/4 x 18in

£100-150

168.
COLONIAL SCHOOL (19th CENTURY)
AN EASTERN RIVER
watercolour
26.5 x 44.5cm / 10 1/2 x 17 1/2in

It has been suggested that this scene might depict the Pearl River in Canton Province, China.

£100-150

See page ii-iii for Buyer's Premium and other charges

169.
ANNA B. GARDINER (LATE 19th CENTURY)
A GROUP OF VIEWS FROM A TOUR OF MIDDLE EUROPE AND ITALY
variously inscribed, titled & signed
pen & ink, one with coloured washes
Largest: *29.5 x 21.0cm / 11 1/2 x 8 1/4in*
(9)

£100-150

170.
T. SHERATON (LATE 19th CENTURY)
NIAGARA FALLS
signed l.r.
bears label on backboard with inscription
watercolour
18.0 x 17.0cm / 7 x 7in

£100-150

See page ii-iii for Buyer's Premium and other charges

171.
THE HON. ROGER ROLLO (1777-1847)
THE EGLINTON TOURNAMENT
signed & extensively inscribed on backboard
oil & gouache on panel
19.5 x 23.5cm / 7 3/4 x 9 1/4in

The Honourable Roger Rollo, second son of James, 7th Lord Rollo, was an officer in the artillery and later in life the Customs Collector for the port of Ayr in Scotland. He is known to have been an amateur artist, as the Scottish self-taught portraitist John Kelso Hunter recorded in his memoirs:

"*In my early start as an artist, when I was in Irvine, I was invited... to see his father, the Honourable Roger Rollo. I called on the old gentleman, was well received by him...I was informed by him that he was an artist, and he showed me his paintings, which I was bound to see beauties in, as he showed a warm and generous heart.*" (1)

The National Portrait Gallery of Scotland holds *An Album of Caricature Sketches of Ayrshire Notables* (Acc. No. PG 3270), and the aristocratic Rollo clearly enjoyed creating gently humorous depictions of the local great and the good of his day.

The present work shows the most significant social event to take place in Ayrshire of the 19th century - the Eglinton Tournament. The two day festivities were an indulgent celebration of pageantry and chivalry, the apogee of Victorian taste for the Gothic and Medieval. The event, the main spectacle of which was the jousting re-enactment, was organised by the Earl of Eglinton and held at Eglinton Castle. The Earl organised the event in part because of the governmental economising that had affected Queen Victoria's recent coronation. He sought, according to speculation, to make up for the diminished pomp and ceremony of the events in London.

Following significant anticipation across England - the Queen herself made note of discussing it with Lord Melbourne, on two separate occasions - more than 150 prospective knights met at Samuel Pratt's, the antique arms & armour dealer, to discuss the potential costs of entering into the tournament. Despite the high prices of (as Pratt offered them) period armours, around 40 of the candidates were willing to proceed, which eventually whittled down to 13 knights. Various members of the aristocracy took on other roles for the Tournament: Lord Eglinton as Lord of the Tournament; the Marquess of Londonderry as King of the Tournament; Lord Saltoun as Judge of Peace; Sir Charles Lamb as the Knight Marshall; Lady Seymour, Duchess of Somerset, as the Queen of Beauty; and finally Louis Napoleon, future Emperor of France, as the Knight Visitor. Among those who participated as knights were the Earl of Shaftesbury, the Marquess's of Londonderry and Waterford and the Earls of Casillis and Craven.

The knights engaged in some preliminary public training in London to promote the event, and shortly afterwards over 100,000 spectators arrived at Eglinton. Newspapers and journals from across the land attended, especially as the event had drawn intense public criticism from the Whigs for its extravagance at an economically depressed time. Although the first two days of the tournament were somewhat dampened by torrential rains, the ceremonies were deemed mostly successful and the final day brought better conditions, with the event receiving a largely appreciative reception. The martial games concluded with a banquet for 400 of the most important dignitaries, and a ball for 2,000 of the great and good in attendance (2). It was to inspire parts of Sir Walter Scott's Ivanhoe, led to similar reenactments in London and was a seminal moment in both the aesthetic and public consciousness of Victorian Britain.

The present work is highly important as both a rare historical record and a portrait of both Napoleon III and Lord Eglinton himself: Rollo states in his inscription that they are to be seen in the bottom right corner, the former with a moustache and the latter to his side. Rollo is known to have attended the tournament and been numbered among the most important attendees, "that appeared on the pavilion erected for the Queen of Beauty" (3).

Bibliography:
(1) John Kelso Hunter - *Autobiography: Retrospective of an Artist's Life* - Glasgow, 1868 - Chapter 29
(2) Sir Ian Anstruther, Bt. - *The Knight and the Umbrella: An Account of the Eglinton Tournament of 1839* - London, 1963
(3) *An Account of the Tournament at Eglinton: Revised and Corrected by Several of the Knights* - Edinburgh, 1839 - pp.8-9

£3000-4000

172.
ATTRIBUTED TO WILLIAM BLAMIRE YOUNG (1862-1935)
A PAIR OF LANDSCAPE VIEWS
watercolour
Each: *25.5 x 17.6cm / 10 x 7in*
(2)

£100-150

173.
• PHOSOKO DAVID MOGANO (1932-2000)
A DONKEY CART IN A TOWNSHIP
signed l.l. *PD Mogano*
watercolour
50.0 x 70.0cm / 19 1/2 x 27 1/2in

Mogano was born in Polokwane in South Africa. He was taught by Cecil Skotnes and Sydney Kumalo. He specialised in vibrant scenes of the townships created by racial segregation during the 20th century.

£400-600

174.
• PHOSOKO DAVID MOGANO (1932-2000)
A HILL CHURCH, SOUTH AFRICA
signed l.r. *PD Mogano*
watercolour
50.0 x 70.0cm / 19 1/2 x 27 1/2in

£400-600

175.
E. RAMOS (MID 20th CENTURY)
PORTRAIT OF A LADY
signed l.r. *E Ramos*
oil on board
38.0 x 31.0cm / 15 x 12in

Unframed

£80-120

176.
• HUGUES CLAUDE PISSARRO (b.1935)
POMMIERS EN FLEURS A ST CHERON
signed l.l. *H Claude Pisarro*
signed, titled & further inscribed verso *Le Petit Fils*
pastel on card
23.0 x 36.0cm / 9 x 14in

Provenance:
Galerie Le Minotaure, Paris
Libraire Marguerat, Lausanne

The present work is similar to other depictions of orchards by the artist, including one sold at Matsart Auctioneers, Tel Aviv, 26.11.2014, Lot 17, and another sold in the same rooms on 18.09.2017, Lot 27.

Hugues Claude Pisarro is the grandson of Camille Pissarro.

The authenticity of this work has been confirmed by Stern Pissarro Gallery, London.

£2000-3000

177.
• RUTILIO MUTI (1904-1995)
PORTOFINO
signed l.r.
oil on board
30.0 x 17.0.cm / 11 3/4 x 6 3/4in

£200-300

178.
MANNER OF EUGENE BOUDIN
A FRENCH SEASIDE PROMENADE
bears signature l.l.
oil on canvas
36.0 x 47.0cm / 14 x 18 1/2in

£80-120

179.
• K. LE BRETON (20th CENTURY)
A SEASIDE VIEW
signed l.l.
oil on canvas
40.0 x 60.0cm / 15 3/4 x 23 1/2in

Unframed

£400-600

See page ii-iii for Buyer's Premium and other charges

180.
• GRÉGOIRE MICHONZE (1902-1982)
A VILLAGE SCENE
signed & dated l.r. *Michonze '47*
oil on board
26.5 x 37.0cm / 10 1/2 x 14 1/2in

Grégoire Michonze began his studies in his native Russia, working on icons in egg tempera. In 1919 he went on to the Academy of Painting in Bucharest, where he befriended the Surrealist artist Victor Brauner. Michonze moved to Paris in 1922 where he met Max Ernst, who introduced him to a number of leading Surrealist artists including André Breton and Yves Tanguy. Michonze was to exhibit alongside a number of these artists, and even included several in his 1948 painting The Dreamers. During his time in Paris Michonze also grew close with another Russian-French painter with Jewish roots, Chaim Soutine, with whom he used attend boxing matches in Paris. Michonze developed his idiosyncratic manner alongside his Surrealist contemporaries, admitting the latter's influence on him but maintaining his independence from the movement. He continued to paint up until his death in his studio and believed that he still had much to learn, even in old age, saying "I still want to learn to draw and paint. I am 75 years old, and I want to go to school. Therefore, I am young".

Eric Newton, writing for The Sunday Times - of the solo exhibition held at the Mayor Gallery in the year that this painting was executed - wrote,

"Groups of peasants in romanticised Provençal settings take part in incidents explicable to themselves but to no one else ; one is reminded of the soldier and the mother in Giorgione's *Tempest*. The picture's magic is dependent on them, yet no one can explain them. And if one could, half it's magic would go. The day-dream would become an illustration" (1)

Bibliography:
(1) Eric Newton - *Day-Dreamers* - The Sunday Times - November 23rd 1947

£500-700

181.
LUIGI BIANCHI (1911-1994)
CAPRI - LA PIAZZA
signed beneathframe l.l. *L Bianchi*
oil on canvas
20.0 x 26.0cm / 8 x 10 1/4in

£100-150

182.
AFTER JEAN-BAPTISTE-CAMILLE COROT
THE LEANING TREE TRUNK
inscribed on reverse
oil on canvas
46.0 x 56.0 / 18 x 22in

Unframed

After the work now in the National Gallery, London (NG2625).

