



British & European Paintings & Prints
The Bristol School of Artists
13 MARCH 2024

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British & European Paintings & Prints The Bristol School of Artists

13 March 2024 at 10am

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Monday & Tuesday 11/12 March 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

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Sebastian Evans. Church Windows. A Series of Designs, original or selected from ancient examples, Chance Brothers & Company, Glass Works near Birmingham, 1862
Estimate: £600-£800



John Britton. The Union of Architecture, Sculpture, and Painting; exemplified by a series of illustrations, with descriptive accounts of the house and galleries of John Soane, 1st edition, London: printed for the author, 1827
Estimate: £700-£1,000

FORTHCOMING SALES IN 2024

Wednesday 10 April	Printed Books, Maps & Documents Architecture & the Applied Arts: The Library of Marc Girouard & other vendors
Wednesday 15 May	Printed Books & Maps Early Printed Books
Wednesday 22 May	Photographs, Historical Documents & Ephemera Autographs from the Collections of Martha Spriggs, Peter Bland & other vendors
Thursday 23 May	Military & Aviation History, Medals & Militaria
Wednesday 19 June	Printed Books, Maps & Documents
Thursday 20 June	Modern First Editions & Literature, Private Press & Illustrated Books Original Book Illustrations, Playing Cards, Toys & Games
Wednesday 24 July	Printed Books, Maps & Documents
Thursday 25 July	Fine Art from the Collection of the late Professor Richard Edmonds
Friday 26 July	Antiques from the Collection of the late Professor Richard Edmonds

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

OLD MASTER PAINTINGS, DRAWINGS & PRINTS

To commence at 10am



Lot 1

1* **After Nicholas Hilliard (circa 1547-1619).** Portrait of Sir Walter Raleigh, 1614, miniature oval opaque watercolour highlighted with bodycolour on vellum, head and shoulders portrait of Sir Walter Raleigh wearing a large lace-trimmed ruff and black coat, with two crimson jewels to his chest, and a black cap lavishly decorated with pearls, dated 1614 in gold paint to lower right, 50 x 41 mm (2 x 1 5/8 ins), oval yellow metal locket frame, glazed, verso engraved 'Sir Christopher Hatton' and with Christie's circular sticker, 68 x 48 mm

The well-known miniature portrait of Sir Walter Raleigh by Nicholas Hilliard (held by the National Portrait Gallery: 4106), was painted around 1585, the year after Raleigh was knighted, and is thought to be the earliest likeness of him to survive. It is interesting to note that this finely-executed copy after Hilliard is dated 1614, the same year that Raleigh published his *History of the World*, written whilst he was imprisoned in the Tower of London.

(1) £3,000 - £4,000

2* **Italian School.** Saint Jerome, 18th century, oil on canvas, depicting a seated Saint Jerome reading the gospels within a rocky landscape, with lion and skull beside, relined, 123 x 92 cm (48 1/2 x 35 1/4 ins), gilt moulded frame (146 x 115 cm)

(1) £1,000 - £1,500



Lot 2



3* **Manner of Herman Swanevelt (circa 1603-1655).** Italian Landscape, oil on wooden panel, depicting a country landscape with a figure in red standing near a house by a track, two other figures standing to the right, mountains in the background, craquelure, some small areas with loss of varnish, 24.5 x 30 cm (9 6/8 x 11 3/4 ins), typed note to verso about Herman Swanevelt lower left (torn and partly missing), framed (32 x 38 cm)

(1) £200 - £300



4* **Dutch Italianate School.** River landscape with figures, boats, and house by the shore, circa 1670, oil on canvas, 25.5 x 32 cm (10 x 12 1/2 ins), gilt frame, glazed (32 x 38.5 cm), frame verso with black stencilled number 434L, and with previous stencilled number and white chalk number (1) £400 - £600



6* **Flemish School.** Landscape with Coursing Party, circa 1680-1720, oil on canvas, of figures mounted on horses and standing with greyhounds, preparing for a day's coursing, some overall discolouration, relined, 43 x 48.5 cm (17 x 19 ins), framed (50 x 56 cm) (1) £300 - £500



5* **After Giovanni Battista Salvi (1609-1685).** Madonna in Preghiera, oil on canvas, depicting a young woman head covered, eyes closed and hands together in prayer, some craquelure, canvas stamped 'George Rowney & Co, 64 Oxford Street and Princes Hall Piccadilly, London W', white chalk '193/1' and small repair to verso, 61 x 51 cm (24 x 20 1/8 ins), ornate gilt moulded frame (68 x 58 cm) (1) £400 - £600



7* **Manner of Agostino Buonamici Tassi (1578-1644).** Landscape with figures by a river, late 17th century, circular oil on copper, 18 cm diameter (7 1/8 ins), old Thomas Agnew & Sons Ltd. printed label to verso, baring stock number 24967, and typewritten catalogue entry, number 21, pasted to verso 'Italian Scholl, late 17th century. Landscape, clearly influenced by Tassi', circular gilt frame Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. River Landscape on copper in the manner of Agostino Buonamici Tassi (1578-1644). (1) £700 - £1,000



8* **Attributed to Petr Brandl (1668–1735).** Head of an Apostle, circa 1700, oil on canvas, head and shoulders portrait of a bearded older man wearing a heavy coat, face in half-profile to the left, areas of craquelure, very small chip (5 x 4 mm) to paint surface at top of head, heavily varnished, re-lined, canvas size 55.5 x 45.5 cm (22 x 18 ins), later gilt frame with framer's label to verso (69 x 57 cm)

A painter of the late Baroque, Petr Brandl was famous in his lifetime, but due to isolation behind the Iron Curtain rather forgotten until recently. A major collection of his work is held in the National Gallery of Prague, and the gallery is currently holding a major exhibition of Brandl's work, *Petr Brandl: The Story of a Bohemian*. His work often employs strong chiaroscuro, areas of heavy impasto and very plastic as well as dramatic figures; he often modelled figures in clay before committing to canvas. The Head of an Apostle is typical of Brandl's work – a full beard and a lined face, accentuated with the help of thick layers of paints, applied with energetic brushstrokes that help to capture the strong use of chiaroscuro.

He painted numerous similar portraits of Apostles and Evangelists, including *The Apostle Paul* (National Gallery of Prague ascension number O 557), *Simeon with the Infant Jesus* (O 578), and *Bust of a Discoursing Apostle* (O 12889), all held in the collection of the National Gallery of Prague.

The Apostle Paul is illustrated in *Guide to the Picture Gallery of Prague Castle* by Jaromir Neumann, number 65, page 67.

We are grateful to Sir Timothy Clifford for the attribution and note for this lot.
(1) £700 – £1,000



9* **Venetian School.** Saint Mark the Evangelist, circa 1730–1750, oil on an oval sheet of copper, a miniature study of St Mark wearing flowing red and blue robes, sat holding a quill and volume, a cherub above his left shoulder holds a scroll reading 'Pax tibi Marce, Evan[gelista meus]', with the Lion of St Mark in the background, eight small punched holes at four regular intervals around margin, sheet size approx. 15.5 x 12 cm (6 x 4 3/4 ins), framed in a later black wooden frame (19.5 x 16 cm)

"Pax tibi Marce, evangelista meus" – "Peace be with you, Mark, my evangelist" – according to legend, these words were uttered by an angel who appeared to Saint Mark in a dream, after landing on an island in the Venetian lagoon. They are written on a book held open by the paw of a winged lion, the symbol of the Evangelist, in the coat of arms of the Republic of Venice, and form the city's motto.
(1) £200 – £300



10* **After Philips Wouwerman (1619–1668).** Hunting Party at Rest, 18th century, oil on canvas, of aristocratic couples out hunting with hawks, dogs with a company of servants, very small area of paint loss to lower right corner (15 x 6 mm), otherwise in very good condition, relined, canvas size 63.5 x 75.5 cm (25 x 29 3/4 ins)

This painting is probably based on the 1739 engraving *Halt of a Hunting Party* by Jean Moyreau (1690–1762). Moyreau's engraving is after the original painting by Philips Wouwerman, which is now held by Dulwich Picture Gallery (accession number DPG78).

(1) £300 – £500



11* **Flemish School.** Le Duc, 18th century, oil on wood panel, depicting six men wearing military uniform, two standing by a fire, four in a group one playing a large stringed instrument, a large drum and flag on the right, possible indistinct signature to lower left, 24 x 30 cm (9 1/2 x 11 3/4 ins), gilt moulded frame (43 x 50 cm)
(1) £300 - £500



Lot 12

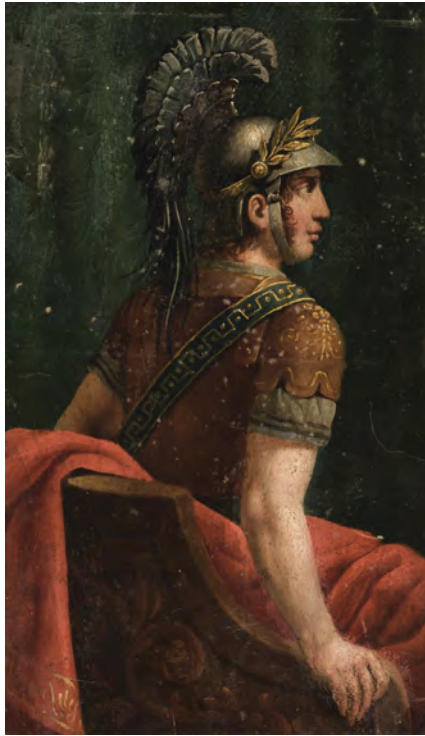
12* **Follower of Allan Ramsay (1713-1784).** Portrait of a young lady, oil on canvas, half-length portrait of a young woman wearing a lace-edged pink and white silk dress, a flower tucked into her ribbon lacings, and pearl strings embellishing the slashed sleeves and the pink bow in her hair, some craquelure, re-lined, 76 x 63.7 cm (30 x 25 1/8 ins), gilt moulded frame (91.7 x 79.5 cm)

Provenance: Lyon and Turnbull, Edinburgh, 2003.
(1)

£500 - £800

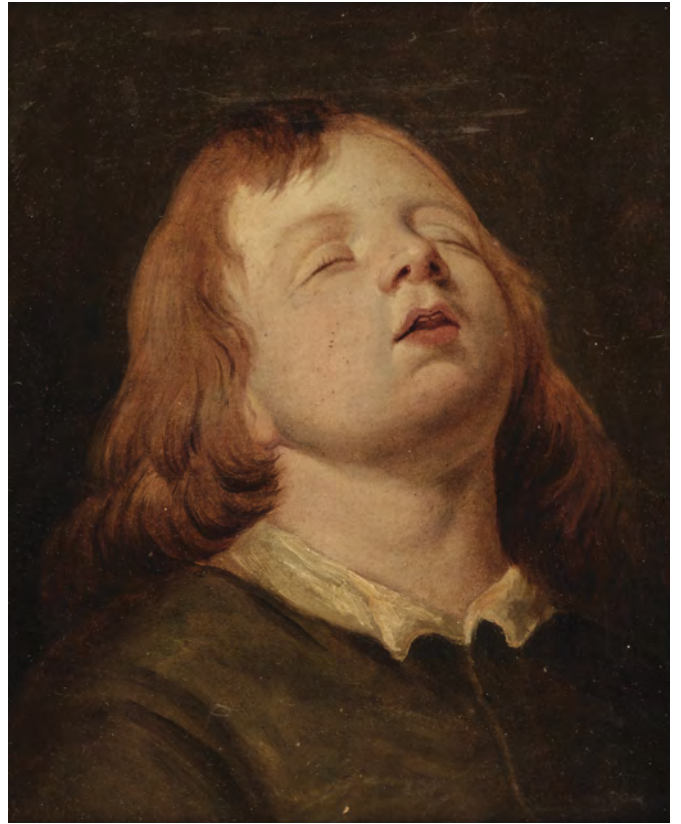


13* **After Domenico Fedeli il Maggiotto (1712-1794).** Study of an Old Man and Child, 18th century, oil on canvas, re-lined, oval stretcher 25.6 x 20.5 cm, in ornate gilt wooden frame (42.5 x 29.5 cm)
(1) £300 - £500



14* **Circle of Gavin Hamilton (1723–1798).** Seated Roman Soldier, circa 1770, oil on canvas study, laid down on chamfered wood panel, some surface marks, 355 x 208 mm (14 x 8 1/4 ins)
(1) £300 - £500

15* **Downman (John, 1750–1824).** Portrait of a youth, in three-quarter profile, circa 1770–1785, oval graphite on laid paper, with sanguine chalk border, laid to the mount, pale discolouration, 15.8 x 12.3 cm (6 1/8 x 4 7/8 ins), framed and glazed, 25 x 21.5 cm
(1) £2,000 - £3,000



16* **Circle of Nicolas-Bernard Lépicier (1735–1784).** Study of a boy sleeping, oil on paper laid down on panel, an unusual study of a sleeping young boy with shoulder-length auburn hair, his head tilted back with eyes closed and mouth slightly open, wearing a green tunic with a white collar, 24.5 x 19.2 cm (9 5/8 x 7 9/16 ins), moulded gilt wood frame underpainted with red (35.5 x 30.5 cm)

Provenance: Bonhams South Kensington, Old Master Paintings, 26 October, 2021, lot 45, estimate £3000–5000.

Nicolas-Bernard Lépicier, son of the Parisian printmaker François-Bernard Lépicier, received his first lessons from his father before entering the studio of the painter Carle Vanloo. In 1769 he entered the Académie Royale, presenting *Achilles and the Centaur Chiron* (Musée des Beaux-Arts et d'Archéologie, Troyes), and in 1777 was appointed professor at the Académie. Popular as a portraitist and genre painter, Lépicier's work inspired critics to compare Lépicier to David Teniers (1610–1690), but it shares as much with the rustic genre interiors of Greuze and Chardin as with the 'petites maîtres' of the north; indeed, the artist was particularly attracted to the genre scenes of Chardin, whose works he knew intimately since his father had been Chardin's favorite engraver. The fine detail, narrow palette, and powers of observation for which he was known made his works popular with late 18th-century French collectors drawn to the fashionable 'goût hollandais', and are discernible in the present study.

(1) £500 - £800



Lot 15



17* **Wright of Derby (Joseph, 1734-1797).** Portrait of John Harrison, surgeon of Derby, circa 1781, oil on canvas, half-length in three-quarter profile to left, wearing a plain dark vest, coat, and white cravat, 74 x 61 cm (29 x 24 ins), gilt moulded frame

Provenance: Nathaniel Curzon, Esq., 1870; thence by descent to John Curzon of Lockington Hall, Derby (Derby Art Gallery labels for Joseph Wright of Derby exhibition loans for 1934 & 1947 to verso); acquired by the current owner's family at Christie's, King Street, London, 21 March 1975, lot 81.

Literature: Benedict Nicolson, *Joseph Wright of Derby*, 1968, vol. 1, pp. 69-70, 200-201; vol. 2, p. 122, plate 199. 'Not only is the portrait listed in the Account Book among portraits of c. 1781, it also belongs stylistically to this date or slightly earlier. The subject must therefore be wrongly identified as John Harrison, clock-maker and inventor of a marine chronometer who died in March 1776 before Wright got back from Bath. Wright calls him a doctor, so he is probably the "surgeon in Wardwick", Mr. John Harrison, in whose house the daughter of Edward Wilmot of Duffield died (see *Derby Mercury*, 24th September 1786). He is described in *Derby Mercury*, 11th October 1781 as having died: "surgeon aged 64..." The portrait could show a man of c. 56.' (Nicolson, *ibid.*, pp. 201-203).

John Harrison (circa 1723-1787), surgeon of Derby, he was appointed the first surgeon to Derby Gaol, on compulsion by Act of Parliament, in 1774, Timothy Pitman becoming a partner in this role in 1784. A notice in the *Derby Mercury* (13 December 1771) advertises the resumption of Harrison's inoculation service 'for the Season, to inoculate as usual, on Mr. Sutton's Plan'. A mezzotint engraving from this portrait was engraved by John Raphael Smith (1751-1812), circa 1781.

(1)

£7,000 - £10,000



Lot 18

18* **Norwich School.** Norfolk landscape with thatched cottages, circa 1790–1800, oil on bevelled panel, 20.5 x 30.5 cm (8 x 12 ins), in an ornate gilded frame with scrollwork and inner and outer foliate and bead motifs (40.5 x 49 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey, Essex.
(1) £300 – £500

19* **Dutch School.** Still Life, circa 1850, oil on canvas, unsigned, depicting a large number of flower varieties including poppies, dahlias, roses, bluebells and tulips in a terracotta vase sat on a stone plinth, with a bird's nest and eggs beside, 77 x 64 cm (30 1/4 x 25 1/4 ins), ornate gilt frame with old gallery label to verso 'A breezy day / V. de Ville', frame size 106 x 94 cm

(1) £500 – £800



Lot 19



20* **Prague School.** Studies of male and female figures, circa 1580, three pen and brown ink and grey wash on fine laid paper, depicting a male traveller walking, a woman in profile leaning forward, and a woman leaning over, all bearing the initials S.R., the first two with the artist George Clausen's ownership blindstamp (Lugt 539), 95 x 60 mm (3 3/4 x 2 3/8 ins), 95 x 52 mm (3 3/4 x 2 1/4 ins), and 75 x 60 mm (2 7/8 x 2 3/8 ins) respectively, pale scattered foxing, unframed Provenance: George Clausen (1852-1944) with his blindstamp to two of the drawings (Lugt 539); Collection of Carlos Alberto Cruz; Offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 18.

Provenance: Collection of Carlos Alberto Cruz; Offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 18.

Two other studies, executed by the same hand, depicting a man in a cloak and a bearded man holding a staff, were sold at Christie's, New York, 10 January, 1990, lot 99 (as Circle of Jusepe de Ribera). These drawings also bear the initials: S.R., which must signify an old attribution to Salvator Rosa.

(3)

£500 - £800



Lot 21

21* **Attributed to Pietro Bernardi (circa 1585/90-1623).** St. Francis receiving the Stigmata, black chalk heightened with white on fibrous, grey-green laid paper, together with two other studies to verso of the same sheet: head of a young woman in a helmet (possibly Minerva), black and sanguine chalks heightened with white, and studies of an arm, hands gripping a spear, and a calf and foot, in black, white and sanguine chalks, sheet size 57.2 x 43 cm (22 1/2 x 16 7/8 ins), together with

Circle of Guido Reni (1575-1642). Head of a Youth, black, sanguine and white chalks on grey-green laid paper with a winged figure watermark, with a study of an upraised hand to verso in black and white chalks, the sheet slightly unevenly trimmed, with a few fine perforations towards the left sheet edge and a few pinholes at the lower left corner, a vertical drying fold towards the right (inherent to the paper), the upper left corner folded, further minor handling creases (generally in very good condition), sheet size 29.4 x 19.7 cm (11 1/2 x 7 3/4 ins), plus Study of a female hand, black, sanguine and white chalks on grey-green, laid paper with a winged figure watermark, the left and lower edge untrimmed, a small brown stain and three pinholes and inherent paper creasing towards the lower margin, sheet size 29.1 x 17.8 cm (11 3/8 x 7 ins)

(3)

£1,500 - £2,000



22* **Filippo Napoletano (Teodoro Filippo Liagno, 1589–1629).** Young Cavalier, full-length, red chalk on laid paper, 242 x 146 mm (9 1/2 x 5 3/4 ins), laid down on later backing card with gilt ruled outer border, with annotations in red, brown and green ink by Michael Jaffe to verso, tortoise shell-veneer frame, glazed

Provenance: Argutinsky Dolgoruky Collection, De Vries, Amsterdam, 27th March 1925 (illustrated), as Willem Buytewech; Collection Dumesnil, De Vries, Amsterdam, 1927, number 82, 'Ecole Francaise, 18e siècle, Jeune Cavalier debout tournée vers la gauche; Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(1) £700 - £1,000



23* **Attributed to Domenichino (Domenico Zampieri, 1581–1641).** Falling Putto, red chalk, on laid paper, laid down on a sheet of 18th century laid backing paper (watermarked), with pencil triple rule outer border, inscribed in brown ink in an 18th century hand 'Domenichino' lower right, and 'Carlo' lower left, some surface marks and light soiling, minor loss to extreme upper left corner, and scratch towards lower left margin, with minimal loss, sheet size 246 x 201 mm (9.7 x 7.9 ins), backing sheet 31 x 26.5 cm (12.2 x 10.5 ins)

Provenance: Collection of Michael Jaffé (1923 –1997), former director of the Fitzwilliam Museum, Cambridge.

The early inscription 'Carlo' on the backing paper may refer to Carlo Maratta (1625–1713) as a previous owner of this drawing. Fellow artist Maratta famously owned a substantial collection of Domenichino's drawings, purchased from that artist's pupil Francesco Raspantini. In turn, Maratta sold part of his collection, mainly drawings and cartoons, to Giovanni Francesco Albani, later Pope Clement XI, who tried to prevent their sale abroad. They were eventually acquired from Alessandro Albani by King George III of England and reside today in the collection at Windsor Castle.

(1)

£700 - £1,000



24* **Callot (Jacques, Nancy 1592-1635).** *Tuscan Farmyard, pen and brown ink on vellum, sheet size 119 x 168 mm (4 3/4 x 6 5/8 ins), a few surface marks, sheet reinforced to verso with thin strips of paper to outer edges, traces of adhesive to the left margin verso, inscribed in a later hand in pencil 'Callot' and printed collector's mark of A. Gluenstein (Lugt 123) to centre of the sheet verso, framed and glazed*

Provenance: Adolf Gluenstein (1849-1918), Hamburg (Lugt 123); Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

Gluenstein began at the age of 18 or 19, to form a collection of drawings and watercolours by both modern and old masters. The collection comprised 400 old master drawings and 1200 modern works. After the death the collector around 1917 part of his collection was sold by C. G. Boerner in Leipzig from 1918 onwards; several drawings from this collection are described in Boerner's list XXXVII *Handzeichnungen alter Meister des XV. bis XVIII. Jahrhunderts*.

Accompanying this drawing is a photograph of Chatsworth Drawing Album 20 (Callot, number 362) attributed to Francois Collignon after Callot of the same subject, bearing an inscription to lower left 'J. Calot inven et fe' (not in Callot's hand). The photograph is accompanied by a sheet of printed notes on the collignon drawing by Michael Jaffé in red ink. His comment reads: 'the finely drawn original, presumably intended as a finished model for an etching or engraving, was offered at Christie's, London sale 15 December 1992 (162, as circle of Callot), pen and brown ink on vellum, 116 x 165 mm, inscribed 'Callot' verso, from the collection of A. Gluenstein (L. 123). The heavy penwork of the Devonshire drawing, imitating Callot's finer and more various strokes, and missing the spriteliness and wit of his figures, indicates a less brilliant follower. The same farmyard, seen from a different angle, appears in Callot's etching *La Fattoria* (Lieure, no. 219). The original model was recognised as such by the compiler before the sale. It was now in an English private collection. Callot's inventions of the finest execution were drawn on vellum rather than white paper for luxurious effect, e.g. also the *Distant view of Toul, with the arms of Porcellets and Designs for the festival floats and participants for 'La Guerra d'Amore'*.

A further pen, brown ink, and brown wash drawing on laid paper was offered at auction by Dorotheum, Vienna, *Master Drawings*, 10 April 2019. lot 103, which the auction house suggested could be by an Italian artist from the circle of Remigio Cantagallina, executed after an original composition by Callot.

Literature: For the similar work attributed to Collignon at Chatsworth, see Michael Jaffé, *The Devonshire Collection of Northern European Drawings*, Umberto Allemandi, 2002, Volume V (French Artists), number 1665.

(1)

£3,000 - £5,000



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

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

(1)

£1,000 - £1,500



26* **Reni (Guido, Calvenzano di Vergato 1575–1642 Bologna).** Three Putti, circa 1630, pen and brown ink on laid paper, bearing later identification inscription in pencil at lower left recto 'Guido', collector's mark of Sir George Clausen lower right (Lugt 539), mounted on early 19th century light blue laid paper with blindstamp armorial collector's mark of the Earl of Shrewsbury to upper right recto and upper left verso (Lugt 2688), additionally inscribed in a late 19th or early 20th century hand in brown ink to upper margin verso 'Guido Reni (Earl of Shrewsbury's Coll:)', sheet size 181 x 137 mm (7 1/8 x 5 3/8 ins), later antique-style moulded frame, glazed, frame size 36 x 30.5 cm (14 x 12 ins)

Provenance: Charles Talbot (1753–1827), 15th Earl of Shrewsbury, of Alton Towers, Staffordshire (Lugt 2688), his blindstamp recto and verso of blue laid paper support; Sir George Clausen (1852 – 1944), artist and collector, with his blindstamp recto (Lugt 539).

The technique of cross hatching appears again in the artist's *A Sibyl writing, a Putto to the Left*, pen and ink over red chalk, measuring 22.5 x 19.5 cm (8 7/8 x 7 5/8 inches), dated to about 1630 by Nicholas Turner, sold at Sotheby's, New York, 27 January 2001, lot 48, for \$11,000 hammer (£7,500). In view of the similarity of technique, we have dated the present drawing to circa 1630.

Charles Talbot (1753–1827), 15th Earl of Shrewsbury, of Alton Towers, Staffordshire, formed a large art collection, which was viewed by Gustav Waagen in 1835 (*Art Treasures of Great Britain* III, p. 381). Waagen mentions a large number of paintings, most of them from the Italian school, many of which were purchased in 1829 from Madame Bonaparte, and some from the dealer Michael Bryan (1757–1821). The family died out with Lord Charles's nephew, John, in 1852. The present drawing was possibly included in the sale of 440 lots of prints and drawings belonging to the Earl of Shrewsbury (and others), of which 28 were drawings, at Sotheby's, London, 13 to 15 March 1858.

(1)

£4,000 - £6,000



27* **Italian School.** Three Male Heads, 17th century, *brown wash, heightened with white body colour on oval laid paper, numbered 36 in an early hand to upper margin, laid on modern backing paper, stained to match, framed and glazed*

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



Lot 28

28* **Attributed to Stefano Della Bella (1610-1664).** Study of a standing woman in profile, *pen and brown ink on heavy laid paper, residue of mount paper to head and foot of sheet to verso, sheet size 156 x 63 mm (6 1/8 x 2 1/2 ins), window-mounted, loose in plain white paper folder bearing the date 29 June 71 and number 68*

Provenance: Christie, Manson & Woods, London, *Important Old Master Drawings*, 29 June 1971, lot 68; Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(1) £500 - £800



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

(1) £300 - £500



30* **Italian School.** Head of a Cherub, circa 1680s, *red chalk on pale blue laid paper, a profile study of a cherub's head looking left, with Henri Ledoux's collector's mark recto (Lugt 4052), remnants of old adhesive to verso, fixed to mount on two sides, typed dealer's label to frame verso, sheet size 11 x 13.5 cm (4 1/4 x 5 1/4 ins), mounted, framed and glazed (26 x 29 cm).*

Provenance: Henri Ledoux, 20th-century (Lugt 4052) collector of autograph letters, drawings and prints.
(1) £200 - £300



31* Studio of Francesco Solimena (Canale, 1657 – 1747 Naples). Glorification of a Saint, pen and brown ink with grey wash on scalloped buff laid paper, depicting a large group of robed figures on a series of ascending stone steps, looking upwards to several groups of angels on clouds in the sky, with single-rule brown ink outer borderline, some surface marks and waterstains, old central horizontal crease partly split, some losses to head and foot of the sheet, and slight loss and abrasions to centre left and right margins, 535 x 375 mm (21 x 14 3/4 ins), laid down on old backing paper, and tab-mounted on thick card (62 x 47 cm), framed and glazed

Provenance: Private Collection, Warwickshire, UK.

A similar study in pen brown ink and grey wash by the Neapolitan baroque artist Solimena or his studio depicting the *Martyrdom of Saint Bartholomew*, was sold at Artcurial, Paris, September 26, 2023, lot 86 (also in scalloped format). An arched format preparatory drawing for a *Conversion of Saint Paul*, attributed to Solimena, in pen and brown ink, with brush and brown and gray wash, over traces of black chalk on cream laid paper, is held by the Art Institute of Chicago, measuring 31.5 x 27.5 cm (12 7/16 x 10 7/8 ins). (1) £500 - £800

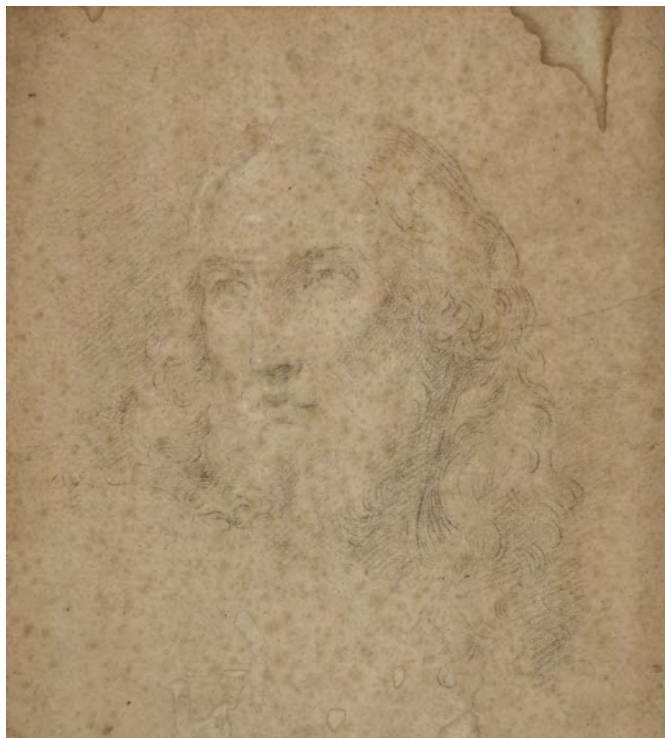


32* Attributed to Johann Andreas Wolff (1652-1716). Study for an Altarpiece of the Assumption of the Virgin, pen, brown ink, and watercolour on laid paper, some surface marks, including several restored wormholes, sheet size 468 x 334 mm (18 1/2 x 13 1/4 ins), later gilt frame, glazed, with faint inscription to verso in the hand of Michael Jaffé 'Andreas Wolff (B. Bushant 1969)'

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

(1)

£700 - £1,000



33* **Creti (Donato, 1671-1749).** Head of an Apostle, black chalk on pale brown laid paper with watermark of an anchor within a circle, six-point star above and cartouche below with letters GAA, sheet size 27.5 x 21 cm (11 x 8 3/8 ins), corners trimmed, some water staining and discolouration, early collector's mark in ink to upper right corner (indistinct), window-mounted, gilt frame, glazed (40.5 x 35.5 cm)

Provenance: Private Collection, Bedfordshire, UK.

(1) £400 - £600

34* **French School.** Apollo, & Prometheus, circa 1750, red chalk studies on laid paper, some marks and water stains, fraying to sheet edges, sheet size 43 x 28 cm (17 x 11 ins)

Provenance: Catton Hall, Derbyshire.

(2) £200 - £300

35* **Jeaurat (Etienne, 1699-1789).** Young man with a panier, black and white chalk on blue laid paper, single-line black chalk ruled to outer border of the sheet, 301 x 201 mm (11 7/8 x 8 ins), tipped-on to later backing card with black and gilt framing border, bearing the name Jeaurat to lower right, window mount, old frame, glazed

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

(1) £500 - £800



Lot 34



Lot 35



Lot 36

36* **Van der Schley (Jakob, 1715-1779).** *The Procession on the Ice, 1751, fine small-scale pen, black ink and grey wash drawing on laid paper, signed J. v. Schley and dated 1751 lower left, image size 19.5 x 15 cm, sheet size cm, glued at upper corners only to later backing paper*

Provenance: Private Collection, Kent, UK.

Jakob van der Schley was a Dutch engraver and draughtsman about whom there is little biographical information. He was born in Amsterdam in 1715, died in the same city in 1779, and was a student of Bernard Picart (1673-1733), whose style he imitated. According to Bénézit, van der Schley engraved portraits as well as illustrations for *La Vie de Marianne* by Pierre Carlet de Chamblain de Marivaux (1688-1763) which was published in The Hague from 1735 to 1747. Van der Schley also engraved the frontispieces for a 15-volume edition of the complete works of Pierre de Brantôme (1540-1614), *Oeuvres du seigneur de Brantôme*, published in The Hague in 1740. Most of the plates in the Hague edition of Prévost's *Histoire générale des voyages* (P. de Hondt, 1747-1780) carry van der Schley's signature: his engravings and etchings for this publication are certainly a major part of his oeuvre.

(1)

£300 - £500



37* **Dixon (George, 1731-1785).** *Still Life with Flowers, 1762, gouache and ink on paper, some areas of pencil underdrawing, various flowers including roses, tulips, and germs in a wicker basket placed on a stone plinth, set against a black background, signed lower left 'Geo: Dixon 1762', mount aperture 35.5 x 50.5 cm (14 x 20 ins), framed and glazed (57.5 x 72 cm)*

George Dixon primarily worked in the coal industry, first working in his father's colliery in Cockfield, County Durham, and then manufacturing coal tar and pitch which was used by Sunderland's shipyards. He was one of the first people to realise coal's potential for lighting. As a young man, he worked in London as a china painter at the Chelsea Pottery Works. His other interests included mathematics, mineralogy, engineering, painting and engraving.

(1)

£700 - £1,000



38* **Fuseli (Henry, 1741-1825).** Study after Michelangelo's Last Judgement, circa 1775, pen and brown ink on antique laid paper, with watermark of a crossbow (probably late 16th century, similar to Briquet 729), slight loss to extreme lower left margin and to lower right corner, edges restrengthened to verso, inscribed in pencil in a later hand to verso 'Henry Fuseli i/ Rome after Michelangelo £ 9. 10. 0' and in another hand 'Michel Angelo', sheet size 205 x 315 mm (8.1 x 12.4 ins), window-mounted

Provenance: Collection of Michael Jaffé (1923 -1997), former director of the Fitzwilliam Museum, Cambridge.

Fuseli travelled to Italy in 1770 and settled in Rome, where he remained until 1778. There he studied classical sculpture and especially Michelangelo's frescoes in the Sistine Chapel. According to Allan Cunningham in his *Lives of the Most Eminent British Painters*, 1830, 'It was a story he loved to repeat, how he lay on his back day after day, and week succeeding week, with upturned and wondering eyes, musing at the splendid ceiling of the Sistine Chapel - on the unattainable grandeur of the Florentine...He fulfilled the injunction of Reynolds - he ate and drank and slept and waked upon Michelangelo'.

The present work is a sketch of the lower right portion of Michelangelo's famous Last Judgement in the Sistine Chapel, depicting the arrival of tormented souls across the River Styx in Charon's boat to the land of the dead (as described in Dante's Divine Comedy), where they are received by demons.

(1)

£2,000 - £3,000



Lot 39

39* **Devis (Anthony Thomas, 1729-1817).** Above Larbrook, near Albury, Surrey, pen, ink and grey wash on wove paper, with traces of pencil, bears artist's name in pencil to lower right (in a later hand), titled in contemporary ink (probably by the artist): 'Above Larbrook' to sheet edge verso, sheet size 15.6 x 23 cm (6 1/8 x 9 1/8 ins), hinge-mounted, with later pencil inscription to backing card giving the artist's name, title and additional note 'bought from F R Meatyard Oct. 1955 for £2', together with

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

Heawood 2432.

(3)

£200 - £300



Lot 40

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

Roberts is best known for whole-length portraits of actors in character for John Bell's British Theatre. He also signs himself as portrait painter to the Duke of Clarence on a stipple engraving of Prince Henry Lubomirski by John Jones after Anne Damer and a watercolour of Dame Creole du Perou, 1797. (1) £200 - £300

41* **Humphrey (Ozias, 1742-1810)**. Portrait of Edward Leveson Gower, 1782, coloured chalk on paper, inscribed and dated by the artist to verso in pen and brown ink with his monogram OH and 'Master Edward Leveson Gower : 1782' (visible in window mount on the backboard), laid onto the mount, oval top, the artist's ink inscription on verso faintly visible on the recto, 17.8 x 15.3 cm (7 x 6 ins), remargined, full sheet size 21.2 x 15.5 cm (8 3/4 x 6 1/8 ins), framed and glazed, Thos. Agnew & Sons Ltd. label to verso, with stock number 10336, extensive annotations to verso probably by Arthur Jaffé, including provenance notes, and Leveson-Gower family tree

Provenance: The artist; bequeathed by him to a member of the Longman family; collection of A. G. Fisher Esquire, 23 George Street, Hanover Square, London; with Thomas Agnew & Sons Ltd. (their label stock number 10336 on reverse); collection of Arthur Jaffé OBE (1880-1954); thence by descent.

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

Literature: George C. Williamson, *Life and Works of Ozias Humphrey, R.A.*, 1918, p. 240 (illustrated). According to Williamson, this work was one of a collection of drawings, mostly signed inscribed and dated, which were given by the artist to the Longman family, and subsequently passed on to Mr A. G. Fisher of George Street, Hanover Square. Williamson also states that the work is a preparatory drawing for a painting. (1) £400 - £600



Lot 41



42* **Attributed to Benjamin West (1738-1820)**. Betrothal Scene, circa 1799, black chalk, on laid paper with an O Taylor watermark, 185 x 281 mm (7 1/4 x 11 ins)

Provenance: with Simon Dickinson by 1995, where acquired by Carlos Alberto Cruz; offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 38.