£60-80

183.
AFTER PABLO PICASSO
LE FILS DE L'ARTISTE
signed & dated l.r. *FAITHFULL '66*
oil on canvas
55.0 x 45.0cm / 21 1/2 x 18in

£100-150

184.
CONTINENTAL SCHOOL (EARLY 20th CENTURY)
A COUNTRY PATH
oil on canvas
38.0 x 27.0cm / 15 x 10 1/2in

£80-120

See page ii-iii for Buyer's Premium and other charges

185.
• GUERI DA SANTOMIO (20th CENTURY)
PORTRAIT OF A YOUNG GIRL
sold together with a portrait by the same hand
one signed l.l.
oil on board
Both: *45.0 x 35.0 / 17 1/2 x 13 3/4in*
(2)

£200-300

186.
• RENZO ZANUTTO (1909-1979)
STILL LIFE OF FRUIT
initialled u.l.
oil on board
13.0 x 20.0cm / 5 x 7 3/4in

£80-120

187.
• RENZO ZANUTTO (1909-1979)
VENETIAN COUNTRYSIDE
initialled l.r.
oil on canvas
60.5 x 80.0cm / 24 x 31 1/2in

£150-250

188.
• RENO ZANUTTO (1909-1979)
CANALE A BURANO
initialled l.l., dated 1953
titled on label verso
oil on canvas
65.0 x 99.5cm / 25 1/2 x 39in

£300-500

189.
• RENZO ZANUTTO (1909-1979)
CANALLE DELLA GIUDECCA
signed l.r., dated 1957
titled & inscribed on label verso
oil on canvas
78.5 x 94.0cm / 31 x 37in

£300-500

190.
ITALIAN SCHOOL (MID 20th CENTURY)
A STILL LIFE WITH DISTANT MOUNTAINS AND A LAKE
signed indistinctly l.r.
oil on canvas
40.0 x 50.0cm / 15 3/4 x 19 3/4in

£100-150

See page ii-iii for Buyer's Premium and other charges

191.
• EMIL LINDENFELD (1905-1986)
PONTE DEL CAVALLO, VENICE
signed l.l.
oil on canvas
78.0 x 65.0cm / 30 1/2 x 25 1/2in

£250-350

192.
• NENO MORI (1898-1970)
A VENETIAN VIEW (POSSIBLY BURANO)
signed l.r.
oil on board
27.0 x 38.0cm / 10 1/2 x 14 1/2in

£300-500

193.
• RENATO SANTINI (1912-1995)
A BEACH SCENE
signed & numbered l.l. *925*
oil on board
16.0 x 23.0cm / 6 1/4 x 9in

£100-150

194.
ITALIAN SCHOOL (EARLY 20TH CENTURY)
A SLEEPING FEMALE NUDE
signed indistinctly & dated l.l. *'26*
framed to display an oil sketch on the reverse of the board
oil on board
33.0 x 24.0cm / 13 x 9 1/2in

£100-150

195.
• M. ESCOBAR (20th CENTURY)
A SPANISH LANDSCAPE
(sold together with *A View of the Rock of Gibraltar from Morocco*)
signed l.r.
oil on canvas
79.0 x 128.0cm / 31 x 50 1/2in
(2)

£120-180

196.
• M. ESCOBAR (20th CENTURY)
SPANISH SHEPHERDS
signed & dated l.r. *1950*
oil on board
54.0 x 44.0cm / 21 1/4 x 17 1//4

£80-120

197.
• M. ESCOBAR (20th CENTURY)
THREE PAINTINGS OF GROUPS OF WOMEN
each signed l.r.
inscribed indistinctly on backboard
oil on board
Largest: *32.5 x 52.0cm / 12 3/4 x 20 1/2in*
(3)

£100-150

198.
• MARIO OEHLSCHLÄGER (1898-1970)
A MOONLIT RIVER SCENE
signed on stretcher
oil on canvas
50.0 x 40.0cm / 19 3/4 x 15 3/4in

£100-150

199.
• JEAN VINAY (1907-1978)
A STILL LIFE OF MUSHROOMS
signed l.l. *Vinay*
oil on canvas
46.0 x 55.0cm / 18 x 21 3/4in

Vinay was a self-taught artist though he received artistic guidance from Albert Marquet, the Fauvist, who he knew through his travels in French North Africa.

£200-300

200.
• MICHEL DE GALLARD (1921-2007)
LES FLEURS
signed l.l.
oil on canvas
80.0 x 60.0cm / 31 1/2 x 23 1/2in

Provenance:
Lefevre Gallery, London

£500-700

201.
• ROBERT VERNET BONFORT (b.1934)
STILL LIFE OF POPPIES
signed l.r., signed & titled on reverse of canvas
oil on canvas
103.0 x 75.0cm / 40 1/2 x 29 1/2in

£200-300

 See page ii-iii for Buyer's Premium and other charges

202.
• JEAN LEON JANSEM (1920-2013)
NU ET NATURE MORT
signed u.r.
oil on canvas
100.0 x 120.0cm / 39 1/2 x 47in

Provenance:
Lefevre Gallery

Jean Jansem is one of the best known Armenian artists of the 20th Century. Born in Turkey, Jansem's family fled to Greece in 1922 and arrived in France in 1931. He began to paint from the age of eleven. He studied at the academies of Montparnasse and the Ecole des Arts Decoratifs. Jansem's early work is characterized by his mother and child heroes, garnering the name'Le Miserablist' (loosely translated as an artist of unfortunate people). As he matured his subject matter increasingly reflected the influences of Brueghel and Goya.

£5000-7000

203.
• ROBERT SAVARY (1920-2000)
STILL LIFE OF A BOUQUET OF AMARYLISSES
signed l.r. *Savary*
oil on canvas
72.0 x 49.0cm / 28 1/4 x 19 1/4in

£400-600

204.
• JAMES TAYLOR (b. c.1930)
HOUSES IN SPAIN
signed & dated l.r. *Taylor 1964*
oil on canvas
116.0 x 198.0cm / 45 1/2 x 78in

£600-800

See page ii-iii for Buyer's Premium and other charges

205.
• JAMES TAYLOR (b. c.1930)
A COUNTRYSIDE VIEW
signed & dated l.r. *Taylor 1963*
oil on canvas
102.0 x 167.0cm / 40 x 65 3/4in

£600-800

206.
ATTRIBUTED TO WILLIAM TANSLEY (1859-1957)
A JUNK IN HONG KONG HARBOUR
signed l.r. *Tansley*
oil on board
49.0 x 59.0cm / 19 1/4 x 23 1/4in

£100-200

207.
• TITO PELLICCIOTTI (1871-1950)
PORTRAIT OF AN OLD MAN IN PROFILE
signed l.r.
oil on board
27.2 x 15.3cm / 10 3/4 x 6in

£200-300

208.
• NADA HUNTER, F.V.A.S., M.S.W.P.S. (1918-2005)
A WOMAN SAT AT A TABLE
signed *l.h.s.* & inscribed *Paris '51*
oil on linen canvas
29.0 x 36.5cm / 11 1/2 x 14 1/4in

Unframed, unstretched

Nada Hunter studied in Australia and at the Academie Julien in Paris, later settling in Melbourne.

£60-80

209.
• IMRE GOTH (1893-1982)
A SELF-PORTRAIT
sold together with a group of portraits by the same hand
monogrammed l.r.
pen & ink
38.0 x 28.0cm / 15 x 11in

Unframed
(9)

£120-180

 See page ii-iii for Buyer's Premium and other charges

210.
• IMRE GOTH (1893-1982)
A FOLIO OF LANDSCAPE STUDIES
variously inscribed, signed & dated
pencil, ink & wash
Largest: *30.5 x 38.0cm / 12 x 15in*
(6)

£100-150

211.
• IMRE GOTH (1893-1982)
PORTRAIT OF AN AUSTRO-HUNGARIAN MILITARY OFFICER
titled & dated l.r. *1917*
pencil on paper
37.0 x 25.5cm / 14 1/2 x 10in

£80-120

212.
• GEORG MAYER-MARTON (1897-1960)
A WELSH LANDSCAPE
signed & dated l.r. *1943*
watercolour
40.0 x 55.0cm / 15 3/4 x 20 1/2in

Provenance:
John Denham Gallery

Exhibited:
John Denham Gallery - *Georg Mayer-Marton*, Dec. 4-18, 1994, No.7

£400-600

213.
• GEORG MAYER-MARTON (1897-1960)
THE OLD QUARRY, 1952
artist's estate stamp on backboard
titled on backboard
watercolour
45.0 x 60.0cm / 17 3/4 x 20 1/2in

£400-600

214.
• MARGARETE HAMMERSCHLAG (1902-1958)
STILL LIFE OF FLOWERS
signed l.r., dated l.l. *1936*
watercolour with black chalk
23.5 x 32.0cm / 9 1/4 x 12 1/2in

£80-120

215.
ALFRED KUNZE (1886-1943)
DER WACHTSTUBE (THE WATCHTOWER)
signed l.r. *Kunze*
titled & dated l.l. *1912*
woodcut on Japan paper

unframed, stuck down at top

Alfred Kunze was a member of the Chemnitz Group, founded in 1907, which is best remembered for its wartime themed cycle *Bilder aus Deutschlands Sturmzeit* (1914-15). The group shared the same broad aesthetic and inspirations as their contemporaries Käthe Kollwitz and Otto Dix.

£100-150

 See page ii-iii for Buyer's Premium and other charges

216.
• OTTO DIX (1891-1969)
DER TRAUM DER AFTERMIETERIN (1922)
signed l.m. *Otto Dix*, titled (in German) u.m., inscribed l.r. *Z 1926/1927*
titled u.m.
pencil drawing
43.0 x 33.0cm / 16 x 13in

Provenance:
Galerie Valentien, Stuttgart, 1991, where purchased by the present owners

Literature:
Lorenz EDV 8.3.4

The present work is a study for a watercolour, one of a number of depictions of prostitutes that Dix completed around this time, including *Ellis* (1922), *Hure* (1922) and *Elisa* (1922). Dix was unflinching in his depictions of these individuals on the margins of society, and his portraits give a privileged insight and are a valuable record of the darker side of the Weimar Republic.

We are grateful to Dr Ulrike Lorenz for confirming the attribution of this work.

£2000-3000

217.
VLADIMIR MAKOVSKY (1846-1920)
LITTLE SOLDIERS
signed in cyrillic & dated l.r.
pencil, watercolour & gouache on paper, laid on cardboard
24.5 x 33.0cm / 9 1/2 x 13in

Provenance:
With Moskomissiontorg shop, Moscow (label on the reverse).
Acquired by the present owner in Moscow in 1980.
Private collection, UK.

by V. Petrov, and E. Nesterova.

£1000-1500

See page ii-iii for Buyer's Premium and other charges

218.
• ATTRIBUTED TO RAOUL DUFY (1877-1953)
JOCKEYS AND THEIR HORSES
pen and ink
17.8cm x 14.0cm / 7 x 5.5in

Provenance:
Collection of Joan Griffiths
Purchased by the present owner in 2007

£500-700

219.
• ATTRIBUTED TO ANDRÉ DUNOYER DE SEGONZAC (1884-1974)
A FOLIO OF LIFE DRAWING CLASS SKETCHES AND PORTRAITS OF ARTISTS
inscribed on first page, *Dessins de Mr.[?] Dunoyer de Segonzac / née le 6 Juillet 1884 a Boussy-Saint-Antoine*
ink & wash
All: 20.5 x 28.2cm / 8 x 11in
Unframed, within a folio book

These sketches are similar in style to those produced by Dunoyer de Segonzac for Jean Giraudoux's Le Sport (Boulougne-Sur-Seine, 1962).
(49)

£300-500

220.
• MAURICE PELLERIER (1875-1962)
SHIPS AT ANCHOR
signed l.r.
watercolour
30.0 x 40.0cm / 11 3/4 x 15 3/4in

£250-350

221.
• CAROLINA BRAVIERA (20th CENTURY)
AN ITALIAN STREET SCENE
watercolour
25.0 x 36.0cm / 10 x 14in

£80-120

222.
• CLARENCE WILSON (fl.1950s)
COSTUME DESIGNS FOR SHAKESPEARE'S KING JOHN
all with artist's stamp & titled l.r.
watercolour heightened with bodycolour
All: *30.0 x 25.5 / 11 3/4 x 9 3/4in*

Wilson studied under the famous Tanya Moisewitsch and was active within the Stratford, Ontario Shakespeare Festival community, as well as designing for various other plays in Canada.

Literature:
The Varsity, Vol. LXXV-No. 1, University of Toronto, Wednesday, September 21, 1955
Alice Griffin, *Current Theatre Notes, 1955-1956*, Shakespeare Quarterly, Vol. 8, No. 1 (Winter, 1957), pp. 71-89
(7)

£100-150

223.
• ▫CLARENCE WILSON (fl.1950s)
PORTRAIT OF A BOY
sold together with another *Portrait of a Boy* by the same hand
mixed media & watercolour
one with artist's monogram u.r.
Largest: *40.0 x 27.0cm / 15 3/4 x 10 1/2in*
(2)

£80-120

224.
• VILLIERS DAVID (1906-1985)
COSTUME DESIGNS
watercolour & bodycolour on card
25.0 x 38.0cm / 10 x 15in

Unframed, mounted

£100-150

225.
• VILLIERS DAVID (1906-1985)
SELF-PORTRAIT IN A CHINESE GOWN
initialled l.r.
titled & signed verso
oil on board
22.0 x 12.0cm / 8 1/2 x 4 3/4in

£100-150

226.
• VILLIERS DAVID (1906-1985)
A PAIR OF STUDIES OF AFRICAN WOMEN
both initialled l.r.
one inscribed with colour notes
watercolour & pencil
12.5 x 9.0cm / 5 x 3 1/2in
(2)

£100-150

227.
RICHARD JAMES (b.1937)
MAGIC TEAPOT
with vinyl signature l.r.
oil on canvas
67.0 x 90.8cm / 26 1/4 x 35 3/4in

£400-600

228.
• ATTRIBUTED TO ELIE-HENRY DUMONT (20th CENTURY)
AT THE SEASIDE
signed l.l. *Henri Dumont*
oil on canvas
51.0 x 51.0cm / 20 x 20in

£200-300

 See page ii-iii for Buyer's Premium and other charges

229.
• MARGARET CHAPMAN (1940-2000)
SUR LA PLAGE
sold together with A Seaside Scene by the same hand
signed l.l., titled l.r.
oil on canvas
28.0 x 29.0cm / 11 x 11 1/2in
(2)

£150-250

230.
MODERN BRITISH SCHOOL (20th CENTURY)
BOAT RACING IN STORMY WATERS
sold together with a Late 20th Century view of the *Zittelli (Venice)*, three boating scenes by 20th Century hands & one 19th century shipping view
signed l.r. *R Sykes*
oil on board
19.0 x 16.0cm / 7 1/2 x 6 1/4in
(6)

£100-150

231.
• JOHN SELDON (MID 20th CENTURY)
ST IVES HARBOUR
signed l.r.
oil on canvas
40.0 x 60.5cm / 15 3/4 x 24in

£200-300

232.
MODERN BRITISH SCHOOL (20th CENTURY)
SEASIDE SCENE
signed l.r. *H Hadley*
oil on canvas
40.0 x 50.0cm / 15 3/4 x 19 3/4in

Unframed

£100-150

 See page ii-iii for Buyer's Premium and other charges

233.
BRITISH SCHOOL (MID 20th CENTURY)
SEA VIEW FROM A BEACH HUT
oil on board
28.0 x 38.0cm / 11 x 15in

£80-120

234.
LEWIS TAYLOR GIBB (fl.1918-1939)
SHIPS IN A HARBOUR
inscribed with artist's name on reverse
oil on board
29.0 x 39.0cm / 11 1/2 x 15 1/4in

£150-250

235.
AFTER ROBERT DUCKWORTH GREENHAM, R.B.A., R.O.I.
PORTRAIT OF A LADY
bears initials l.l. & dated *57*
oil on canvas
49.5 x 35.0cm / 19 1/2 x 13 3/4in

£100-150

236.
• BRYAN INGHAM (1936-1997)
UNTITLED - ABSTRACT
stamped on the backboard with studio stamp
oil and collage on artist's prepared board
19.0 x 5.0cm / 7 1/2 x 2in

Ingham was predominantly a painter, etcher and sculptor, though his work extended into the media of collage and assemblage. After serving in the RAF, he studied at St Martin's School of Art before embarking upon a post-graduate course at the Royal College of Art, where he was awarded a scholarship and first produced his idiosyncratic large and deeply gouged etchings. After extensive travelling in Italy (spending time in the studio of Barbara Hepworth), Ingham opted to move to Cornwall, where became a key figure in the 2nd generation of St Ives artists.

In Cornwall, he shunned the competitiveness of the art world, preferring in the early days to teach periodically at Farnham and later on to hold court in his studio to a discerning handful of loyal collectors. Only in the late 1980s he started to appreciate that his paintings and, latterly, his sculptures were seen by a wider public. Thanks to the support of the growing band of collectors, Ingham explored new European landscapes, spending time in Barcelona, Tuscany, Berlin, Paris and Malta. His works engage with the crucial period of Cubism from 1912-16 and the work of Picasso, Braque and Gris in particular, however he had a broad variety of interests and influences throughout his career.