The spontaneous quality of this study, is akin to a number of black chalk drawings in the Morgan Library and Museum, for example the more rudimentary sketch of *Joseph making himself known to his brothers*, black chalk on paper (9.3 x 8.3 cm), accession no. 1970.11:207; and *The Temptation of Christ*, black chalk on grey paper, (41.6 x 29.4 cm), accession no. 1970.11:180. The frieze like composition of the present drawing, is comparable to West's more highly finished drawing with wash and pen and ink of *Rebecca at the Well*, (33.9 x 52.3 cm), also at the Morgan, accession no. 1970.11:1.

(1)

£500 - £800



43* **Legrand de Lerant (Pierre-Nicolas, 1758-1829)**. Study for a soldier in the 'Apotheosis of Nelson', circa 1805, *black and red chalk on buff laid paper, stumping, tipped onto backing board, attribution details in pencil and Christie's auction labels to verso, sheet size 27.7 x 38.5 cm (10 7/8 x 15 1/4 ins), framed and glazed (46.5 x 57 cm)*

Provenance: Christie's, *Old Master and British Drawings and Watercolours*, 2 July 2019, lot 126; Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Legrand's *Apotheosis of Nelson* (c.1805-18) is held in the collection of the National Maritime Museum, Greenwich, London. The present work is a study for one of the main figures in the painting, a sergeant of marines in a red jacket, to the lower right of the composition.

(1)

£2,000 - £3,000

44* **German Nazarene School.** The Coronation of Saint Nicholas of Tolentino, after Raphael, attributed to Joseph von Fuhrich (1800–1876), pencil on laid paper, 23.2 x 15.3 cm (9.2 x 6.1 ins), laid down on modern backing paper, hinge-mounted in modern window mount, inscribed in pencil to lower margin by Michael Jaffé 'Joseph Fuhrich (Keith Andrews)', (mount size 46 x 32 cm), together with Design for a stained glass window, attributed to Johan Anton Alban Ramboux (1790–1866), pencil on cream wove paper, depicting a saint in church robes holding a book and thin staff, within an arched surround, with landscape in the background, pencil annotations in German to right blank margin, sheet size 22.4 x 20 cm (8.85 x 7.9 ins), tipped-on to later grey backing paper, window-mounted, with two small strips of old backing card mounted below with further pencil inscriptions (one giving the name Palma Vecchio), and pencil attribution to the window mount by Michael Jaffé 'Ramboux cf. rare article in Wallraf-Richartz Jahrbuch'

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

The first work depicts the lower portion of Raphael's early Barocci altarpiece, *The Coronation of Saint Nicholas of Tolentino* (1501), showing the saint standing within an arched architectural chapel, flanked by angels with the devil sprawled at his feet. This Nazarene drawing is almost certainly a copy after the version of Raphael's Barocci altarpiece commissioned in 1791 from the artist Ermenegildo Costantini (active 1776–1791) to replace the Raphael which was largely destroyed in an earthquake in 1789 (Copy of Lower Part of Raphael's *Coronation of Saint Nicholas of Tolentino*, 1791, now in the Pinacoteca Comunale, Città di Castello) The present drawing may date from Fuhrich's time in Rome between 1827 and 1829.

The pencil inscription in German to the right blank margin of the second drawing reads: 'Nasenflugel zu breit / Augen grossartiger / besonders das obere Augenlid / im breiter', translating as: 'side of the nose too wide / eyes greater / especially the upper eyelid / in wider'. Ramboux trained initially at the Munich Academy in 1815, and then resided in Rome for extended spells between 1817 and 1827, and 1829 to 1841. In 1844 he became curator of the Wallraf Collection at Cologne.

(2)

£400 - £600



Lot 44

45* **Carpi (Ugo da, circa 1470–1532).** The Deposition, after Raphael, circa 1520, chiaroscuro woodcut printed from three blocks in dark brown, ochre, and black on laid paper, with thick black printed outer border to top and right hand sides only, central horizontal crease, generally a good impression with margins, 367 x 300 mm mount aperture (14 1/2 x 11 7/8 ins), framed and glazed, with manuscript notes to verso by Michael Jaffe

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

Bartsch XII, 43, 22. Illustrated Bartsch volume 48 (Chiaroscuro Woodcuts V), 22. (1)

£700 - £1,000



Lot 45



Lot 46

46* **Boldrini (Nicolo, active 1540-1566)**. Landscape with a milkmaid at right and a boy at left, after Titian, circa 1535-40, woodcut on laid paper, some light overall spotting, trimmed to black outer borderline (occasionally with some encroachment to lower left margin, sheet size 373 x 524 mm (14 3/4 x 20 5/8 ins), mounted to modern card at upper left and lower right corners only, window-mounted, 20th century black and gilt frame, glazed

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

Muraro & Rosand 21.

(1)

£400 - £600

47* **Vicentino (Giuseppe Niccolo, active c.1510-c.1550)**. Olympus (Surprise), after Girolamo Francesco Maria Mazzola, known as Parmigianino, circa 1540s, chiaroscuro woodcut on laid paper, published by Andrea Andreani (1540/46-1623), Henry Foster Sewall's collector's mark to verso (Lugt 1309), numerous other stamps to verso: 'Duplicate sold by the Museum of Fine Arts, Boston', 'M. F. A. H. D. F. Coll. No, 1700', 'Forbes Library, Northampton, Mass.', minimally tipped-on to backing board, remnants of old tape to verso, a few old creases, some minor discolouration to lower portion of sheet, sheet size 24.4 x 15.7 mm (9 1/4 x 10 ins), framed and glazed (41 x 31.5 cm), together with **Prestel (Johann Gottlieb, 1739-1808)**. Saint Francis, Catherine and Jerome, 1786, chiaroscuro woodcut printed in pale green, blue, brown and black, 25.6 x 19.6 cm (7.75 x 10.1 ins), laid down on old paper, framed and glazed, together with **Prestel (Marie Catherine, 1747-1794)**. Roman Sacrifice (after Abraham Bloemaert), 1780, chiaroscuro aquatint in dark brown, light brown and black, 16 x 12.5 cm (6.3 x 4.9 ins) mount aperture, framed and glazed, plus **Kirkall (Elisha, c.1682-1742)**. Noah's Sacrifice, after Paolo Veronese, circa 1724, etching and mezzotint, overprinted with a woodcut block, old fold, some creases, closed tears to lower margin, plate size 48 x 33 (19 x 13 ins), sheet size 54 x 37 cm

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

Olympus (Surprise) is also attributed to Ugo da Carpi (1450/80-1532).

(4)

£300 - £500



Lot 47



Lot 48

48* **Vico (Enea, 1523-1567)**. Frieze with Rinceaux, a Siren and Four Children, circa 1541, engraving on laid paper, a fine, rich impression, initialled 'E.V.' to upper left, trimmed to plate mark (right margin close-trimmed, touching engraved area), later paper reinforcement to lower margin verso, early inscription in brown ink to verso 'N472 Frieze of Grotesques, Eneas Vico, Bar. 15.357 & 453', and to reinforced lower edge 'Eneas Vico 1801', with further pencil inscription 'Bartsch's list of Eneas Vico... 453', corner mounted to upper corners only, sheet size 65 x 202 mm (2 1/2 x 8 ins), window mounted (40.6 x 55.8 cm)

Bartsch, XV, 453. An impression of this work is held by the Metropolitan Museum in New York, accession number: 24.10.14 (2).

(1) £300 - £500

49* **Aldegrevier (Heinrich, 1502 Paderborn - Soest 1555/1561)**. Ornamental design with mask and eagle flanked by two kneeling fauns, 1549, ornamental grotesque engraving on laid paper, with mask at centre flanked by two cornucopias, an eagle below between two fauns who hold a cloth draped behind, above two eagles perch on the cornucopias facing inwards, artist's monogram and date 1549 to upper right corner, a fine, rich impression of the only state, trimmed to platemark, sheet size 67 x 49 mm (2 5/8 x 1 15/16 ins), corner-mounted, framed and glazed (19.5 x 17.5 cm)

Bartsch 272; New Hollstein 272; Guilmar 18.

(1) £200 - £300



Lot 49



50* **Scultori (Adamo, circa 1530–1585)**. Three Putti with Dolphins, after Giulio Romano (c.1499–1546), circa 1560, engraving on laid paper, double ring fleurs-de-lye watermark, with Enrico Lodolo's collector's mark to verso (Lugt 1725), and another unattributed collector's mark to verso, tipped onto backing board, trimmed to image, some scattered spotting, sheet size 11.6 x 16 cm (4 1/2 x 6 1/4 ins), window mounted, and Three Men Sacrificing a Pig (Allegory of Autumn), after Giulio Romano, circa 1560, engraving, a later issue (probably later 18th century) on wove paper, 'Fabriano' watermark, partial 'Calgogra...' blindstamp to right of sheet, research notes in pencil to verso, light spotting, tipped onto backing board, with margins, plate size 12 x 16 cm (4 3/4 x 6 1/4 ins), sheet size approx. 19 x 22.8 cm (7 1/2 x 9 ins), window mounted, plus Saenredam (Jan Pieterszoon, 1565–1607). Sarah, from 'The Wives of Abraham, Isaac and Jacob' after Hendrick Goltzius (1558–1617), circa 1597, engraving on paper, closely trimmed to three edges, small areas of staining, mount aperture 21.2 x 16 cm (8 1/4 x 6 1/4 ins), framed and glazed (37.5 x 30.5 cm), with The bowed Woman cured by Christ, after Hendrick Goltzius, circa 1595, etching on paper, partial collector's stamp in red to lower left recto, trimmed to image (with loss of lower text portion), mount aperture 17.3 x 13.7 cm (6 3/4 x 5 1/4 ins), together with a further collection of loose woodcuts and printer's marks, most trimmed to image, some with printed text to verso

Provenance: Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent (Approx. 22) £300 - £500

51* **Cavalieri (Giovanni Battista de', 1526–1597)**. A collection of 44 engravings from *Antiquarum Statuarum urbis Romaquae in publicis privatisque locis visuntur*, Icones, 1561–1594, 44 engravings on laid paper, some plates with a Figure of Justice watermark (related to Le Briquet 11773, dated 1575), some with an Initials BS watermark with Flower (close to Le Briquet 9674, dated 1548–1556), blank margins to each (except 12 plates trimmed to platemark), most with contemporary or near contemporary price in brown ink to top edge of the sheet verso, three plates with extensive contemporary annotation in brown ink to verso, sheet size 25.5 x 20.5 cm (10 x 8 ins), the 12 trimmed plates 20.5 x 14 cm (8 x 5 1/2 ins) and similar

Brunet, I, 320; Cicognara 3492; Olschki, Choix 16668.

The series *Antiquarum Statuarum urbis Romae* was issued in four books between 1561 and 1594, according to Michael Bury (*The Print in Italy*, British Museum, 2001, page 224): Book 1 was first published before 1561/2, Books 1 and 2 were issued together before 1584, and Books 3 and 4 in 1594. 'Il est difficile de dire rien de bien exact sur le nombre et l'ordre de ces planches qui ont été publiées à plusieurs reprises sans numérotage et sans table' (Brunet). (44) £300 - £500



Lot 51



52* **Sadeler (Jan, 1550–1600)**. Annunciation of the Birth of Christ to the Shepherds, after Jacopo Bassano, etching, together with Galle (Philipp, 1537–1612). The Parable of the Prodigal Son Eating with the Swine, after Marrarten van Heemskerck, 1562, engraving, plus De Leu (Thomas, circa 1555–1615). Egyptian Sibyl, after Crispijn de Passe, 1601–12, engraving, plate 12 from *The Sibyls* series, 178 x 124 mm (3) £200 - £300



53* **Saenredam (Jan, 1565-1607)**. Marriage for Wealth officiated by the Devil, after Hendrick Goltzrus, 1595, engraving on laid paper, numbered 2 towards lower left corner (from the series *Three Kinds of Marriage*), a fine early impression before the edition of Claes Jansz. Visscher and Johannes de Ram, trimmed to or just inside plate mark, sheet size 230 x 160 mm (9 x 6 3/8 ins), black and gilt frame, glazed, together with Portrait of Hans van Aachen, 1601, fine large engraving on laid paper, trimmed to plate mark at top and bottom, left and right margins trimmed with loss of the outer decorative border, sheet size 400 x 287 mm (15 3/4 x 11 3/8 ins), black and gilt frame, glazed

Bartsch 85; New Hollstein (Goltzrus) 526; Hollstein 108; Philedt Kok 128.
Portrait of Hans van Aachen: Bartsch 3, 105; New Hollstein (Hans van Aachen) 62.

(2) £200 - £300

54* **Durer (Albrecht, 1471-1528)**. Virgin and Child seated by a tree, 1513, etching on laid paper, a later copy in reverse (probably late 16th century), without the date near the upper margin, some marks and light stains, upper left corner replaced, trimmed to platemark, sheet size 116 x 75 mm (4 5/8 x 2 15/16 ins), hinged-mounted on modern card

See Meder 34.

(1) £100 - £200

55* **Motham (Jacob, 1571-1631)**. Veronica with the Sudarium, after Abraham Bloemaert, 1605, engraving on laid paper, a very good impression, trimmed to plate margins, sheet size 427 x 318 mm (16 7/8 x 12 1/2 ins), corner mounted to backing card, black and gilt frame, glazed (63 x 51 cm)

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

Bartsch 70' Hollstein 161.

(1) £200 - £300



Lot 54



Lot 55



Lot 56

56* **Kilian (Lucas, 1579–1637)**. Portrait of Johann Fürleger, 1626, engraving on laid paper, with castle watermark, printed inscription 'Lucas Kilian Aug ad vivum delineavit et sculpsit A.o 1626' to lower margin, sitter's name in ink in a contemporary hand to cartouche, with wide margins, pale damp stain to lower blank margin, hinge mounted onto backing board, plate size 19 x 13 cm (7 1/2 x 5 ins), sheet size 30 x 18.9 cm, framed (35 x 29 cm), together with **Küsel (Matthäus, 1629–1681)**. Portraits of Georg Paul Imhof, after Georg Strauch, circa 1664, engravings on paper, manuscript inscriptions on recto to both in ink and pencil, plate size 24.4 x 17.5 (9 3/4 x 7 ins), in a multi-aperture mount, framed and glazed (44 x 58 cm)
(2) £100 - £150



57* **Soutman (Pieter, 1580–1657)**. The Last Supper, after Rubens, after the fresco by Leonardo da Vinci, 1620, etching on laid paper, a characterful impression, two sheets conjoined to create one image, four Last Supper bible verses in Latin to lower margin, 'P. B. Rub. Delins.' and further attributions in Latin and Italian to lower margin, trimmed to image on three sides, lower left corner trimmed removing 'Leonardo Da Vinci, Pinxit.', 'P. & D. Colnaghi & Co. Ltd.' gallery label with attribution details in ink to verso, image size approx. 27.3 x 99.3 cm (10 3/4 x 39 1/4 ins), sheet size 29 x 99.4 cm (11 1/2 x 39 1/4 ins), framed and glazed (47 x 106 cm)

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

Pieter Soutman was a painter, etcher and engraver, draughtsman and publisher of prints. He worked in Antwerp around 1618 as a pupil or collaborative assistant of Rubens.

Another impression of this work is held by the British Museum (1868,0612.371).

(1)

£400 - £600



58* **Callot (Jacques, 1592-1635)**. Gentleman with Sword, & Noblman with Folded Cloak, from the series *La Noblesse*, circa 1623, two etchings on laid paper, one with a partial shield watermark, some light surface marks, trimmed to plate margins, sheet size 146 x 95 mm (5 3/4 x 3 3/4 ins) and similar, 20th-century wood frames, glazed, with old pencil description pasted to verso of each

Lieure 554 and 558; Pawlak 1147 and 1151.

(2)

£150 - £200



Lot 59

59* **Vorsterman (Lucas, 1595-1675)**. Nicolas Lanier, after Jan Lievens, published by Françoise van den Wyngarde, engraving on paper, trimmed close to plate mark, scattered spotting, plate size 26.6 x 20.4 cm (10 1/2 x 8 ins), framed (40 x 33 cm), together with **Van Voerst (Robert, 1597-1636)**. Portrait of Kenelm Digby, after Sir Anthony van Dyck, circa 1636, engraving on paper, plate size 26 x 19.5 (10 1/4 x 7 3/4 ins), framed and glazed (44 x 36 cm)

Nicolas Lanier (1588-1666) was an English composer and musician. He was the first to hold the title of Master of the King's Music from 1625 to 1666.

(3)

£200 - £300



60* **Jegher (Christoffel, 1596-1652/53)**. *The Garden of Love*, after Rubens, circa 1633-36, pair of large-scale conjoined wood blocks, printed in dark brown, white and black, signed *Christoffel fec* to extreme lower right corner, trimmed to image, overall sheet size 45.5 x 119 cm (17 7/8 x 46 7/8 ins), mounted on card, 20th century gilt frame, glazed (69 x 141 cm)

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

Wurzbach 14; Hollstein 17a and b.

The rare complete set of two large-scale woodcuts by Christoffel Jegher after Rubens's famous painting entitled *The Garden of Love*, now in the Prado Museum, Madrid. An important forerunner of the *fête champêtre* genre which became widespread in French painting of the 18th century, and which is generally thought to be a celebration of the artist's second wife Héléne Fourment. The couple are depicted together on the right hand side of the composition.

In the early 1630s Rubens, who had a keen interest in the dissemination of his art through prints, began a close collaboration with the printmaker Christoffel Jegher. The original design (in reverse) for the right-hand portion of this panoramic woodcut scene, prepared by Rubens at his studio, is held by the Metropolitan Museum of Art, New York (accession number 58.96.1).

(1)

£2,000 - £3,000



61* **Hollar (Wenceslaus, 1607-1677)**. *Theatrum Mulierum, sive Varietas atque Differentia Habituum Foeminei Sexus, diversorum Europae Nationum*, 1643, & [republished by Laurie & Whittle, circa 1790's], 47 etched plates on laid paper, each numbered to lower right corner of the plate, with wide margins, without separate title, bound with *Ornatus Muliebris Anglicanus*, 1640, [reissued by Laurie & Whittle, circa 1790's], 26 etched plates on laid paper, each numbered to lower left or lower right corner of each plate, wide margins, without the separate title to the series, minor pale spotting, plate size to the first series 97 x 65 mm, plate size to the second series 135 x 75 mm, sheet size 190 x 115 mm, bound in contemporary full tree calf, with remains of black morocco spine label (entitled *Habits of Women*), somewhat worn, with covers detached, printed bookplate of the Constitutional Club Library of front pastedown, 8vo

Pennington 1812, 1817, 1819, 1825-1826, 1829-1831, 1833-1834, 1836-1849, 1866-1868, 1870-1873, 1882-1883, 1885-1895, 1898, 1900, 1974, 1978-1979 and 1982 (mostly in 2nd and 3rd states), and Pennington 1778A-1803 (mostly in later states).

Colas 1466; Lipperheide 30.

First published in 1643 and 1640 respectively, this reissue by Laurie & Whittle can be dated circa 1792 and is printed from the original copper plates.

(1) £300 - £500



62* **Vorsterman (Lucas, 1595-1675)**. Portrait of Jacques Callot, after Anthony van Dyck, circa 1645, etching and engraving on pale cream laid paper, a very good impression, without publisher's name lower right, with margins, plate size 230 x 170 mm (9 1/8 x 6 3/4 ins), sheet size 277 x 217 mm, black and gilt frame (43 x 35 cm)

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

New Hollstein 53; Hollstein 139; Mauquoy-Hendrickx 76.

(1) £300 - £500



63* **Collaert (Adriaen, circa 1560-1618)**. A group of six engravings of birds, circa 1610 and later, four engraved by Theodore Galle and two by Collaert, each with two or three birds including falcon, woodpecker, toucan and ducks etc., some minor toning, plate size approximately 136 x 194 mm (5 3/8 x 7 5/8 ins), mounted, four framed and glazed, together with one other engraving by Collaert, entitled *Exurgens Maria abijt in montana cum feltinatione in ciuitatem Iuda. et intrauit in domum Zachariar, et Salutauit Elizabeth, after Martin de Vos*, published by Jacob de Bye, plate size 17.6 x 21.7 cm (7 x 8 1/2 ins), mounted, framed and glazed (33 x 47 cm)

Provenance: Purchased by the vendor from Folio Fine Art Ltd in December 1970.

The engravings of birds by Theodore Galle and Collaert are from *Avium vivae icones*.

(7) £300 - £500



64* **Hollar (Wenceslaus, 1607-1677).** Three Heads, 1645, etching on laid paper, trimmed to plate margins, sheets size 85 x 44 mm (3 3/8 x 1 3/4 ins), hinge-mounted to card window mount with pencil caption to mount (by the print dealers Craddock & Barnerd)

Pennington 1690. Only state.

(1)

£150 - £200

65* **Van Dyck (Anthony, 1599-1641 and Jacobus Neeffs, 1604-1667).** Frontispiece to the series Icones principum virorum doctorum pictorum, chalcographorum, Antwerp, 1646, etching and engraving on laid paper, a very good impression, with publisher's name of Gillis Hendricx, but with date of 1646 removed below the publisher's name, trimmed to plate margins, sheet size 243 x 152 mm (9 5/8 x 6 1/8 ins), black and gilt frame, glazed (40 x 30cm), together with three portraits from the same series, Jacobus Jordaens, Lucas Vorstermans and Horatius Gentilescius, engraving on paper, each a deep and rich impression, Jacobus Jordaens slightly spotted and stained, each plate size approx. 24 x 17.5 (9 1/2 x 7 ins), uniformly framed and glazed (the largest 44.5 x 36 cm)

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

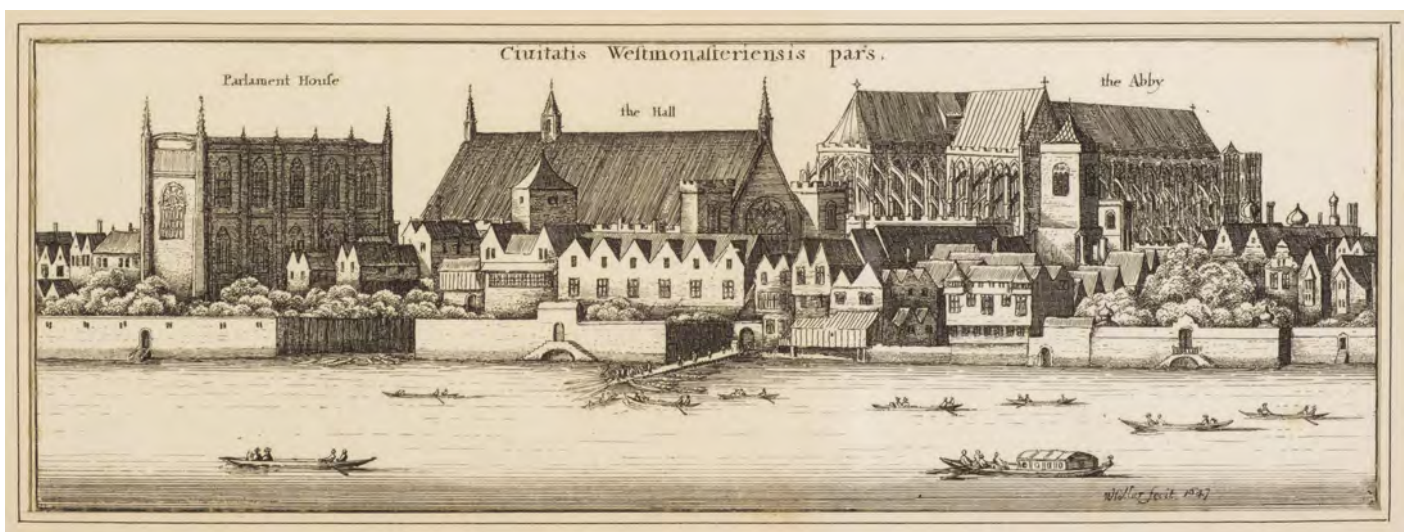
Wibiral 4, ii/iv. The head of Van Dyck was etched as a self-portrait by the artist with the remainder of the plate completed by Jacob Neeffs.

(4)

£300 - £400



Lot 65



66* **Hollar (Wenceslaus, 1607-1677).** Westminster from the River, 1647, etching, trimmed to edges, image size 90 x 250 mm (3 1/2 x 9 3/4 ins), mounted, framed and glazed (28 x 44 cm)

Pennington 1037 i.

(1)

£150 - £200



67* **Hollar (Wenceslaus, 1607 – 1677).** The Four Windmills, after Jan Breughel, 1650, etching on laid paper with foolscap watermark, the first state (of 2), with printed inscription to lower margin of the plate 'Brüghel pinxit' and 'W. Hollar fecit 1650. Ex Collectione Arundeliana', a very good impression with strong contrasts, old ownership inscription in brown ink to lower left corner of the plate verso 'cc', and further neat pencil inscription just below the platemark verso '1215. Apell in Dresden 1861', light mount stain, plate size 118 x 170 mm, sheet size 190 x 240 mm, framed and glazed (with 20th century typewritten description of the print and provenance information to verso)

Provenance: Cicri Collection (according to typewritten note pasted to verso of the frame); Aloys Apell, print dealer, Dresden, by 1861; purchased from the London print dealer Robert Dunthorne in 1912 (typewritten note to verso).

Pennington 1215 i/ii; New Hollstein (Hollar Part IV) 1104 i/ii.

The Earl of Arundel employed Wenceslaus Hollar as artist-in-residence to make drawings of his extensive art collection. Some of these drawings are now the only record of the contents of that impressive collection. Hollar was able to make prints from the drawings of the Arundel collection which were produced in three issues. (1) £200 – £300

68* **Hollar (Wenceslaus, 1607-1677).** View of Antwerp Cathedral, 1649 [but 1678-94], 2nd state, etched view of the west end of the cathedral, showing the finished tower and spire on the left, the unfinished tower with a temporary roof and turret on the right, surrounded by the street with houses on left and on the right leading to a square of trees, a procession of clergy and soldiers can be seen entering the west door escorting a shrine or reliquary, second state engraved caption at foot 'Antwerpiens turris ecclesiae cathedral...' with Dutch and French translation below, the left corner of image 'Wenceslaus Hollar delineauit, et fecit, 1649' and 'Gillis Hendricx excudit Antuerpiae' on left, central horizontal fold, platemark approximately 48.5 x 34 cm (19 1/16 x 13 6/16 ins), sheet size 50.2 x 35.3 cm, together with other etchings and engravings including van Ostade (Adriaen, 1610-1685). Family saying grace before a meal, 1653 (but later, probably 19th century), etching on wove, laid down on mount board, 15 x 12.5 cm, gilt moulded frame, glazed, 36 x 34 cm, plus six mythological scenes etched by Samuel Gribelin junior (including two after Francesco Albani), 13 x 8 cm, each framed and glazed (21.5 x 16 cm), and a pair of etchings depicting scenes from Aesop's fables, circa 1773(?), approximately 10 x 14.5 cm, each framed and glazed (23.5 x 28.5 cm); and an etching by Samuel Watts of raising Christ on the cross after Tintoretto, 1777, printed in green on laid paper, 36 x 32 cm, framed and glazed (51 x 45.5 cm), plus ten 19th century reprint etchings of views in Italy by Israel Silvestre, 14 x 24.5 cm, each in ebonised frame, glazed (22 x 31 cm)

Pennington - Hollar 824.

Pennington suggests the second state is from the 1678 edition of J. Le Roy, Notitia and the 1694 edition of his Castella.

(21)

£300 – £400



Lot 68



69* **Beckett (Isaac, 1653-1719)**. Portrait of Sir Peter Lely, circa 1684-88, uncoloured mezzotint by Isaac Beckett after the self-portrait by Sir Peter Lely, with engraved inscription to lower margin *Petrus Lellij Eques Pictor Caroli 2di Magnae Britanniae Franciae & Hiberniae Regis*, published by John Smith 'J. Smith at ye Lyon & Crown in Russell Street, Covent Garden', a fine dark impression, 340 x 255 mm, narrow margins, laid down on modern card, mounted, framed and glazed, together with Paulus Pontius (1603-1658), Portrait of Nicolaus Rockox, after Van Dyck, circa 1650, Andreas Kohl (1624-1657), Portrait of the lawyer Paul Freher, circa 1650, Pieter de Jode II (1606-circa 1674), Portrait of the engraver Paulus Pontius, after Jan Lievens, circa 1640, and Jacques Lubin (1659-1695), Portrait of René Descartes, after Frans Hals, circa 1680, all good impressions, similarly presented in Hogarth-style black and gilt frames, the largest 51 x 41 cm

Sir Peter Lely (1618-1680) spent the majority of his career in England, where he became the most significant and influential portrait painter at the court of Charles II.

(5)

£200 - £300



Lot 70

70* **Waterloo (Anthonie, 1609-1690)**. Three landscapes, etching on paper, each inscribed top right 'Antoni Waterloo fe. et in. et ex', 'Antoni Waterloo in. et ex.' and 'Antoni Waterloo fe. et in.', one image with staining, mount aperture 13.5 x 15 cm (5 1/4 x 6 ins), uniformly framed and glazed (approx. 19 x 21.5 cm)

(3)

£150 - £200



71* **Van den Berge (Pieter, 1659-1737)**. Portrait au Naturel d'un Elephant et d'un Rhinoceros Arrivez de puis peu des Indes Orientales a Londres, 1686, [Amsterdam], Jacques Le Moine de l'Espine, circa 1686, mixed method engraving on laid paper, some light soiling, lower outer corners to verso slightly skinned, with short closed tear to left corner (generally without loss), plate size 231 x 322 mm (9 1/8 x 12 3/4 ins), with margins, sheet size 252 x 347 mm (10 x 13 3/4 ins)

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

Wurzbach, Niederländisches Künstler-Lexicon, 33.

(1)

£150 - £200



72* **Marieschi (Michele, 1710 - 1743)**. Aedis divi Rocchi facies rudis adhuc ex cocto latere..., from *Magnificentiores Selectioresque Urbis Venetiarum Prospectus*, 1741, etching on thick laid paper, printed with great clarity, possibly an early/lifetime impression of the first state (of four) before the addition of plate numbers, with margins, tipped onto backing board, light mount staining, plate size 31.7 x 48 cm (12 1/4 x 19 ins), sheet size 37 x 55 cm (14 1/2 x 21 1/2 ins), framed and glazed (46 x 61.5 cm), together with

Gaspari (Pietro, circa 1720-1785). Moles sepulcralis semiruta, aliis Sarcophagis et Aedeificiis instructa, circa 1771, etching and engraving on laid paper with watermark of three crescent moons, a good impression with margins, plate size 312 x 425 mm (12 1/4 x 16 3/4 ins), sheet size 340 x 450 mm (13 1/4 x 17 3/4 ins)

(2)

£200 - £300



Lot 73

73* **Piranesi (Giovanni Battista, 1720-1778).** Vedute di Roma disegnate ed incise da Giambattista Piranesi Architetto veneziano (Frontispiece to Vedute di Roma), 1748, *etching on thick laid paper, a fine lifetime impression, the third state (of five), double ring fleurs-de-lys watermark, vertical (as issued) and horizontal central folds, with margins, scattered spotting, a little dust soiled, old drawing pin holes to four corners, plate size 40.5 x 55 cm (16 x 21 1/2 ins), sheet size 45.4 x 61 cm (17 3/4 x 24 ins)*

Hind 1 (iii/v); Wilton-Ely 134; Focillon 719; Ficacci 872.
(1)

£200 - £400

74* **Piranesi (Giovanni Battista, 1720-1778).** Antiquus bivii viarum Appiae et Ardeatinae prospectus... (Frontispiece to Le Antichità Romane II), 1756, *etching on laid paper, a strong and arresting impression, 'Gio Batta. Piranesi inv. dis. e incise' to lower right, central fold, good margins (upper and lower margins particularly large), remnants of old tape to verso, minimally tipped onto mount with tape, plate size 40 x 64 cm (15 3/4 x 25 1/4 ins), sheet size 52.2 x 68.2 cm (20 1/2 x 27 ins), framed and glazed (62 x 87 cm)*

Wilton-Ely 360; Focillon 225; Ficacci 216.
(1)

£700 - £1,000



Lot 74



Lot 75

75* Piranesi (Giovanni Battista, 1720-1778). Antiquus Circi Martialis cum Monumeriatis Adiacentia Prospectus ad Viam Appiam (Frontispiece to *Le Antichità Romane* III), 1756, etching on laid paper, a vibrant impression, 'Gio. Batta. Piranesi inv. dis. e incise' to lower left, central fold, large margins, light mount staining, minimally tipped onto mount with tape, plate size 40 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 52.7 x 69.7 cm (20 3/4 x 27 1/2 ins), framed and glazed (62 x 87 cm)

Wilton-Ely 422; Focillon 287; Ficacci 279.

(1)

£500 - £800

76* Piranesi (Giovanni Battista, 1720-1778). Vindicibus et Protectoribus Bonarum Atrium i.B. Piranesius (Frontispiece to *Le Antichità Romane* IV), 1756, etching on laid paper, a deep impression, 'Gio Batta. Piranesi invent. ed incise' to lower left, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (strengthened to verso), very wide margins, minimally fixed to mount with tape on all sides, plate size 40.5 x 54.5 cm (16 x 21 1/5 ins), sheet size 56 x 80.5 cm (22 x 31 3/4 ins), framed and glazed (66 x 96.5 cm), together with Rossini (Luigi, 1790-1857) Veduta della rovina del gran Arco trionfale della nave traverse, from *Le Antichità Romane*, 1823, etching on laid paper, plate size 49.5 x 59 cm (19 1/2 x 23 1/4 ins), framed and glazed (66 x 96.5 cm).

Piranesi: Wilton-Ely 471; Focillon 338; Ficacci 329.

(2)

£200 - £300



Lot 76



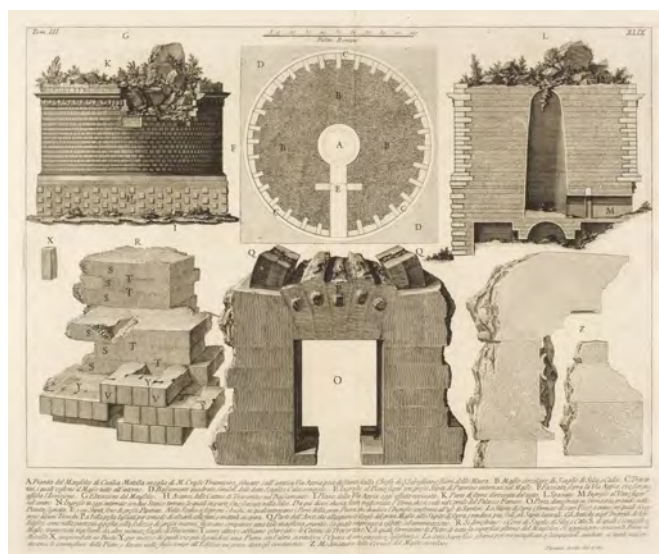
77* Piranesi (Giovanni Battista, 1720–1778). Iscrizione, e Frammenti delle Camere sepolcrali della Villa de Cinque, from *Le Antichità Romane II*, 1756, etching on laid paper, a clear impression, 'Piranesi Architetto dis. ed inc.' to lower right, central fold, total plate size approx. 42.2 x 50.7 cm (16 1/2 x 20 ins), framed and glazed (58.5 x 75 cm), together with Framm.to di stucco, cavato dalla volta d'un de' Nicchioni interni..., from *Le Antichità Romane II*, 1756, etching on laid paper, central fold, a little rippling to paper, plate size 50.7 x 36.2 cm (20 x 14 1/4 ins), framed and glazed (76.5 x 58.5 cm), plus Modo, con quale furono alzati i grossi travertini..., from *Le Antichità Romane III*, 1756, etching on laid paper, central fold, some spotting, total plate size approx. 46 x 52.5 cm (18 x 20 3/4 ins), framed and glazed (64 x 89.5 cm).
 Wilton-Ely 406/387/468; Focillon 271/252/335; Ficacci 263/244/325.
 (3) £200 – £300



Lot 78

78* Piranesi (Giovanni Battista, 1720–1778). Nella Tavola presente in parte si dimostrano due Colonne co'loro Capitelli, Architrave, Fregio, e Cornice, from *Le Antichità Romane II*, 1756, etching on laid paper, a deep impression, 'Piranesi Archit. dis. eed inc' to lower right, plate size 39.5 x 25.2 cm (15 3/4 x 10 ins), framed and glazed (63.5 x 50 cm), (not examined out of frame), together with Piranesi (Francesco, 1758/59–1810). Tre Frammenti trovati nella Villa Adriana in Tivoli, from *Vasi, candelabri, cippi...* [Volume III], 1790, etching on thick laid paper, large margins, minimally secured to mount in four places with tape to verso, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 52 x 37.5 cm (20 1/2 x 14 3/4 ins), mounted, plus Capitello che si vede nel palazzo Massimi, from *Vasi, candelabri, cippi...* [Volume II], 1778, etching on thick laid paper, large margins, minimally secured to mount in three places with tape to verso, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 51.5 x 36.7 cm (20 1/4 x 14 1/4 ins), mounted.

G. Piranesi: Wilton-Ely 380; Focillon 245; Ficacci 237.
 F. Piranesi (both works): Wilton-Ely 1005; Focillon 718;
 (3) £200 – £300



79* Piranesi (Giovanni Battista, 1720–1778). Pianta del Mausoleo di Cecilia Metella moglie di M. Crasso Triumviro..., from *Le Antichità Romane III*, 1756, etching on thick laid paper, a crisp impression, 'Piranesi Archit. del. et inc.' to lower right, double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (strengthened to verso), large margins, small areas of offsetting, plate size 44 x 52 cm (17 1/4 x 20 1/2 ins), sheet size 55.5 x 81 cm (21 3/4 x 31 3/4 ins), plus Pianta del Sepolcro de' Scipioni, from *Le Antichità Romane II*, 1756, etching on laid paper, a deep and engaging impression, 'Piranesi Archit. dis. et inc.' to lower right, single ring fleur-de-lys watermark suggests a lifetime Roman edition, wide margins, plate size 34.5 x 23.2 cm (13 1/2 x 9 1/4 ins), sheet size 54 x 39.5 cm (21 1/4 x 15 1/2 ins), and Pianta di un Sepolcro sulla Via Tiburtina vicino a Ponte Lugano..., from *Le Antichità Romane II*, 1756, etching on laid paper, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, good margins, remnants of old tape to verso, plate size 34.5 x 23.5 cm (13 1/2 x 9 1/4 ins), sheet size 56.5 x 43.5 cm (22 1/4 x 17 ins), together with three further etchings from *Le Antichità Romane*, one with a double ring fleur-de-lys watermark and the another with 'Bracciano' and florid heraldic watermark.

Wilton-Ely 424/384/395; Focillon 289/249/260; Ficacci 281/241/252.
 (6) £200 – £300



Lot 80

80* **Piranesi (Giovanni Battista, 1720-1778)**. Pianta dell'antico Foro Romano..., from *Le Antichità Romane* I, 1756, etching on thick laid paper, a clear and crisp impression, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, large margins, central fold, plate size 46.2 x 46.7 cm (18 x 18 1/2 ins), sheet size 55.5 x 79 cm (21 3/4 x 31 ins), plus Pianta del Mausoleo di Costanza figlia di Costantino Magno Imperatore..., from *Le Antichità Romane* II, 1756, etching on laid paper, double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (later strengthened to verso), small area of repaired loss in centre of image, plate size 40 x 59.5 (15 3/4 x 23 1/2 ins), sheet size 55 x 80 cm (21 1/2 x 31 1/2 ins), and Pianta dell'Avanzo del Mausoleo di Adriano Imp., from *Le Antichità Romane* IV, 1756, etching on thick laid paper, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, large margins, plate size 34.5 x 23 (13 1/2 x 9 ins), sheet size 55 x 42 cm (21 1/2 x 16 1/2 ins), together with three further etchings from *Le Antichità Romane*, two with lifetime fleur-de-lys watermarks.

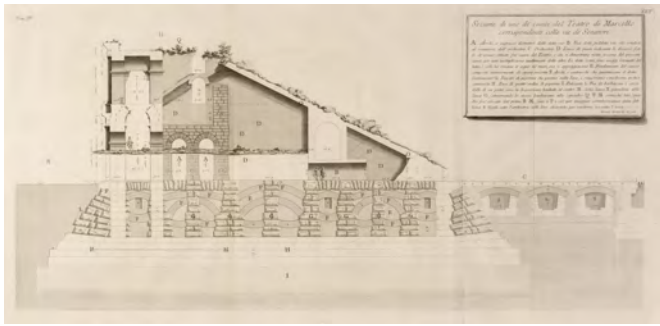
Wilton-Ely 357/378/473; Focillon 222/243/340; Ficacci 213/235/331.
(6) £200 - £300



81* **Piranesi (Giovanni Battista, 1720-1778)**. Nella Tav. precedente si sono dimostrati gli Avanzi del Mausoleo, e del Ponte d'Elio Adriano..., from *Le Antichità Romane* IV, 1756, etching on thick laid paper, 'Piranesi Archit. dis. et inc.' to lower right, presence of double ring fleur-de-lys watermark to both sheets suggests a lifetime Roman edition, large margins, two sheets joined to create one image (join strengthened on verso), four further vertical folds, small areas of spotting, dust soiling to sheet edges, plate size 45.6 x 138.5 cm (18 x 54 1/2 ins), sheet size 56 x 157 cm (22 x 61 3/4 ins), together with Avanzo del Mausoleo d'Elio Adriano Imp. oggi ridotto nella principal Fortezza di Roma, from *Le Antichità Romane* IV, 1756, etching on thick laid paper, 'Piranesi Archit. dis. et inc.' to lower right, double ring fleur-de-lys watermark to both sheets suggests a lifetime Roman edition, large margins, two sheets joined to create one image (join strengthened on verso), five further vertical folds, some areas of spotting, small area of offsetting, plate size 45 x 138 cm (17 3/4 x 54 1/4 ins), sheet size 55 x 156 cm (21 1/2 x 61 1/2 ins).

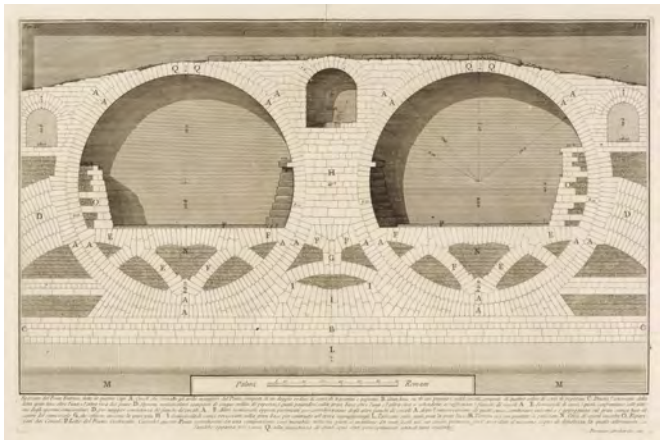
Wilton-Ely 478/477; Focillon 345/344; Ficacci 336/335.
(2)

£300 - £500



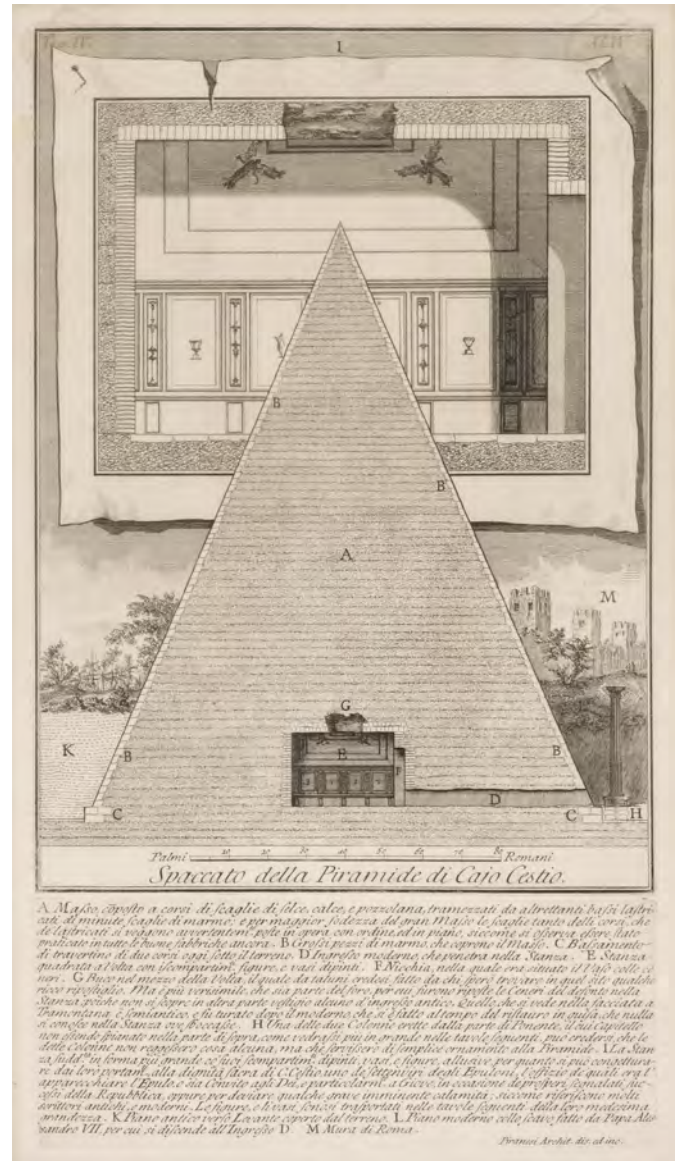
82* Piranesi (Giovanni Battista, 1720–1778). Sezione di uno de' cunei del Teatro di Marcello corrispondente colle vie de' Senatori, from *Le Antichità Romane IV*, 1756, etching on laid paper, 'Piranesi Archit. dis. et Scul.' below explanatory text, presence of 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], two sheets joined to create one image (join strengthened on verso), two further vertical folds, some offsetting, small areas of spotting, plate size 40 x 85 cm (15 3/4 x 33 1/2 ins), sheet size 60 x 108 cm (23 1/2 x 42 1/2 ins), together with Sezione di uno de' Cunei del Teatro di Marcello... Portico della circonferenza esterna, from *Le Antichità Romane IV*, 1756, etching on laid paper, 'Piranesi Archit. dis. et Scul.' to lower right, 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], two sheets joined together and secured to verso, three further vertical folds, some offsetting, areas of spotting, one small water stain to lower margin (not affecting image), plate size 45 x 85 cm (17 3/4 x 33 1/2 ins), sheet size 60 x 108 cm (23 1/2 x 42 1/2 ins).

Wilton-Ely 498/497; Focillon 365/364; Ficacci 356/355.
(2) £200 – £300



83* Piranesi (Giovanni Battista, 1720–1778). Spaccato del Ponte Fabrizio, detto de' quattro Capi, from *Le Antichità Romane IV*, 1756, etching on thick laid paper, a crisp impression, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, very large margins, central fold (strengthened to verso), some offsetting to left margin, plate size 39.6 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 56 x 80 cm (22 x 31 1/2 ins), plus Pianta d'un Sepolcro fuori di Porta S. Sebastiano, from *Le Antichità Romane III*, 1756, etching on thick laid paper, both 'Bracciano' and florid heraldic watermark suggests a posthumous Roman edition, large margins, central fold (later repaired and strengthened to verso, with very small area of repaired loss near top of image), plate size 39.5 x 52 (15 1/2 x 20 1/2 ins), sheet size 54 x 77 cm (21 1/4 x 30 1/4 ins), together with four more etchings including plans and architectural studies from *Le Antichità Romane*.

G. Piranesi: Wilton-Ely 487/429; Focillon 354/294; Ficacci 345/286.
(6) £200 – £300



84* Piranesi (Giovanni Battista, 1720–1778). Spaccato della Piramide di Caio Cestio, from *Le Antichità Romane III*, 1756, etching on laid paper, 'Piranesi Archit. dis. ed inc.' to lower right, two small areas of staining, plate size 42 x 23.2 cm (16 1/2 x 9 ins), framed and glazed (74 x 54 cm), together with Dimostrazione in Grande di Alcune delle Parti del Primo ordine del Teatro di Marcello, from *Le Antichità Romane IV*, etching on laid paper, some dust soiling, plate size 40 x 25.5 cm (15 3/4 x 10 ins), framed and glazed (74 x 54 cm), plus Dimostrazione in grande di Alcune delle Parti delle Second'ordine del Teatro di Marcello, from *Le Antichità Romane IV*, etching on laid paper, plate size 40 x 25.5 cm (15 3/4 x 10 ins), framed and glazed (74 x 54 cm).

Wilton-Ely 421/505/506; Focillon 286/372/373; Ficacci 278/363/364.
(3) £200 – £300



85* **Piranesi (Giovanni Battista, 1720-1778)**. Uno de' Frammenti dell'antica pianta di Roma [...] indicante la pianta della scena del Teatro di Marcello, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, 'Piranesi archit. dis. inc.' to lower right, presence of 'TF' watermark suggests a later Paris edition [c.1807-1835], central fold, very large margins, some minimal areas of spotting, plate size 40 x 60 cm (15 3/4 x 23 1/2 ins), sheets size 60.5 x 88.5 cm (23 3/4 x 34 3/4 ins), and Sezione trasversale de' cunei inferiori del Teatro di Marcello, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, a rich impression, large margins, plate size 42.5 x 25.4 cm (16 3/4 x 10 ins), sheet size 60.5 x 44 cm (23 3/4 x 17 1/4 ins), plus Pinata dell'avanzo del Teatro di Marcello, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, wide margins, plate size 39 x 25.7 cm (15 1/4 x 10 ins), sheet size 61 x 44 cm (24 x 17 1/4 ins), together with six further architectural studies of Teatro di Marcello from *Le Antichità Romane* by Giovanni Piranesi.

Wilton-Ely 495/499/494; Focillon 362/366/361; Ficacci 353/357/352.
(9) £300 - £500

86* **Piranesi (Giovanni Battista, 1720-1778)**. Veduta del Sotterraneo Fondamento del Mausoleo..., from *Le Antichità Romane IV*, 1756, *etching on thick laid paper*, a deep impression, 'Piranesi Archit. dis. et inc.' to lower right, central fold, with margins, remnants of old tape to verso (including minimally strengthened centre fold), slightly mount stained, plate size 71 x 46 cm (28 x 18 ins), sheet size 76.4 x 52.9 cm (30 x 21 ins), framed and glazed (62 x 87 cm)

Wilton-Ely 474; Focillon 341; Ficacci 332.
(1) £300 - £500

87* **Piranesi (Giovanni Battista, 1720-1778)**. Veduta del Tempio di Giove Tonante, from *Vedute di Roma*, 1756, *etching on thick laid paper*, 1st Paris Edition [1800 - 07], the fourth state (of six), partially visible watermark of 'T. Dupuy, Auvergne', central fold, large margins, short tear to top margin (not affecting image), central fold strengthened to verso, toned overall, fixed to mount in four places with tape, plate size 40.2 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 54 x 78.5 cm (21 1/4 x 31 ins), framed and glazed (62.5 x 87 cm)

Hind 44 (iv/vi); Wilton-Ely 182; Focillon 819; Ficacci 920.
(1) £200 - £300



Lot 86



Lot 87

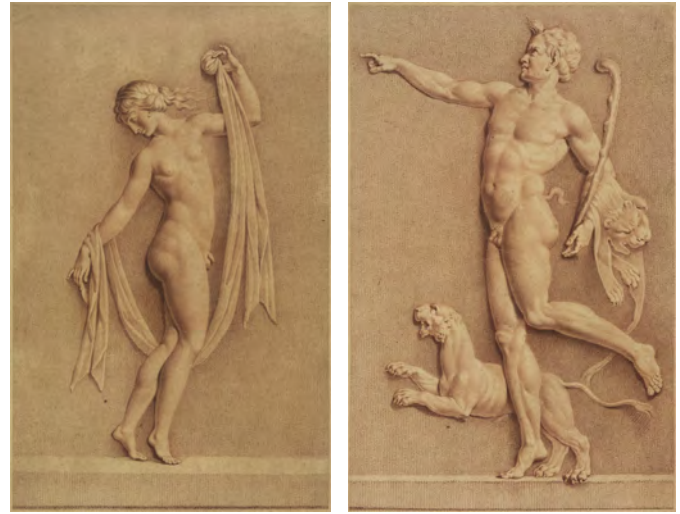


88* Piranesi (Giovanni Battista, 1720-1778). Veduta di una parte de'fondamenti del Teatro di Marcello, from *Le Antichità Romane* IV, 1756, etching on thick laid paper, a crisp impression, 'Piranesi Archit. dis. et Scul.' to lower right, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, very large margins, central fold (strengthened to verso), remnants of old tape to verso where once tipped onto backing board, hinge mounted, plate size 65 x 39.7 cm (25 1/2 x 15 1/2 ins), sheet size 79.7 x 56 cm (30 3/4 x 22 ins), framed and glazed (91 x 64 cm)

Wilton-Ely 500; Focillon 367; Ficacci 358.

(1)

£200 - £300



89* Bartolozzi (Francesco, 1727-1815). Hermaphrodite, after Giovanni Battista Cipriani, 1770, stipple engraving on paper, printed in sanguine, a nude figure with body turned to the right, head in profile to the left, trimmed to image, '[John] Smith, Picture Frame Maker, by Appointment To His Majesty [...] 98 Swallow Street, near Conduit Street' label and '250' in black ink to verso, image size 32 x 20 cm (12 1/2 x 8 ins), together with Faun, after Giovanni Battista Cipriani, 1770, stipple engraving on paper, printed in sanguine, full-length figure of a faun, naked, holding a wooden club with a lion at his side, trimmed to image, '253' in black ink to verso, image size 31.5 x 20.5 cm (12 1/2 x 8 ins), both uniformly framed in elegant early 19th century black and gilt frames (47 x 35.5 and 46.5 x 35.5 cm respectively)

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

Another impression of *Hermaphrodite* is held in the British Museum and the Wellcome Collection (S,8.126; 3094i). A further impression of *Faun* is held in the British Museum (S,8.123).

The frame maker John Smith is listed as working out of 98 Swallow Street between 1812-16 ('British picture framemakers, 1600-1950', National Portrait Gallery website).

(2)

£300 - £500



Lot 90

90* **Stubbs (George Townley, 1756–1815)**. Brown Horse Mask, Robert Sayer, October 24 1773, mezzotint on wove paper, after George Stubbs (1724–1806), a strong richly inked impression, a few closed repaired edge tears, thread margins on vertical borders, plate size 45.4 x 56.0 cm (17 7/8 x 22 ins), sheet size 46.8 x 56.5 cm (18 3/4 x 22 1/4 ins), fully conservation mounted, framed and glazed (58 x 68.5 cm) by Philippe Muler, 24 rue de La-Ville-l'Eveque, 75008 Paris (label on frame verso), together with: **Bell (Edward, active 1794–1826)**, The Well Bred Stallion Cormorant the Property of Mr. Haynes, John Harris, June 20 1803, mezzotint on paper, after John Nost Sartorius (1759–circa 1828), plate size 45.2 x 55.5 cm (17 3/4 x 21 7/8 ins), visible size 46.1 x 56.6 cm, matching conservation mounted, framed and glazed by Philippe Muler (58 x 68.5 cm)

Stubbs: Lennox-Boyd, Dixon & Clayton, 25, state 3.
(2)

£500 – £800



91* **Skippe (John, 1742–1811)**. Six chiaroscuro woodcuts from *Amicis suis necnon unicuique Artium elegantiorum Amatori, Tabulas insequentes Ludentis Otii temporibus ligno incisas*, 1781, including A Group of Monks and a Woman, after Rubens, chiaroscuro woodcut from four blocks on cream laid paper, 'P: P: Rubbens inv. / Joan: Skippe scul.' to top right, with narrow margins, research notes to verso of frame in ink, small closed tear to left edge, handling creases to lower margin, tipped onto backing board at each corner, image size 37.7 x 23.4 cm (14 3/4 x 9 1/4 ins), sheet size 39 x 34.4 cm, framed and glazed, and Seated Young Man, after Michelangelo, chiaroscuro woodcut from four blocks in maroon on laid paper, 'Typum hunc / a M. Angelo / Scheda [...] Joan Skippe / D 1781' to lower right, trimmed to image, sheet size 18.7 x 15.8 cm (7 1/4 x 6 1/4 ins), framed and glazed, with Male and Female Caryatid, after Raphael, two chiaroscuro woodcuts printed in pale green and black, both trimmed to image, image size 6.8 x 8 (6 3/4 x 3 1/4 ins) respectively, framed and glazed together, plus Head of an Apostle, chiaroscuro woodcut printed in greens and black, trimmed to image, image size 13.5 x 10 cm (5 1/4 x 4 ins), framed and glazed, together with the Frontispiece to the collection

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

(6)

£300 – £500

Lot 91



92* **Piranesi (Giovanni Battista, 1720–1778)**. *Senatus Populusque Romanus Monumenta Marmorea Magistratuum Triumphohorumque AB Urbe Tempora Divi Augusta...*, from *Lapides Capitolini sive Fasti Consulares Triumphalesq. Romanorum*, 1800, etching on thick laid paper, a strong impression, presence of 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], wide margins, central fold where the two sheets are joined on verso, three further vertical folds, a little mount stained, dust soiling to top right margin, repaired 8 cm closed tear to lower left portion of image, tipped onto backing board in three places with tape, Sanders of Oxford information sheet to verso, plate size 50.3 x 123 cm (19 3/4 x 48 1/2 ins), sheet size 58.6 x 135 cm (23 x 53 ins), framed and glazed (78 x 150 cm).

Wilton-Ely 558; Focillon 427; Ficacci 482.

(1)

£500 – £800

THE BRISTOL SCHOOL OF ARTISTS: PAINTINGS FROM THE COLLECTION OF MARTIN R. DAVIES

Martin Davies (1924–2023) qualified as a solicitor in 1946, having worked as an articled clerk for Burges Salmon from the age of 16, rising to partner in 1949. By the time of his retirement in 1987, he had worked for the firm for a remarkable 46 years.

A devoted Egyptologist, he was elected a fellow of the Society of Antiquaries, awarded an honorary degree by the University of Bristol in 1993, and appointed Vice-President of the Egypt Exploration Society in 2008. He also formed an important collection of paintings of Bristol (perhaps the finest remaining in private hands) over many decades, which is now presented for sale. We are grateful to Francis Greenacre for his kind assistance in the preparation of the catalogue notes.



93* **Smith of Derby (Thomas, 1721–1767)**. View of Shipping on the River Avon from Durdham Down, near Bristol, circa 1756, oil on canvas, relined (cleaned and revarnished by Hamish Dewar Ltd, 14 Mason's Yard, Duke Street, St. James's, London, SW1Y 6BU), 51 x 119.5 cm (20 x 47 ins), Frost and Reed stock (6752) labels, with artist and title details, 'River Avon Scene, Bristol', Hamish Dewar Ltd sticker (marked Davies 1411), and 2004 auction sticker (lot 136) to verso, late 18th century English carved and gilded fluted frame with rosette corners (66 x 135.5 cm)

Provenance: Edith and Eleanor Frost, daughters of Walter Frost of Frost & Reed; thence by descent to John Pilkington, (son of Christopher Pilkington, rector of St. Stephen's Church, Bristol from 1968); Sotheby's The British Sale: Paintings, Drawings and Watercolours, 1st July 2004, lot 136 (hammer price £12,000); Estate of Martin Davies, Bristol (owner's documentation supplied with this lot).

Literature: Francis Greenacre, *From Bristol to the Sea, Artists, the Avon Gorge and Bristol Harbour*, 2005, page 28:

"Thomas Smith of Derby (c.1720 - 1767)

View from Durdham Down c.1756

Oil 490 x 1170 mm Private collection

One of the advertised features of a visit to the Hotwell was the pleasure of riding on the broad unbroken stretches of turf on the Downs. Here, an elegant carriage with postillions and outriders approaches Sea Walls. Mr E. Owen in his guide to the Hotwell published in London in 1754 wrote: "For those who love riding there is the finest country in the world; and, even for carriages, nothing can exceed it; the Downs are spacious and open, and we enjoy healthful exercise in a pure air..."

The artist, Thomas Smith of Derby may first have come to the Hotwell for his health, for we know that he was to die here on 5 September 1767. It is also possible that it was the growing reputation of the spectacular landscape of the Avon Gorge that first attracted him to Bristol.

He painted two opposing views of the Avon Gorge from the Downs, one looking back towards the Hotwell and the present view which is also known in two other versions. This particular elongated version was probably a commission for an overmantel or overdoor. Both views were engraved in 1756.

Smith was self-taught and much of his work, especially his many landscapes of his home county, is unencumbered with the self-conscious allusions to the work of earlier Continental painters such as Claude Lorrain, Gaspar Dughet or Salvator Rosa that are found in the work of many landscape painters at this time. He did, however, give the middle names of Correggio to one son and of Raphael to the other. In this painting the sparring goats in the foreground are probably derived from engravings after Claude."

This view from the Downs looks towards Sea Walls on the right and clearly shows the wall built by John Wallis in 1746 for the safety of visitors to the Hotwells. Beyond is the somewhat elongated tower, known as Cook's Folly. It was built by John Cook, the City Chamberlain, at the end of the seventeenth century to embellish his Sneyd Park estate. In the centre far-distance, is Vanbrugh's Penpole Lodge, an eye-catcher and spectacular vantage point for King's Weston House. The red-tiled roof towards the left is the New Hotwell, a second hot-spring discovered in 1702. John Wesley visited for three weeks in 1754 and found it 'free from noise and hurry', but by the 1780's it was just a shelter for the quarrymen. The elegant couple just above the goats may well be headed for the New Hotwell and they appear to be on a newly-quarried path that still survives within today's dense woodland. Opposite Cook's Folly on the Somerset side of the Avon is a rare glimpse of the castellated Manor House of Abbotts Leigh, home of the Gordon family, West India merchants and plantation owners. This was to be replaced early in the nineteenth century by Leigh Court, but higher up the hillside. In the centre foreground are three gentlemen, one with a hammer, another holding a geode, perhaps. They may be very early amateur geologists in pursuit of Bristol Diamonds, a feature of the Avon Gorge that had been celebrated since the sixteenth century.

(1)

£7,000 - £10,000



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

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

£2,000 - £3,000



95* **Danby (Francis, 1793-1861)**. *St Vincent's Rocks with the Lime Kiln and the Hotwells*, circa 1815, watercolour, heightened with touches of bodycolour, 25 x 40 cm (9 3/4 x 15 3/4 ins) mount aperture, framed and glazed (47 x 60.5 cm), with artist's name plaque to lower edge of the frame

Provenance: Francis Greenacre, Clifton, Bristol, by 1999; Purchased by Martin R. Davies from Francis Greenacre, 6th March 1999 (£1750); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

Stylistically this watercolour dates from circa 1815, two years after Danby's arrival in Bristol. Danby had trained in Dublin and in 1813 visited London with his fellow artists James O'Connor (1792-1841) and George Petrie (1789-1866). They were there only a few weeks before they ran out of money and Danby and O'Connor walked to Bristol with the intention of finding a boat to take them back to Ireland. However he found in Bristol a market for his landscapes and portraits and resolved to stay a while. In 1824, he moved to London and first exhibited at the Royal Academy in 1817.

(1)

£1,500 - £2,000



Lot 96



Lot 97

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

Provenance: Estate of Martin R. Davies, Bristol.

(1) £1,500 - £2,000

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

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

(1) £1,500 - £2,000



98* **Sharples (Rolinda, 1793-1838)**. Portrait of a Young Lady, circa 1820s, oil on panel, portrait of a young woman seated on a chaise longue, wearing a white dress trimmed with lace, pink scarf draped around her and the back of the chaise, holding a mounted crayon with a sketchbook on her lap, panel size 16.5 x 21.2 cm (6 1/2 x 8 1/4 ins), artist's inscription to verso 'Painted by Rolinda Sharples 1823 Lower Harley Place Clifton', verso of panel stamped 'R. Davy / 16 Wardour St', period gilt moulded decorative frame (36 x 31 cm)

Provenance: Francis Greenacre, Clifton, Bristol, by 1992; Purchased by Martin R. Davies from Francis Greenacre, 2 July 1992 (£850); Estate of Martin R. Davies, Bristol.

(1) £600 - £800



99* **Baker Pyne (James, 1800-1879)**. The Burning of the Toll Houses on Prince Street Bridge during the Bristol Riots with St Mary Redcliffe, & The Burning of the New Gaol, Bristol, 1831, oil on paper laid on panel, 138 x 102 mm (5 3/8 x 4 ins), and 100 x 138 mm (3 7/8 x 5 3/8 ins), the latter with early printed label of the Bristol Industrial and Fine Art Exhibition, 1893, giving the title, artist's name and lender's name and address 'Ms. S. C. Hosegood, 92 Pembroke Road, Clifton', both displayed in matching period gilt moulded frames (24 x 20 cm)

Provenance: Ms. S. C. Hosegood, 92 Pembroke Road, Clifton, by 1893; Sotheby's, New Bond Street, London, *British Paintings*, 10th November 1993, lot 99 (hammer price £5,800); Estate of Martin R. Davies, Bristol.

Exhibited at the *Bristol International and Fine Art Exhibition*, 1893, (picture of the New Gaol exhibited as W. J. Müller).

The Bristol Riots of October 1831 were the most violent disturbances to take place in England during the Nineteenth Century. General unrest preceding the great Reform Bill of 1832 sparked off demonstrations when the Recorder of the City, Sir Charles Wetherall arrived on the morning of 29th October. He had asserted in Parliament that the people of Bristol were largely unconcerned by the need for reform. During the following two days, the riots led to the burning of many buildings including the Bishops Palace, half of Queen's Square, the Mansion House, the Toll Houses at Prince Street Bridge and the New Gaol near Bathurst Basin.

(2) £3,000 - £4,000



100* Müller (William James, 1812–1845). The Burning of the Mansion House, Queen Square, Bristol, 1831, watercolour with bodycolour on card, with near-contemporary ownership inscription to verso in brown ink: 'The burning of the Mansion House, Bristol, in the Riots of this City, in 1831 by W. Müller. A.J.A. Proprietor', corners rounded off, 170 x 245 mm (6 5/8 x 9 5/8 ins), gilt mount, antique-style gilt frame (by Rollo Whately and Gino Franchi antique frames, 9 Old Bond Street, London, W1X 3TA, with their label to verso), frame size 26 x 33.5 cm

Provenance: Alfred John Acraman (1809–1880), proprietor of the Great Western Cotton Company, Bristol (listed as residing at 4 Great George Street, Park Street according to Matthews's Directory of Bristol for 1832); Clevedon Salerooms, near Bristol, 23rd September 1999 (sold as a pair with The Burning of the New Gaol, hammer price £14,500); Estate of Martin R. Davies, Bristol.

Literature: Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, page 70: 'The Bristol Riots of October 1831 were the nineteenth century's bloodiest riots in England. For nearly two days the city was effectively in the hands of the mob. Prisons, toll-houses, the Bishop's Palace, the Mansion House, the Custom House and much of Queen Square were destroyed. Together with his younger brother, Muller witnessed nearly all this destruction as it happened. Before such dreadful havoc, Muller's response was bold and accomplished and his watercolours and small oil sketches form one of the most remarkable visual records of a national disaster before the advent of the camera'.

It is impossible to determine when or how soon after the riots this sketch was made. One sepia and pencil drawing (private collection), also of the burning of the Mansion House just moments before the present work, has extensive and hurried pencil work and might well have been largely executed on the spot (Greenacre and Stoddard, figure 6, page 72). The present work has the same powerful immediacy. See also Greenacre and Stoddard (page 20, colour plate 6) for the Bristol Museum and Art Gallery's oil sketch of this scene.

(1) £2,000 - £3,000



101* Müller (William James, 1812–1845). The Burning of the New Gaol, from Canon's Marsh, Bristol, 1831, watercolour with bodycolour on card, with near-contemporary ownership inscription to verso in brown ink: 'The burning of the New Prison, Bristol, in the Riots of that City in 1831, by W. Müller. A.J.A. Proprietor', corners rounded off, 159 x 250 mm (6 3/16 x 9 7/8 ins), gilt mount, antique-style gilt frame (by Rollo Whately and Gino Franchi Antique Frames, 9 Old Bond Street, London, W1X 3TA, with their label to verso), frame size 26 x 33.5 cm

Provenance: Alfred John Acraman (1809–1880), proprietor of the Great Western Cotton Company, Bristol (listed as residing at 4 Great George Street, Park Street according to Matthews's Directory of Bristol for 1832); Clevedon Salerooms, near Bristol, 23rd September 1999 (sold as a pair with The Burning of the Mansion House, Queen Square, Bristol, hammer price £14,500); Estate of Martin R. Davies, Bristol.

For other sketches by Müller of the burning of the New Gaol, see Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, catalogue numbers 26, 27 and 28, pages 74–75.

Literature: Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, page 70: 'The Bristol Riots of October 1831 were the nineteenth century's bloodiest riots in England. For nearly two days the city was effectively in the hands of the mob. Prisons, toll-houses, the Bishop's Palace, the Mansion House, the Custom House and much of Queen Square were destroyed. Together with his younger brother, Muller witnessed nearly all this destruction as it happened. Before such dreadful havoc, Muller's response was bold and accomplished and his watercolours and small oil sketches form one of the most remarkable visual records of a national disaster before the advent of the camera'.

It is impossible to determine when or how soon after the riots (which took place in Bristol between the 29th and 31st October 1831) this sketch was made. One sepia and pencil drawing (private collection) of the burning of the Mansion House just moments before the present work, has extensive and hurried pencil work and might well have been largely executed on the spot (see Greenacre and Stoddard, figure 6, page 72). The present work has the same powerful immediacy. See also Greenacre and Stoddard, (page 20, colour plate 6) for the Bristol Museum and Art Gallery's oil sketch of the Mansion House scene.

(1) £2,000 - £3,000



Lot 102

102* **Müller (William James, 1812–1845)**. Bristol Cathedral from the south bank of the River Avon, showing the tower of St. Augustine's and the spire of St. Nicholas, 1832, oil on canvas, signed and dated lower left, relined and professionally restored, canvas size 59 x 87 cm (23 1/4 x 34 1/2 ins), with partial contemporary handwritten label to stretcher verso (text difficult to decipher): 'Muller Bristol College [?] ... this to be given to Dr ... the desire of the late Weston J. A. 1837', old Frost and Reed stock (43884) and framing labels, and Bath Festival 1969 Exhibition of Fine Art Paintings label to verso, antique-style gilt frame, (75 x 103 cm)

Provenance: Osmond, Tricks and Son, Bristol, *Catalogue of the Estate of Ellison Fuller Eberle*, circa 1980, lot 214 (photocopied page of the auction catalogue with illustration supplied with this lot); Charles Sprawson Fine Art, Minchinhampton, Gloucestershire (original correspondence of Charles Sprawson to Martyn Davies included with this lot, dated 1981); Estate of Martin R. Davies, Bristol.

Exhibited: Bath Festival 1969, *Exhibition of Fine Paintings*, Victoria Art Gallery, Bath (label to verso).

(1) £2,000 - £3,000



Lot 103

103* **Müller (Edmund Gustavus, 1836–1871)**. Coombe Dingle, 1834, watercolour heightened with touches of bodycolour on paper, signed, titled and dated lower left, sheet size 26 x 37 cm (10 1/4 x 14 1/2 ins), gilt frame with artist's name plaque to lower edge of the frame, glazed (41.5 x 53 cm), framer's label of H & R Dahne, Clifton, to verso

Provenance: Estate of Martin R. Davies, Bristol.

(1) £300 - £400



104* **Jackson (Samuel, 1794–1869)**. St Vincent's Rocks from Nightingale Valley near Bristol, watercolour heightened with white bodycolour, mounted on modern backing card, sheet size 208 x 295 mm (8 1/8 x 11 5/8 ins), gilt frame, glazed (39 x 47 cm), with Spink stock label (K3 6301) and typewritten description to verso

Provenance: Christie's, London, 14th June 1977, lot 131; Spink & Son Ltd., King Street, St James's, London, SW1, from whom purchased by Martin R. Davies, May 1978; Estate of Martin R. Davies, Bristol.

(1)

£1,500 – £2,000



105* **Stanley (Caleb Robert, 1795–1868)**. Rocks on the Avon at Clifton, oil on thin wood panel, with contemporary handwritten label (probably by the artist) to verso: 'Rocks on the Avon at Clifton. C R Stanley 25 Gt. Maddox St. Hanover Sqre.', 24.5 x 36 cm (9 3/4 x 14 1/4 ins), backboard with modern printed label with references for the artist, and transcription of the original label on the panel, old elaborately gilt-moulded frame, glazed (37 x 49 cm)

Provenance: P. F. Windibank, *Fine Art and Antiques*, 26th October 2002, lot 322 (hammer price £1250); Estate of Martin R. Davies, Bristol (owner's documentation included with this lot, including a letter from Gordon Tucker dated 16th September 2003).

Caleb Robert Stanley was born in 1795. He studied art in Italy and specialised in topographical views and coastal scenes. He painted in Scotland, Wales, France, Holland and Germany, as well as in England, many being scenes on the River Thames and surrounding area. His works often include figures and architectural subjects and his coastal views mostly depict everyday scenes with fishing boats and fishermen going about their daily work.

He lived and worked in London and was Honorary Exhibitor at the Royal Academy from 1816 to 1863, but he mostly exhibited at the British Institution, where his works were always well received. He died in Maddox Street, London on 13th February 1868, and his studio sale was held at Christie's on the 19th March 1869. Examples of his works may be seen at the Victoria and Albert Museum, Brighton Art Gallery and The New Gallery in Ireland. He exhibited between 1812–1867; 87 B.I., 32 R.A., 22 R.B.A., 10 N.W.S., 3 O.W.S., 4 various exhibitions.