£1000-1500

See page ii-iii for Buyer's Premium and other charges

237.
• BRYAN INGHAM (1936-1997)
UNTITLED - ABSTRACT
stamped on the backboard with studio stamp
pencil and oil on board
32 x 8cm / 12 5/8 x 3 1/8in

£2000-3000

238.
• ANGELA COTTREL-DORMER (20th-21st CENTURY)
THE LIFEGUARDS
monogrammed I.I.
oil on board
30.3 x 25.3cm / 12 x 10in

£80-120

239.
• RONALD OSSORY DUNLOP, R.A. (1894-1973)
A STILL LIFE OF WINE BOTTLES
inscribed verso: *original work by R.O. Dunlop...(indistinct)*
oil on canvas
26.0 x 19.0cm / 10 1/4 x 7 1/2in

£120-180

240.
• ANNA KATRINA ZINKEISEN, R.O.I. (1901-1976)
EFFICIENCY OF PLOUGH DESIGNS IN 1770
signed 'A Zinkeisen' (lower right) and inscribed *'Efficiency of Plough Designs/in 1770/Spring dynamometer invented by Samuel Hoare'* (on a label attached to the stretcher)
oil on canvas
71.1 x 91.4cm / 28 x 36in

Provenance:
Christie's, South Kensington, 20th Century British Art, 16.12.2009, Lot 8
Christie's, South Kensington, The Country Home, 7.7.2015, Lot 79

£800-1200

 See page ii-iii for Buyer's Premium and other charges

241.
• RICHARD ARTHUR CROSSTHWAITE MURRY, N.E.A.C. (1902-1984)
A DOGFIGHT OVER THE ENGLISH COUNTRYSIDE
signed and dated l.r.: *R.Murry/41* and with censor's label (verso)
oil on canvas
51.0 x 61.0cm / 20 x 24in

Richard Murry attended the Central School of Arts and Crafts in London studying book production with a scholarship. He later studied at the Slade, where he was also awarded a scholarship. He was the assistant secretary of the New English Art Club for several years, and was to become the secretary of the Art Workers Guild for many years later in his life.

During the War, Murry served in the Royal Marines and in the Royal Naval Film Unit.

£500-700

242.
J. LASCELLES-WILLIAMSON (19th-20th CENTURY)
THE FALLEN SPIRE IN YPRES CATHEDRAL
sold together with Route de Montrouge by the same hand
signed & titled on back of canvas
oil on canvas
48.0 x 28.0cm / 19 x 11in
(2)

£100-150

243.
MODERN BRITISH SCHOOL (EARLY 20th CENTURY)
A STILL LIFE OF FLOWERS & GRAPES
initialled & dated l.r. *HAC 1922*
oil on canvas
76.0 x 55.3cm / 30 x 21 3/4in

Unframed

£80-120

244.
MODERN BRITISH SCHOOL (20th CENTURY)
LIFE MODELS DRESSING
oil on board
70.0 x 90.0cm / 27 1/2 x 35 1/2in

£100-150

245.
W.B. ROWE (EARLY 20th CENTURY)
THE CORNER OF A FIELD
signed & dated l.l. *1914*
oil on board
34.5 x 25.5cm / 13 1/2 x 10in

£80-120

246.
• JOHN WHITLOCK CODNER, R.W.A. (1913-2008)
NANT PERIS, SNOWDONIA
signed l.r.
titled on stretcher
oil on canvas
30.0 x 40.0cm / 11 3/4 x 15 3/4in

Codner was encouraged to begin painting by Sir Alfred Munnings, a friend of his father Maurice (who was himself a society portrait painter). He served in WWII and became a camouflage officer in the Middle East. Following the war Codner enrolled in the Regent Street Polytechnic, going on to teach at the Sir John Cass School of Art for several years. After 1951, he moved to the West Country and mainly exhibited there. He was also made an honorary member of the Bristol Savages.

£200-300

247.
EAST LONDON SCHOOL (EARLY 20th CENTURY)
ST KATHARINE DOCKS, LONDON
titled on reverse
oil on card
46.0 x 55.0cm / 18 x 21 1/2in

£120-180

 See page ii-iii for Buyer's Premium and other charges

248.
• EVELYN PAIGE (fl.1960-1975)
A MOTHER AND CHILD AT THE MARKET
signed on back of canvas
oil on canvas
77.0 x 61.0cm / 30 1/4 x 24in

Unframed

£100-150

249.
• FREDERICK 'FRED' APPLEYARD (1874-1963)
THE BOUGH
with a study for the present work on the backboard
oil on board
60.5 x 44.5cm / 23 3/4 x 17 1/2in

Provenance:
Studio Sale, Philips, London, 12.11.1985

£400-600

250.
• ▫JULIET CAMPBELL (20th CENTURY)
THE FAIR AT RYE, 1961
titled on backboard
signed l.l.
oil on board
39.0 x 48.0cm / 15 1/4 x 19in

£80-120

251.
• PAULINE GLASS, R.B.S. (1908-1979)
A PORTRAIT OF A LADY
signed & dated l.r.
oil on canvas
34.0 x 26.5cm / 13 1/2 x 10 1/2in

Glass was a sometime Vice-President of the Royal Society of Birmingham Artists.

£100-150

252.
RICHARD HUBBARD ARROL (1879-1917)
COASTAL COTTAGES, CONNEMARRA
signed l.r.
oil on canvas
24.0 x 34.0cm / 9 1/2 x 13 1/4in

£80-120

253.
GEORGE WARD (fl.1885-1925)
PONTE VECCHIO, FLORENCE
signed & dated l.r. *1923*
oil on board
27.5 x 34.0cm / 10 3/4 x 13 1/4in

George Ward was Principal of the Rochester School of Art between 1885 and 1925. He was a travelling scholar of the Royal College of Art before that and spent his scholarship year in Italy.

£150-200

 See page ii-iii for Buyer's Premium and other charges

254.
ATTRIBUTED TO MARK SENIOR (1862-1927)
A COASTAL LANDSCAPE
oil on board
24.2 x 33.2cm / 9 1/2 x 13in

£1500-2000

255.
C.L. LOCKTON (EXHIB. 1910)
STILL LIFE OF GRAPES AND ORANGES
signed l.r.
oil on canvas
29.5 x 34.5cm / 11 1/2 X 13 1/2in

£100-150

256.
• JOHN STANTON WARD, R.A., R.W.S., V.P.R.P., C.B.E. (1917-2007)
THREE CORRESPONDENCE CARDS WITH ILLUSTRATIONS
extensively inscribed
pen & ink
Each including two pieces within a mount
Entire mount: *38.0 x 29.0cm / 15 x 11 1/4in*
(3)

£200-300

257.
• MICHAEL FFOLKES (a.k.a BRIAN DAVIS) (1925-1988)
THE FLEMISH SCHOOL
signed l.l.
inscribed "*Oh dear, I always dread the Flemish School*"
watercolour
39.0 x 28.0cm / 15 1/4 x 11in

£200-300

258.
• CAROLYN SERGEANT (1937-2018)
HORSE CHESTNUTS
initialled & dated l.r. *CS '02.*
titled & signed on reverse
oil on card
42.0 x 56.0cm / 16 1/2 x 22in

Unframed

£300-500

259.
• ARCHIBALD STANDISH HARTRICK, R.W.S., O.B.E. (1864-1950)
IN THE POTTERIES, NEWCASTLE-UNDER-LYME
signed l.r., titled l.l.
pencil with watercolour
25.6 x 19.5cm / 10 x 7 3/4in

mounted, Unframed

£80-120

260.
• NOEL LAURA NISBET (1887-1956)
PUPPETS ON A CART
titled & dated l.r., studio stamp l.l.
watercolour

Unframed

£80-120

261.
• EDWARD WESSON, R.I. (1910-1983)
A CRICKET MATCH AT SOMERSET COUNTY CRICKET GROUND, TAUNTON
signed l.r.
watercolour
25.5 x 33.0cm / 10 x 13in

£200-300

262.
• WILLIAM THOMAS RAWLINSON (1912-1993)
SPITFIRE MK.IX, NO.92 SQUADRON, GROUND CREW READY FOR TAKE OFF
signed & dated l.l. *Rawlinson 43*
pen & ink with sepia wash, heightened with bodycolour
titled & dated on label verso, inscribed *Tunisia 4/43*
20.0 x 30.0cm / 8 x 11 3/4in

Rawlinson studied at the Liverpool School of Art, winning the Senior City Art Travelling Scholarship in 1932 and travelling around Europe. He was in the RAF from 1941-46, and served as an Official War Artist in North Africa, Sicily and Italy between 1943-44, and in England between 1945-46.

A similar work to this depicting the Allied soldiers in Tunisia can be found in the Imperial War Museum collection (Art. IWM ART LD 2973).