(1)

£700 – £1,000



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

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

Neal Solly's biography of William James Müller records that Brittan Willis was a member of a 'sketching-club' formed in Bristol in 1832 or 3. It included Müller, Samuel Jackson, T. L. Rowbotham, and William West, the builder of the Clifton Observatory in the centre distance. Adjoining the tower, West's brand new rotating dome, which housed a substantial revolving telescope, can just be seen. Farther to the left, between the tree trunks, is the columned facade of Camp House, completed in 1833 for Charles Pinney, former mayor of Bristol. Willis emphasises the detachment of Leigh Woods by being deliberately up-to-date and including details that foliage could have conveniently obscured. Willis emigrated to the U.S.A. in 1842, but ill health drove him home and he subsequently re-established himself in London, exhibiting at the Royal Academy from 1844 and extensively at the British Institution and the Old Water Colour Society.

(1)

£2,000 - £3,000

107* **Fripp (George Arthur, 1813–1896)**. The Avon Gorge below Sea Walls, 1838, watercolour, signed and dated 1838 lower left, 21.5 x 36 cm (8 1/2 x 14 1/8 ins) mount aperture, section of old mount board with contemporary title and artist's name in brown ink to verso 'On the Avon near Bristol. Fripp', Heather Newman Fine Quality British Watercolours gallery label to verso, framed and glazed (44 x 57 cm)

Provenance: Purchased from Heather C. Newman, 1st November 2001 (£3250); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

Exhibited: Heather Newman, 64th Exhibition of 18th, 19th and early 20th Century Fine British Watercolours, November 10th - 20th 2001, number 24.

(1)

£700 - £1,000



Lot 107



Lot 108

108* **Müller (William James, 1812-1845)**. Cleeve Toot, 1838, oil on board, signed and dated lower right, 22.5 x 36 cm (8 x 12 1/2 ins), David A. Cross Fine Art label to verso, gilt plaque with artist's name to lower edge of frame (37.5 x 50 cm)

Provenance: John F. Norris, Clifton; sold Allen & Harris with Osmond Tricks, Bristol, 25 July 1990, lot 585; David A Cross Fine Art; Estate of Martin Davies, Bristol.

Exhibited: *W.J. Müller 1812-1845*, Bristol Museum and Art Gallery, 1991 (77).

Literature: Francis Greenacre and Sarah Stoddard, *W.J. Müller 1812-1845*, Bristol Museum and Art Gallery, 1991 pp. 101-2, illustrated.

Today Cleeve Toot is overgrown with trees and shrubs. It no longer 'rears its rugged and naked head...' (John Rutter, *Delineations of the North Western Division of the County of Somerset, and of Its Antediluvian Bone Caverns, with a Geological Sketch of the District*, 1829, p.68) as it did in Müller's day. The view looks west towards the Bristol Channel, showing the coast line from above Weston-super-Mare to just below Clevedon. A still more freely handled oil-sketch on panel of slightly smaller size and from a more distant viewpoint is in the Paul Mellon Collection in the Yale Center for British Art (B1976.7.133).

(1) £1,500 - £2,000

109* **Deane (Charles, 1815-1851)**. St. Mary Redcliffe, Bristol, circa 1840, oil on canvas, 61 x 50.5 cm (24 x 20 ins), gilt plaque with artist's details to lower frame, (74 x 63 cm)

Provenance: Sotheby Parke Bernet, London, *Old Master Paintings and British Paintings 1550-1850*, 24 October 1984, lot 317; 'The property of J. Cooke, Esq. Street Scene with St Mary Redcliffe, Bristol. Inscribed on label attached to the reverse: "St Mary Redcliffe - Bristol by Meadows" Oil on canvas 23 1/2 by 19 1/2 in. 60 x 49.5 cm.; Estate of Martin R. Davies, Bristol.

Exhibited: Presumably Royal Academy, 1833, number 587 (Redcliffe Church, Bristol).



Lot 109

A typewritten note by Martin R. Davies dated 7th May 1985 states that Francis Greenacre of Bristol City Art Gallery had been shown this painting and identified it as the work of Charles Deane.

'Deane was a prolific landscape artist with 174 London exhibits, he occasionally took to marine painting as instanced by some of this 103 pictures in his British Institution: 'Sea Piece' 1923, 'Entrance to Rotterdam' and 'On the Dutch Coast' both in 1830, and several others including some of the tidal Thames ('Limehouse Reach, Greenwich in the Distance' 1829). his 42 Royal Academy paintings also contained a number of marine subjects, e.g. 'A Brisk Gale' and 'Shipping' 1829. He lived in Blandford Place, Regents Park, London from 1822 to 1851.' Denys Brook-Hart, *British 19th Century Marine Painting*, (Antique Collectors Club, 1982).

(1) £1,000 - £2,000



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

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

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

(2)

£800 – £1,000



111* **Jackson (Samuel, 1794–1869)**. The Avon Gorge from Clifton Down with St Vincent's Rocks, Windsor Terrace and Nightingale Valley, fine watercolour with pencil, with scratching out, heightened with gum arabic, sheet size 27 x 42 cm (10 5/8 x 16 1/2 ins), mounted, framed and glazed (46 x 61 cm), with Martyn Gregory exhibition label to verso

Provenance: Thomas Agnew & Sons Ltd., 43 Old Bond Street, London, W1X 4BA, by 1989; Estate of Martin R. Davies, Bristol (purchase invoice from Agnews dated 23 May 1989, £3,400, included with this lot).

Exhibited: Martyn Gregory, 34 Bury Street, St. James's, London SW1 6AU, *An Exhibition of British Watercolours 1750–1940*, 16 November – 3 December 1999 (catalogue 75), number 54, as 'The Avon Gorge looking from Sea Walls towards Clifton Down'.

Nightingale Valley was the part of Leigh Woods most favoured by the Bristol School artists. Jackson's friend and amateur artist Reverend John Eagles recalled 'those beautiful woods opposite Clifton, separated from it by the muddy Avon.... dividing.... the cares and toils of a busy world from the regions of Elysium. Beautiful as these woods are when seen from the opposite hill, those who only see them thus have little conception of their beauty. It is the very best artist's ground and of a character unique.'

(1)

£2,000 – £3,000



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

Provenance: Martyn Gregory, 34 Bury St., St James's, London, SW1, by 2005; purchased by Martin R. Davies from Martyn Gregory; Offered Bonham's, Bath, Wales and West Country Sale, 20th June 2005, lot 331; Estate of Martin R. Davies, Bristol.
(1)

£800 - £1,000



113* **Gill (Edmund Murriner, 1820-1894)**. The Avon Gorge, St Vincent's Rocks, the New Hotwell House and the abandoned piers and abutments of the Clifton Suspension Bridge. circa 1850, oil on canvas, signed lower left, 66 x 102 (26 x 40 ins), old Frost and Reed label to verso giving title as 'River Avon & St Vincents Rocks' and stock number (G83), antique-style gilt molded frame (82 x 119 cm), with gilt plaque to lower frame with artist's details

Provenance: Osmond, Tricks, Regent Street, Clifton, Bristol, Tuesday 9th December, circa 1980, lot 451; Estate of Martin R. Davies, Bristol.

To the right of the Clifton abutment, Brunel's Swiss Cottage is carefully depicted. It was the 'site office' for the Clifton Suspension Bridge project and its architectural style reflected Brunel's earlier comparison of the dramatic landscape of the Avon Gorge with alpine scenery, specifically the Simplon Pass. The bridge was to be completed in 1864 as a memorial to the great engineer who died in 1859.

(1)

£1,000 - £1,500



114* **Clarkson Stanfield (William, 1793–1867)**. Bristol Harbour with Prince Street Bridge and St Mary Redcliffe seen from Canons Marsh, 1854, oil on wood panel (with manufacturer's blindstamp and printed label of Charles Roberson & Co. Artist's Colourmen 51, Long Acre, London to verso), signed and dated lower right 'C. Stanfield R.A. 1854', modern printed label of Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, dated March 1999 to verso, panel size 24 x 39.5 cm (9 1/2 x 15 1/2 ins), elaborately gilt-moulded frame (47.5 x 52.5 cm)

Provenance: Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, by 1999; Estate of Martin R. Davies, Bristol (purchase invoice for £7,250 from Polak Fine Art Dealers supplied with this lot).

(1)

£3,000 - £4,000

115* **Syer (John, 1815–1885)**. Bristol Cathedral and Docks, watercolour, signed lower left, mount aperture 29 x 42 cm (11 3/8 x 16 1/2 ins), Frost & Reed Fine Art label to verso with stock number R5078, gilt frame, glazed (53 x 65 cm)

Provenance: Lawrences Auctioneers, Crewkerne, Somerset, 28th and 29th October 2004, lot 1036; Purchased by Martin R. Davies from Lawrences (hammer price £800); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

(1)

£200 - £300



Lot 115



Lot 116

116* **Pyne (George, 1800–1884).** Floating Harbour, Bristol, looking towards the Prince Street Bridge with St. Mary Redcliffe, 1866, *pencil and watercolour on paper, heightened with white, signed and dated lower right, sheet size 25.2 x 38.7 cm (10 x 15 1/4 ins), modern gilt frame, glazed (48.5 x 60 cm) artist's name plaque to lower edge of the frame*

Provenance: Michael Danny, Watercolours and Drawings, Wellow, Bath, by 1983; Purchased by Martin R. Davies from Michael Danny, 25th January 1983 (£850); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

(1) £500 - £800



Lot 117

117* **Frank (Walter Arnee, 1808–1897).** The Avon Gorge from Leigh Woods looking across to the Downs, 1887, *pencil and watercolour, signed and dated W A FRANK 1887, mount aperture 36.5 x 54 cm (14 3/8 x 21 1/4 ins) on verso in contemporary hand 'Frank ? at the Bristol Stone Art gallery on the Bristol river', in a later hand '1887', and a David A Cross fine art label, period gilt moulded frame, glazed (72 x 91 cm), artist's name plaque to lower edge of the frame*

Provenance: David A. Cross, Fine Art Gallery, Clifton, Bristol by 1978; Purchased by Martin R. Davies from David Cross, 19th October 1978; Estate of Martin R. Davies, Bristol.

William Arnee Frank was the son of Arnee Frank and Hannah Benwell, a Bristol Quaker family. A drawing master at Clifton, he sketched regularly in Wales, Somerset and the Bristol Channel. His watercolour landscapes are laid on with great uniformity so that they contrast strongly with the more detailed foregrounds and middle-distances. In 1877 he exhibited The Valley of the Rocks, Lynton at the Royal West of England Academy, giving his address as 3, Victoria Place, Clifton, Bristol.

(1) £500 - £800



Lot 118

118* **Breanski (Alfred Fontville de, 1877–1957).** The Avon River from Clifton Down, *oil on board, signed lower right, titled in pencil to verso 'The river from Clifton Downs', board size 19 x 29 cm (7 1/2 x 11 ins), gilt wood frame (31 x 40.5 cm)*

Provenance: Baron Fine Art, Chester, by 2010; Purchased by Martin R. Davies from Baron Fine Art, 3rd March 2010 (£850); Estate of Martin R. Davies, Bristol.

(1) £600 - £800

19TH CENTURY PAINTINGS WATERCOLOURS & PRINTS



Lot 119

119* **Luny (Thomas, 1759–1837)**. *Landing the Catch, Dawlish, 1829, oil on wood panel, signed and dated lower left, 30 x 41.5 cm (11 1/2 x 16 ins), gilt wood plaque lettered in black to lower edge of frame with title, artist's name and dates, printed gallery label to verso of N.R. Omell, 6 Duke Street, St. James's, London, S.W.1, 20th Annual Exhibition of Marine Paintings, No.6, antique-style gilt frame (41.5 x 53 cm)*

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

£1,500 – £2,000

120* **Dutch School**. *Candlelight Scene, early 19th century, oil on wood panel, depicting a small group of people standing and sitting outside around a table, a basket of plums in the centre, scene lit by candle light, 29 x 23 cm (11 3/8 x 9 ins), 'cantino?' in black ink and fragment of hand written paper adhered to verso, cleaned early 20th century by Messers Paris of Liverpool, framed (43 x 37.5 cm)*

Provenance: The fragment of paper suggests that this painting was found in a cupboard in 3 New Quay, Liverpool in 1916, after an office move.

(1)

£200 – £300



Lot 120



Lot 121

121* **Follower of John Constable (1776-1837)**. Wooded River Landscape, 1833, oil on wood panel, inscribed in ink in an old hand: Sept 16 1833, 109 x 96 mm (4 3/8 x 3 3/4 ins), old gilt frame (damaged, 23 x 22 cm)

(1)

£200 - £300

122* **Varley (John, 1850-1933)**. Bazaar in the Mansoor Pasha Street, Cairo, 1894, oil on canvas, with Winsor & Newton manufacturer's stamp to verso, inscribed by the artist to verso 'Bazaar in the Mansoor Pasha Street, Cairo, John Varley. Finished 1894', 51 x 76 cm (19 1/2 x 29 1/2 ins), antique-style gilt moulded frame with artist's name plaque to lower edge of the frame (64 x 91 cm)

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£4,000 - £6,000



Lot 122

123* **Attributed to Eduard Karl Gustav Pistorius (1796–1862).** *Musicians in a Tavern, oil on canvas, depicting a group of four men gathered around in a room playing instruments and singing, 36 x 48 cm (14.5 x 19 ins), framed (53 x 65 cm)*

Provenance: Chorley's Auctioneers, Gloucestershire, 24th May 2012, lot 282; Private Collection, Cheltenham, England.

(1) £300 - £500

124* **Egbert Jones (Samuel John, 1797–1861).** *Snipe Shoot, circa 1840s, oil on canvas, three dogs chase a bird out of the edge of woods and onto heathland as the hunter, dressed in typical early 19th-century clothes, fires his gun, in very good condition, 'The Parker Gallery London' label to verso, small amounts of craquelure, canvas size 50 x 62 cm (19 3/4 x 24 1/2 ins), in a gilt moulded frame (with title and artist's name label to lower portion) 63 x 74 cm*

Although labelled as a 'Snipe Shoot', it is much more likely that this is a painting of a Woodcock shoot. Snipes are lighter coloured fowl and live in marshes, wet grassland and moorlands. Woodcock habitat is typically woodland and areas of heathland, as is depicted in this painting.

(1) £1,000 - £1,500



Lot 123



Lot 124



125* **English School.** Cattle in an open landscape, circa 1840s, oil on panel, a bull and a heifer stand beside a stream winding through meadows, with three further cattle in the background, indistinctly initialled lower right, light wear and some marks to recto, board size 33 x 28 cm (13 x 11 ins), in a carved wooden gilt frame (49.5 x 44 cm)
(1) £200 - £300



127* **Icon.** A Greek icon of Saint John the Apostle holding a quill and volume, probably early/mid 19th century, tempera on wood panel, chipped and rubbed to paint surface at edges, 16.7 x 11.2cm, set within a modern giltwood frame
(1) £200 - £300



126* **English School.** Rural Landscape, circa 1840, oil on wood panel, depicting a river flowing through a small village, a figure on a horse drawn cart delivering goods, two female figures crossing a small footbridge, 28.5 x 38 cm (11 1/4 x 15 ins), 'Joseph Thors' to lower verso of frame and 'A Vickers Snr' to upper verso of frame, ornate gilt moulded frame (43 x 53 cm)
(1) £200 - £300



128* **Follower of Richard Parkes Bonington (Nottingham 1802-1828 London).** The Lower Thames, 1841, oil on panel, bearing signature 'R. Parkes Bonington. / 1841.' lower left, 29.5 x 43 cm (11 5/8 x 16 7/8 ins) old gilt frame with gilt cartouche bearing artist's name and title of the work (overall 39.5 x 51.5 cm)
Provenance: W. A. Foyle, Beeleigh Abbey.
(1) £200 - £400



129* **Stanfield (William Clarkson, 1793–1867)**. Trajan Column, Piazza Foro Traiano, Rome, 1842, oil on board, depicting the Trajan column standing in a square in the background cream and terracotta buildings, a huddle of figures to the right of the column, signed and dated to lower right, 25 x 20 cm (9 7/8 x 8 ins), faded white chalk stencil to verso of frame and board, red wax ownership seal and typed note to verso of board, ornate moulded gilt frame (39 x 34 cm)
Provenance: Purchased at Christie's on 3rd February 1967, lot 137 entitled "View of Continental Square".

(1)

£300 - £500



131* **Orton (J.R, b. 1826)**. Winter Scene, 1848, oil on canvas, depicting a young boy standing by a water trough, holding his fingertips in his mouth, some overall craquelure, 38.5 x 31 cm (15 1/8 x 12 1/4 ins), 'painted by J.R. Orton A Jan 1848' in black ink, and manufacturers stamp 'G. Rowney & Co manufacturers London' to verso, some previous ownership pencil notes to verso of frame, gold painted wooden frame, some rubbing to upper right edge of frame (55 x 47 cm)

J. R. Orton is believed to have resided in Gloucester. In the Post Office directories of the 1860s and 70s he is listed as a portrait and animal artist.
(1) £200 - £300



130* **Pyne (James Baker, 1800–1870)**. Windmill, 1848, oil on canvas, signed and dated lower left, relined, some craquelure, canvas size 22.5 x 30.5 cm (8 7/8 x 12 ins), 'Windmill?' scratched into verso of stretcher, moulded gilt frame (33 x 40 cm)

(1)

£200 - £400



132* **Barbizon School**. Landscape by a River, mid 19th century, oil on panel, showing a small chapel with short spire and farmhouse, beside farmland with cattle and winding river with arched stone bridge, 16.5 x 30.7 cm (6 1/2 x 12 ins), gilt moulded frame (24 x 38 cm)

(1)

£500 - £800



Lot 133

133* **Carmichael (John Wilson, 1800-1868).** Fishing Boat off Scarborough, oil on board, possibly off Flamborough Head, 18 x 25 cm (7 1/8 x 10 ins), framed (28 x 35.5 cm), verso with typewritten label giving artist, title & stating "Titled & signed on contemporary label verso"
(1) £700 - £1,000



Lot 134

134 **Cole (George, 1810-1883).** Portrait of Jane Baker Lambert and her daughter Alice Jane in the Conservatory, oil on canvas, relined, some small areas of retouching (mainly to black dress), faint surface crack and two tiny flakes of loss to left pillar, 92 x 71 cm (36 1/4 x 28 ins), magnificent period gilt frame (124.5 x 104 cm), verso with circular label bearing ink manuscript number 31735, the number repeated on a more recent label with artist's name

Provenance: Skinner, April 1 1995 lot 618A (sold as a pair with the matching portrait of Henry Thomas Lambert, signed and dated 1858); Christie's, November 9 1995 lot 29; collection of David and Sarah Battie.
(1) £2,000 - £3,000



135* **Downes (Thomas Price, active 1835–1887)**. Portrait of Mrs Henry Back, circa 1851, oil on canvas, half-length portrait of a young woman with flower sprigs in her swept-back brown hair, wearing a lace-trimmed black gown, a brooch, and gold link and enamel bracelets, and carrying a folding fan, against a backdrop of sky, re-lined, contemporary manuscript label on stretcher with name of sitter and artist (latter indistinct), 91.5 x 71 cm (36 x 28 ins), period gilt moulded frame with elaborate strapwork and volute pattern (119.5 x 99 cm)

Fanny Lamprière (born 1830) was courted by the artist John Everett Millais (1829–1926), although she later married land-owning magistrate Henry Back (born 1811), on 7th July 1851, in Ewell, Surrey. The Lamprières were a Jersey family, and Millais had strong connections to the island, having lived there for the first nine years of his life. Later he spent a lot of time at Rozel Manor, St Martin, Jersey, home of Philip Raoul Lemprière, the brother of Fanny's father Captain William Charles Lamprière. It is said that Raoul (as he was known), gave the artist his first paintbox, and when Millais went to London to continue his training as a painter, he was befriended by Arthur and Harry Lemprière, two of Fanny's brothers. 'We always called him Johnny', said Arthur, 'and he constantly spent the holidays with us at our home in Ewell, Surrey. He always seemed to be sitting indoors, to have a pen, pencil, or brush in his hand, rattling off some amusing caricature or other drawing'. Indeed, Millais made a number of informal sketches of the Lamprière family, and Arthur later sat for one of Millais' most famous paintings *The Huguenot* in 1852. In 1846 Millais sent two painted Valentines to Fanny, but we can only guess at subsequent events; just five years later there is a somewhat sad mention of her - the married lady - in the only diary the painter kept. He was staying near to Ewell, and had chanced upon his 'old flame' as she returned from church: "I wished myself anywhere but there; all seemed so horribly changed, the girl I knew so well calling me 'Mr Millais' instead of 'John', and I addressing 'Fanny' as 'Mrs B'. She married a man old enough to be her father; he trying to look the young man, with a light cane in his hand ... an apparently stupid man, plain and bald, perfectly stupefied at Mrs B asking me to make a little sketch of her ugly old husband. They left, she making a bungling expression of gladness at having met me."

(1)

£700 - £1,000



136* **Dutch School.** Rural Landscape, 19th century, oil on canvas, three large barns sitting by a river in the countryside, 30.5 x 41 cm (12 x 16 1/8 ins), relined, framed and glazed (39 x 49 cm) (1) £200 - £300



138* **Philp (James George, 1816-1885).** Penryn Church near Plymouth, 1852, oil on board, signed and dated (indistinctly) lower right, 28.7 x 36.2 cm (11 1/4 x 14 1/4 ins), period moulded gilt frame (43.5 x 51 cm), verso of frame with incised title, date, artist's name

James George Philp was born in Falmouth. Much of his later work was produced in watercolour, a medium with which he is generally associated, which makes the oil painting offered here of particular interest as it was painted in the period prior to his shift to watercolour. Philp became a member of the New Society of Painters in Watercolours in 1856. Most of his subjects were found in Devon and Cornwall. He exhibited from 1846 to 1885, including the Royal Academy in 1846, and the 1880 Winter Exhibition at the Institute of Painters in Water Colours. Philp was described by the critic of *The Times* as "...the veteran, and most distinguished, coast painter of which Cornwall can boast ..." ("Painters of Cornish Scenes at a London Gallery" in *The Cornishman*, number 127, 16 December 1880, page 4).

(1) £300 - £500



137* **English School.** Portrait of a Lady, circa 1850, oil on canvas, a woman wearing a black gown with white lace trimmed fichu and a bonnet with white lace and pale blue ribbons sits at a table with pen in hand, writing a letter, a black enamel inkwell is placed beside her on the table, and a Georgian era marble bust is displayed to her left, typed research notes to verso, areas of craquelure, canvas size 43.2 x 35.5 cm (17 x 14 ins), in a contemporary gilt wood frame (67 x 58 cm)

Amateur research notes suggest that the painting may be "attributed to Francis Grant", and that the sitter could "possibly (be) Mrs Gaskell... (but) is more likely the novelist Ellen Wood - Mrs Henry Wood".

Parkers Fine Art, Fine Paintings and Frame Sale, 11 March 2023, lot 131. (1) £200 - £300



139* **Attributed to Ernest Gustave Girardot (1840-1904).** A pair of portraits, oil on canvas, mid 19th century, half length portraits of a lady and a gentleman, both seated, each 25.5 x 20.5 cm (10 x 8 ins), in matching moulded gilt frames (50.5 x 45.5 cm), together with: **English School,** Portrait of a lady, circa 1820s, oil on tin, half length portrait, depicting a seated lady, dressed in muslin embroidered with black stars, brooch bordered with pearls and pearl bracelet, pink wrap, wearing a light cap, and holding a small book, much paint loss to background, 124 x 106 mm (4 7/8 x 4 1/8 ins), gilt framed (16.5 x 14 cm)

Provenance: collection of David and Sarah Battie. (3)

£200 - £300



140* **Italian School.** Landscape with resting Travellers, 19th century, *oil on canvas*, a mother and child sit under a tree, while another child begs at a passing woman on horseback, some overall craquelure, wear and loss to top and sides of canvas, canvas size 45 x 53 cm (17 1/2 x 21 ins), in a gilt moulded frame with some small losses, frame size approx. 65 x 75 cm
(1) £300 - £500



141* **Italian School.** Papal Presentation, 19th century, *oil on canvas*, reinforced with new stretchers (Tobias Clarke, Boodles stamp to stretcher), canvas size 33 x 48 cm (13 x 18 7/8 ins), Christie's King Street labels and stencils to verso, framed (42 x 57 cm)
(1) £400 - £600



142* **Leitch (William Leighton, 1804-1883).** Cows Drinking, watercolour on thick paper, signed lower left, sheet size 26 x 36 cm (10 1/4 x 14 1/8 ins), mounted, framed and glazed (45 x 54 cm)
(1) £200 - £400



143* **Moore (Henry, 1831-1895).** Seascape, oil on wood panel, depicting a small fishing boat in choppy waters, a flagged buoy on the left, signed lower left, 22.5 x 35 cm (8 7/8 x 13 3/4 ins), framed (27 x 39 cm)
(1) £200 - £300



144* **Labouchère (Pierre-Antoine, 1807-1883)**. Erasmus reading his poems at the house of Thomas More, 1554, oil on wood panel, depicting an interior with figures seated or standing around a table, to the left a stringed instrument and a portrait of Henry VIII hanging above a sideboard covered by a lace-trimmed tablecloth set with a metal-bound chest, various gold vessels, a pewter plate, a glass dish, and a vase of flowers, and on the right a mullioned lattice window and a further carved sideboard, monogrammed and dated lower right (to base of sideboard), horizontal crack across width of painting (approximately 21.5 cm from top edge), some minor chipping to edges, verso with near contemporary engraved gallery label of M. Newman, 43a Duke Street, St James's, London, 76 x 106 cm (30 x 41 3/4 ins), gilt moulded frame with plaque stating artist, title, and date, and wood cradle support to reverse, glazed (93 x 125 cm)

Provenance: W.A. Foyle; Christopher Foyle, Beeleigh Abbey.

Erasmus in the House of Sir Thomas More, the Chancellor of Henry VIII was exhibited at the Salon de Paris in 1855, and an engraving was made of it at the same time. In 1862 the engraver Jean Henri Merle d'Aubigné (1794-1872) produced 12 lithographs after Labouchère for an illustrated life of Luther: *Illustrations of the life of Martin Luther engraved in line after original paintings by P.A. LaBouchère; with letterpress descriptions by I.H. Merle d'Aubigne* (London : Day & Son, 1862).

(1)

£1,000 - £1,500



145* **Moore (Henry, 1831-95)**. *The Contented Friar*, 1856, oil on canvas, depicting a slumbering friar sitting at a table with a half empty bottle next to an open book, signed lower right, some craquelure mainly to upper half, 45.5 x 34 cm (17 7/8 x 13 3/8 ins), canvas manufacturer's stamp 'Sherborn & Tillyer artist's colorman 321 Oxford Street' to verso, somewhat rubbed 'Stephen T Gooden Dealer in Works of Art 57 Pall Mall London' label and old Sotheby's auction label to verso of frame, gilt moulded frame, (64 x 56.5 cm)

Provenance: Stephen T. Gooden, London, circa 1890s; Sotheby's London, 1947, lot 109 for £28 (label to verso); W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1)

£700 - £1,000



Lot 146

146 **Frost (William Edward, 1810-1877)**. *Bacchanalia*, oil on wood panel, 16 x 21 cm (6 1/4 x 8 1/4 ins), remnants of blue paper adhered to edges, near contemporary label and modern printed label with image to verso

Frost was educated at the Royal Academy, from 1829. He established a reputation as a portrait painter before branching into historical and mythological subjects. In 1839 he won the Royal Academy's gold medal and in 1843 he won a prize in the Westminster Hall competition. He was elected an associate member of the Royal Academy in 1846, and a full member in 1870.

(1)

£400 - £600



147* **Attributed to Henry Moore (1831-1895)**. *Distress at Sea*, oil on canvas, depicting a large ship, sails gathered at the front of the ship, a smaller ship sailing away, the tip of a sunken ship showing in the foreground, some craquelure, couple of tiny chips to lower edge, 40.5 x 76.5 cm (16 x 30 ins), label to verso with early 20th century handwritten note 'According to Aunt Mabel this picture was painted by a man called Moore', framed (46 x 82.5 cm)

(1)

£300 - £500



148* **English School**. *Coastal Landscape*, oil on canvas, depicting a beach and coastal landscape with a figure on a horse standing with another figure on the sand, boats and coastline in the distance, relined, 18 x 25 cm (7 1/8 x 9 7/8 ins), framed (29.5 x 37 cm)

(1)

£200 - £400



149* **Hardy (James Junior, 1832-1889)**. *Watching Grandpa Mending Nets, oil on panel, showing a cottage interior with old fisherman seated and mending his net, and a young girl seated on a stool watching him, signed lower left, verso with printed label: Mahogany Panels, prepared for oil painting by Geo. Rowney & Co., 51 Rathbone Place, London, small chip to upper right corner (partly retouched), 25 x 30.2 cm (9 7/8 x 11 7/8 ins), moulded gilt frame (39.5 x 44.5 cm)*

(1)

£300 - £500



150* **Hayes (Edwin, 1820-1904)**. *On the Essex Coast, oil on board, 19th century, signed and inscribed lower right 'Edwin Hayes. R.H.A.', .21 x 30 cm, gilt frame with a Neoclassical honeysuckle motif, glazed*

Provenance: W. A. Foyle; Christopher Foyle of Beeleigh Abbey.

(1)

£300 - £500



151* **Bale (Charles Thomas, 1849-1925)**. *Still Life of fruit and flowers on a mossy bank, 1867, oil on canvas, a pair, one with various fruits including pears, grapes, apples, and a sprig of white blossom, the other with grapes, peaches, a white primula and a salt-glazed jug, both with monogram and date to lower right, old attribution label (faded) to each on stretcher verso, canvas size 30.5 x 40.5 cm (12 x 16 ins), both in matching ornate wooden frames (39 x 48.5 cm)*

(2)

£500 - £800



152* **Scottish School**. Portrait of a Dog, circa 1870, oil on canvas, a mixed breed dog (possibly a Setter), lies curled up on the ground beside a red and green tartan blanket, 'Aitken Dott, 26 South Castle Street, Edinburgh' framers label to verso (very faded), 'Reeves & Sons, Manufacturers / 113. Cheapside, London.' stamp to canvas verso, canvas size 31 x 41 (12 1/4 x 16 ins), in original giltwood frame (47 x 57.5 cm)

Founded in about 1780 by brothers Thomas and William Reeves, the London-based art materials business went through several partnerships before becoming Reeves & Sons in 1830. The stencilled mark on this canvas dates to about 1870 (page 2 'British canvas, stretcher and panel suppliers' marks, Part 7, Reeves & Sons', Jacob Simon, National Portrait Gallery, London).

The frame makers Aitken Dott traded as 'Aitken Dott' from 1842 to 1879 (Royal Academy Collection: People and Organisations webpage).

(1) £300 - £500



153* **Taylor (Robert, 1836-1920)**. Mackerel Fishing & Cod Fishing, circa 1870, two oils on canvas, both signed lower right, canvas size 24 x 30.5 cm (9 1/2 x 12 ins), artist's name in pencil to verso of stretcher frame, contemporary labels to verso of frames with title and 'Robert Taylor, 17 Butts Hill Frome Somr "Professional" no copy', both in matching gilt frames (with some loss to decorative beading), (37 x 47 cm)

(2) £150 - £200



154* **Fox (John Shirley, 1860-1939)**. Highland Cattle and a Sheep by the Water, circa 1910, oil on canvas, signed lower right, canvas verso with faded ink stamp of Reeves & Sons Limited, Prepared Canvas, London, 61 x 91.5 cm (24 x 36 ins), period gilt frame, glazed (89.5 x 120 cm)

(1) £300 - £500



155* **Hamza (Johann, 1850-1927)**. The Reading, 1878, fine oil on wood panel, depicting an elegant interior with a young woman in satin dress seated, reading to her father, signed and dated Wien 1878 lower right, the panel horizontally split in half with no loss of paint, 35 x 28 cm (13 3/4 x 11 cm), contemporary gilt moulded frame (48 x 40.5 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1) £500 - £800



156* **Manner of Henriette Gudín (1825–1892).** Seascapes, 1879, a pair of oil on panel, one depicting vessels on stormy waters near a harbour, the other showing fishing boats on the nearshore, each signed indistinctly and dated '79 to lower right, in good condition, both panel sizes 14 x 21.5 cm (5 1/2 x 8 1/2 ins), uniformly framed in later giltwood frames (32 x 24 cm)

(2)

£300 - £400

157* **Thienon (Louis Désirée, 1812–1884).** Chateau de Clisson, 1879, two watercolours, both signed and titled lower left, some overall spotting and toning, mount aperture 56.5 x 40 cm (22 1/4 x 15 3/4 ins), framed and glazed (78 x 61 cm)

(2)

£100 - £150

158* **Haynes-Williams (John, 1836–1908).** Woman sewing, oil on canvas, showing a seated woman sewing, in a cottage interior, signed lower left, relined, 46.5 x 36 cm (18 1/4 x 14 1/8 ins), moulded gilt frame (68 x 57.5 cm), verso with printed gallery label: Haynes Fine Art of Broadway, The Bindery Galleries, 69 High Street, Broadway, Worcestershire, and incorporating artist's name

(1)

£300 - £500



Lot 157



Lot 158



Lot 159

159* **Hulk (William Frederick, 1852–1922)**. *Cows and Cowherd in a landscape, oil on artist's board, signed lower right, 30.5 x 22 cm (12 x 8 1/2 ins), verso stamped : Rough Surface, Prepared Academy Board, Winsor & Newton limited, 38 Rathbone Place, London, W., moulded gilt frame (56 x 47 cm), verso with contemporary printed framer's label: M. Van Menk, Vergulder – Lijstenmaker, Kalverstraat 21, Amsterdam, also with later D & S Battie collection circular printed label*

Provenance: collection of David and Sarah Battie.
(1)

£200 - £300

160* **McEwan (Tom, 1846–1914)**. *Weary, oil on canvas, depicting an old lady sitting near a spinning wheel, signed lower left, 46 x 35.5 cm (18 x 14 ins), title and artist and Winsor & Newton's stamp to verso, previous auction stickers to verso of frame, moulded frame some loss top right (65 x 54 cm)*

Provenance: Purchased from John Goodwin Saleroom in their Fine Art Sale on 6th July 2023, lot 3.
(1)

£200 - £400



Lot 160



161* **Robins (E., active 1882–1902)**. *Arctic expedition ship and crew trapped in ice, 1883, oil on canvas, signed and dated lower left, 34 x 56 cm (13.5 x 22 ins)*

Predominantly a painter of ships and marine scenes in and around Portsmouth, several of Robins' paintings are to be found in the local museums there. There are no clues in this evocative painting to suggest that the scene depicts a specific historical event and it is most likely an imagined scene.

(1)

£300 - £500



162* **Hallwards (Reginald, 1858-1948)**. *Maternity*, 1892, oil on canvas laid down on wood panel, signed with a monogram to lower right, with two handwritten labels to verso: one for 'Walker Art Gallery, Liverpool, Autumn, 1892' also with title, artist's address and price, the other label 'Liverpool 1892 Dicksee &...' areas of wear and craquelure, board size 25.5 x 20 cm (10 x 8 ins)

Provenance: Mallams Oxford, *Modern Art & Design*, 18 May 2022, lot 167.

Hallwards trained first at the Slade and the Royal College of Art, and then in the late 1880s with the leading Arts and Crafts stained-glass practitioner Christopher Whall at his studio in Dorking. He exhibited his work widely, at the Royal Academy, the New English Art Club and the Royal Society of British Artists.

(1) £200 - £300

163* **Simonau (L., late 19th century)**. *Woman cooking at the fireside*, 1893, oil on canvas, depicting a peasant woman seated on a three-legged stool beside a large fireplace, holding a skillet over an open fire, with bellows hung up beside, a large pitcher and plate on the stone floor, and various jugs, candlesticks, and jars on the high oak mantel, signed and dated lower right, canvas maker's large ink stamp in the shape of an artist's palette on verso 'L. Aubé', 65 x 54cm (25.5 x 21.25ins), framed

(1) £200 - £300

164* **Deyrolle (Théophile Louis, 1844-1923)**. *Young Breton woman in an Orchard*, oil on canvas, portraying a girl in Breton costume carrying a basket of apples, signed lower left, relined, 35.5 x 25 cm (14 x 10 ins), moulded gilt frame (49.5 x 39 cm), remnant label on verso with ink manuscript initials H.P.?

(1) £300 - £500



Lot 163



Lot 164



165* **Montenard (Frédéric, 1849-1926)**. Portrait of a Youth, late 19th or early 20th-century, oil on canvas, signed lower right, a half-length portrait of an adolescent male wearing a shirt and brimmed hat, with a colourful, impressionistic background, re-lined, old gallery numbering label to stretcher, canvas size 45 x 38 cm (17 3/4 x 15 ins), gilt moulded frame (a little damaged) 58 x 51 cm
 Montenard began his art studies at the École des Beaux-arts, where his teacher was Pierre Puvis de Chavannes. He made his début at the Salon in 1872. In 1889 he won a Gold Medal at the Exposition Universelle, and a year later was integral in helping to found the Société Nationale des Beaux-Arts.
 (1) £400 - £600



Lot 166

166* **Hughes (Edward Robert, 1851-1914)**. Portrait of a Woman, July 5 1904, black chalk on cream laid paper, dated upper right, couple of brown spots to upper right, mount aperture 25.4 x 32.8 cm (10 x 13 ins), framed and glazed (45 x 49.5 cm), typewritten label on verso with brief artist's biography

According to a modern handwritten note on the frame verso, this may be a portrait of Hilda Virtue Tebbs - the note refers to The Lyle Official Review, 1992, page 276.
 (1) £700 - £1,000



167* **English School**. Three studies of fashionable individuals, pencil and watercolour on wove paper, all unsigned, studies include two women in profile dressed in gowns, shawls and bonnets, three gentlemen standing in a group wearing beribboned wigs, tricorne hats, frock coats, waistcoats, knee-length breeches, and buckled shoes, and a solitary woman stands in profile wearing a large elegant hat, a dress and shawl, the largest sheet 29.5 x 26.5 cm (5 x 2 1/2 ins), uniformly framed and glazed (the largest 29.5 x 26.5 cm), together with a study of a young girl by another hand, watercolour and pencil on card, 'Rd. Cosway' is pencil to verso, tipped onto mount, sheet size 12.6 x 7.5 cm (5 x 3 ins), mounted.
 (4) £200 - £300



168* **Swete (Reverend John, 1752-1821)**. Oakhampton Castle, Sept 5 1789, watercolour and ink, on laid paper with partial Strasburg Lily watermark, mount staining to edges, inscribed to verso 'Oakhampton Castle Sept 5 1789 JS' in brown ink by the artist, and with a further sketch of the south-east view of the castle in pencil to verso, 18.5 x 26 cm (7 1/4 x 10 1/4 ins), mounted, framed and glazed (29 x 39 cm), together with two unsigned English watercolour scenes, circa 1820, one depicting a rural village scene with figures standing on a river bank, the other depicting a river scene, a wide path running alongside it with two figures and a mounted rider, a small group of houses on the right, largest 9.4 x 15.5 cm (3 3/4 x 6 1/8 ins), mounted framed and glazed (26 x 34 cm)

John Swete (originally John Tripe) was born in Ashburton in 1752. He was educated at Eton, then University College, Oxford, and subsequently entered the church. He produced twenty volumes (three of which were destroyed by bombing during the Second World War) of illustrated manuscript journals entitled *Picturesque Sketches of Devon* containing more than 670 watercolour illustrations of Devon scenes, now held by Devon Heritage Centre.

(3)

£200 - £300



Lot 169

169* **Miers (John, 1756-1821)**. Portrait of John Small, circa 1790, oval head and shoulders silhouette portrait, painted in black and gold on paper, profile to right, 80 x 65 mm (3 1/4 x 2 1/2 ins) mount aperture, period ebonised wood frame with inset oval gilt metal surround, and hanging loop, glazed, original printed label to reverse 'Miers, Profile Painter & Jeweller, 111 Strand, London opposite Exeter Change', inscribed to verso in brown ink in a contemporary hand 'John Small', overall size 15 x 12.5 cm, together with another similar head & shoulders silhouette painted in black and gold of a fashionable lady, profile to left, unsigned, 98 x 75 mm (4 x 3 ins), with ink annotation to backing paper verso by Arthur Jaffé 'Bought at sale of late Mr & Mrs G. P. Walker, chairman of John Walker Whiskey Distillers of Heatherwood, Putney Heath, 12/11/1941. Remounted. No name of sitter of artist inside. A. J. 13/2/1941'

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

(2)

£300 - £500



170* **English School**. Ruins of Raglan Castle, Monmouthshire, circa 1840, watercolour on thin card, with touches of gouache, scratching out, and heightened with gum arabic, unsigned, several short repaired closed tears, including one longer tear (approximately 13cm, repaired) near lower left corner, laid down on modern backing card, sheet size 65 x 47.5 cm (25 1/2 x 18 5/8 ins), window mounted, framed and glazed (86.5 x 71.5 cm)

(1)

£100 - £200



171* **Frökenberg (Bengt, 1776-1845)**. An album of original watercolours and drawings, 57 leaves, drawn on rectos only, comprising: 15 full page grisaille watercolour genre scenes, classical & biblical figures; 7 leaves of grisaille watercolour figure studies; 12 pen & brown or black ink classical and biblical figures; and 23 pen & brown or black ink classical and biblical figure and anatomical studies, many with number to lower right corner, many sheets with either Pro Patria watermark (similar in appearance to Churchill 135 - a Dutch watermark of 1755), or with GR crown watermark, dusty, some spotting (few leaves heavily so) and old repaired edge tears, some finger-soiling, several with ink manuscript (artist's?) inscription to verso (with dates 1791-1798), most sheets 32 x 19.9 cm (12 1/2 x 7 3/4 ins), a few smaller, loosely contained in old half calf binding (worn), ink manuscript ownership inscriptions (in Swedish) to front pastedown, dated 1834 & 1866

Bengt Frökenberg was a Swedish councillor and decorative painter. He lived in Linköping, and several churches in the area have alterpieces and other decorative items painted by Frökenberg. Apparently many of his works were after and inspired by Pehr Hörberg.

(1)

£400 - £600



172* **Kobell (Franz, 1749-1822)**. Mountainous Landscape, pen and brown ink on laid paper, sheet size 125 x 184 mm (5 x 7 1/4 ins), framed and glazed, with inscription to verso in ink 'F. Kobell F. R.', and further pencil inscription 'Francis Russell 28/03/08'

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

(1)

£200 - £300



173* **Owen (Samuel, 1768-1857)**. Boats on a quayside, grisaille watercolour on paper, possibly a continental scene, signed lower right, narrow mount stain, small foxing spot to sky area, minor area of discolouration to top left corner, sheet size 124 x 100 mm (4 7/8 x 3 7/8 ins), laid on modern backing card, window mounted, framed and glazed (28 x 24 cm)

(1)

£150 - £200



174* **Munn (Paul Sandby, 1773 - 1846)**. Castle Ruins, circa 1810, watercolour on paper, en grisaille, a view of a ruined castle on a hilltop, 'Bought at Sotheby & Co. Sale / Date 17.4.66 / Lot 349/2 / Price £8 x Collection' to backing board, additional study in watercolours of the same view to verso, remnants of old tape to verso, mount printed with artist's name and dates to lower margin, sheet size 16.5 x 23 cm (6 1/2 x 9 ins), window mounted, and **Rowbotham (Thomas Charles Leeson, 1823-1875)**. Two Maritime Views, 1850, both pastels on tinted paper, a view of a lighthouse on a rocky outcrop in brooding weather, signed and dated lower right, tipped onto backing board, together with a view of two sailing vessels passing a wooden pier in stormy seas, signed and dated lower left, also tipped onto backing board, both sheet sizes approx. 22.5 x 30.5 cm (9 x 12 ins), together with various works by and after Constable, Copley Fielding, H. B. Richardson, William Walter Wheatley.
(10) £200 - £300

175* **Sauerweid (Alexander Ivanovitch, 1783-1844)**. An Officer on the General Staff of the Saxon Army, circa 1810, watercolour and bodycolour on paper, with collector's mark to lower right corner of the Empress Alexandra Feodorovna, label to verso of The Covent Garden Gallery Ltd., 20 Russell Street, London, with printed exhibition caption, 392 x 337 mm (15 2/5 x 13 1/5 ins), mounted, framed and glazed (59 x 53 cm)

Provenance: From the collection of H.I.H. The Empress Alexandra Feodorovna (1872-1918); Collection of the late Christopher Foyle, Beeleigh Abbey; Private Collection.

An inscription on the mount identifies the subject as 'General Schreibershofen'.

Alexander Ivanovitch Sauerweid (1783-1844) was born in present-day Latvia, and trained at the Dresden Academy of Fine Arts between 1806 and 1812. He settled in Saint Petersburg in 1814, where he was invited by Czar Alexander I to paint portraits of Russian soldiers and their uniforms. A set of 30 coloured aquatint engravings entitled *The Saxon Army in 1810* after Sauerweid was published in Dresden in 1810 by Henry Ritner (Colas 2640) "of which no complete copies are known."

The Saxon Army in 1810. Without place or date [Dresden: Henry Ritner, 1810], In Folio in brown half-binding with corners, 5-ribbed spine with title on morocco piece, Series of 30 plates engraved in aquatint and enhanced with colors mounted on tabs. "Very rare suite" according to Colas [2640] "of which no complete copies are known."

(1) £300 - £500



Lot 175



176* **English School**. Figures on a beach at low tide, with boat, under a shrouded moon, possibly Scarborough, circa 1840, black chalk on wove paper, heightened with white chalk, sheet size 36 x 53 cm (14 x 21 ins), laid down on old backing card, window mounted, framed and glazed (55 x 72.5 cm)

(1) £100 - £200



177* **Attributed to John Varley (1778-1842).** Castle ruins overlooking a river, watercolour on paper, with wooden footbridge over a weir and rural figures, some light spotting and discolouration to sky area, sheet size 14.7 x 11.1 cm (5 3/4 x 4 3/8 ins), tipped onto backing card, window mounted, gilt framed and glazed (28 x 23 cm) (1) £100 - £200



179* **Attributed to William Page (1794-1872).** The Philopappos Monument, circa 1818, pencil, black ink and watercolour on laid paper, a colourful and attractive view of the ancient ruins near Athens viewed from the northeast with the Saronic Gulf in the background, some staining, old vertical centre fold, a few creases, edges of sheet frayed and worn, remnants of old tape to verso, sheet size 52 x 75 cm (20 1/2 x 29 1/2 ins), together with Tomba di Nerone, circa early 19th-century, pencil and watercolour on thick wove paper, mount stained, some spotting, old tape to verso, sheet size 45.5 x 57 cm (18 x 22 1/2 ins), plus another view of the Philopappos Monument

William Page travelled to Greece and Turkey during 1816-24, and is recorded in Athens in 1818. He specialised in architectural drawings, landscapes and figure subjects. Similar examples of his work can be found in the collections of the British Museum, Victoria and Albert Museum and Coventry Art Gallery. (3) £300 - £400



178* **English School.** Pair of Countryside Landscapes, 1814, watercolour on laid paper, each depicting different country scenes, one showing a grassy clearing surrounded by trees, a few wild boar grazing by a felled tree, three chickens resting on a cart, 'ma.09? 1814' lower right, the other showing a woody country landscape, a castle in the background, horses grazing, a herd of deer resting and two figures walking in the foreground, both approximately 28 x 35 cm (11 x 13 3/4 ins), both framed and glazed (37 x 43 cm) (2) £200 - £300



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

This work is strikingly similar to the oil painting 'A wreck on the Firth of Forth' by Robert Sanderson, which was sold on 13 January 2009, at Bonhams London's British and Continental Pictures sale. (1) £200 - £300



181* **D'Oyly (Charles, 1781-1845)**. View of Calcutta & Fishing Boats off the Indian Coast, two watercolour and pencil heightened with bodycolour on thick paper, the first showing two figures washing in a lake, white marble buildings behind them, tipped onto thin paper and signed to edge, some areas of toning, 25 x 34 cm (9 7/8 x 13 3/8 ins), the second showing two boats sailing on choppy water, coast with white buildings and flag pole in the distance, signed lower right 13.5 x 35.5 cm (5 3/8 x 14 ins)

Provenance: Sotheby's, *The Travel Sale Pictures and Near & Middle Eastern Books, Maps*, 14th October 2003, lot 151.

(2)

£300 - £500



Lot 182

182* **Prout (Samuel, 1783-1852)**. Five Studies of Ancient Buildings and Coastal Scenes: Étretat, Dover, Public House and Wooden Gate, pencil on pale cream wove paper, some light handling marks, each mounted (Dover and Wooden Gate window-mounted), mount aperture 22.6 x 14.5 cm (8 7/8 x 5 3/4 ins), brown ink annotations by Ruskin in verso of Étretat and later inscription by Douglas Grant, (37.5 x 28.7 cm)

Brown ink annotations to paper laid down on verso of Étretat mount show figures and writing 'J.R.3' to upper right corner, lower margin with '8 12 14 5 Dover/ 39 30/69 one added. 70/ Double. 39,40/ Étretat two double ...', later inscription in pencil 'This Sam. Prout drawing came from the collection of John Ruskin & the figures & writing below are in his hand. Douglas Grant'.

Douglas Grant was a Professor of American Literature at Leeds University from 1949 to 1960.

(5)

£300 - £500



183* **Williams (J.)**. Coastal landscape with cattle watering by a thatched building, circa 1820, watercolour on pale cream wove paper, signed in dark brown ink lower right, contemporary inscription in pencil to verso 'Clullow' (?), sheet size 192 x 279 mm (7 1/2 x 11 ins), tipped on to backing paper, inscribed by Iolo Williams 'Given me by the Appleby's August 1940. I. A.W.', together with **Stewart (Sir John James Stewart of Allanbank, 5th Baronet, 1779-1849)**. Scottish landscape with bridge over a river, circa 1810, watercolour on blue paper, heightened with white chalk, inscribed by Iolo Williams to verso 'By Sir James Stewart, Given me by Miss Frances Egerton, 2/1/59 I.A.W.', 139 x 186 mm (5 1/2 x 7 1/4 ins), plus **Williams (A., later 19th century)**. Waterfall in Wales, possibly Pistyll Rhaeadr, 1870, watercolour on paper, signed A. Williams and dated lower left, 254 x 178 mm (10 x 7 ins), laid down on backing paper, gilt frame, glazed

Provenance: (first item): Appleby Brothers, London (by 1940); Iolo Aneurin Williams (1890-1962), collector and author of *Early English Watercolours and Some Cognate Drawings by Artists born not later than 1785* (London: Connoisseur, 1952).

Provenance: (second item): Miss Frances Egerton (by 1959); Iolo Aneurin Williams (1890-1962), collector and author of *Early English Watercolours and Some Cognate Drawings by Artists born not later than 1785* (London: Connoisseur, 1952).

(3)

£150 - £200

184* **Engleheart (George, 1753-1829)**. Portrait of Henry Salkeld, aged 48, 1829, *fine miniature watercolour on paper, with contemporary ink title pasted to verso 'The Portrait of Henry Salkeld. Aged 48. Drawn in the year 1829, by his dear friend Geroge Engleheart. Aged 78.'*, with additional pasted presentation slip to verso form H. Burton-Jones to Arthur Jaffé 'To Mr Arthur Jaffe a small token of my appreciation of the good work he is doing in the interest of Miniature lovers present & future, H. Burton-Jones', 100 x 80 mm (4 x 3 1/4 ins), gilt frame, glazed

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

Henry Salkeld married Anne Gibson in 1808, and lived in Thames Ditton, Surrey.

(1)

£1,000 - £1,500



Lot 184



Lot 185

185* **Engleheart (George, 1753-1829)**. The Gibson Daughters, 1829, *fine oval miniature watercolour on paper, pale oval mount stain, and some very light spotting, and presentation inscription in brown ink by the artist to verso 'this little drawing of their Amiable Daughters is presented to Mr & Mrs Gibson by their Sincere Friend Geroge Engleheart. January 1st 1829'*, 105 x 90 mm (4 1/8 x 3 5/8 ins) mount aperture, additionally inscribed by Arthur Jaffé to verso 'a gift to Arthur Jaffé form Hugh Bristow-Jones', period gilt-molded frame, glazed

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

(1)

£700 - £1,000



186* **Varley (John, 1778-1842)**. Philae, watercolour with traces of pencil on card, signed lower left, sheet size 25.5 x 55 cm (10 x 21 3/4 ins), modern gilt frame, glazed (44 x 70.5 cm)

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

£700 - £1,000



Lot 187

187* **Bulwer (James, 1794-1879)**. Brockley Combe, 1831, watercolour on paper inscribed by the artist in pencil 'Brockley Combe Aug. 8th 1831', sheet size 167 x 274 mm (6 5/8 x 10 4/5 ins), framed and glazed (33 x 41 cm)

The Reverend James Bulwer, artist, naturalist and collector, was a close friend and patron of John Sell Cotman, from whom he took lessons in drawing while at Cambridge. He moved to Bristol in 1831.

(1)

£150 - £200



Lot 188

188* **English School**. An album of watercolour views, early 19th century, comprising 23 watercolour drawings (one leaf detached), 14 tipped-in watercolour drawings (a few detached), and 3 leaves of pencil sketches (rectos only), most captioned, few dated (1831, 1843 & similar), views include many scenes in the Gardens of Versailles, several scenes in and around Ryde, the crater of Vesuvius, The Man Face Rock on the coast of Malabar, A View taken from Mount Ephraim Tunbridge Wells (1824) by Colonel Caldwell, and other scenes (named and unnamed), rear pastedown with booksellers ticket: Muller, Rue de l'Orangerie, no.57, a Versailles, half green vellum (worn, spine repaired), slim oblong 4to, together with an album of pencil sketches by Mary Thing, early 19th century, 34 tipped-in pencil sketches, 3 tipped-in watercolour drawings, 2 on board the remainder on paper, all of picturesque scenery, including old buildings and street scenes, rustic landscapes, ruins, castles, cottages, etc., few detached, dusty, variable spotting and toning, various sizes (26.5 x 37 cm and smaller), front pastedown with contemporary ink manuscript inscription: This book of Mary Thing's drawings belongs to her Uncle & Aunt Wood Broadwater but is lent to her for a time, July 20 1827, half red-brown morocco, hinges broken, worn, oblong folio

(2)

£200 - £300



189* **English School.** An album of watercolours, circa 1830s/40s, containing approximately 48 watercolours of Heidelberg, Dresden and other continental topographical views, some mounted and loose, plus approximately 65 sheets of prints, some with multiple mounted engravings, portraits etc. a few Baxter prints etc, largest watercolour 32.5 x 22.5 cm, occasional light spotting and stains, original half calf album, rubbed with some wear, 40 x 31 cm
(1) £200 - £400



190* **Copley Fielding (Anthony van Dyke, 1787-1855).** The Vale of Pevensey, 1837, watercolour on paper, heightened with touches of body colour and with scratching out, signed and dated to lower left, 18.5 x 27 cm (7 1/4 x 10 5/8 ins) mount aperture, framed and glazed, old Tos. Agnew & Sons Ltd. printed label to verso, and printed slip with catalogue listing also pasted to verso '84. Copley Fielding. The Vale of Penvensey', overall size

A smaller watercolour view of the same location was sold at Christie's, London, *British and Continental Watercolours, Drawings, and Prints*, 15 August 1996, lot 106, signed with initials and measuring 5 x 8 inches.
(1) £200 - £400

191* **Notz (Johannes, 1802-1862).** Lady Jane Peel, 1838, pencil on paper, portrait depicting a well dressed woman wearing a lace and bow trimmed gown, sitting down, resting her right arm on a table, signed and dated lower right, some overall toning, 31 x 23 cm (12 1/4 x 9 ins), arch top mount, framed and glazed (49 x 40 cm)
(1) £200 - £300



Lot 191



192* **British School.** View of Rouen, circa 1839-1840, fine watercolour heightened with white and gum arabic on wove paper, inscribed 'Rouen' in pencil verso and the numbers 29 and 98, window mounted in conservation materials, 9.4 x 13.5 cm (3 3/4 x 5 3/8 ins), William Drummond gallery label on verso of frame inscribed in pen and ink 'British School circa 1839-40 / Rouen / Watercolours', mounted, glazed and framed, 27 x 31 cm, together with:

British School. The Alhambra, circa 1839-1840, fine watercolour heightened with white and gum arabic on wove paper, inscribed 'The Alhambra' in pencil verso and numbered 44, window mounted in conservation materials, 9.4 x 13.5 cm (3 3/4 x 5 3/8 ins), with William Drummond's gallery label on verso of frame inscribed in pen and ink 'British School circa 1839-40 / The Alhambra - Granada / Watercolours, mounted, glazed and framed, 27 x 31 cm

Provenance: William Drummond, London (label on verso of frame); W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.
(2) £400 - £600



193* Müller (William James, 1812-1845). The Pyramids, 1838-39, watercolour and pencil, inscribed in pencil by the artist to lower right margin 'The Pyramids as seen 4 miles from the shore of the...', sheet size 160 x 415 mm (6 1/4 x 16 3/8 ins), inlaid to modern card, window-mounted, modern gilt frame, glazed (30 x 54 cm), with Spink stock label (K3 6098) to verso

Provenance: Estate of Martin R. Davies, Bristol.

From a group of drawings by Müller of Egypt, one of which was dated 1839. Müller arrived in Egypt in November 1838 and travelled up the Nile, visiting the temples of Karnak and Denderah, the Pyramids and Luzor. He spent several weeks in Cairo and returned to London in March 1839 via Alexandria, Malta and Naples. See Greenacre and Stoddard, *W J Müller 1812-1845*, Bristol Art Gallery (1991), catalogue numbers 88-92, pages 111-112.

(1)

£2,000 - £3,000



Lot 194

194* Sörensen (Jacobus Lorenz), 1812-1857. A Woman in contemplation in an interior, holding a Jug, 1839, red chalk drawing, signed lower left, inscribed further by the artist verso 'Z... .. / Dedicatory Artist / No18 1839', 268 x 194 mm (10 5/8 x 7 5/8 ins), framed and glazed, 39 x 31 cm

This is the only known drawing by the artist to have come up at auction. He is known primarily for his painted landscapes, with a predilection for moonscapes.

(1)

£200 - £300



195* Manner of William Purser (1785-1856). The Brig o' Balgownie, circa 1830s, watercolour on paper, unsigned, a view of the Brig o' Balgownie spanning the River Don in Old Aberdeen, Scotland, old framer's and mover's labels to verso, some very light spotting, sheet size approx. 46 x 70 cm (18 x 27 1/2 ins), in a gilt wood frame (approx. 56 x 80 cm)

A steel engraving with a very similar composition to the present work was engraved by Henry Wallis (1805-1890) after W. Purser, and published in 1838. An impression is held in the Philadelphia Museum of Art (Accession Number: 1985-52-3627).

(1)

£200 - £300



196* **English School.** Compton Verney House from across the Thames, circa 1840, *watercolour heightened with gouache on wove paper, window mounted to a support sheet, 36 x 51.3 cm (14 1/8 x 20 1/4 ins), mounted, framed and glazed, 56.3 x 70.5 cm, with Covent Garden Gallery Ltd label verso, together with:*

English School. Compton Verney House, circa 1840, *watercolour heightened with white bodycolour on wove paper, presumably window mounted to a support sheet in like manner to Compton Verney House seen across the Water (see lot 107), 34.8 x 51.4 cm (13 7/8 x 20 1/8 ins), mounted, framed and glazed, 56 x 70.5 cm, with Covent Garden Gallery Ltd label verso*

Provenance: Covent Garden Gallery Ltd. London to verso; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.
(2)

£300 - £500



Lot 197

197* **Horsley (J.J, early 19th century).** Portraits of Two Young Girls, 1840, *a pair of watercolour and pencil, portraits depicting Miss Elinor Hartforth, wearing a twisted red necklace, her auburn hair in curls, signed and dated lower right in pencil, the second of a young girl with short brown hair, wearing a red bead necklace, T. A. Flemons portrait and landscape photographer label to verso, some overall toning to both, indistinct writing in blue chalk to both versos, mount aperture 14 x 11 cm (5 1/2 x 4 3/8 ins), both in matching ornate gilt frames (29 x 26.3 cm)*
(2)

£150 - £200



198* **After Joseph Mallord William Turner (1775-1851).** The Canale della Giudecca, Venice, at Sunset with the Lagoon towards Fusina, *watercolour, mounted, framed and glazed (39 x 49 cm), F. Casson Fine Art Dealer label to verso*

(1)

£200 - £300



Lot 199

199* **Bridgeman (Emma Laura G., 19th century)**. A sketchbook of Wales, 1843, 37 pencil and chalk mounted sketches of Welsh topographical landscapes, buildings, and costume, one or two heightened in bodycolour, most captioned to lower margins or to blank sheets, various sizes, the largest 185 x 255 mm, the smallest 70 x 90 mm, smaller sketches mounted two to one sheet, a couple of sheets detached with some light marginal stains, pencil note at front 'Sketches by E. L. G. Bridgeman, 1843', original morocco-backed boards, rubbed with some wear to spine, oblong 4to

The competent sketches include views of Hafod, house and grounds, Periran falls, Valle Crucis Abbey, Chepstow, Harlech, Caernarfon and Conway Castles, Snowdon, Dolbaddern Tower, Barmouth, and adults and children in Welsh costume.

There is a 2-page letter from Liz Whittle, who researched the artist and subject matter in 2002 and provides some useful and detailed background information on the sketchbook.

(1)

£400 - £600

200* **Ferneley (Claude Lorraine, 1822-1892)**. Sketchbook, 1849-51, pocket sketchbook belonging to the artist Claude Lorraine Ferneley, with his name to front pastedown in pencil, dated Melton Mowbray April 1849, artists supplier's small printed ticket of S. & J. Fuller, 34 Rathbone Place to front pastedown, containing 27 leaves of studies, some heightened in white chalk, of architectural ornament at Luton Church including Lord Wenlock's Tomb, armour, coastal view at Fleetwood, Isle of Barrow, Coniston Water, Lancashire, Wormersley Hall, Shadwell Grange, Humberstone Church, Leeds, Potter Newton, several sketches of horses including Gledhow, etc., there leaves unused, pencil notes (destinations and times, and list of colours in pencil by the artist to front and rear endpaper, original dark green morocco-backed cloth, with handwritten paper label to cover 'Sketches Luton & c. 1849 Claude L. Ferneley 1822-1892', rubbed, 9 1/2 x 13 1/2 cm

Claude Lorraine Ferneley was the son of the animal painter John Ferneley. A collection of sketchbooks by both father and son is held by the British Museum, Department of Prints and Drawings.

(1)

£200 - £300



Lot 200



201* **Sutcliffe (Thomas, 1828-1871)**. *The Stag*, watercolour heightened with bodycolour, with scratching out, signed and 'Leeds' to lower left, some light spotting to sky area, mount aperture 58.5 x 38 cm (23 x 15 ins), framed and glazed (75.5 x 55 cm) (1) £200 - £300



202* **Croome (J.D., active 1839-1852)**. *Croome's Collection*, 1851, an album of figure studies, 28pp. of pen & ink sketches, few with watercolour, a few with humorous captions, including dancers, country scenes, horse-riding and horse studies, street scenes, circus, character and face studies, musicians, military, at the barber, romantic scenes, some initialled, one signed, each recto with ink manuscript number to upper outer corner (some apparently missing), some light toning and offsetting, front free endpaper with ink manuscript title and date, and with artist's signature and ink manuscript presentation inscription: *To George Gibson Esqr from the author, rear pastedown with 'Finis' in humorous pen and ink figures, stitching broken, original black quarter morocco, worn, adhesive tape to spine, small slim oblong 4to*

J.D. Croome was a London painter of historical and other figure subjects. He exhibited at the Royal Academy, the British Institute and the Society of British Artists, and was also the headmaster of Waterford School of Art during its first brief existence, as well as teaching art in Belfast. (1) £200 - £300



203* **Dillon (Frank, 1823-1909)**. *Karnak*, 5th Feb 1855, watercolour, dated by the artist 'Karnak 5th Febry 1855' lower left, 21.5 x 39 cm (8 1/2 x 15 3/8 ins) mount aperture, gilt frame, glazed (38 x 55 cm)

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£1,500 - £2,000



Lot 204

204* **Dillon (Frank, 1823–1909)**. Assouan, 15th Jan 1855, watercolour, signed and dated *Asouan, 15th Janry. 1855 lower left*, mount aperture 39 x 25 cm (15 3/8 x 9 7/8 ins), Fine Art Society label to verso (with stock number 13734, dated June 1980), gilt frame, glazed (62 x 45 cm)

Provenance: Fine Art Society, 148 New Bond Street, London, W1Y 0JT, by 1980; Purchased by Martin R. Davies from the Fine Art Society; Estate of Martin R. Davies, Bristol.

(1)

£2,000 – £3,000

205* **Piercy (Frederick, 1830–1891)**. Allegorical Landscape, 1857, watercolour, signed and dated *lower right*, mount aperture 35.5 x 48.5 cm (14 x 19 1/8 ins), framed and glazed (59.5 x 70 cm)

Piercy specialised in portraits as well as landscapes. In 1850, he completed an ambitious watercolor, apparently a commissioned work, of the family of Orson Pratt, including Elder Pratt then head of the English Mission. Piercy converted to The Church of Jesus Christ of Latter-day Saints himself when he was 18 years old.

(1)

£300 – £500



Lot 205



206* **Strudwick (John Melhuish, 1800-1862)**. Three Studies: Portrait Study of a Woman in Three Quarter View: and Studies of a Woman bending forward, left leg raised, nude and draped; with a Profile Portrait study of a Woman, verso; and Studies of a draped Youth, seated in contemplation, and a Hand; with a Sketch of a Nude Woman standing in a picture gallery verso, *pencil on thick wove paper, the drawings with a few pale stains, some discolouration and surface dirt, the second and third with a short tear, the first two 255 x 357 mm., the third 354 x 250 mm*

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

(3) £2,000 - £3,000

207* **German School**. Bamberger (Fritz, 1814-1873). Mountain scene with figures, 1844, *pencil sketch, signed to lower right, a few light spots (11 x 17 cm), mounted on card with tissue guard, together with Coastal Scene, circa 1845, pencil sketch, signed to lower right, a few light spots, (11 x 17 cm), mounted on card with tissue guard, plus La Granja, 1857, pencil sketch, signed to lower right, a few light spots, (12 x 21.5 cm), mounted on card with tissue guard, with Braun (L. V.). A View of Heidelberg, 1859, pencil sketch, dated with presentation inscription by the artist in brown ink at foot, a few spots, (11 x 16 cm), with 3 others similar*

(7) £200 - £300



Lot 207



208* **British School**. Prince Arthur, *chalk on paper, crease to right margin, oval mount aperture 57.5 x 46 cm (22 5/8 x 18 ins), partial E Grindley & Palmer Printsellers & Publishers and Picture Frame Manufactory 73 & 75 Church Street Liverpool label to verso, Prince Arthur written in ink to verso of backing board, framed and glazed (91 x 77 cm)*

(1) £200 - £300



Lot 209

209* **Ballooning.** Four watercolour views depicting historic balloon ascents by Montgolfier, Lunardi, Andreani and Blanchard, circa 1860-70, *four watercolours on paper, some underdrawing in pencil, all views of famous early balloon flights in England, France and Italy between 1784 and 1786, three signed 'Somers', the other unsigned, all in very good condition, largest mount aperture 25 x 34.5 cm (9 3/4 x 13 1/2 ins), each with separate mount aperture below, with modern printed historical account of the flight, uniformly framed and glazed*

Views include Paul Andreani and the Gerli brothers ascending from Moncuces in Italy on 25 July, 1784. Seven individuals (including one of the Montgolfier brothers) flying over Lyon in January, 1784. The first flight over the English Channel by Jean-Pierre Blanchard and Dr John Jeffries, 7 January, 1785, and Vincenzo Lunardi landing in a field near York on 29 August, 1786.

(4)

£300 - £500



210* **Lear (Edward, 1812-1888).** The Quarries of Assouan, Egypt, 1867, *pen and brown ink over pencil, heightened with watercolour and bodycolour, inscribed by the artist 'Quarries of Assouan AM-11.30-1.pm, January 27. 1867' lower left, additional colour note in ink to centre of lower margin, and number (242) to lower right corner, 29 cm x 53 cm (11 3/4 x 20 3/4 ins), framed and glazed (54.7 x 77.5 cm)*

Provenance: Mrs R. K. Judges, The Fine Art Society, London by 1933; Estate of Martin R. Davies, Bristol.

This large-scale on the spot drawing dates from Lear's second and final trip of 1867. Lear had arrived in Cairo at the beginning of the year. He quickly moved to Luxor, where he met up with cousin Archie Jones. The pair travelled down the Nile where they reached their most southern point, the second cataract, on 4 February. They stopped at Aswan for two days and Lear made a series of drawings, including the present work which shows the ancient granite quarries. The drawing is topographically very accurate, its most important feature being the unfinished obelisk shown in the background.

(1)

£3,000 - £4,000



211* **British School.** Ploughing scene, 1868, ink, watercolour and gouache on paper, heavy horses and farm workers plough and sow in a field, with a farmhouse, trees and rolling fields in the background, indistinctly signed with monogram and dated lower right, mount aperture 24.5 x 34.5 cm (9 1/2 x 13 1/2 ins), framed and glazed (40 x 50 cm)

(1)

£200 - £300



212* **Stanfield (George Clarkson, 1828-1878).** Storm on the Beach, Scheveningen, 1869, watercolour on paper, heightened with white bodycolour, signed and dated lower left, mount aperture 49.2 x 99.1 cm (19 3/8 x 39 ins), framed and glazed (69 x 118 cm), verso with old ink manuscript label giving artist's details, also with old printed gallery label (some losses): Foord & Dickinson, 90 Wardour Street W., and with modern printed label: 3Q4XD

(1)

£200 - £300



213* **After Julia Margaret Cameron (1815-1879).** The Infant Bridal, circa 1870, unsigned drawing after Cameron's photograph [1864], black and white chalk and pencil on blue wove paper, single streak of old glue residue near centre of image, 252 x 212 mm (10 x 8 1/2 ins), tipped along left margin onto an old album leaf and backing card

Cameron's photographs of *The Infant Bridal* were inspired by a poem by the contemporary Irish poet Aubrey de Vere, a cousin of Henry Taylor's wife, and a friend of Tennyson and Watts. Written in 1864 it is a romantic idyll in three parts that describes the betrothal of two infants that secures peace between two warring kingdoms.

Cameron made at least three illustrations of *The Infant Bridal* in 1864 (Cox & Ford cat. nos. 862-864). The children posing were sitters Elizabeth 'Topsy' Keown (born 1859) and, on the right, William Frederick 'Freddy' Gould (born 1861), who were the subjects of Cameron's more famous *Paul and Virginia* from 1865. This drawing is a copy of the third version as listed by Cox & Ford (no. 864) with Keown clasping Gould's hand above the drapes. The only discernible difference is that Gould's eyes appear more open and more keenly directed at the viewer than in the photograph.

Cox & Ford locate three copies of this version of the photograph: Thackeray Album 964 : 0312 : 0032; Lindsay Album, no. 77; and V&A 216-1969 (arched top). Interestingly, the V&A print is now known to be one of approximately 70 Cameron photographs in their collection that belonged to Cameron's mentor and friend, the artist George Frederic Watts (1817-1904). Cameron often sent examples of her work to Watts who was keen for her to send 'defective unmounted impressions, [as] I shall be able to judge just as well & shall be just as much charmed with success & shall not feel that I am taking money from you'. There is no signature or known provenance to prove it but perhaps this very accomplished, contemporary drawing was made by Watts or another artistic friend in Cameron's circle.

(1)

£300 - £500



Lot 214

214* **Dalziel (Edward, 1817-1905).** *Strollers in the Park*, 19th-century, pen, ink and watercolour on thick paper, a number of small figures seated and walking amongst tall pine trees, fixed to mount with tape on verso, mount aperture 28 x 42 cm (11 x 16 ins), mounted, framed and glazed (47 x 60 cm)

(1)

£200 - £300

215* **Prinsep (William, 1794-1874).** *A Visit to the Bazaar, Cairo*, 1870, pen, ink and watercolour on paper, signed with monogram and dated 1870 lower right, sheet size 28.7 x 36 cm (11 1/4 x 14 1/8 ins), gilt frame, glazed (43.5 x 51 cm), with Martyn Gregory Gallery and other labels to verso

Provenance: Martyn Gregory Gallery, 34 Bury Street, London, by 1984; Purchased by Martin R. Davies from Martyn Gregory; Estate of Martin R. Davies, Bristol.

Exhibited: Martyn Gregory Gallery, *The Overland Route of William Prinsep (1794-1874)*, 9th - 28th April 1984, catalogue 37, number 52.

Illustrated: William Makepeace Thackeray, *Notes of a Journey from Cornhill to Grand Cairo*, Heathfield: Cockbird Press, 1991 (frontispiece).

(1)

£1,500 - £2,000



Lot 215



216* **Roffe (Felix Robert, 1814–1887)**. Princess Maude, (after Sir Joseph Edge Boehm), 1875, *fine grisaille watercolour with traces of bodycolour on paper after the sculpture by Joseph Boehm, depicting the young Princess Maud holding a cat, sculptor's name, date and artist's name to mount in pencil, sheet size 34.4 x 20.5 cm, contemporary framer's label of Foord & Dickinson, Carvers and Gilders, 90, Wardour Street, W. to verso, further contemporary label with printed number 347 and 'Queen's Spare Room' written in pencil, and pencil note written directly on the board 'H.M. The Queen of Norway as a little girl, on no account to be given away at my death but sent to H.R.H. the Crown Prince of Norway [final two words indistinct]', to verso, mounted, framed and glazed (43 x 31 cm)*

Maud Charlotte Mary Victoria (1869–1938) was the youngest daughter of King Edward VII and Queen Alexandra. She became Queen of Norway in 1896 when she married King Haakon VII. Their only child, Prince Alexander of Denmark, became King Olav V of Norway in 1957. The intriguing pencil inscription and inventory label indicates that this drawing was evidently at one time in the possession of the royal family, for whom framers Foord & Dickinson were known to have worked.

Felix Roffe was the son of the engraver Robert Cabbell Roffe, and worked as an intermediary draughtsman for *The Art Journal*. Joseph Boehm's sculpture was exhibited at the Royal Academy and titled 'Little Harry', the moniker by which the tomboyish Maud was known within the royal family. A terracotta version of it was exhibited at the *Art Treasures Exhibition of North Wales and the Border Counties at Wrexham*, 22 July 1876 (see *Catalogue of the Art Treasures Exhibition of North Wales and the Border Counties*, 1876, page 9).