£100-150

263.
• ALFRED KINGSLEY LAWRENCE, R.A. (1893-1975)
AN OFFICER IN THE RIFLES
bears artist's studio stamp on the reverse
coloured chalks on grey paper
67.0 x 30.0cm / 26 1/4 x 11 3/4in

Exhibited:
London, Mall Galleries, *Paint, Pastel and Pencil by A K Lawrence*, 1976

£250-350

 See page ii-iii for Buyer's Premium and other charges

264.
• ATTRIBUTED TO ESTELLA CANZIANI, R.B.A. (1887-1964)
THE HOLBORN UNDERPASS
signed with artist's motif l.l.
watercolour
32.0 x 32.0cm / 12 1/2 x 12 1/2in

£100-150

265.
• MICHAEL ROTHENSTEIN, R.A. (1908-1993)
THE AGONY IN THE GARDEN
initialled & dated l.r. *39*
pen & ink
21.5 x 16.0cm / 8 1/2 x 6 1/4in

Provenance:
The Redfern Gallery

£200-300

266.
• WILLIAM DRING, R.A. (1904-1990)
THE ARTIST'S WIFE
signed & dated l.r. *1928*
chalk & watercolour
17.5 x 17.5cm / 6 3/4 x 6 3/4in

£150-250

267.
• TESSA NEWCOMB (b.1955)
STILL LIFE OF A FLOWER IN A GLASS
initialled l.r.
gouache, pencil & oil on paper
20.0 x 14.0cm / 8 x 5 1/2in

Provenance:
Crane Kalman Gallery

£200-300

268.
• HECTOR MACDONALD SUTTON (1903-1992)
POSTER DESIGN FOR THE DERBY
signed u.l.
gouache
31.0 x 49.0cm / 12 x 19 1/4in

£500-700

269.
• ROBERT STEWART SHERRIFFS (1906-1960)
MARLENE DIETRICH
signed l.r.
pen & ink with bodycolour
50.0 x 35.0cm / 19 3/4 x 13 3/4in

£300-500

 See page ii-iii for Buyer's Premium and other charges

270.
• MAXWELL ARMFIELD (1881-1972), R.W.S.
STILL LIFE OF GRAPES
sold together with *David Hunter's Paper Mill* by the same hand
initialled & dated l.r. *57*
coloured chalks
24.0 x 19.5cm / 9 1/2 x 7 3/4in

£150-250

271.
• ALFRED REGINALD THOMSON, R.A. (1894-1979)
STUDY FOR THE DECORATION OF THE DUNCANNON BAR, CHARING CROSS
sold together with a study from the same series by the same hand
signed & dated l.r. *22*
titled u.m.
watercolour
23.5 x 19.0cm / 9 1/4 x 7 1/2in
(2)

£150-250

272.
• FELIKS TOPOLSKI, R.A., (1907-1989)
PROCESSION OF THE ORDER OF THE GARTER
mixed media on paper
20.0 x 12.5cm / 7 3/4 x 5in

Topolski frequently recorded the ceremonial processions of his day, most notably when he was commissioned to paint a monumental mural of the coronation processions of H.M. Queen Elizabeth II, which is now in the Royal Collection at Buckingham Palace. He also sketched the wedding of H.R.H. Prince Charles and Lady Diana Spencer (a number of these sketches were sold at Bonhams, Oxford, 12.06.2013, Lots 35-37).

The present work shows the procession of the Order of the Garter, an event which takes place annually in June at Windsor Castle. The Order is the most senior and oldest of the Orders of Chivalry in the United Kingdom, and the procession is one of the great spectacles of pageantry in England. The main figure in the present work may perhaps be George V or Edward, Duke of Windsor.

£250-350

 See page ii-iii for Buyer's Premium and other charges

273.
• STUART ARMFIELD (1916-1999)
A STILL LIFE OF FLOWERS
signed l.r.
watercolour
65.5 x 51.0cm / 25 1/2 x 20in

£300-500

274.
CAMDEN TOWN SCHOOL (EARLY 20th CENTURY)
A RECLINING FEMALE NUDE, SAID TO BE NINA HAMNETT
inscribed verso *Nina Hamnett*
pen & ink
18.0 x 39.5cm / 7 x 15 1/2in

£80-120

275.
• ANTHONY GILBERT (1916-1995)
A CLASSICAL SCENE
sold together with *An Illustration for Ecclesiasticus* by Violet Brunton R.M.S. and *Patricia* by Lorenz (fl.1923)
signed l.l.
pen & ink
15.0 x 30.0cm / 6 x 11 3/4in

Unframed, mounted
(3)

£100-150

276.
• PAMELA MARY SPENCER (1924-2012)
THE HEN COOP
sold together with A Rose Garden Gate by Barbara Dorf and *Pont-Saint-Espirit* by Frank Lewis Emmanuel
signed & dated l.l. 1946
watercolour & pencil
29.0 x 27.0cm / 11 1/2 x 10 1/2in

Unframed, mounted
(3)

£100-150

277.
FRANK WATKINS (1863-1929)
THE DUSTMAN
signed l.r., inscribed & dated l.l. *Sold to Blackie, 1926*
pen & ink
34.0 x 24.0cm / 13 1/2 x 9 1/2in

£180-220

278.
• ROY PETLEY (b.1950)
GONDOLAS & THE DOGE'S PALACE, VENICE (1994)
watercolour
68.0 x 86.0cm / 26 3/4 x 34in

Provenance:
David Messum Fine Art

£300-500

 See page ii-iii for Buyer's Premium and other charges

279.
• CAVENDISH MORTON, R.I., R.O.I. (1911-2015)
THISTLE HEADS WITH SAILING BOATS IN THE BACKGROUND
signed & dated l.l. *Cavendish Morton 1963*
watercolour with bodycolour
16.0 x 48.0cm / 6 1/4 x 19in

£100-150

280.
• SARAH BECKETT (20th-21st CENTURY)
BLACK GRAPES
signed l.l.
signed, dated & titled on backboard
charcoal
68.0 x 46.0cm / 27 x 19in

£80-120

281.
• HAROLD OWEN (1897-1971)
A TERRIER
watercolour
39.0 x 32.0cm / 15 1/2 x 12 1/2in

£100-150

282.
• ▫HAROLD OWEN (1987-1971)
A SET OF ORNAMENTAL DESIGNS
label u.r.
mixed media
54.0 x 72.0cm / 21 1/4 x 28 1/4in

Unframed

£60-80

283.
ENGLISH SCHOOL (20th CENTURY)
BIRD STALKING
signed indistinctly u.l.
pencil & watercolour
36.0 x 30.0cm / 14 1/4 x 11 3/4in

£100-150

284.
• CLAUDE MUNCASTER, R.W.S., R.O.I. (1903-1974)
A VIEW OF THE THAMES WITH OLD BLACKFRIARS BRIDGE
watercolour over pencil
21.0 x 29.2cm / 8 1/4 x 11 1/2in

£120-180

285.
• CLAUDE MUNCASTER, R.W.S., R.O.I. (1903-1974)
ON BOARD FAVELL
dated & inscribed verso *1930*
watercolour with pencil
30.0 x 21.5cm / 11 3/4 x 8 1/2

Unframed, mounted

£120-180

286.
▫W.E. CARRICK (EARLY 20th CENTURY)
GEESE FLYING
signed l.r.
watercolour
47.0 x 36.0cm / 9 1/2 x 6in

£60-80

287.
• RAY WOOLDRIDGE (b.1934)
LADIES WITH A CHICKEN
signed l.r. *Wooldridge*
mixed media on paper

£100-150

288.
• HANS SCHWARZ, R.W.S., R.P. (1922-2003)
BOATS IN A HARBOUR
watercolour
76.0 x 56.0cm / 30 x 22in

£400-600

289.
• JOHN BRATBY, R.A. (1928-1992)
PATTI IN PARIS, BY NOTRE DAME CATHEDRAL, WITH RIVER SEINE 1990
titled, signed & dated u.r.
pencil, watercolour & gouache
41.7 x 30.0cm / 16 1/2 x 11 3/4in

Provenance:
Purchased directly from the artist by the previous owner.

£400-600

290.
• PAUL LUCIEN MAZE (1887-1979)
A STILL LIFE OF FLOWERS IN A VASE
signed l.l.
watercolour
36.5 x 34.0cm / 14 1/4 x 13 1/4in

£600-800

 See page ii-iii for Buyer's Premium and other charges

291.
BRITISH SCHOOL (EARLY 20th CENTURY)
AN ARTIST AT WORK, SEEN FROM THE BACK
initialled l.r. *RS*
pencil
25.0 x 19.5cm / 9 3/4 x 7 3/4in

£80-120

292.
• EDNA GERTRUDE SIMPSON (1900-1987)
A BOTANICAL STUDY
signed l.l.
watercolour
32.0 x 22.0cm / 12 1/2 x 8 1/2in

Simpson studied at Croydon School of Art under Walter Wallis, and later at Goldsmith's under Harold Speed. She exhibited at the Royal Academy, Croydon Art Society and the Royal Horticultural Society.