(1)

£200 - £300

217* **Antoine (Pierre Joseph, 1840–1913)**. Young Woman holding a Fan, *watercolour on paper, signed lower right, few pale spots, together with three others similar: Young Woman sitting on a Chaise Longue, Young Woman drinking Tea, and Gentleman in Cavalier Costume, all watercolour on paper, each signed to lower left or right, variable spotting, mount apertures 36.5 x 25.5 cm (14 1/2 x 10 1/4 ins) and similar, uniformly framed and glazed (57 x 43.5 cm and similar, glazing to Gentleman defective)*

(4)

£300 - £400



Lot 217



218* **English School**. Portrait of Honorable Colonel Frederick Ernest Allsop, circa 1892, *pastel on canvas, canvas size 61 x 50.5 cm (24 x 19 7/8 ins), sitter's name inscribed to verso of canvas, name and address of sitter in pencil and 'Kingham & Co Artists' Colourmen and Publishers' stamp to verso of stretcher, framed and glazed (70.5 x 60.5 cm)*

Honorable Colonel Frederick Ernest Allsop (1857–1928) of Hadzor Hall near Droitwich was an officer in the Royal Artillery.

(1)

£300 - £500



219* **Hughes (Edward Robert, 1851-1914)**. Seated female nude, black chalk on cream laid paper, signed lower left, some light overall toning, a few small spots, aperture size 34.2 x 24.1 cm (13 1/2 x 9 1/2 ins), framed and glazed (53.5 x 41 cm), typewritten label on verso with brief artist's biography

(1)

£700 - £1,000

220* **Woodlock (David, 1842-1929)**. Young Woman outside Anne Hathaway's Cottage, watercolour, depicting a young woman standing in a cottage garden, a tudor cottage with thatched roof behind her, signed lower left, mount aperture 20 x 20 cm (8 x 8 ins), framed and glazed (36 x 36 cm), together with Roadside Cottage, Aston Canthus, Warwickshire, watercolour, depicting a young woman holding a bundle of linen, standing in front of a tudor thatched cottage in Aston Canthus, Warwickshire, signed lower left, mount aperture 24.5 x 16.5 cm (9 5/8 x 6 1/2 ins), framed and glazed (47.5 x 39 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. During the 1910s he spent time living in Warwickshire, which inspired some of his most characteristic images of half-timbered cottages set in flower-filled gardens.

(2)

£200 - £400



Lot 220



221* **Wyllie (Charles William, 1853-1923)**. The River Closed by Ice, 1890-1891, signed lower right, watercolour and gouache on paper, heightened with white, numerous sail and steamboats on the frozen Thames in London, with the silhouettes of Tower Bridge and St Paul's Cathedral in the background, mount aperture 26 x 34.5 cm (10 1/4 x 13 1/2 ins), framed and glazed (40 x 49 cm)

(1)

£200 - £300



Lot 222

222* **Hardy (Thomas Bush, 1842–1897)**. Off Pevensey, Sussex, 1871, watercolour on paper, heightened with white bodycolour, depicting fishing smacks and other shipping on a stormy day, signed, titled and dated lower left, closed 3cm tear to lower edge, sheet size 23.6 x 50.5 cm (9 1/4 x 19 7/8 ins), float mounted, framed and glazed (49 x 73.5 cm), verso with adhered extract from Christie's London catalogue for 21/7/1987, giving details of this item (lot 135)

The Christie's catalogue entry accompanying the item gives the date of the work as 1891, however we believe the date inscribed by the artist is actually 1871.

(1) £300 - £500



Lot 223

223* **Furse (Charles Wellington, 1868–1904)**. A small archive of works by or relating to the artist, including a number of works by Charles Wellington Furse: a pencil study of the upper back and arms of a male nude on grey textured laid paper, signed in pencil lower right, upper right corner slightly creased, sheet size 27.3 x 39.1 cm (10 3/4 x 15 3/8 ins); a pen and ink drawing of Cecil Rhodes, dated 1896, with folds and a few edge-tears (one with loss to lower edge), sheet size 20.3 x 16.5 cm (8 x 6 1/2 ins), laid down on card (26.9 x 21.4 cm); and 13 small juvenile sketches of horses, figures, and dogs, mostly annotated 'Charlie' and dated 1873, some laid down on paper (adhesive show-through in places), 11.5 x 18 cm (4 1/2 x 7 ins) and smaller, and a collection of works by other hands, including a sketchbook belonging to Charles's brother the sculptor J.H.M. Furse, containing approximately 25 leaves of drawings, mostly head studies in pencil (some crossed through in pencil), but also a drawing of a greyhound in sanguine, a few sketches of other animals, several of festoons of fruit, 1 or 2 drapery studies, and a couple of landscapes in coloured chalks, sheet size 30.5 x 24.5 cm (12 x 9 3/4 ins), page block becoming loose in original cloth, large 4to, and a scrap album containing a variety of drawings, engravings, and manuscript writings, including a number of pen & ink or pencil caricatures and a scissor cut silhouette of a child, original gilt and blind decorated red calf, worn, 4to

Charles Wellington Furse studied at the Slade School in London and the Académie Julian in Paris. He is known to have developed a talent for drawing at an early age, and this is borne out by some of the sketches offered here which were executed at the age of just six. Furse is particularly known for his portraiture, which demonstrates a novel sense of immediacy in direct contrast to much for the staid studio portraiture which had gone before. His sitters are often painted engaged in a sport or pastime, unconscious of being observed, giving the appearance of a snapshot in time. One such example is the impressive oil of four children on horseback entitled 'With the York and Ainsty - The Children of Mr Edward Lycett Green', a work conveying movement and colour, light and energy.

(a folder)

£150 - £200

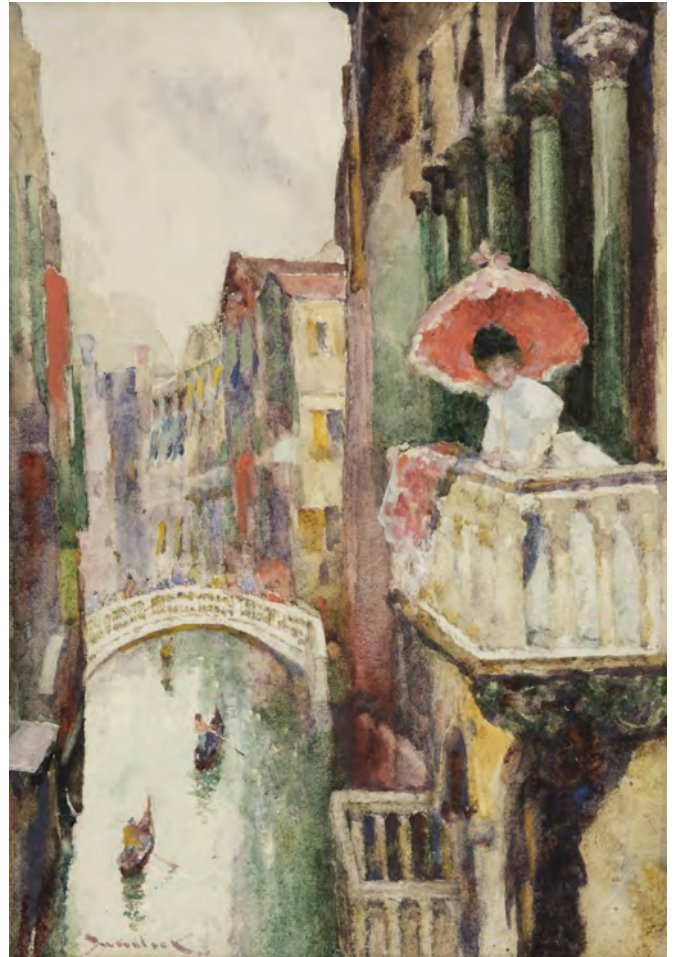


224* Woodlock (David, 1842-1929). A Corner of the Ducale Palace Venice, watercolour, depicting a two female figures by a flower stall, standing in front of the corner of the Ducale Palace, Vienna, signed lower left, mount aperture 29 x 14 cm (11 3/7 x 5 1/2 ins), framed and glazed (52.5 x 36.5 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1)

£300 - £400



225* Woodlock (David, 1842-1929). A Small Canal by St Mark's Venice, watercolour, depicting a woman with a red umbrella standing on a balcony above a small canal by St Mark's in Venice, signed lower left, title and artist name in black in to gold mount, mount aperture 25 x 17 cm (9 7/8 x 6 3/4 ins), David Woodlock's own label with title handwritten in black ink, title and artist again in ink both to verso, presumably in artist's own hand, framed and glazed (44 x 36.5 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1)

£300 - £400



226* **Woodlock (David, 1842-1929).** Cornish Homestead, watercolour on paper, depicting a young woman sitting against a wall, apples in her basket on her knee, a cockerel, hen and chicks in the foreground, signed in red to lower right, mount aperture 27.5 x 23 cm (10 7/8 x 9 ins), framed and glazed (54 x 48 cm), together with

The Village Street, watercolour and pencil, depicting a young woman wearing a red bonnet, reading a book, walking down a colourful village street, mount aperture 24 x 34.5 cm (9 1/2 x 13 5/8 ins), framed and glazed (50 x 59 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. During the 1910s he spent time living in Warwickshire, which inspired some of his most characteristic images of half-timbered cottages set in flower-filled gardens.

(2)

£300 - £400

227* **Woodlock (David, 1842-1929).** Cottage Garden, watercolour, depicting a woman leaning against a rose decorated doorway, leading to a tudor cottage with a tiled roof, a colourful cottage garden around the house, signed to lower right, mount aperture 34 x 24 cm (13 3/8 x 9 1/2 ins), framed and glazed (59.5 x 49 cm), together with

Village Scene, watercolour and pencil, depicting a colourful village street, possibly Welford on Avon, three figures, one young woman carrying a bunch of flowers in her arms talking to a gentleman leaning on a gate, signed lower right, mount aperture 24 x 34.5 cm (9 1/2 x 13 5/8 ins), framed and glazed (50 x 59 cm)

(2)

£300 - £400



Lot 227



228* **Woodlock (David, 1842-1929).** The Old Lych Gate, Welford, Warwickshire, watercolour, depicting an older woman holding a basket, leaning against a wooden strut under the Old Lych Gate, Welford on Avon, Warwickshire, a thatched cottage to the left, signed and titled lower right, mount aperture 36.5 x 51 cm (14 3/8 x 20 ins), framed and glazed (59 x 75 cm), together with

The Back Door, watercolour, depicting a young woman standing outside by a back door reaching up to a bird feeder, birds pecking at the floor, signed lower right, mount aperture 25 x 17 cm (9 7/8 x 6 6/8 ins), framed and glazed (52 x 43 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. During the 1910s he spent time living in Warwickshire, which inspired some of his most characteristic images of half-timbered cottages set in flower-filled gardens.

(2)

£200 - £400



229* **Wainwright (William John, 1855-1931)**. Interior scene with servant girl and male figures in 17th century costume, chalk drawing, black and white chalks on laid paper, unsigned, slightly torn at right-hand slightly affecting image, short vertical closed tear at left-hand margin (hidden under window mount), sheet attached to backing board around all edges with brown paper framer's tape, sheet size 59 x 43.5 cm, framed & glazed (71.5 x 55 cm)
(1) £150 - £200



Lot 230

230* **Schiavonetti (Luigi, 1765-1810)**. Nine etchings after William Blake, for *The Grave, A Poem*, by Robert Blair, 1808, nine etched plates on pale cream Whatman paper, watermarked J. Whatman 1807, published by Cadell & Davies, London, May 1st, 1808, some minor marks and light marginal spotting and mostly pale water stains to edges, sheet size 355 x 292 mm (14 1/4 x 11 1/2 ins)

Nine (out of 12) fine engravings from the original edition of Balke's illustrated work, comprising *The Day of Judgment*, *The Soul exploring the recesses of the Grave*, *The Soul hovering over the Body reluctantly parting with Life*, *The descent of Man into the Vale of Death*, *Death of the Strong*, *Wicked Man*, *The Counsellor*, *King*, *Warrior*, *Mother & Child in the Tomb*, *Christ descending into the Grave*, *The meeting of a Family in Heaven*, and *The Death of the Good Old Man*.

(1)

£200 - £300



231* **Blake (William, 1757-1827)**. So the Lord blessed the latter end of Job more than the beginning, 1825, engraving on Chine collé off-white wove paper, a fine crisp impression, marked Proof to lower right corner, published by the artist, March 8, 1820-1825, the full sheet, plate size 215 x 166 mm (8 1/2 x 6 5/8 ins), sheet size 380 x 252 mm (15 x 9 7/8 ins), tab-mounted with archival tissue to top margin, window-mounted, framed and glazed

Provenance: Private collection, Ross-on-Wye, Herefordshire.

Bindman 646; Binyon 126, iii; Russell xxii. Published in an edition of 215 impressions, by Blake and John Linnell.

Plate 21 from Blake's remarkable series of engravings entitled *Illustrations of the Book of Job*.

This final plate in the sequence represents Job's forgiveness by God. The long night is over and the sun rises. The whole family is reunited in harmony, and sing the praises of the Lord with musical instruments which were formerly on the tree. The three arts join in celebration. One daughter on the right plays a lyre (representing music), another daughter in the centre sings from a scroll (representing poetry), and a third holds a drawing book (representing painting).

(1)

£700 - £1,000



232* **Martin (John, 1789-1854)**. Adam and Eve - The Morning Hymn, 1825, mezzotint on laid paper, a proof of the small plate version of Paradise Lost by John Milton, printed by J Lahee, and published by Septimus Prowett, 1825, overall toning, 27.3 x 37.1 cm (10 3/4 x 14 5/6 ins), toned to verso, mounted (40.5 x 50.5 cm) together with

With the Approach of the Arch Angel Raphael and Adam and Eve Driven out of Paradise, two mezzotints on laid paper, proofs from the small plate version of Paradise Lost by John Milton, printed by J. Lahee, and published by Septimus Prowett, 1825, some handwritten notes in brown ink to lower margin, some overall toning, some light abrasion to paper lower middle, closed tear to right margin to latter, 29.6 x 39 cm (11 6/8 x 15 3/8 ins), mounted (40.5 x 50.5 cm), plus

Earlom (Richard, 1743-1822). Liber Veritatis, No. 104 & 125, from the Original Drawing in the collection of the Duke of Devonshire, after Claude Lorrain, published by John Boydell, 1st Sept 1775 & 1st Jan 1776, mezzotints, plate size 20.8 x 26 cm (8 1/8 x 10 1/4 ins), both mounted, framed and glazed (40 x 45 cm) and Lake Zuz, a mezzotint by Ruskin after Turner, in need of some restoration (6) £200 - £300



Lot 233

233* **Turner (Joseph Mallord William, 1775-1851)**. A Collection of Proof Engravings, titled on the spine 'Turner's illustrations to Roger's Poems' circa 1839-40, 33 uncoloured engraved topographical 'literary vignettes' on India wove by Miller, Goodall and Le Keux, each with a monogrammed blind stamp, all plates with a later pencil number to the lower right corner, one image with a contemporary manuscript presentation inscription to the lower right, some plates with slight spotting, the final image heavily stained and spotted, each image size approximately 29 x 15.5 cm, overall size 44 x 30 cm, unbound and contained in contemporary half morocco gilt portfolio, upper board detached, spine frayed and worn, overall size 45 x 32 cm

Rogers visited Italy for the first time in 1814, and it was during this trip that he envisioned the concept for his famous poem. The first edition part 1 was published in 1821 and part 2 in 1828 and neither was well received. To increase its appeal, Rogers engaged Stothard and Turner to illustrate a new luxury publication, and this is regarded as "one of the outstanding examples of the illustrated book in the first half of the nineteenth century" (ODNB). These engravings appear to be proof copies from this series.

(1)

£200 - £300



234* **Whistler (James Abbott MacNeill, 1834-1903)**. The Punt, 1861, & Sketching No. 1, 1861, two etchings with drypoint on wove paper, both as issued in Passages from Modern English Poets illustrated by the Junior Etching Club, plate size 120 x 160 mm (4.75 x 6.5 ins), sheet size 165 x 235 mm (6 1/2 x 9 3/8 ins), plus and 45 other etchings by other artists (on 43 sheets), including Charles Keene, John Tenniel, John Everett, Millais, etc., as issued in Passages from Modern English Poets, illustrated by the Junior Etching Club, London: William Tegg, [1861], some leaves now loose, all edges gilt, original publishers red cloth gilt, rubbed and minor fraying to extreme corners, spine a little darkened, 4to (28 x 22 cm) Kennedy 85, iv/iv & 86 iv/iv.

(1)

£200 - £300



235* **Jongkind (Johann Barthold, 1819-1891)**. Moulins en Hollande, 1867, etching on laid paper, a very good impression of the apparent first state (of three), printing with tone, with margins, platesize 14.2 x 19.5 cm (5 5/8 x 7 3/4 ins), sheet size 16.7 x 25.1 cm (6 1/2 x 9 7/8 ins); together with Batavia, 1868, etching, on laid paper, a very good impression of the second (final) state printing with tone, plus **Guillaumin (Armand, 1841-1927)**. Vue prise de Saardam, etching printed in red and olive green, from the 1906 first edition of "Histoire des Peintres Impressionnistes" by Theodore Duret, published by Floury, Paris, and **Israëls (Jozef, 1824-1911)**. The Odd Couple, 1873, two impressions, etchings on Arches laid paper (one with a partial Arches watermark), largest sheet 25.8 x 35.5 cm

Jongkind: Delteil 14 & 16; Guillaumin: Kraemer 23.
(5)

£150 - £200



236* **Hunt (William Holman, 1827-1910)**. The Shadow of Death, 1878, uncoloured mezzotint and mixed method engraving by Frederick Stacpoole (1813-1907) after William Holman Hunt, on pale cream india wove paper, published May 30th 1878 by Thomas Agnew & Sons, signed in pencil (to lower margin) by both artist and engraver, 'Printsellers Association' blindstamp to lower left, original information label to verso, a fine impression, image size 74 x 57 cm (29 x 22 1/2 ins), in a period gilt frame (slightly damaged) 106 x 82 cm
(1)

£300 - £500



237* **After William Powell Frith (1819-1909)**. A Private View at the Royal Academy, London: Henry Graves & Co., 6 Pall Mall, February 2nd 1885, photogravure, signed by Frith in pencil to lower left, Printsellers Association blindstamp lower left, a superb, richly inked and highly contrasted impression, image size 47 x 90 cm (18 1/2 x 35 1/2 ins), mounted, framed and glazed (86 x 124 cm)

(1)

£400 - £600



Lot 238

238* **Crane (Walter, 1845-1915)**. Nine illustrations to plays by William Shakespeare (eight for the Merry Wives of Windsor, and one for The Tempest), [1893-94], 9 woodcut illustrations printed on thin tissue, printed by Duncan C. Dallas in 1893, in an edition of 600 (Merry Wives of Windsor) and 650 (Tempest), loose in plain paper folder, sheet size 285 x 235 mm (11 1/4 x 9 1/4 ins)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(9) £150 - £200

239* **Bewick (Thomas, 1753-1828)**. Thomas Bewick Wood Engravings, Folio II, an edition of prints from 5 original blocks, Newcastle upon Tyne, Charlotte Press/Northern Publishing Workshop, 1978, five wood engravings on hand-made paper, published in an edition of 300 copies, each numbered 289/300 in pencil, loose in original printed wrappers, with original printed envelope, together with

Thomas Bewick Wood Engravings, Folio 3, River Scenes, an edition of prints from 5 original blocks, Newcastle upon Tyne, Charlotte Press Publications, 1981, five wood engravings on hand-made paper published in an edition of 500 copies, each numbered 34/500 in pencil, loosely contained in original printed wrappers with original printed envelope (22 x 16.5 cm)
(10) £100 - £150



Lot 239



240* **Tibetan Thangka Scrolls.** Seated Buddha, probably late 18th or early 19th century, *pen, ink and opaque watercolour in gold and colours on silk*, showing a central figure of a seated Buddha surrounded by motifs of dragons, elephants, figures on horseback etc., and with nine larger deities to sides, mostly on orange and blue backgrounds, overall surface wear and creases, 66 x 48 cm (26 x 19 ins), mounted on a silk fabric scroll with brocade decoration and silk guard, attached to a wooden baton to lower edge with metal finial to each end with incised decoration, together with two other similar 18th or 19th century Tibetan thangkas, one depicting a central deity surrounded by other deities, animals and various motifs, the other showing a central Buddha with various deities on clouds etc., both heavily rubbed and creased with some wear, image size approximately 61 x 42 cm and slightly smaller
(3)

£500 - £800



241* **Chinese Export School.** Birds and Branches, mid 18th century, a set of four decorative oil on thin lacquered wood panels, each depicting an exotic bird amongst flowering branches, paint surface cracking and lifting to three panels (with a few small losses), verso of each with further painted decoration in gold (somewhat dulled) on a black ground, 3 with flowering tendrils and a butterfly or bird, the other depicting bamboo, with some flaking, 22 x 39.5 cm (8 1/2 x 15 1/2 ins), matching ebonised frames with gilt painted decorative borders (27 x 45 cm)

An attractive set of panels, evidently intended to be viewed from each side, perhaps originally part of a door or screen, (4) £400 - £600



242* **Japanese School.** Two Landscapes with Figures, 18th century, two watercolour and ink, with Chinese style, both with two sheets overlapping, oriental script to upper right of one, mount apertures 35.5 x 43.5 cm (14 x 17 1/8 ins), both with Folio fine art labels to verso with typed title and artist details, both in matching gold frames and glazed (54.5 x 61.5 cm), together with two other oriental watercolours, 31 x 36.5 cm (12 1/4 x 14 3/8 ins), in matching framed (42.5 x 49 cm)

(4) £300 - £500



243* **Persian School.** Icon of St. George and the Dragon, circa 1700-1750, oil and gold leaf on thick wood panel, some flaking and losses, panel size 11.5 x 10.5 cm

(1)

£200 - £300



244* **Icon.** A Russian icon of the Extended Deisis, circa 1780, tempera and gilt on panel depicting the extended Deisis, flanked by the Virgin, John the Baptist, Apostles, saints and angels, some wear and pigment loss to lower edges of border at foot of panel, gallery label of Maria Andipa Icon Gallery, 162 Walton Street, London to verso, panel dimensions 31.3 x 26.5 cm, together with: **Icon.** A Greek icon depicting St Demetrius (also known as St. Dimitrios) on horseback with spear, Cyclades province, circle 1800, tempera on panel, worn with pigment loss to lower half of panel, gallery label of Maria Andipa Icon Gallery, 162 Walton Street, London to verso, panel dimensions 22 x 16.4 cm

Saint Demetrius of Thessalonica (b. 270 A.D.), also known as the Holy Great-Martyr Demetrius the Myroblyte, was a Greek Christian martyr of the early 4th century AD. During the Middle Ages, he came to be revered as one of the most important Orthodox military saints, often paired with Saint George of Lydda.

(2)

£300 - £400



Lot 245

245* **Chinese Landscape Scroll.** Garden Scene at a Summer Palace, thought to be by Yao Yun Tsai, probably late 19th or early 20th century, large scale landscape in black ink, watercolour and gouache on silk, captioned in black ink and two red seals to upper left, some horizontal creases and minor surface marks, closed tear (15cm) to top margin, mounted on paper scroll with silk outer borders, image size 197 x 105 cm (77 1/2 x 41 3/8 ins), with wooden baton attached to lower edge and smaller baton to top edge (detached) with an attached oval hand written label in ink (probably early 20th century) '#2372 Garden Scene of Summer Palace', and to reverse 'Yao Yun Tsai dated 1583', scroll size 321 x 131.5 cm (126 3/8 x 51 3/4 ins), larger losses and several long tears to upper blank area of the scroll, restrengthened with archival tape (1)

£300 - £500



246* **Chinese Export School.** Branch of a Chinese fruit tree and butterfly, circa 1820-30, watercolour on wove paper, with single-line outer border line in black ink, unsigned, pale spotting (mainly visible to verso), 20th-century pencil inscription to verso 'Mrs Drury Leevin, The Old House, Sonning, Berks' to verso, sheet size 35 x 27.5 cm (13 7/8 x 10 3/4 ins)

(1)

£200 - £300



247* **Indo-Persian School.** Seated Nobleman and Two Attendants on a Verandah, early to mid 19th century, opaque watercolour with pen and ink, heightened with gold, with multi-rule outer border in colours, framed and glazed, with 20th century Redfern Gallery label to verso (circa 1950s-60s), and additional handwritten pasted slip giving the owner's name as Miss M. Fleming, Venlaw Bank, image size 18 x 12.5 cm, frame size 39 x 27.5 cm, together with Seated Nobleman with Attendant, early to mid 19th century, opaque watercolour with pen and ink, heightened with gold, multi-rule border in colours, manuscript label to verso 'Lent by Miss M. Fleming, Venlaw Bank' to verso, image size 17 x 11.5 cm, frame size 29 x 27 cm

Provenance: Miss M. Fleming, Venlaw Bank, Scotland.
(2)

£300 - £500



Lot 248

248* **Chinese School.** Tianmu Mountains, 1985, etching with aquatint on wove, titled, numbered 25/60, signed and dated in pencil (in a mixture of Chinese and Arabic characters), the full sheet, window mounted, some scattered spotting, plate size 39 x 37.5 cm (15 1/2 x 14 3/4 ins), sheet size 61.5 x 48 cm, framed (72.5 x 55cm)
(1) £200 - £300



249* **Kikukawa Eizan 菊川 英山 (1787-1867).** Six Jewel Rivers - Chofu, circa 1820s, colour woodblock, some vertical crease marks, minor loss to lower left edge, 37 x 25.5 cm (14 1/2 x 10 ins), Milne & Co label to verso, mounted, framed and glazed (68.5 x 40.5 cm), together with

A Beauty, colour woodblock, some abrasion to the paper with some minor loss, two minor chips to left edge, 39 x 26 cm (15 1/4 x 10 1/4 ins), Milne & Co label to verso, mounted, framed and glazed (68.5 x 40.5 cm), plus Evening Cool at Ryogoku Bridge in Edo, circa 1811, colour woodblock, 36.5 x 25 cm (14 3/8 x 9 7/8 ins), mounted, framed and glazed (58 x 40.5 cm), also

Kitagawa Utamaro 喜多川 歌麿 (circa 1753-1806). The Hour of the Goat, circa 1790, colour woodblock, some spotting, 38 x 24.5 cm (15 x 9 5/8 ins), mounted, framed and glazed (51 x 43 cm), and five other oriental coloured woodblocks depicting various characters including: Samurai, The kabuki actor Otani Oniji and Ichikawa Omezo, Geisha, The Cherry Tree Well in Snow, etc., by artists: Toshusai Saraku, Kuniyoshi Utagawa, Toyokuni Utagawa, Ichiryusai Hiroshige, etc., various sizes, largest 22.5 x 34.5 cm (8 7/8 x 13 1/2 ins), all framed and glazed, largest (42 x 52 cm)
(9)

£300 - £500



250* **Rajasthan School.** Radha Krishna seated, with cow and lion in the foreground and trees above, *pen, black ink and opaque watercolour on thin card, heightened with gold, within an orange border, image size 22 x 16.3 cm, overall size 30 x 23.5 cm, framed and glazed (frame size 32 x 25.5 cm)*

(1)

£300 - £500



251* **Attributed to Kunisada (1786-1865).** Two Women under an Umbrella, circa. 1840, *colour woodblock print on paper, two women shelter from rain, one holds an umbrella while the other crouches below it, and the wind whips their clothing, stamps and text to mid and lower left, a few minimal creases to lower left and right of sheet, three very small worm holes to top of sheet, tipped onto backing board, sheet size 37.5 x 25 cm (14 3/4 x 9 3/4 ins), and Itō Takashi 伊藤孝之 (1894-1982). Todai Akamon, 1965, colour woodblock on handmade laid paper, published by Watanabe Tokyo, a view of the famous Red Gate at Tokyo University, in excellent condition, artist's stamp to lower right, with margins, tipped onto backing board, with accompanying information sheet, image size 24 x 36.3 cm (9 1/2 x 14 1/2 ins), sheet size approx. 27.5 x 40.5 cm (10 3/4 x 16 ins), window mounted, contained in original cardboard folder labelled 'Wood-Block Print, Watanabe, Tokyo', together with further three prints including one after Wang Xuetao 王雪涛*

Another impression of *Two Women under an Umbrella* is held in the John and Geraldine Lilley Museum of Art, Reno, Nevada (Inventory Number: 2014.001.896).

(5)

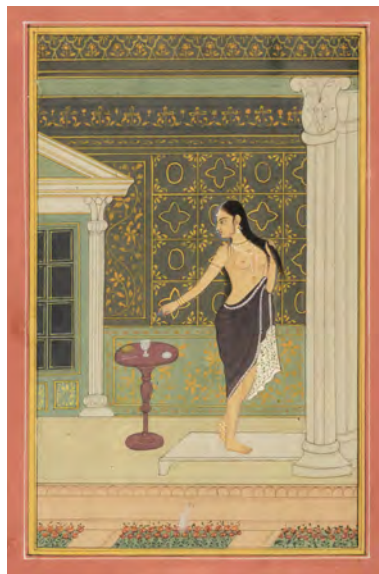
£200 - £300



252* **Utagawa Kunitsuna (1805–1868)**. The Great Battle of Kanegasaki, circa 1864, colour woodblock triptych, depicting the final battle of the Nitta clan against the Ashikaga, a large warrior kneels atop his injured horse, sword raised in the air, warriors with swords drawn surrounding him, each section 34 x 23 cm (13 3/8 x 9 ins), overall size 73.5 x 23 cm (29 x 9 ins), mounted, framed and glazed (49.5 x 89 cm), plus Sumo wrestling contest triptych, colour woodblock triptych, showing a large populated arena, in the middle two sumo wrestlers grappling with each other, some restoration to lower right edge of middle triptych and lower left corner of third triptych, each section 35.5 x 23.5 cm (14 x 9 1/4 ins), overall 73.5 x 23.5 cm (29 x 9 1/4 ins), mounted, framed and glazed (54 x 90.5 cm)

(2)

£200 - £300



253* **Indian Miniature**. Maiden anointing herself, 20th century, pen, ink and watercolour, heightened in gold within an orange-red painted border, image size 17 x 10.7 cm, framed and glazed, frame size 24.5 x 28 cm, label to verso identifying the artist as Irshad ul Huq, together with Portrait of a seated noblewoman, 20th century, pen, ink and watercolour, heightened in gold, within green and purple border, some toning and water stains to border, image size 18 x 14 cm, sheet size 30 x 26 cm, unmounted, and **Mughal School**. Study of a Flower, on album sheet, early to mid 19th century, pen, ink and watercolour, image size 15.5 x 9cm, within a blue painted border, within a larger green floral border (a few water stains), some areas of damage to image and border due to adhesion to the glazing, overall size 25 x 23 cm, framed and glazed (one side of frame lacking), frame size 40 x 28 cm

(3)

£300 - £500



254* **Takahashi Shōtei** 高橋松亭 (1871-1945). Returning Home, colour woodblock print, some spotting to upper half, red stamp to lower right, 38.5 x 17 cm (15 1/8 x 6 3/4 ins), mounted, framed and glazed (54 x 32 cm), together with

Asada Benji 麻田辨次 (1899-1984). Spring, colour woodblock print, red stamp to lower right, By Korin in pencil to mount, 18.5 x 8 cm (7 1/4 x 3 1/8 ins), mounted, framed and glazed (46 x 39 cm), plus

After Utagawa Hiroshige (1797-1858). Shiojiri Pass in Shinano Province, colour woodblock print, trimmed to edges, 24.5 x 13.5 cm (9 5/8 x 5 1/4 ins), mounted, framed and glazed (27.5 x 16 cm), plus nine other oriental woodblocks by various artists, largest 22 x 16.5 cm (8 5/8 x 6 1/2 ins), all framed and glazed, nine in matching gilt frames, largest (55 x 32 cm)

(12)

£200 - £300



255* **Indian Miniature**. A Group of Seven Miniatures, including Two Kneeling Women, circa 20th century, ink and watercolour, heightened with gold and white on older paper, two women kneel on the ground by an ornately carved building, in a garden setting, Islamic text to upper and lower portions of sheet, image size 14.2 x 10 cm (5 1/2 x 4 ins), mount aperture 23.5 10.4 cm (9 1/4 x 4 1/4 ins), framed, together with Two Figures, gouache, ink and wash, two figures in a domestic scene, one cooking the other outside with a fan in their hand, closed tear to upper right of image, secured to mount in two places, image size 21 x 9.5 cm (8 1/4 x 3 3/4 ins), sheet size 24 x 11.5 cm, framed, plus four further Indian Miniatures each of various domestic scenes, all framed.

(7)

£400 - £600



Lot 256

256* **Pan Tianshou** 潘天寿 (1897-1971). Fish, woodblock print on laid paper, signed and numbered '12/20' in pencil to lower right, red stamp and Chinese characters below image, sheet edged with light blue fabric, image size approx. 19.5 x 32 cm (7 3/4 x 12 1/2 ins), sheet size 34 x 45 cm, unmounted

Pan Tianshou was a Chinese painter, art educator and art theorist, who was one of the most important traditional Chinese painters of the 20th century. (1) £200 - £300

257* **Qian Songyan** 錢松岩 (1899-1985). Red Cliff, circa 1975, woodblock print heightened with transparent and opaque watercolour on laid paper, red seal to top right, Chinese characters and additional red seal to top right, light spotting to the upper and lower sheet edges, sheet size 59.5 x 41.5 cm (23 1/2 x 16 1/4 ins), unmounted

Qian Songyan was a native of Yixing, Jiangsu Province, and originally began studying painting with his father. In 1923 he graduated from the Jiangsu Provincial No. Three Normal College. He taught at art academies in Suzhou and Wuxi. His works have been exhibited across China and the world.

Provenance: purchased by the current owner from Rong Bao Zhai, a famous woodblock printing studio in the antique street Liuli Chang, in Beijing, China. (1)

£200 - £300



Lot 257



258* **Zou Changyi** 邹昌义 (1944-2023). Dong Village, 1992, woodcut print on laid paper, a monochrome image of a Chinese Dong village at the foot of stylised rolling hills, with a Drum Tower to the right, lower margin contains Chinese characters and Arabic numerals in pencil, including title 'Dong Village', edition '12/30', 'China Chongqing Sichuan Academy of Fine Arts', artist's signature in pencil and red stamp, and date '1992', image size 52.5 x 51 cm (20 3/4 x 20 ins), framed and glazed (72 x 68 cm)

Zou Changyi studied painting at the Sichuan Academy of Fine Arts. He returned to the Sichuan Academy as an Associate Professor, before becoming a Master Tutor and Director of the Woodblock Studio. His work is held in institutions in China and across the rest of the world, including Shanghai Oriental Art Museum, Chongqing Art Museum, Jeonbuk Museum of Art in South Korea and the British Museum.

(1)

£300 - £500



259* **Qu Leilei** 曲磊磊 (1951 -). To Look Further and Further, circa 1990s, mixed media on paper, with use of ink, watercolour, calligraphy and coloured papers, artist's red seal marks, in very good condition, title sticker to verso, with accompanying literature from a 1999 London exhibition of Qu Lei Lei's works at The Loading Bay Gallery, London 'Here and Now: to Face a New Century', sheet size approx. 49 x 33 cm (19 1/4 x 13 ins), framed and glazed (85 x 58 cm).

After Qu left China, he relocated to London to practice his art, lecture and exhibit internationally. His paintings were exhibited at a solo display in the Ashmolean Museum at Oxford in 2005 (the first time in the history of the Ashmolean that a show was devoted singly to the work of a living artist). He has also had a solo exhibition at Beijing's National Gallery, and his works have been exhibited and collected worldwide by the likes of The British Museum and the V&A.

(1)

£200 - £300

260 No lot

20TH CENTURY PAINTINGS & WATERCOLOURS



261* **Bodmer (Karl, 1809-1893)**. Watchdog from *Eaux Fortes Animaux & Paysages*, 1860, seven etchings, depicting animals including: pigs, wild boar, dogs, otter, goats, fox, approximately 9 x 12.5 cm (3 1/2 x 4 7/8 ins), mounted, framed and glazed (23 x 26.5 cm), together with

Veyrassat (Jules Jacques, 1828-1893). Wild River Horses & Horses at the Watering Trough, circa 1871, two etchings, depicting horses, approximately 9 x 13 cm (3 1/2 x 5 1/8 ins), mounted, framed and glazed (23 x 27 cm)

(9)

£200 - £400

262* **Millais (John Everett, 1829-1896)**. Summer Indolence, 1861, etching, depicting a figure of a young woman lying in the grass, another younger girl sitting next to her, mount aperture, 12.7 x 20.3 cm (5 x 8 ins), framed and glazed (33 x 44.5 cm), together with

Burgess (Walter William, 1845-1908). W.Bell Scott's House, etching, depicting a street scene from the end of a busy road, a river to the left, signed in pencil to lower left margin, 14 x 27.5 cm (5 1/2 x 10 7/8 ins), mounted, framed and glazed (34 x 45.5 cm), plus

Haden (Francis Seymour, 1818-1910). Chelsea Reach, 1868, etching and drypoint, depicting a calm river scene at dusk, sailing boats resting on the shore, mount aperture 20 x 28.5 cm (7 7/8 x 11 1/4 ins), framed and glazed (44 x 54 cm), plus

Daubigny (Charles Francois, 1817-1878). Le Printemps, Montmartre: Delatre r. Nicolet 10, circa 1860, etching, depicting a countryside landscape with a young woman astride a donkey riding through a field, 12 x 24.5 cm (4 3/4 x 9 5/8 ins), mounted, framed and glazed (33 x 43 cm), and two other etchings comprising: Washerwomen on the Steps by Luke Fildes, Beymersyde Tower by J. Horsburgh after J.M.W. Turner, with an original photograph by Marsh Brothers, Henley on Thames of a group of artists all associated with Punch Magazine, comprising: Sir John Tenniel, W.H. Bradbury, E. Millikin, Gilbert Abbott à Beckett, George du Maurier, Sir William Agnew, Linley Sambourne, Sir Francis Burnand, Sir Henry Lucy and Harry Furniss,

The figure of a young woman lying in the warm grass derives from Millais's painting of 1856-9, *Spring (Apple Blossoms)*, and was modeled for by Alice Elizabeth Gray (1845-1929), the younger sister of the artist's wife Effie.

(7)

£200 - £300



Lot 262



263* **Millais (John Everett, 1829-1896)**. The Bridge of Sighs, etching, depicting a woman dressed in large cloak standing on a riverbank, an arched bridge behind her, image size 11.5 x 9 cm (4 1/2 x 3 1/2 ins), framed and glazed (37.5 x 33 cm)

(1)

£100 - £150



264* **Engels (Robert, 1866–1926)**. *Le Passant*, from *L'Estampe Moderne*, Paris, circa 1898, *colour lithograph*, plate size 34.5 x 24 cm (13 5/8 x 9 1/2 ins), mounted, framed and glazed (45 x 36 cm), together with

Berchmans (Emile, 1867–1947). *Satyre et nymphe*, *colour lithograph*, 33 x 12 cm (13 x 4 1/4 ins), framed and glazed (35 x 12 cm), plus

Artigue (Albert Emile, 1850–1927). *Annabelle*, from *L'Estampe Moderne*, Paris, *colour lithograph*, *L'Estampe Moderne blindstamp to lower right*, some mount staining and slight toning, plate size 27 x 31 cm (10 5/8 x 12 1/4 ins), framed and glazed (40.5 x 49.5 cm), and three woodcuts by Emile Bernard from a Vollard edition of the *Odyssee*, 1930 and an engraving for a title page for *Titre du cahier de six eaux-fortes*, by Johan Jongkind, 1862, various sizes, largest 38 x 26 cm (15 x 10 1/4 ins)

(6)

£100 - £150

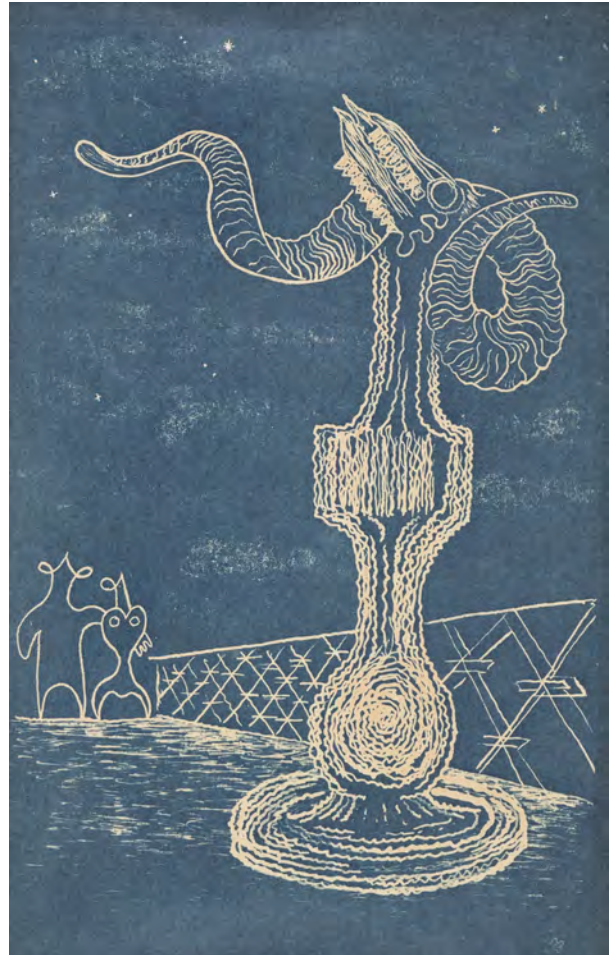


Lot 265

265* **Bell (Robert Anning, 1863–1933)**. *Company of Salters bookplate designs*, 1910, *lithograph*, two bookplate designs both depicting three figures: *Integrity, Charity, and Hospitality*, framed in an arts and crafts style border, the *Company of Salters armorial to the top of the design and the monogram CS integrated into the lower border*, one design with wording in a banner to the top of the image, the other with wording integrated into the image, both with pencil notes to lower, one reading '2nd Block (proof)' the other with '1st Block (proof) for 200 prints only', largest 18.5 x 18.5 cm (7 1/4 x 7 1/4 ins), both mounted

(2)

£150 - £200



266AR* **Banting (John, 1902–1972)**. *Composite*, *For Social Service*, circa 1933, *cynotype in blue*, depicting a surreal image a large rams skull atop a monument, two figures in the background, trimmed to edges, 22.6 x 14.5 cm (8 7/8 x 5 3/4 ins), mounted (32.5 x 24.5 cm)

Provenance: Purchased by the current vendor from Alexander Postan in 1973.

John Banting was a London born artist initially connected to the Bloomsbury circle. In 1930 he went to Paris where he came in contact with André Breton and the Surrealist movement. Upon his return to London, he started experimenting with a new printing method called the cyanotype process. Banting produced a large number of blueprints from which two main groups can be distinguished: an album of twelve blueprints made in 1931 and a manuscript album entitled *For Social Service* which included twenty-three blueprints, of which only ten copies were apparently produced in 1933. In 1946, this album was published in facsimile under the title *A Blue Book of Conversation*.

(1)

£300 - £500



267* Buday (George, 1907-1990). Natural Conception, The Wizard, Torso, Village Dance in Transylvania, Primavera Italiana, & Love Story, circa 1937, six wood engravings on pale cream laid paper, each signed, titled and numbered from editions of 50, two dated Rome 1937, together with 14 other similar wood engravings by George Buday, including: Witches' Ride, Transylvanian Town, Szeklerland, Resurrection, Mary and Martha, Transylvanian Ballard, Thou Art Peter, The Palms, and Fisherman, most titled, all but three signed by the artist, on laid and wove papers, sheet size 26.7 x 19.2 cm (10 1/2 x 7 1/2 ins) and slightly smaller (20)

£300 - £500



268* Williams (Terrick John, 1860-1936). A Little Street, Concarneau, oil on artist's board (with blindstamp to verso A L Marque de Fabrique, and stencil 'Pochade d'Etude'), signed lower left, inscribed in paint by the artist to verso with title, and artist's name and address 89 Gunterstone Road, West Kensington W. 14, printed exhibition label of the Royal Institute of Oil Painters to verso, with title and artist's name in ink, priced at £26 5 shillings, remnants of James Bourlet label to frame edge verso, 36 x 46 cm (14 1/4 x 18 ins), period gilt frame, glazed (1)

£1,000 - £1,500



269* **Morrow (Edwin A., 1877–1952)**. *Farm Labourer*, 1901, oil on canvas, a characterful study of a bearded older man dressed in a loose white shirt with a red neckerchief, wearing a wide-brimmed hat, his face turned to his left, signed lower right 'E Morrow 1901' (incised into paint), 'H. McM '99' to verso in pencil, 'G. Rowney & Co / London, W. / Quality F.' stenciled to verso of canvas, some areas of paint loss and rubbing to edges of canvas, canvas size 63.5 x 46 cm (25 x 18 ins)

Edward Morrow was born in Northern Ireland in 1877 and educated at the Government School of Art in Belfast. He later won a scholarship to study in London. He exhibited at the Royal Academy in 1903, 1905 and 1909, and in Dublin in 1908, and was elected a member of the Belfast Art Society in 1904. A small collection of his works are held by the Ulster Museum, Belfast.

The stencilled mark on this canvas dates it to between 1890 and 1916 (page 12 'British canvas, stretcher and panel suppliers' marks. Part 9, George Rowney & Co' National Portrait Gallery, London).

(1) £500 - £800

270* **Barr (Robina, 1878–1938)**. *Beachscape*, oil on canvas, signed by artist lower left, canvas size 28 x 38.5 cm (11 x 15 1/8 ins), Kensington J.W.L. & Co G. stamp to verso, framed 37 x 47.5 cm (14 1/2 x 18 3/4 ins)

Robina Barr was born on the 24th March 1878. Barr studied at the Glasgow School of Art from 1914 to 1918, where she took evening and weekend classes in sculpture, life drawing, drawing and painting. She remained in Glasgow, exhibiting sculptural works at the Glasgow Institute and at the Walker Gallery, Liverpool, between 1919 and 1938.

(1) £200 - £300



Lot 270



271 **Forlenza (Eduardo, 1861–1934)**. *Peasant Girl*, late 19th or early 20th-century, oil on panel, head and shoulders portrait of a woman with black hair wearing a pink headscarf and gold earrings, signed lower left, board size 26 x 16.5 cm (10 x 6 1/2 ins), framed in an ornate giltwood frame (41 x 32.5 cm)

Previously sold at Bonhams (Oxford), 25 November 2003, Lot 256.

(1) £150 - £200



272* **Kotasz (Károly, 1872–1941)**. Village Dance, oil on canvas, depicting ladies dancing in colourful dresses, spectators looking on, signed lower right, canvas size 40 x 50.4 cm (15 3/4 x 19 3/4 ins), contemporary Brussels label to verso of stretcher, indistinct stamp to verso of canvas, framed (43 x 53.5 cm)

(1)

£150 - £200



273* **Blöchle (Marie Tomanek, Vienna, early 20th century)**. Still Life with Fruit, 1918, oil on canvas, signed and dated lower left, further inscribed 'Wien Mai 1918' in ink to verso of canvas and stretcher, 'Arnold Landsberger Wien / Fabrick XIV. Arnsteingasse 31/ Niederlage(?) Operngasse 4' stamped to verso of stretcher, some light craquelure, wear from old frame to all sides, canvas size 55 x 70 cm (21 1/2 x 27 x 1/2 ins)

(1)

£200 - £300



274* **English School**. Summer on the Coast with Sailing Boats and Rainbow, circa 1920, oil on wood panel, with label of Halden & Co., picture mount frame makers 29 James Street, Oxford Street, London W1., framed and glazed

(1)

£200 - £300



275* **Enness (Augustus William, 1876–1948)**. Martigues, South of France, oil on canvas board, signed with initials lower left, 37 x 50 cm (14 1/2 x 19 3/4 ins), period gilt molded frame, glazed (52 x 65 cm)

(1)

£300 - £500



276* Knox (Wilfred 1884–1966). Gondolas in Venice, watercolour, signed to lower left, mount aperture 27 x 36 cm (10 5/8 x 14 1/8 ins), mounted, framed and glazed, together with another similar watercolour, signed to lower right, both in matching frames (47 x 57 cm), previous auction stencil in white chalk to verso (2) £200 - £300



278* Dutch School. Still Life of Flowers in a Vase, early 20th-century, oil on canvas, depicting white chrysanthemums in an oriental-style vase, and a length of fabric with colourful tassels draped behind, indistinctly signed upper left in red, old gallery label to verso 'Kuntshandel Weissenbruch / Weissenbruchstraat 126', one small area of wear and show-through to canvas near lefthand flower, two tiny pin-prick holes, a few areas of paint loss, canvas size 52.5 x 42 cm (20 3/4 x 16 1/2 ins), in a gilt wood frame (66 x 56 cm) (1) £200 - £300



277* Pieters (Evert, 1856–1932). Kitchen Scene, circa early 20th-century, oil on canvas, signed lower left, an older woman sits in a vaulted kitchen, with a stove and wooden table covered in various kitchen bowls and pans to her right, re-lined, three small areas of loss to the top layer of paint at the very bottom of the canvas, canvas size 71 x 59 cm (28 x 23 ins), framed (76 x 64 cm) (1) £400 - £600



279* Continental School. Fete Champetre, 1928, oil on canvas, indistinctly signed and dated, 63 x 85.5cm, framed (1) £200 - £300



Lot 280

280* **Brien (Stanislaus, 20th century)**. Lion's Head, oil on canvas, three closed tears to upper margin of canvas, canvas size 40 x 35 cm (15 3/4 x 13 3/4 ins), artist's name to verso of canvas, artist name and 'Ex 30-31 Redfern Gallery 4' in ink to verso of stretcher, framed (45 x 39.5 cm)

Brien was born in Poland and surfaced in Britain during the 1930s as a popular graphic artist, much in demand for designing transport posters for the major railway companies as well as Shell and London Underground. The latter featured a Hoolock Gibbon monkey drawn in charcoal in his distinctive art deco style. He exhibited his paintings at the Redfern Gallery in the early 1930s.

(1)

£200 - £300

281* **Burleigh (Averil, 1883-1949)**. Portrait of the artist's husband, Charles Burleigh, oil on canvas, half-length portrait, half-profile to left, of a white-haired gentleman seated, wearing a grey jacket over a blue shirt and yellow waistcoat, a blue silk cravat at his neck, and filling a pipe in his left hand with tobacco from a pouch, signed lower right, 76 x 63.5 cm (30 x 25 ins), framed (91.3 x 78.3 cm)

Averil and Charles Burleigh, and their daughter Veronica, were an interesting trio of artists who spent most of their lives working in and around Sussex. Averil and Charles met whilst studying at the Brighton School of Art, and they were married in 1905. Averil was encouraged by her husband to continue painting, and by 1915 both were exhibiting regularly at the Royal Academy and the Royal Institute. Veronica, who was born in 1909, won a scholarship to the Slade School of Fine Art, returning home to her parents in Brighton afterwards, where she became an accomplished portrait painter. The three artists worked closely together, but despite clear cross-influences among them, each developed a distinctive style. Averil, who became a leading figure in the revival of the use of egg tempera recalling artists of the Italian Renaissance, was arguably the most talented of the trio.

(1)

£300 - £500



Lot 281



282* **Circle of Steven Spurrier (1878-1961)** Circus Entourage, oil on canvas measuring 43 cm x 53.5 cm (16.9 x 21.2 ins). Painted on canvas made by Barnard & Son, London, presented in gilt moulded frame

(1)

£200 - £300



283* **Detmold (Edward Julius, 1883-1957)**. Still Life, circa 1935, watercolour over pencil on thick card, heightened with gum arabic, pansies, anemones and other spring flowers in a white oriental-style bowl, secured to mount with tape to verso, image size 31.5 cm (12 1/2 ins) diameter, sheet size 41 x 38 cm (16 x 15 ins), framed and glazed (54 x 53 cm), together with Roses, 1930, watercolour, two pink roses displayed in a spherical glass posy vase, contrasting with a white background, signed with initials and date, 'The Fine Art Society, Ltd.' gallery label to verso with attribution and date, mount aperture 31 cm (12 1/4 ins) diameter, displayed in a circular frame (approx. 55 cm diameter).

(2)

£300 - £500



285AR* **Cox (Morris, 1903-1998)**. Nude with Lemon, circa 1930, Tempera on canvas laid down on panel, monogram to upper right, canvas size 47 x 34.5 cm (18 1/2 x 13 1/2 ins)

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

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

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

(1)

£700 - £1,000



284* **Norwegian School**. Fjord Landscape, early 20th-century, oil on canvas, view of a fjord with a village below snow-capped mountains, and a solitary sailing boat on the calm water, indistinctly signed lower left, canvas size 26 x 34 cm (10 1/4 x 13 1/4 ins), framed (37 x 45 cm)

(1)

£200 - £300



286AR* Cox (Morris, 1903-1998). Head Rhythm, 1934, Tempera on board, signed Mauris Cox and dated lower left, 53 x 34 cm (20 7/8 x 13 3/8 ins), typed label to verso with subject and artist

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

See footnote for lot 285.
(1)

£700 - £1,000



287AR* Minton (John, 1917-1957). Green Door, 1935, gouache on board, signed and dated in pencil, a stylised and colourful interpretation (with hints of Geometric Abstraction) of a door, railings, streetlamp, tree branches and wall, image size 35.5 x 24.5 cm (13 3/4 x 9 1/2 ins), framed and glazed (45.5 x 34.5 cm)

Provenance: James 'Jock' McHarg (1917-2003), thence by descent. Bonhams, *20th Century British Art*, 19 November 2008, lot 3; Dreweatts, *Modern and Contemporary Art*, 25 October 2023, lot 81.

The psychiatrist, university teacher and medical historian James McHarg was one of John Minton's oldest friends. The pair attended Reading School together during the 1930s. McHarg is mentioned in the first chapter of Frances Spalding's biography of the artist, *John Minton, Dance till the Stars Come Down*. 'Green Door' was painted whilst Minton was studying at St. John's Wood School of Art, alongside fellow student Michael Ayrton.

(1)

£2,000 - £3,000



Lot 288

288AR* **Rice (Anne Estelle, 1879–1959)**. Village Church, oil on card laid on canvas, a view of a church and churchyard with large trees in the foreground, unsigned, artist's name to verso of stretcher, canvas size 32 x 41cm (12 1/2 x 16 1/4 ins), in an ornate wooden frame (46.5 x 54.5 cm)

Provenance:

Sotheby's, Modern British and Irish Art, 11 February 2004, lot 114.

Bonhams, Scottish Art, 13 May 2021, lot 61.

Bonhams, Modern British and Irish Art, 23 November 2021, lot 114.

(1)

£700 - £1,000

289AR* **Hepworth (Dorothy, 1894–1978)**. Seated Girl, circa late 1930s, oil on canvas laid down on board, unsigned, a partially nude woman sits in a low-backed armchair with her left hand resting against the side of her face, artist's name in pencil to verso of board, a few surface scratches, board size 51 x 40.5 (20 x 16 ins), framed (57 x 47 cm)

For a similar work see *Girl Reading Letter* (c.1937) by Patricia Preece (1894–1966) or Dorothy Hepworth, in the collection of Bangor University (Accession number OP0014).

Dorothy Hepworth was a Slade graduate who made prolific work as an artist for most of her life. She showed her work at a couple of small-scale exhibitions during her early years studying at the Slade, where she garnered a Distinction and considerable admiration for her skills but didn't exhibit under her own name after 1921. Hepworth signed her life-partner Patricia Preece's name in her paintings from then on, even after Preece's death. The women lived and worked together for nearly 50 years and are buried together in Cookham Churchyard (*from charleston.org.uk*).

Dorothy Hepworth and Patricia Preece: An Untold Story, a new exhibition of Hepworth's work is due to take place at Charleston in Lewes from March to September, 2024.

"Hepworth's skill was in picturing quiet figures at rest, with warm muted tones in elegant simplicity. The power of the paintings comes from their stillness", Jade King, Lead Editor, Art UK.

(1)

£300 - £500



Lot 289



290AR* Cox (Morris, 1903–1998). Resurrection, circa 1938, tempera on panel, size 45.8 x 30.6 cm (18 x 12 ins), label with printed title to verso

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

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

See footnote for lot 285.

(1)

£600 – £800



291* Pilkington (Audrey, 1922–2015). Love's Sadness, 1947, watercolour and gouache on thick wove paper, two stylised figures in an embrace surrounded by abstract patterns and intense colour, signed and dated in ink, title and artist's address to verso, sheet size 50.5 x 34 cm (19 3/4 x 13 1/2 ins), together with Family, circa 1950s, watercolour and ink on light buff paper, heightened with white, five wide-eyed figures look directly ahead surrounded by foliage and patterns, signed 'AP' lower right, likely stuck-down to mount board, mount aperture 34.5 x 24.5, mounted

Cheffins, 'Another Perspective' The Art & Design Sale, 10 May 2018, lots 458 and 457.

(2)

£200 – £300



292AR* **Weight (Carel, 1908–1997)**. View from the Artist's Window in Portinscale Road, Putney, 1947, oil on canvas, signed upper left (signed in 1984; see letter from Michael Dawson below), 53 x 29.3 cm (20 7/8 x 11 1/2 ins), framed (67.5 x 43 cm)

Provenance: Collection of Michael and Megan Dawson.

The painting comes with a letter from the artist, 33 Spencer Road, London, SW18, to Michael Dawson, dated 9 May 1984 arranging for Michael to call him, and a letter from Michael Dawson in which he writes 'This painting by Carol Weight was purchased in the Autumn of 1983 from Abbott and Holder, Picture Dealers in Castelnau, Barnes, London, SW13. It was unsigned, undated & carried misleading labels, so I contacted the artist to establish its provenance. He confirmed that the picture was indeed his, and that in its original form it had been slightly larger – he had decided that by reducing its size he had improved the composition. The work had been the first in a series of South London garden pictures which he had produced slowly after returning from the war: he told me that one of the later pictures in the series had been bought by Sir Anthony Eden. He went on to tell me that this composition was taken from the attic window of his studio in Portinscale Road; unfortunately the building was subsequently demolished to make way for a modern block of flats. His present studio in Keswick Road is just round the corner & it was there that the picture was signed on May 27th 1984. Michael Dawson. P.S. A larger version of this composition, is in the Whitworth Collection, Manchester. 27xi91.'

(1) £700 – £1,000



293AR* **Cox (Morris, 1903–1998)**. The Last Dance, 1948, tempera on canvas, laid on board, signed and dated lower right, canvas size 44.5 x 54.5 cm (17 1/2 x 21 1/2 ins), label to verso with title

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

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

See footnote for lot 285.

(1)

£500 – £700



294AR* **Dearden (Harold, 1888–1962)**. Mother and Child, mid-20th century, oil on canvas, a child sits on its mother's lap at the stern of a canal boat named 'Evelyn', signed bottom right, canvas size 56 x 61 cm (22 x 24 ins), framed (64 x 69 cm)

Painter in oil and watercolour, draughtsman in ink and wash. Dearden studied at Rochdale School of Art under H Barrett Carpenter, 1905–10, then at the Royal College of Art for five years under Gerald Moira. Dearden, a strong draughtsman, went on to become head of Swindon Art School for 30 years from 1920 and was president for a time of Swindon Artists' Society. He exhibited in London and provincial galleries and Swindon Museum and Art Gallery holds his work. Lived in Swindon.

Taken from 'Artists in Britain Since 1945' by David Buckman (Art Dictionaries Ltd.)

(1)

£300 – £400



295* **French School**. Still life with Fruit and Flowers, circa 20th-century, oil on canvas, depicting various fruits, including pineapple and grapes, with an assortment of flowers (roses, tulips, fuschia, Michaelmas daisies) in a decorative bowl on a table edge, some areas of craquelure, canvas size 61 x 50 cm (24 x 19 1/2 ins), in a moulded gilt frame (72 x 59 cm)

(1)

£200 - £300

296AR* **Cox (Morris, 1903-1998)**. Martian Iris, 1955, Tempera on board, signed and dated lower left, board size 52.5 x 37.5 cm (20 5/8 x 14 3/4 ins), label with title to verso

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

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

See footnote for lot 285.

(1)

£300 - £500

297* **Pantuhoff (Igor, 1911-1972)**. Portrait of a young female artist, oil on canvas, half-length portrait of a young blond-haired girl wearing a diaphanous dress and black choker, holding an artist's palette and brush, the edge of a canvas to the right, and 2 cherries to the left, symbol to lower right (artist's mark?), verso inscribed in pencil 'To Gordon affectionately' with indistinct initials, 49.5 x 38.5 cm (19 1/2 x 15 1/8 ins), framed (57.7 x 47.8 cm)

Born to an aristocratic Russian family that emigrated to the United States after the 1918 revolution, Igor Pantuhoff is especially known for his portraiture, and in particular his distinctive paintings of wide-eyed females.

(1)

£200 - £300



Lot 296



Lot 297



298AR* **Battersby (Martin, 1916-1982)**. *Fire II*, gouache on card, 85 x 112 mm (3 1/4 x 4 3/8 ins), framed and glazed, with Arthur Jeffress Gallery label to verso

Martin Battersby (1914-1982), British trompe l'oeil artist and theatre set designer, and historian on Art Nouveau and Art Deco. He published books on decorative art including *Art Nouveau* (1967), *The Decorative Twenties* (1969), and *The Decorative Thirties* (1971). Battersby's was particularly fond of the sphinx motif, and held an exhibition of paintings of sphinx subjects at the Arthur Jeffress Gallery, London, *Sphinxes by Martin Battersby*, 29 November-22 December 1961. The present work was exhibited in this show where it was purchased by the family of the present owner.

(1) £200 - £300



299* **Crowley (Margaret Dunn, b. 1927)**. *The woolshed at Arkabar Station*, oil on hardboard, signed lower right, paper caption label to verso, 61.3 x 81.5 cm (24 x 32 ins), framed (78.5 x 99 cm)

(1) £150 - £200



300* **British School**. A large wooden room divider, circa 1960s, a large three-part hinged wooden room divider, the panels joined with canvas, the front panels covered in canvas and painted with oil paints, showing a busy anthropomorphic scene of monkeys engaged in various tasks - dining, entertaining, serving food and wine, cooking and cleaning in a fairy-tale setting, 'CA' monogram to lower right of middle panel, each panel in good condition, some wear and surface abrasion, the reverse panels painted grey (and flaking in places), overall size approx. 224 x 120 cm

(1) £300 - £500



301AR* Blackburn (John, 1932-2022). *Composition*, 17 March 1964, oil on board, 25.4 x 30.5 cm (10 x 12 ins), 'Lady R Reilly' to verso with artist name and date in black pen, framed (26.5 x 31.5 cm)
(1)

£400 - £600



302AR* Blackburn (John, 1932-2022). *Composition*, circa 1964, oil on board, top corners bumped, 26.5 x 30.6 (10 1/2 x 12 ins), framed (28 x 32 cm)
(1)

£400 - £600



Lot 303



Lot 304

303AR* **Blackburn (John, 1932–2022)**. *Composition*, October 1964, oil on board, 23.4 x 26.5 cm (9 1/4 x 10 1/2 ins), artist name and date in black pen with Reilly in blue ink to verso, framed (24.5 x 27.4 cm) (1) £300 - £500

304* **Walker (M., 20th century)**. *Magie*, 1964, oil on canvas, titled and dated by the artist to verso in red paint, a few areas of cracking and loss to surface, canvas size 76 x 61 cm (30 x 24 ins), unframed (1) £300 - £500



305AR* **Barry (Claude Francis, 1883–1970)**. Château Gaillard 4 – Decoration, circa 1967, oil on hardboard, signed '-F. Barry-' lower left, 76 x 99 cm (30 x 39 ins), in a gilded frame (92 x 114 cm), together with the catalogue on the artist by Katie Campbell, 'Moon behind Clouds, An Introduction to the Life and Work of Sir Claude Francis Barry', published by Fine Art Promotions Limited, 1999, with a foreword by David Capps

Provenance: with an Amyl Holdings S.A. label verso, Catalogue no. 94, signed by David Capps (English solicitors to Amyl Holdings S.A., Jersey).

Exhibited: "Moon behind Clouds", label with title, Exhibit Number 5 and price of £7,500.

Literature: Katie Campbell, *Moon behind Clouds, An Introduction to the Life and Work of Sir Claude Francis Barry*, illus. p. 99, cat. no. 94.

(2) £6,000 - £7,000

306AR* **Wesson (Edward, 1910–1983)**. Winter Water, 1970, oil on board, signed lower right, mount aperture 27 x 39 cm (10 5/8 x 15 3/8 ins), framed and glazed (46 x 57 cm), verso with ink manuscript inscription by the artist: Edward Wesson R.I. R.B.A. R.S.M.A., 32/1970 "Winter Water"

(1) £200 - £300



Lot 306



Lot 307

307AR* **Davies (Brian 1942-2014)**. Still Life of Peaches and Grapes, resting on a wooden table with silver and glass tumbler, oil on canvas, signed lower right, canvas size 20 x 30.5 cm (7 7/8 x 12 ins), John Adams Fine Art label to verso, framed (30 x 40.5 cm)
(1) £500 - £700



Lot 308

308AR* **Davies (Brian 1942-2014)**. Still Life of Peaches, in a silver bowl on a table, oil on canvas, signed lower left, canvas size 35.5 x 30.5 cm (14 x 12 ins), John Adams Fine Art label to verso, framed (46 x 41.5 cm)
(1) £600 - £800

309AR* **Davies (Brian 1942-2014)**. Still Life of Plums, in a white dish resting on a wooden table, a knife, glass goblet and grapes around it, oil on canvas, signed lower right, canvas size 35.5 x 51 cm (14 x 20 1/8 ins), framed (56.5 x 71.5 cm)
(1) £700 - £1,000



Lot 309



310AR* Cox (Morris, 1903–1998). *The Dip Medicinal*, 1982, acrylic and oil glaze with collage and incised lines, signed and dated lower right, some minor rubbing to extreme right edge and lower left (perhaps where previously mounted), size 91.5 x 40.5 cm (36 x 15 7/8 ins), Morris Cox label with printed title, date and medium to verso

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

See footnote for lot 285.

(1)

£200 - £400



311* West (Bill, 1942–). *Portrait of a man*, circa 1985, oil on board, depicting a suited gentleman, 30.5 x 22 cm (12 x 8 6/8 ins), framed (45 x 36.7 cm). together with *Head of woman*, oil on board, signed and dated lower right, 35.2 x 27.2 cm (13 7/8 x 10 3/4 ins), framed 49.5 x 39 cm, '22' in red pen to verso of board, and *Blonde Woman*, oil on board, signed and dated lower right, 35.2 x 29.4 cm (13 7/8 x 11 5/8 ins), framed 49.5 x 38.5 cm

(3)

£300 - £500



312AR* Cox (Morris, 1903–1998). *In Moonlight*, 1989, acrylic on board with incised lines, signed and dated lower right, board size 61 x 46 cm (24 x 18 1/8 ins), Morris Cox label to verso with title, medium and date

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

See footnote for lot 285.

(1)

£200 - £400



313AR* Cox (Morris, 1903–1998). *Young Wife*, 1989, acrylic on board with incised lines and collage, signed and dated lower right, canvas size 61 x 45.8 cm (24 x 18 ins), Morris Cox label with title, name and date to verso

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

See footnote for lot 285.

(1)

£200 - £400



314AR* **Knight (Tim, 20th century)**. Ilkley Moor, oil on canvas, canvas size 99 x 129 cm (39 x 50 3/4 ins), Paul Fowler Studio label and title and artist name in ink to verso, framed (106.5 x 137 cm)

Tim Knight B.A. has been working as a professional artist since leaving Camberwell School of Arts in 1983. A figurative painter in oils, acrylics and water colours.

(1)

£200 - £400



316AR* **Hale (Helen, 1936-)**. Reflections, 1994, oil on canvas, depicting a vase of flowers on the corner of a table, signed lower left, 30 x 25.5 cm (11 3/4 x 10 ins), The Mall Galleries label to verso, mounted and framed (45 x 40 cm)

(1)

£300 - £500



315AR* **Cox (Morris, 1903-1998)**. Girl with Red Hair and Deer, 1994, acrylic on board with incised lines and collage, signed and dated upper right, board size 61 x 45.8 cm (24 x 18 ins)

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

See footnote for lot 285.

(1)

£200 - £400



317AR* **Giles (Graham, 1942 -)**. Italian Hillside Path, circa 1990s, oil on canvas, signed lower right 'G. Giles', canvas size 102 x 84 cm (40 x 33 ins), framed (115 x 97.5 cm)

Graham Giles studied at Regent Street Polytechnic School of Art, the Chelsea School of Art, and the Royal Academy of Art in London. He has exhibited at Cadogan Contemporary in London and Chappel Galleries, Essex.

(1)

£200 - £300



318AR* Lloyd (Reginald J., 1926–2020). *Early Warning*, 1998, acrylic on canvas, signed and dated lower right, 76 x 101cm (30 x 40ins), captioned to verso, gilt moulded frame (1) £300 - £500



319* Macbeth (Robert Walker, 1848–1910). *Trees in Blossom*, watercolour on paper laid onto artist's board, depicting a girl sitting beneath a tree in bloom, two deer standing beside her, one nibbling at tree blossom, signed with initials to lower left, previous mount stain to edges, some minor rubbing to edges with some loss to four small areas, 36.5 x 44.5 cm (14 3/8 x 17 1/2 ins), H Butt? Book & Printseller Bournemouth stamp to verso of board, modern gilt frame (49 x 59.5 cm)

It is believed that this watercolour could be a preparatory study for a similar painting by Macbeth exhibited at the Royal Academy in 1902, No. 176. This oil on canvas painting was sold in Sotheby's *Scottish and Sporting Pictures sale*, held at Gleneagles Hotel, Scotland on the 1st September 2004, lot number 622.

(1) £700 - £1,000



320* Woodlock (David, 1842–1929). *Flower Girl*, St Mark's Basilica, Venice, watercolour, depicting a woman holding a large pail of water, standing in front of St Mark's Basilica in Venice, signed lower left, mount aperture 46 x 19.5 cm (19 1/8 x 7 5/8 ins), framed and glazed (65.5 x 39 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1) £300 - £400



Lot 321



Lot 322

321* **Scotti (Lemmo Rossi, 1848-1926)**. Basilica di San Marco, Porta Maggiore, Venezia, watercolour, depicting the main entrance to St. Mark's in Venice, a woman standing feeding the birds by the entrance, signed lower right, mount aperture 35.5 x 24 cm (14 x 9 1/2 ins), mount with title to lower margin, framed and glazed (67.5 x 58 cm), together with

Palazzo Ducale, Porta della Carta, Venezia, watercolour, depicting Carta Gate, a ceremonial doorway leading into Doge's Palace, a religious figure standing in the shadows, signed lower right, mount aperture 35.5 x 24 cm (14 x 9 1/2 ins) mount with title to lower margin, in matching frame (67.5 x 58 cm)

(2)

£400 - £600

322* **Barton (Mary Georgina, 1861-1949)**. A Patio at Cuautla, circa 1909, watercolour, depicting a colourful garden, possibly Mexican, signed to lower right, size 37 x 34 cm (14 1/2 x 13 1/4 in), The Fine Art Society label to verso, framed and glazed (45 x 42 cm), together with

Among the Floating Gardens, watercolour, depicting a river scene with red building and figure wearing a sombrero on the right, signed lower left, 37 x 34 cm (14 1/2 x 13 1/4 in), framed and glazed (45 x 42 cm)

Exhibited: The Fine Art Society, July 1909, numbers 51 and 3.