£80-120

293.
•◻ L.G. LINNELL (EARLY 20th CENTURY)
THREE WATERCOLOURS OF RURAL ENGLISH SUBJECTS
all signed *L.G. Linnell*
watercolour
Largest: *33.0 x 51.0cm / 13 x 20in*
(3)

£80-120

294.
• ▫V. RICHARDSON (MID 20th CENTURY)
CROSS SECTION OF AN OIL DERRICK
signed & dated l.l. *33*
titled verso
pen & ink with coloured washes

Unframed, mounted

£60-80

295.
BRITISH SCHOOL (EARLY 20TH CENTURY)
AN EARLY FLYING MACHINE
watercolour
18.5 x 73.0cm / 7 1/4 x 28 3/4in

£80-120

296.
• PATRICIA RAWAL (20th CENTURY)
THE GRAND TOURNAMENT
sold together with three illustrations, possibly for William Shakespeare's plays, by the same hand
watercolour with pencil
all signed in pencil l.r.
Largest: *54.0 x 74.0cm / 21 1/4 x 29in*
(4)

£150-250

297.
• JAMES WALKER TUCKER (1898-1972)
WOODLAND VIEW
signed l.l.
watercolour
25.5 x 35.0cm / 10 x 13 3/4in

£80-120

298.
DUGALD SUTHERLAND MACCOLL, N.E.A.C. (1859-1948)
RED BARNS
initialled l.l.
watercolour
15.8 x 24.0cm / 6 1/4 x 9 1/2in

Dugald Sutherland MacColl was a Scottish artist, art critic, lecturer and was Keeper of the Tate between 1906-1911. As a critic, he was a powerful early exponent of the group then loosely collected as the 'British Impressionists'.

£100-150

299.
ATTRIBUTED TO JOSIAH GREEN (fl.1862-1868)
TORPEDO & ELECTRIC RAY
signed l.r., titled verso
watercolour
13.5 x 21.0cm / 5 1/4 x 8 1/4in

£80-120

300.
• EDWARD HENRY SEYMOUR WALTERS (1899-1977)
TWO SCENES FROM THE ARABIAN NIGHTS
pen & ink with coloured washes
Both: *17.0 x 35.0cm / 6 3/4 x 14in*

Walters went from Oriel College, Oxford to study art at the St John's Wood School of Art in 1923. He then studied typography at the Central School of Art & Design under J.H. Mason, concentrating on printing. He set up a printing shop in Primrose Hill, and designed and cut a number of the illustrations for those books which they printed.

During WWII Walters became a master Marlborough College where he was responsible for the school press, then Bromsgrove School (again running the school press). Before retiring, he was involved with the Carmelite Fathers' St Albert's Press in Kent.
(2)

£100-150

301.
ENGLISH BOTANICAL SCHOOL (20th CENTURY)
FERRARIA ORCHID, BOTTLE BRUSH AND CRATAGEUS HAWTHORN
watercolour
Largest: *34.0 x 29.0cm / 13 1/2 x 11 1/2in*
(3)

£80-120

302.
• GUY WORSDELL (1908-1978)
BLACK SWANS & CYGNETS
signed l.r.
titled on gallery label verso
watercolour
35.0 x 47.0cm / 14 x 18 1/2in

Guy Worsdell (1908-1978) began his studies at the Central School of Art under Bernard Meninsky. He then had further training in wood engraving from R.J. Beedham from 1936 to 1938. As a painter and printmaker his subjects were usually landscapes and railways. He illustrated books, including three for the Caravel Press.

£150-250

 See page ii-iii for Buyer's Premium and other charges

303.
A GROUP OF 'SCHOOL PRINTS' FROM THE BAYNARD PRESS (1940's)
including Thomas Carr's *The Fireside* (sample edition), Barbara Jones' *The Fairground* (sample edition) & Gerald Cooper's *Striped Lily*
lithographs
Each: *49.5 x 76.0cm / 30 x 19 1/2in*

Unframed
(3)

£100-150

304.
A GROUP OF 'SCHOOL PRINTS' FROM THE BAYNARD PRESS (1940's)
including Clarke Hutton's *Harlequins* (sample edition), Russell Reeve's *The Circus* (sample edition) & Buk Ulreich's *Arizona Cowboys* (sample edition)
lithographs
Each: *49.5 x 76.0cm / 30 x 19 1/2in*

Unframed
(3)

£100-150

305.
• ALBERT VICTOR ORMSBY WOOD (1904-1977)
STUDY OF A LADY WITH GOLDEN HAIR
monogrammed l.r.
watercolour
39.0 x 23.0cm / 15 1/2 x 9in

£150-250

306.
• GWEN MANDLEY (1911-2004)
PORTRAIT OF A PUNK
signed l.r.
watercolour
60.0 x 50.0cm / 23 1/4 x 19 1/2in

Mandley was described in her obituary in *The Times* as being "one of the most gifted illustrators of the late 1930's to the 1950's. She studied first at the Manchester School of Art, where she won acclaim for her woodcuts for a history of the Manchester Literary and Philosophical Society. She went on to work for a commercial art agency and was part of a group whose central figure was the designer Abram Games.

She worked for the War Office during WWII and produced the Army newspaper *Map Review*. She became the Art Director of the Civilian Bureau of Current Affairs, and oversaw the production of their periodicals. Within this role she commissioned such artists as James Boswell, Ronald Searle and James Fitton, also contributing illustrations herself.

During the latter part of her life she worked for an advertising agency, then as a freelancer, and began to paint in watercolours more towards the end of her life.

£150-250

307.
FOLLOWER OF DAME LAURA KNIGHT, R.A. (1877-1970)
PORTRAIT OF A CHORUS GIRL
oil & gouache on card
31.0 x 28.0cm / 12 x 11in

£250-350

308.
ETHEL S. CHEESWRIGHT (EXHIB. 1896-1913)
CAVES ON SARK
sold together with *Pools, Sark* by the same hand
watercolour
Largest: *52.0 x 35.5cm / 20 1/2 x 14in*
(2)

£100-150

See page ii-iii for Buyer's Premium and other charges

309.
HUGH WILLIAMS (EXHIB. 1898-1919)
A TUBE STATION
pastel
19.0 x 12.2cm / 7 1/2 x 5in

Exhibited:
Stock Exchange Art Society

£100-150

310.
• CLAERWEN HOLLAND (b.1942)
MIDNIGHT 11
initialled l.r.
pastel
12.5 x 16.5cm / 5 x 6 1/2in

Provenance:
Sue Rankin Gallery, Ledbury Road

£60-80

311.
• STEPHEN REID (1873-1948)
A LANDSCAPE WITH A DISTANT CHURCH
signed l.l.
watercolour
27.7 x 38.0cm / 11 x 15in

£60-80

312.
• TREVOR NEWTON (b.1959)
ALESSANDRO IN BACTRIA -DRAMMA PER MUSICA DA CARDINALE ANNIBALE CROSTINI
titled l.l., signed l.r. *Spufini* (the artist's signature for this series)
pen & sepia ink
exhibition labels verso
37.0 x 58.5cm / 14 1/2 x 23in

This series of drawings form part of Trevor Newton's body of works by his 'alter ego', Ranuccio Spufini, supposedly a Genoese architectural artist who flourished around 1750. The late Professor Emeritus of Architectural History at Cambridge, Dr David Watkins, wrote as part of his humorous catalogue note for the works:

"Inspired by the language of international Baroque, derived principally from Bernini, he was perhaps working in the early eighteenth century".

Trevor Newton studied History of Art at Cambridge and later became the master in charge of the subject at Eton. He has featured in a number of international publications and has exhibited throughout his lifetime.

£120-180

313.
• TREVOR NEWTON (b.1959)
DIVERSE URNE
titled u.l., signed l.r. *Spufini*
pen & sepia ink
25.0 x 19.0cm / 9 3/4 x 7 1/2in

£80-120

314.
• TREVOR NEWTON (b.1959)
A GROUP OF THEATRICAL STUDIES
variously inscribed, all signed *Spufini*
pen & sepia ink
Largest: *30.5 x 43.0cm / 12 x 17in*
(4)

£250-350

315.
• TREVOR NEWTON (b.1959)
A GROUP OF ARCHITECTURAL STUDIES
variously inscribed, all signed *Spufini*
pen & sepia ink
Largest: *22.0 x 31.0cm / 8 1/2 x 12in*
(3)

£250-350

316.
• TREVOR NEWTON (b.1959)
CREST STUDIES
signed & dated l.r. *Newton '03*
pen & ink with watercolour
19.5 x 28.0cm / 7 3/4 x 11in

£80-120

317.
• GWENDOLEN RAVERAT (1885-1957)
OLD SILVER STREET BRIDGE, CAMBRIDGE
signed outside plate in pencil l.r.
titled & numbered l.l. *3*
woodcut
Plate: 17.5 x 14.3cm / 7 x 5 3/4in

£80-120

318.
• CLAIRE LEIGHTON (1898-1989)
THE VILLAGE
signed in pencil outside plate l.r.
titled l.l.
woodcut
Plate: *7.0 x 14.3cm / 2 3/4 x 5 3/4in*

Provenance:
Ex. Coll. David Leighton (Artist's Nephew)

Exhibited:
Honour Oak Gallery, June 29 - July 10, 1993, No.4

£80-120

319.
• JOHN BRUNSDON, A.R.C.A. (1933-2014)
PEMBROKE III
signed & dated in pencil l.r. *69*
artist's proof, numbered l.m. *3/4*
titled l.l. in pencil
coloured etching & aquatint
Plate: *41.5 x 31.0cm / 16 1/4 x 12in*

£80-120

320.
• HUGH CASSON, C.H., K.C.V.O., P.R.A., R.D.I. (1910-1999)
THE GATEHOUSE, GIRTON COLLEGE, CAMBRIDGE
signed in pencil l.r.
edition of 500, numbered *161/500*
lithograph
Image: *30.0 x 25.0cm / 11 3/4 x 10in*

£80-120

 See page ii-iii for Buyer's Premium and other charges

321.
LÉON VERDIER (EARLY 20th CENTURY)
WESTMINSTER ABBEY & WATERLOO BRIDGE
Both signed outside plate *Léon Verdier*
etching
Largest, Image: *6.8 x 11.6cm / 6 3/4 x 4 1/2in*
(2)

£60-80

322.
• EDWARD WILLIS PAIGE (1890-1960)
THE BARBICAN, DOVER CASTLE
sold together with etchings of *The Wharf and The Coastal Road*
Largest, Image: *17.0 x 12.0cm / 6 3/4 x 4 3/4in*

Willis Paige was one of a number of talented printmakers based in Bristol in the first half of the 20th Century. He was an early member of the Bristol Savages, a private arts club which also numbered Harry Banks, Alexander J. Heaney and Ernest Ehlers among its members.
(3)

£80-120

323.
• TREVOR PRICE, R.E. (b.1966)
SYNERGY I-IV
Lithographs
Each from a numbered edition of 150
Signed l.r. in pencil *Trevor Price*
Plate: *40.0 x 30.0cm / 15 3/4 x 11 3/4in*
(4)

£80-120

324.
• LUCA ORTIS (21st CENTURY)
A SEATED FIGURE
signed & dated l.r. *2003*
woodcut
Sheet: *84.0 x 84.0cm / 33 x 33in*

£80-120

325.
• PATRICK CARTER (CONTEMPORARY)
WHITE SOUL
signed l.r.
mixed media
69.0 x 53.5cm / 27 x 21in

Patrick Carter is an instructor at the Tafts School of Art in Boston, Massachusetts.

£100-150

326.
• ADOLF DEHN (1895-1968)
SNOW IN CENTRAL PARK (OR CENTRAL PARK IN WINTER)
Signed & dated in pencil l.r., titled l.m.
Numbered *3/150*
Lithograph in three colors on BFK Rives paper
Image: *39.0 x 59.0cm / 15 1/4 x 23 1/4in*

Printed at Atelier Desjobert, Paris

Literature:
Lumsdaine & O'Sullivan 628, p. 237

£250-350

 See page ii-iii for Buyer's Premium and other charges

327.
• JACQUES FABRES (20th CENTURY)
THREE VIEWS OF PARIS
lithograph
Each: *48.0 x 39.0cm / 19 x 15 1/4in*

Provenance:
Parker Gallery, London
(3)

£100-150

328.
• BRASSAI [GYULA HALASZ] (1899-1984)
PICASSO LIGHTING A PIPE (c.1940)
gelatin silver print
Image / Sheet *30.2 x 23.5cm x 11 3/4 x 9 1/4in*
photographer's ink credit stamp on verso with rue de Fauborg St Jacques address
with indistinct date stamp

Provenance:
Christie's South Kensington, 19th & 20th Century Photography, 16.11.2004, Lot 226

£800-1200

329.
• AFTER SALVADOR DALI
THE LANGUAGE OF THE BIRD - FROM DANTE'S DIVINE COMEDY (PARADISO, CANTO 19)
Publ. Editions d'Art les Heures Claires, Paris, 1965
with a pencil signature outside plate l.r.
with Heures Claires watermark to l.m. of sheet and inscription of page number & book l.r.
woodcut in colour
Image: *24.3 x 18.8cm / 9 1/2 x 7 1/2in*
Sheet: *33.0 x 26.2cm / 13 x 10 3/5in*

£100-150

330.
• AFTER SALVADOR DALI
THE PROPHECY OF VANNI FUCCI - FROM DANTE'S DIVINE COMEDY (INFERNO, CANTO 24)
Publ. Editions d'Art les Heures Claires, Paris, 1965
with a pencil signature outside plate l.r.
with inscription of page number & book l.r.
woodcut in colour
Image: *24.3 x 18.8cm / 9 1/2 x 7 1/2in*
Sheet: *33.0 x 26.2cm / 13 x 10 3/5in*

£100-150

331.
• AFTER SALVADOR DALI
DANTE RECOVERS HIS SIGHT - FROM DANTE'S DIVINE COMEDY (PARADISO, CANTO 24)
Publ. Editions d'Art les Heures Claires, Paris, 1965
with a pencil signature outside plate l.r.
with Heures Claires watermark to l.m. of sheet and inscription of page number & book l.r.
woodcut in colour
Image: *24.3 x 18.8cm / 9 1/2 x 7 1/2in*
Sheet: *33.0 x 26.2cm / 13 x 10 3/5in*

£100-150

332.
▫ENGLISH SCHOOL (EARLY 19th CENTURY)
PORTRAIT OF A LADY
oil on canvas
61.0 x 46.5cm / 24 x 18 1/4in

£60-80

333.
•▫AFTER RAYMOND ALLEN JACKSON, A.K.A. JAK (1927-1997)
JAK BEHIND THE LINES: 50 YEARS OF THE S.A.S.
numbered *358/750*
print
16.5 x 52.0cm / 6.5 x 20.5in

£60-80

End of Sale
Next Sale 6th May 2020

Conditions of Business for Buyers

1. Introduction

(a) The contractual relationship of the Auctioneers and Sellers with prospective Buyers is governed by:-

(i) these Conditions of Business for Buyers;
(ii) the Conditions of Business for Sellers displayed in the saleroom and available from the Auctioneers;
(iii) The Auctioneers Authenticity Guarantee;
(iv) any additional notices and terms printed in the sale catalogue, in each case as amended by any Saleroom Notice or Auctioneers Announcement.

(b) As Auctioneers, the Ltd Company hosting the auction acts as agent for the Seller. Occasionally, the Auctioneers may own or have a financial interest in a lot.

2. Definitions

"Bidder" is any person making, attempting or considering making a bid, including Buyers;
"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer's principal when bidding as agent;
"Seller" is the person offering a lot for sale, including their agent, or executors;
"Auctioneers" Thomas Del Mar Ltd, Matthew Barton Ltd and 25 Blythe Road Ltd trading as Olympia Auctions. For other auctioneer's at 25 Blythe Road, such as Charles Miller Ltd, please see their website for their Conditions of Business
"Buyer's Expenses" are any costs or expenses due to the Auctioneers from the Buyer;
"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
"Hammer Price" is the highest bid for the Property accepted by the Auctioneers at the auction or the post auction sale price;
"Purchase Price" is the Hammer Price plus applicable Buyer's Premium and Buyer's Expenses;
"Reserve Price" (where applicable) is the minimum Hammer Price at which the Seller has agreed to sell a lot.
The Buyer's Premium, Buyer's Expenses and Hammer Price are subject to VAT, where applicable.

3. Examination of Lots

(a) The Auctioneers knowledge of lots is partly dependent on information provided by the Seller and the Auctioneers are unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.

(b) All oral and/or written information provided to Bidders relating to lots, including descriptions in the catalogue, condition reports or elsewhere are statements of the Auctioneers opinion and not representations of fact. Estimates may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time at the Auctioneers absolute discretion.

4. Exclusions and limitations of liability to Buyers

(a) The Auctioneers shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit, subject to the terms of the Auctioneers Authenticity Guarantee.

(b) Subject to Condition 4(a), neither the Auctioneers nor the Seller:-

(i) is liable for any errors or omissions in any oral or written information provided to Bidders by the Auctioneers, whether negligent or otherwise;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by English law), other than the express warranties given by the Seller to the Buyer (for which the Seller is solely responsible) under the Conditions of Business for Sellers;
(iii) accepts responsibility to Bidders for acts or omissions (whether negligent or otherwise) by the Auctioneers in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Without prejudice to Condition 4(b), any claim against the Auctioneers and/or the Seller by a Bidder is limited to the Purchase Price for the relevant lot. Neither the Auctioneers nor the Seller shall be liable for any indirect or consequential losses.

(d) Nothing in Condition 4 shall exclude or limit the liability of the Auctioneers or the Seller for death or personal injury caused by the negligent acts or omissions of the Auctioneers or the Seller.

5. Bidding at Auction

(a) The Auctioneers has absolute discretion to refuse admission to the auction. Before sale, Bidders must complete a Registration Form and supply such information and references as the Auctioneers requires. Bidders are personally liable for their bid and are jointly and severally liable with their principal, if bidding as agent (in which case the Auctioneers prior and express consent must be obtained).

(b) The Auctioneers advises Bidders to attend the auction, but the Auctioneers will endeavour to execute absentee written bids provided that they are, in the Auctioneers opinion, received in sufficient time and in legible form.

(c) When available, written and telephone bidding is offered as a free service at the Bidder's risk and subject to the Auctioneers other commitments; the Auctioneers is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

6. Import, Export and Copyright Restrictions

(a) The Auctioneers and the Seller make no representations or warranties as to whether any lot is subject to import, export or copyright restrictions. It is the Buyer's sole responsibility to obtain any copyright clearance or any necessary import, export or other licence required by law, including licences required under the Convention on the International Trade in Endangered Species (CITES).

(b) Ivory and Restricted Materials (CITES)
'~' Lots marked with the symbol ~ have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. As the Auctioneers of these articles, the Auctioneers undertakes to comply fully with CITES and DEFRA regulation. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange. The information is made available for the convenience of Bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. The Auctioneers accepts no liability for any lots which may be subject to CITES but have not be identified as such.

7. Conduct of the Auction

(a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary.

(b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is

entitled to place bids on the Seller's behalf up to the Reserve Price for the lot, where applicable.

(c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.

(d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

(a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").

(b) Title in a lot will not pass to the Buyer until the Auctioneers has received the Purchase Price in cleared funds. The Auctioneers will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.

(c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).

(d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, the Auctioneers will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. The Auctioneers assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.

(e) All packing and handling of lots is at the Buyer's risk. The Auctioneers will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, the Auctioneers may in its sole discretion exercise 1 or more of the following remedies:-

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by the Auctioneers against any amounts owed to the Auctioneers by the Buyer for the lot;

(d) reject future bids from the Buyer;

(e) charge interest at 4% per annum above HSBC Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;

(f) re-sell the lot by auction or privately, with estimates and reserves at the Auctioneers discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;

(g) Exercise a lien over any Buyer's Property in the Auctioneers possession, applying the sale proceeds to any amounts owed by the Buyer to the Auctioneers. The Auctioneers shall give the Buyer 14 days' written notice before exercising such lien;

(h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;

(i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings

10. Failure to collect purchases

(a) If the Buyer pays the Purchase Price but does not collect the lot within 10 working days of the auction, the lot will be stored at the Buyer's expense and risk at the Auctioneers premises or in independent storage

(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, the Auctioneers will re-sell the lot by auction or privately, with estimates and reserves at the Auctioneers discretion. The sale proceeds, less all the Auctioneers costs, will be forfeited unless funds or the unsold items collected by the Buyer within 2 years of the original auction.

11. Data Protection

Privacy Policy

(a) What is the legal basis on which the Auctioneers relies to process your data?

On some occasions, the Auctioneers processes your data with your consent (e.g., when you agree that the Auctioneers may place cookies, or if you ask, the Auctioneers, to send you information about upcoming events).

On other occasions, the Auctioneers processes your data when the Auctioneers need to do this to fulfil a contract with you (e.g., for billing purposes) or where the Auctioneers are required to do this by law (e.g., where we have to fulfil anti-money laundering requirements). If it is mandatory for you to provide data for these purposes, the Auctioneers will make this clear at the time and will also explain what will happen if you do not provide the data (e.g., that the Auctioneers will not be able to process a bid at auction).

The Auctioneers also processes your data when it is the Auctioneers legitimate interests to do this and when these interests are not overridden by your data protection rights. For example, the Auctioneers has a legitimate interest in ensuring the security and integrity of the auctions, in learning about the interests and preferences of current and prospective clients, in developing new business opportunities, in maintaining accurate business and provenance records, and in ensuring that the Auctioneers websites and apps operate effectively. When the Auctioneers process personal information to meet the Auctioneers legitimate interests, the Auctioneers put in place robust safeguards to ensure that your privacy is protected and to ensure that the Auctioneers legitimate interests are not overridden by your interests or fundamental rights and freedoms.

Who gets to see your personal data?

The Auctioneers Thomas Del Mar Ltd, Matthew Barton Ltd, 25 Blythe Road Ltd trading as Olympia Auctions and auctioneer's at 25 Blythe Road, such as Charles Miller Ltd, will be processed by the Auctioneers that initially receives it, and may also be transferred to and processed by other companies within the group of Auctioneers. The Auctioneers uses EU Commission approved standard contractual clauses to regulate the transfer and processing of data between the Auctioneers.

(i) The Auctioneers will use information supplied by Bidders or otherwise obtained lawfully by the Auctioneers for the provision of auction related services, client administration, marketing and as otherwise required by law.

(ii) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties world-wide for the purposes outlined in Condition 11(a) (i).

(b) Outside the Auctioneers

The Auctioneers do not transfer your personal data to organisations who wish to use it for their own marketing promotions or other purposes.

The Auctioneers only transfer your personal data to other organisations where it Is necessary to enable the Auctioneers to provide you with the services you have requested (for example: the Auctioneers may transfer your data to the Auctioneers bank, payment card acquirers, shippers, warehouses, insurers, experts who help the Auctioneers authenticate or value property, event venues, caterers, catalogue and direct marketing fulfilment and distribution). Where the Auctioneers do it will be on the basis that these organisations are required to keep the information confidential and secure, and they will only use the information to carry out the instructed services. Some of these organisations may be located outside the EEA.

The Auctioneers may also need to retain and disclose certain information about you to appropriate agencies to conduct anti-money laundering and trade sanction checks and to assist with fraud and crime prevention and detection.

When the Auctioneers receive a request for information from a government or law enforcement agency the Auctioneers will disclose information which is the subject matter of that request, if the Auctioneers are satisfied that the government or law enforcement agency has the right to seek disclosure and the correct procedure has been followed. In all other circumstances such information will only be disclosed if the Auctioneers are ordered to do so by a court of law.

(c) How long will the Auctioneers keep your personal data?

The Auctioneers will retain your personal data for as long as is necessary to provide the relevant services, maintain business records to satisfy tax, legal and other regulatory requirements, and protect and defend against potential legal claims.

In the context of our research and records on ownership of art objects to assist with checks on authenticity provenance and title, we will keep this data for as long as the record is relevant to our legitimate business interest and the public interest.

What steps do the Auctioneers take to keep your personal data secure?

The Auctioneers will take all reasonable and appropriate steps to protect the security and integrity of all personal information provided via our website, or by any other means electronic or otherwise.

The Auctioneers use a variety of security technologies and procedures to help protect your personal details from unauthorised physical and electronic access.

As effective as modern security practices are, we cannot guarantee the complete security of personal data held in our systems, nor that information you supply through the internet or any computer related network is entirely safe from unauthorised intrusion, access or manipulation during transmission. Any transmission is at your own risk. We will not be liable for any resulting misuse of your personal data.

(d) Third party websites

The Auctioneers website may contain links to other websites not operated by us, the Auctioneers. The information you provide to us will not be transmitted to other websites, but these other websites may collect personal information about you in accordance with their own privacy notice. We as the Auctioneers cannot accept any responsibility for the privacy practices or content of those websites.

(e) Your data

You have the right to request deletion of your personal data. The Auctioneers will comply with this request, subject to our legitimate interests as noted above.

How can I access the information you hold about me?

You have the right to request a copy of the information we hold about you. If you would like a copy of some or all of your personal information then please write to the Auctioneers or email the Auctioneers.

The Auctioneers have an obligation to ensure that your personal information is accurate and up to date. Please write to the Auctioneers or email the Auctioneers to correct or remove any information that you think is incorrect.

(f) Complaints

If you have any queries or complaints in relation to the Auctioneers processing your personal data please contact the Auctioneers.

12. Miscellaneous

(a) All images of lots, catalogue descriptions and all other materials produced by the Auctioneers are the copyright of the Auctioneers.

(b) These Conditions of Business are not assignable by any Buyer or Seller without the Auctioneers prior written consent, but are binding on Bidders' successors, assigns and representatives.

(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.

(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.

(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of the Auctioneers.

Sterling Cash or Cheque
Cheques must be drawn on a recognised UK bank. We require seven days to clear a cheque without a letter of guarantee from your bank.

For Office Use Only:

date and time received

Sale Date:

Sale Title:

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Email: enquiries@olympiaauctions.com

Important
Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by Olympia Auctions Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Methods of Payment
Olympia Auctions Ltd welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

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Dartford
Kent
DA1 1DG

Swift Code – HBUKGB4B
IBAN Code – GB39HBUK40190422033119
Sort Code: 401904
Account No: 22033119
Account Name: Olympia Auctions

Credit/Debit Card
We are pleased to accept UK debit cards; we can no longer take payment from credit cards and international debit cards.

Sterling Bankers Draft
Drawn on a recognised UK bank.

ABSENTEE BID FORM
(please print or type)

Name	
Address	
Postcode	
Telephone	
Alternative Telephone	
Email	
Signed	Date

Please note that if you have not dealt with us before, you will need to supply us with a copy of photographic ID and proof of address.

Lot No	Lot Description	£ Cover Bid

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28th April 2020

EUROPEAN & ASIAN WORKS OF ART

20th November 2019
&
20th May 2020

ANTIQUE ARMS, ARMOUR & MILITARIA

4th December 2019
&
24th June 2020

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"Oh dear, I always dread the Flemish School."

7"