(2)

£300 - £500



323* **Austrian School**. Head of a Young Woman, 1909, pencil on glossy paper, indistinctly signed 'M Wat(?)' and dated '09' to lower left, a sketch of a woman's head in profile, sheet folded to fit in frame, areas of spotting, a few very small open tears to edges, image size 21.5 x 17.5 cm (8 1/2 x 7 ins), unfolded sheet size approx. 27.5 x 20.5 cm, partial backing board, framed and glazed (30.5 x 26.6 cm)

(1)

£150 - £200



324* **Lamplough (Augustus Osborne, 1877-1930)**. Ruined Temple at Kom Ombo, circa 1910, watercolour over pencil, heightened bodycolour, signed lower left 'A Lamplough', Avon Fine Art Gallery label to verso, 377 x 479 mm

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

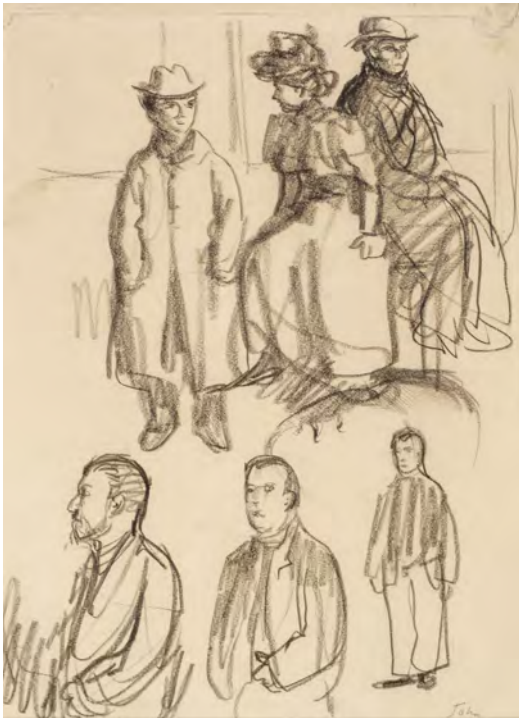
£300 - £500



326* **Hansen (Hans Jacob, 1853-1947)**. Moroccan Market, circa early 20th-century, watercolour heightened with gouache on wove paper, signed 'Hans Hansen RSW.' lower left, some light staining to lower portion of image, old framers' label to verso, mount aperture 35 x 23.5 cm (13 3/4 x 9 1/4 ins), framed and glazed (50 x 38.5 cm), together with an interior scene by the same artist, watercolour on paper, signed bottom right, framed and glazed (31 x 41 cm)

(2)

£300 - £400



325AR* **John (Augustus, 1878-1961)**. Seated Figures, charcoal on paper, depicting six figures, two seated, signed in pencil to lower right, mount aperture 31.5 x 22.5 cm (12 1/2 x 8 7/8 ins), framed and glazed (48.5 x 40 cm), together with a copy of Augustus John Drawings edited by Lillian Browse, London: Faber & Faber Limited, second impression, January 1942, signed inscription by author to free front endpaper 'To Bruce from Augustus with common love & thirst The Antelope Jan 27 1943', some minor spotting, original light green cloth, 4to

(1)

£300 - £500



327* **Kramer (Jacob, 1892-1962)**. Head of a Woman, 1920s, black and blue chalks on buff paper, signed in black chalk lower right, mount opening 50.5 x 42.5 cm, framed and glazed (72 x 62.5 cm), together with:

Kramer (Jacob, 1892-1962). Portrait of a Man, 1924, chalk and pastel on buff paper, signed and dated in black chalk lower right, mount opening 45 x 32 cm (17 5/8 x 12 1/2 ins), framed and glazed (59.5 x 45cm)

Provenance: Collection of Michael and Megan Dawson.
(2)

£400 - £600



328* Austin (Robert Sargent, 1895–1973). Woman's Head (artist's wife), 1925, black chalk with fleks of brown chalk, signed and dated in brown to lower right, RSA studio stamp to lower margin, 3.29 in pencil to lower margin, sheet size 39 x 30.5 cm (15 1/4 x 12 ins), number '14' in pencil to verso, mounted, (44 x 41 cm), together with

Mother's Child No.1, red, black and brown chalk on laid paper, with 'INGRES' watermark, signed to lower right, studio stamp to lower margin, with title and '2.7' in pencil, some light general toning, a small pin hole to each corner, sheet size 53 x 38 cm (20 7/8 x 15 ins), '18' in pencil to verso, mounted (60 x 44.5 cm), plus

Seated Child, 27 June 1933, black and brown chalk with ink on laid paper, with 'Charles I' watermark, signed and dated in pencil to lower right, '15' in pencil to lower margin, sheet size 46.5 x 33 cm (18 1/4 x 13 ins), mounted (63 x 50 cm), and 9 other drawings, mainly figure studies in pencil, charcoal and ink, 2 signed, dated and stamped, largest 45.5 x 57 cm (17 3/4 x 22 1/2 ins)

Robert Sargent Austin was born in Leicester, England on May 23, 1895. A student of printmaking at the end of the "etching revival," Austin studied at the Leicester Municipality School of Art (1909 - 1913), and then at the Royal College of Art in London preceding and after World War I. There he studied engraving under Sir Frank Short, and was awarded the Rome Scholarship to study engraving in Italy in 1922. While there, he met and married writer Ada May Harrison. The couple returned to England in 1926 and Austin began teaching at the Royal College.

During World War II Austin enlisted as a war artist, recording the efforts of women in the Royal Air Force and nursing services. Upon his return, he taught at the Royal College of Art, and worked as an advisor on the design of banknotes to the Bank of England.

In 1927 he was elected a Fellow of the Royal Society of Painter-Etchers and Engravers, he was elected a full member of the Royal Watercolour Society in 1934, and later also served as president, from 1957 to 1973. He was elected an Associate of the Royal Academy in 1939 and to the full membership in 1949. (13) £700 - £1,000



Lot 330



Lot 329

329* **Hennell (Thomas Barclay, 1903-1945)**. An Irish Tenement, near Rathcoursey, County Cork, 1927, ink and wash on laid paper, signed in pencil under mount 'T H', further signed in full and inscribed verso, dated 1927 and titled Rathcoursey, mount aperture 21cm x 27cm (8.25 x 10.75 ins), full sheet 24cm x 31.3cm (9.4 x 12.4 ins.), sheet beyond aperture mount stained, and occasional light spots, loose in original ebonised frame, further inscribed by a later hand with artist's name and title to backboard.

Provenance: Private Collection, Kent, UK.

(1)

£300 - £500

330* **Hennell (Thomas Barclay, 1903-1945)**. Estuary View, probably Rathcoursey, County Cork, ink and grey wash on laid paper, signed in pencil to lower right margin 'T.Hennell', mount aperture 22.5cm x 30.5cm (8.7 x 12 ins), full sheet 24cm x 31.2cm (9.4 x 12.5 ins.), occasional light spots, original ebonised frame, glazed.

Provenance: Private Collection, Kent, UK.

(1)

£400 - £600



331* **Churchill (Winston Spencer, 1874-1965)**. Portrait of Winston Churchill by G. Harrington, circa 1930, coloured chalk on buff laid paper, signed to right of image, manuscript inscription to verso by artist 'This sketch must not be reproduced', sheet size 56 x 36.5 cm (22 x 14 1/2 ins), secured to mount with tape, framed and glazed (74 x 54 cm)

The National Archives, Kew holds a similar portrait of Winston Churchill by G. Harrington. Reference INF 3/64.

(1)

£300 - £500



333AR* **Wilkinson (Gilbert, 1891-1965)**. Lunchtime, watercolour heightened with bodycolour, signed to lower right, mount aperture 42.5 x 32 cm (16 3/4 x 12 1/2 ins), framed and glazed (60 x 50 cm)

(1)

£200 - £300



332* **Poix (Hugh de, 1886-1966)**. Near Painswick, Gloucestershire, watercolour and pencil on paper, signed lower right, mount aperture 30.5 x 40 cm (12 x 15 3/4 ins), A.W. Johnson gallery printed label and contemporary hand written label '2./ Near Painswick. Gloucestershire. Hugh De Poix. R.B.A Broome Lodge Ditchingham. Norfolk. Not For Sale' in blue ink to verso, mounted, framed and glazed (56.5 x 64 cm)

Hugh Edmond Francois Marie Tyrel de Poix was born at Kensington, London in 1886. Hugh studied at the Royal Academy Schools from 28 January 1908 to January 1913 and exhibited at the Royal Academy and was a member and exhibitor at the Woodpecker Sketch Club, later named the Norfolk & Norwich Art Circle, 1906-1953, from Bungay, Suffolk and Ditchingham, Norfolk.

(1)

£150 - £200



334* **Marchegiani (Armando, 1902-1987)**. The Spanish Steps, Roma, 1934, watercolour, signed and dated in red to lower right, 69.5 x 53.5 cm (27 3/8 x 21 ins), framed and glazed (76.5 x 61 cm)

Marchegiani studied at the Academy di San Luca in 1927. He lived in Rome and many of his works are held in various Italian Institutions, including the Heritage Museum, Rome.

(1)

£200 - £300



335AR* **Gurschner (Herbert, 1901-1975)**. Sketch for Lemon Harvest, circa 1937, watercolour on paper, signed and inscribed in black ink to lower left 'Sketch for Lemon Harvest watercolour H. Gurschner', 36 x 25.5 cm (14.25 x 10 ins) mount aperture, framed and glazed

Provenance: The artist's estate, thence by descent to the present owner.

Literature: Claudia and Roland Widder, Herbert Gurschner, Ein Tiroler in London (2000).

A colourful preparatory study for the artist's larger oil on canvas entitled Lemon Pickers of 1937, sold by Dominic Winter Auctioneers, 8th November 2018, lot 582. The finished oil was most likely included in his 5th London exhibition held at the Cooling Galleries, 9th-22nd November 1938.

(1) £500 - £800

337AR* **Flint (Russell William, 1880-1969)**. Young Servant Girl, first half of the 20th century, graphite on thin wove paper watermarked Chartwell, initialed in graphite 'WRF' lower right, sheet 25.5 x 20.5 cm (10 x 8 ins), unframed

(1) £300 - £400



336* **English School**. An archive of pen and ink drawings and watercolours from L.P. Burgess, mid to late 20th century, approximately 45 artworks comprising: 30 pen, ink and pencil drawings and 15 watercolours, depicting various landmarks, mainly in the South of England including 12th century church at Tortington, Burpham near Arundel, Halnaker Mill, Greatham near Pulborough, Burnham Beeches Bucks, etc, portraits of people, animals, flowers and designs for book and magazine covers, such as Corners of Old Essex, Snowdrop, Blackbird, Nuthatch, Sun-Worship, etc., some with criticisms taped to verso, mainly signed or initialed by artist, largest 37.5 x 27 cm (14 3/4 x 10 5/8 ins), together with two letters, one from The Selborne Society who have used six of Burgess's designs for their greeting cards, the other from South Eastern Magazines Limited advising that although they think the drawings delightful they have already chosen the Christmas covers for the Sussex and Kent Life (1 folder) £150 - £200



Lot 337



338AR* **Vaughan (Keith, 1912-1977)**. Figures, circa 1940, *graphite on paper, depicting a darkly outlined male nude figure in the foreground, outlines of other figures surrounding, possibly a study for a larger piece, sheet size 21 x 15.5 cm (8 1/4 x 6 1/8 ins), to verso, Study of Sleeping Man, pencil on buff paper, showing the head and shoulders of a man, eyes shut, hands resting by his chin, mounted, framed and double-glazed (35 x 29 cm)*

Born in Selsey, Vaughan attended Christ's Hospital school. He worked in an advertising agency until the war. When as an intending conscientious objector he joined the St John Ambulance. In 1941 he was conscripted into the Non-Combatant Corps. Vaughan was self-taught as an artist. His first exhibitions took place during the war. In 1942 he was stationed at Ashton Gifford near Codford in Wiltshire.

(1)

£200 - £300



339* **Welch (Denton, 1915-1948)**. Portrait of Noel Cousins, circa 1940s, *ink and wash on buff paper, a characterful sketch of the semi-nude sitter reclining in a deckchair, his left arm drawn across his torso, with the use of light pink wash to highlight his lips, nipples and thumb nail, unsigned, remnants of another work in ink to verso, the lower half of two nude male figures and a Faun, with a conch shell and scabious-like flower at their feet, and a small area of repeated patterning to the lower left corner, even mount staining to recto, roughly trimmed edges, three very small closed tears to two margins, a few old creases, remnants of old adhesive to verso, sheet size approx. 32.5 x 21 cm (12 3/4 x 8 1/4 ins), window mounted, together with another sketch by the same artist, Reclining Male, 1943, pencil on laid paper, a recumbent semi-nude male leaning on his left arm, inscribed 'Noel Adeney' and 'July 30 1943' in pencil to left of image, with a manuscript note 'sketch by Denton Welch bought from Henry Boxer 39, Kew Road, Richmond Dec. 1984', remnants of another sketch in pencil and ink to verso of a partially dressed figure, mount staining to recto, a few small stains, some spotting and remnants of old tape to verso, sheet size 17.5 x 24.5 cm (7 x 9 3/4 ins).*

"Noel Cousins who frequently went out painting with Denton Welch in the Hadlow Road years, remembers that DW did not have a very clear idea what the finished picture would be like." James Methuen-Campbell interviewing Cousins for his biography *Denton Welch: Writer and Artist* (1984). Noel Cousins was a painter who was active from 1957 to 1965.

Noël Gilford Adeney (1890-1978) was a British artist, known for her landscape and still life paintings and a member of The London Group. She is known to have drawn a portrait of Welch which sold at Sotheby's in 1997. Welch also appears as "Merton Hughes" in Adeney's 1956 novel *No Coward Soul*.

(2)

£400 - £600



Lot 339



340AR* **Salisbury (Frank Owen, 1874-1962)**. King Peter of Serbia, oil on canvas laid down on board, signed 'Frank O Salisbury' lower right, 62.5 x 49 cm (24 5/8 x 19 1/4 ins)

Salisbury was a skilled and revered portrait painter, commissioned to produce portraits of some of the most eminent figures including Winston Churchill and six American presidents.

(1)

£2,000 - £3,000



341AR* **Wesson (Edward, 1910–1983)**. River view, watercolour on paper, depicting a church overlooking a river, signed lower left, few spots to sky area, mount aperture 43.5 x 58.5 cm (17 1/8 x 23 ins), framed and glazed (63.5 x 77.5 cm)

(1)

£100 – £200



342* **Mackley (George, 1900–1983)**. Waterside Inn, 1951, ink on paper, unsigned, 'Given to me by Monica Poole RE' in pen to mount verso, plus attribution and date in pencil, tipped onto backing board, sheet size 14.4 x 20 cm (5 3/4 x 8 ins), window mounted, and Sheds, 1968, pen on blue laid paper, unsigned, partial watermark, attribution and date to mount verso, old ring binder holes, tipped onto backing board, sheet size 11.3 x 15.8 cm (4 1/2 x 6 1/4 ins), window mounted, and Hemingford Grey, ink and wash on laid paper, unsigned, partial watermark, attribution and date to mount verso, old ring binder holes, tipped onto backing board, sheet size 11.5 x 15.3 cm (4 1/2 x 6 ins), window mounted, together with two further sketches, 'Breadwinner' and 'Laura', both pen on thin paper, each window mounted.

Each sketch corresponds with a later wood engraving by Geroge Mackley, though each view differs slightly.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921–2003).

(5)

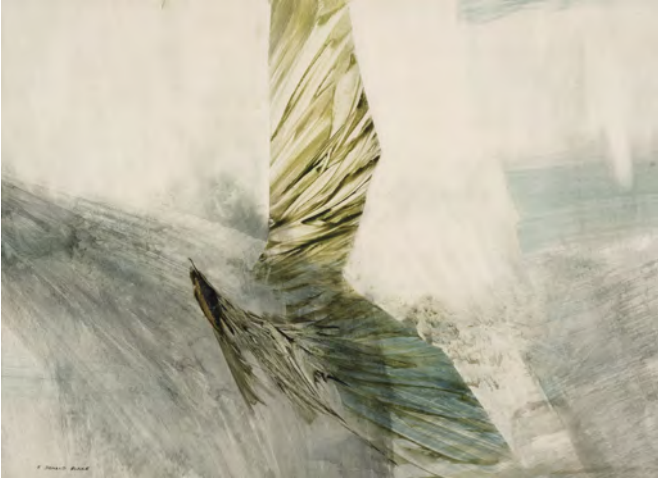
£300 – £500



343* **Plummer (Francis, 1930 – 2019)**. Head, after Donatello, circa 1950s, red and white chalk, underdrawn in pencil on handmade grey flecked paper, unsigned, a head and shoulders study of a young woman, old gallery numbering label '27' to frame recto, mount aperture 36.5 x 26.5 cm (14 1/2 x 10 1/2 ins), framed (55.5 x 44 cm), with Nude Study, circa 1950s, red ink, underdrawn in pencil on cream paper, unsigned, a full-length study of the back of a individual, the shape of the head and feet lightly sketched, a small area of staining to the top of the sheet, mount aperture 50 x 16 cm (19 3/4 x 6 1/4 ins), framed (69 x 34 cm), plus Profile, from the Right, circa 1950s, white chalk and ink on handmade grey flecked paper, unsigned, a study of a woman's head in profile, old gallery numbering label '37' to frame recto, mount aperture 16 x 12.5 cm (6 1/4 x 5 ins), framed (35 x 30 cm), together with three further studies from life by the same artist, each titled to verso, unsigned, all with old gallery numbering label to frame, uniformly framed and glazed (the largest 57.5 x 48 cm).

(6)

£300 – £500



344* Blake (Frederick Donald, 1908–1997). *Movement*, coloured inks and watercolour on paper, with varnish, signed lower left, mount aperture 34 x 47.5 cm (13 3/8 x 18 3/4 ins), framed and glazed (53 x 65.5 cm), verso with ink manuscript title label, together with *Composition*, coloured inks and watercolour on paper, with varnish, signed lower right, mount aperture 34 x 21.3 cm (13 3/8 x 8 3/8 ins), framed and glazed (48.5 x 34.5 cm)

(2)

£150 - £200



Lot 345

345* Mackley (George, 1900–1983). *Houghton Lock on the Great Ouse*, ink and wash on paper, signed lower left, titled to verso, tipped onto backing board, some handling creases, sheet size 21 x 25 cm (8 1/4 x 9 3/4 ins), window mounted, and *Hollandsche IJssel*, circa 1960s, ink and blue wash on laid paper, underdrawn in pencil, unsigned, titled lower right in pen, tipped onto backing board, sheet size approx. 20.5 x 25 cm (8 x 9 3/4 ins), window mounted, plus *Faerland scene with House and Outbuildings*, ink and wash on thin paper, initialled lower left, tipped onto backing board, sheet size 13 x 20 cm (5 x 8 ins), window mounted, together with two further sketches, both pen on paper of countryside scenes, each window mounted.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921–2003).

(5)

£300 - £400



346* Sigmund Pollitzer (British, 1913–1982). *Six Architectural Studies of Venice*, 1964–1971, includes views of *Santa Maria della Salute*, the *Porta di Terra at the Arsenal*, a statue, and a doorway, ink and wash on paper, all signed and dated, each with 'Gallery 181' label to verso, uniformly framed and glazed (the largest 70.5 x 81 cm), two frames with defective glazing

Born in London in 1913, Arthur Sigmund Pollitzer was a member of the Pollitzer family who owned the major warehouse and transportation company Beck and Pollitzer. Aged seventeen he travelled to Germany to study language, art and architecture and was much influenced by contemporary continental art, especially the Bauhaus. He returned to England and became an architectural draughtsman, working on many large London projects including the Cumberland Hotel. As an artist, he exhibited at the Redfern Gallery, Hanover Gallery, Roland Browse and Delbanco.

(6)

£200 - £300



Lot 347



Lot 348

347AR* **Annigoni (Pietro, 1910–1988)**. Wethersfield, Amenia (New York), 1965, pen, wash and china ink on wove paper, 51.5 x 67.5 cm (20 1/2 x 26 1/2 ins), window mounted, framed and glazed (54.5 x 71 cm)

Provenance: Margaret Rawlings, Lady Barlow (1906–1996), English stage actress and Jane Sacchi, née Barlow (1943–).

(1)

£500 – £800

348* **Mitchell (Peter Todd, 1924–1988)**. Manoeuvring a Sculpture, circa 1960s, red and black ink, heightened with white gouache, underdrawn in pencil on buff paper, two semi-nude men lift a large sculpted classical head with ropes, with masonry work and a ladder in the background, signed, mount aperture 46.5 x 62 cm (18 1/4 x 24 1/4 ins), together with Setting in Position, circa 1960s, red and black ink, heightened with white gouache, underdrawn in pencil on buff paper, two semi-nude men set a large sculpted classical head in position on large carved stone mounts, signed, mount aperture 62 x 47 cm (24 1/4 x 18 1/2 ins), both works uniformly framed and glazed (89.5 x 72 cm each)

Peter Todd Mitchell was an American painter, designer and writer. He studied art at Yale University and at the Academia de las Bellas Artes in Mexico, and spent the war years in Naval Intelligence. He moved to Paris in 1947 to pursue a painting career, and his first exhibition was at Jean Cocteau's Galerie Morihien. Noted for his textile and wallpaper designs, Mitchell worked with numerous well-known fashion designers, including Alexander 'Omar' Kiam, Norman Norell, Adele Simpson and Claude Staron. He was a frequent exhibitor at the Hanover Gallery in London and the Carstairs in New York City.

(2)

£200 – £300



Lot 350



Lot 349

349AR* **Wesson (Edward, 1910-1983)**. Summer Pond near Guildford, November 1966, watercolour on paper, signed lower left, mount aperture 32 x 50 cm (12 5/8 x 19 3/4 ins), framed and glazed (52.5 x 70 cm), verso with ink manuscript title, date and artist's name and with ink stamp of The Gordon Gallery, 67 High Street, Wimbledon Village, London

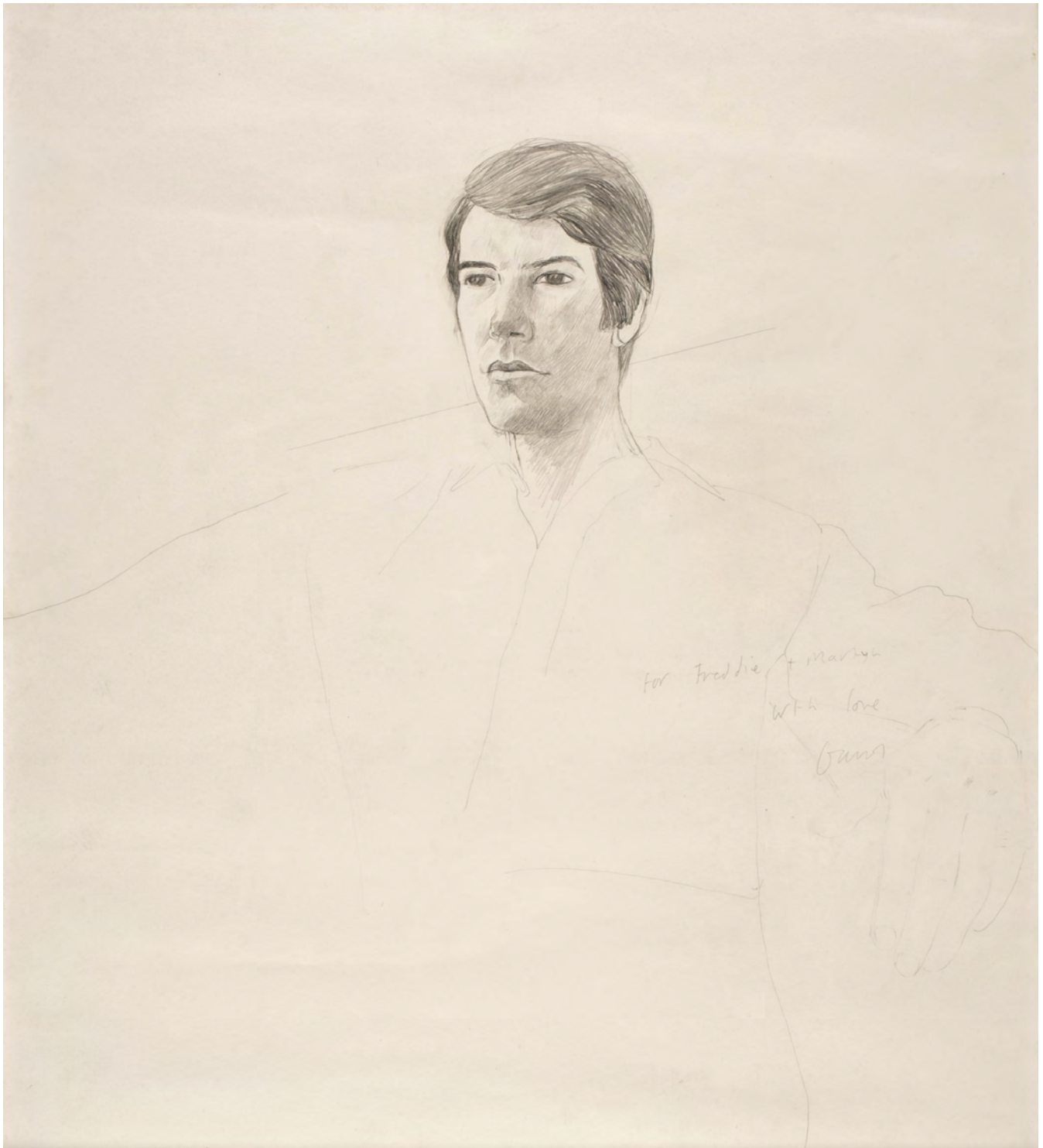
(1)

£150 - £200

350AR* **Berlin (Sven, 1911-1999)**. Still Life, 1967, acrylic and oil on board, depicting a large bowl of fruit on a table, signed and dated lower right, some small flecks of misplaced paint, 50.5 x 60 cm (19 7/8 x 23 5/8 ins), framed (56 x 66.5 cm)

(1)

£300 - £500



351AR* **Hockney (David, 1937-)**. Portrait of Martyn Thomas, circa 1970s, pencil on thick wove paper, a detailed study of the head of the sitter, with the outline of the upper body lightly sketched, signed and inscribed by the artist 'For Freddie + Martyn with love David' to centre right of the sheet, in very good condition, fixed to mount with tape on two sides to verso, two small pieces of old tape and remnants of adhesive to top of sheet to verso, sheet size 43 x 35.5 cm (17 x 14 ins), framed and glazed (59 x 51 cm)

Martyn Thomas (who died in a car accident in 1986) was the partner of ballet dancer and choreographer Frederick Ashton (1904-1988). Hockney had already produced a number of studies of prominent figures from the world of ballet from the late 1960s onwards, including Wayne Sleep, Rudolf Nureyev and Ashton. Hockney and Ashton later collaborated on a production of Stravinsky's *Le Rossignol* (alongside *Le Sacre du Printemps* and *Oedipus Rex*) at the New York Metropolitan Opera in February 1981. The pair also worked together on a production of the ballet *Variii Capricci* (1983).

Provenance: From the estate of Martyn Thomas (Frederick Ashton's partner), thence by descent to the present owner.

(1)

£8,000 - £12,000



Lot 352

352AR* Cree (Alexander, 1929–2014). Field with Haystacks, acrylic on board, signed lower right, mount aperture 24.5 x 35 cm (9 5/8 x 13 3/4 ins), artist's name and address to verso, mounted, framed and glazed (51 x 61.5 cm)

(1)

£200 - £300

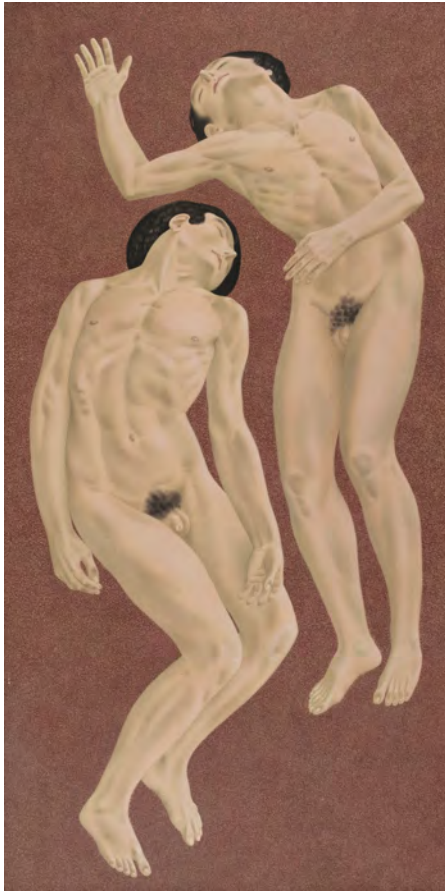
353AR* Blackburn (David, 1939–2016). Beach with Cross and Stone & Beach with Stones and Trailing Form, 1974, two pastel on paper, both with faded signature and date to lower right, sheet size each 39.5 x 30 cm (15 1/2 x 11 3/4 ins), both titled and dated '1974' with 'Rowneys & Rembrandt pastel fixed (3) with Windsor & Newton Fixing spray - 1975' to verso, mounted together, framed and glazed (69 x 99 cm)

(1)

£400 - £600



Lot 353



Lot 354

354AR* **Plummer (Francis, 1930 – 2019)**. *Sleeping Figures*, circa 1970s, egg tempura on board, a highly detailed study of two nude male figures lying supine, with limbs and heads in various positions, on a mottled background, old frame maker's label to verso, image size 121 x 59.5 cm (47 1/2 x 23 1/2 ins), framed (135.5 x 74 cm)

Reeman Dansie Auctioneers, *East Anglian Fine Art & Antiques*, 1 July 2020, lot 1187.

Francis Plummer trained at the Royal Academy Schools in the early 1950s, championed by Stanley Spencer and Sir Herbert Read, he was the recipient of the coveted Leverhulme Scholarship. In a mixed career which included anatomical illustration for Guys Hospital and teaching, painting ran side-by-side with his commercial work. Specialising in the medium of egg tempera (a technique little used since the Renaissance) Plummer often worked on a large scale, but in tremendous detail, combining Classical iconography and formal composition with his principal focus being the human form. He exhibited widely at venues including The Leicester Galleries, Leighton House Galleries and London House Galleries.

(1) £300 - £500

355* **Mackley (George, 1900-1983)**. *Hillside Farm*, 1977, watercolour on thick cream wove paper, with traces of pencil and black chalk, signed and dated lower left (somewhat indistinct), '6' in pencil to top left corner, image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 37 x 52.5 cm, window-mounted, and *Edge of the Forest*, 1979, watercolour on thick wove paper, underdrawn in pencil, a view of trees with forest and open fields in the background, signed and dated lower left in pen, '1' in pencil to top left corner, remnants of tape to upper margin, image size 34 x 46 cm (13 1/4 x 18 ins), sheet size 36 x 48.3 cm, together with *Coastal Landscape*, circa 1979, watercolour on thick wove paper, underdrawn in pencil, a view of a coastline with rising cliffs and rocky outcrops, unsigned, '5' in pencil to top left corner, old tape to upper margin, areas of staining to all margins (not affecting image), image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 38 x 53.3 cm

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(3) £300 - £500



Lot 355



Lot 356

356AR* **Hyman (Timothy, 1946-)**. First Study for the Consolations, pen and black ink and pencil on paper, 298 x 204 mm (11 3/4 x 8 ins), framed and glazed, with gallery label to verso of Austin/Desmond Fine Art

Provenance: Collection of the artist Leonard McComb (1930-2018).

Exhibited: *Timothy Hyman: Recent Work*, London: Austin/Desmond Fine Art, 13 June-4 July 2003.

(1)

£100 - £150

357AR* **Howard (Ken, 1932-2022)**. Grand Canal Venice, circa 1990s, watercolour and gouache on thick card, heightened with pastel, signed in pencil, a vibrant view of buildings in the Dorsoduro district of Venice including the Ca' Rezzonico Palazzo, tipped (minimally) on to backing board, image size 17.4 x 26 cm (6 3/4 x 10 1/4 ins), sheet size 18.7 x 27.3 cm (7 1/4 x 10 3/4 ins), framed and glazed (38 x 46 cm)

Provenance: Gifted by the artist to British actor and Labour Party politician Andrew Foulds (1923-2000). Acquired by the present owner from the Andrew Foulds' Collection, Bruton Knowles Auctioneers, Cheltenham 24 May 2001, Lot 193.

(1)

£400 - £600



Lot 357

358* Panton (Pat, 20th century). Magnificat triptych, 1991, mixed media on paper/thin card, a group of three studies on paper and thin card, for the Magnificat triptych at St. Mary the Virgin, Tetbury, Gloucestershire, each part comprising two or more overlapping layers, each signed and dated lower right, the larger central part window mounted (mount aperture 100 x 41 cm, 39 1/4 x 16 ins), and framed (115 x 55 cm), the two outer parts sheet size 84.7 x 35 cm (33 1/4 x 13 3/4 ins), mounted, framed and glazed (103 x 51 cm)
(3) £200 - £300

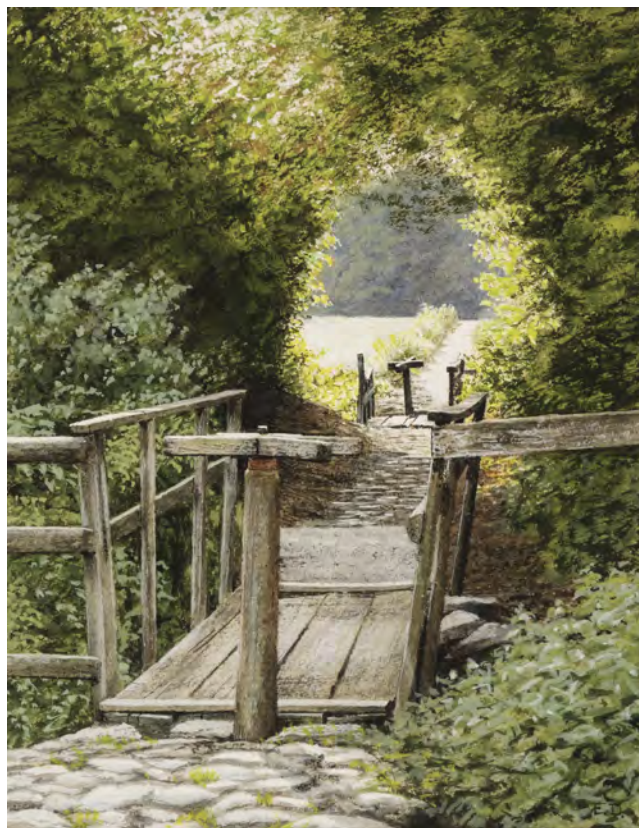


Lot 358



359AR* Faull (Emma, 1956-). A Pair of Imperial Eagles, 1994, watercolour, signed, titled and dated lower left in pencil, mount aperture 50 x 67.5 cm (19 3/4 x 26 1/2 ins), framed and glazed (69.5 x 87 cm)
(1) £200 - £300

360* Dowden (Edward, 1950-). Stiles and Bridges at Alton Priors, Wiltshire, 1997, watercolour and gouache on paper, initialed 'E.D.' to lower right, artist's label to verso with further signature, title and date information, mount aperture 15.2 x 12.3 cm (6 x 4 3/4 ins), framed (18.5 x 24 cm), together with Partridge (Brian, 1953-). Tree Door, circa early 1990s, ink on paper, 'Exhibited at the Devizes Museum 5 Aug. - 17 Sept. 1994 (No. 53)' and further pencil inscriptions to verso, mount aperture 16 x 11 cm (6 1/4 x 4 1/4 ins), framed (34.5 x 28 cm)
(2) £200 - £300



Lot 360

20TH CENTURY BALLET & COSTUME DESIGN



361* **French School.** Two Costume Designs, circa 1908, pencil and watercolour, heightened with bodycolour on tracing paper, laid onto paper, both with pencil notes to margins, one depicting Italy, a young lady dressed in a blue waistcoat with a red, white and green sash around her waist, blue feather plumes from her hat, the Italian flag in an ornate frame to her side, signed 'E Minon' lower left, the other depicting Prussia/Germany, a young lady dressed in a black, red and white fitted dress, holding a large fan and wearing an extravagant hat both decorated with the Prussian eagle, sheet size 35.8 x 25.4 cm, matching gilt frames (56 x 42.8 cm) (2) £100 - £150



362* **English School.** A collection of 15 drawings for opera and ballet costumes, circa mid-20th century, mostly gouache and ink on paper, some with pen or pencil inscriptions detailing measurements and fabric to be used (poplin, cord, etc.), two with the names of chorus members and their various voice parts (soprano, contralto, etc.), one with swatches of fabric pinned to the sheet, overall very good conditions, some with small pinholes where previously stapled to a design board, a mixture of individual and multi-aperture mounts, all framed and glazed, the largest 53 x 25 cm, together with two set designs, gouache and wash drawings on paper

Five of the costume designs relate to Christoph Willibald Gluck's (1714-1787) opera *Orfeo ed Euridice*; two inscriptions in pencil 'Elysian / Act. II / Sc. I' and 'God of Love' both relate to characters and scenes in the opera. A production of the work was staged by the Royal Opera House in 1969, with set and costume designs by Philip Prowse (b. 1937).

Provenance: From the estate of Martyn Thomas (partner of dancer and choreographer Frederick Ashton), thence by descent to the present owner. (15) £500 - £800



363* **Lambert (Isabel, 1912-1992).** Five costume designs for the ballet *Tiresias*, circa 1950/51, watercolour and gouache on paper, heightened with gold, inscribed 'Designs by Isabel Lambert for Royal Ballet of *Tiresias* / music by Constant Lambert choreography by Frederick Ashton / with love from Sap(?)' in pencil to verso, each individually titled, displayed in a multi-aperture mount, each aperture 17 x 12 cm (6 3/4 x 4 3/4 ins), framed and glazed (31 x 87 cm)

Designs include 'Girl Toreador Scene I', 'Priestess Scene I', 'Girl Toreador Scene I', 'Priestess Scene I', and 'Shepherdess (sic) Scene II'.

Six additional costume designs for *Tiresias* by Isabel Lambert are held in the Victoria and Albert Museum's collections - S.2287, S.1934, S.1933, S.2284, S.2285 / 1986 respectively.

Isabel Lambert Rawsthorne (néé Nicholas) trained at the Liverpool School of Art and the Royal Academy in London. Her artist circle included André Derain, Pablo Picasso, Alberto Giacometti and Francis Bacon. In 1947 she married Constant Lambert (1905-1951), composer and founding Music Director of The Royal Ballet. In 1951 she designed the set and costumes for Frederick Ashton's (1904-1988) new ballet *Tiresias*, with a score by her then husband.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner. (5) £200 - £300



364* Motley Group. Costume Design for *The Innocents*, circa 1950, pencil and watercolour on buff paper, heightened with white, signed 'Motley. 60' in pencil bottom left, a design for the character Miss Giddens, with pencil annotations detailing character, costume and fabric 'Miss Giddens / Blouse - picking roses. Pale pink muslin', some toning to top of paper, sheet size approx. 29 x 23 cm (11 1/2 ins x 9 ins), framed and glazed (35 x 29 cm)

The Motley Group consisted of Margaret Harris, her sister Sophia Harris, and Elizabeth Montgomery. Between 1932 and 1976 they designed sets and costumes for numerous plays, opera, ballet, and films. Their designs were used in productions in the West End and on Broadway, and also by the RSC, English National Opera, and at the Metropolitan Opera in New York.

The University of Illinois' Rare Book and Manuscript Library holds the largest collection of works relating to the group: the *Motley Collection of Theatre and Costume Design*. The collection comprises over 5,000 items from more than 150 productions. This includes five similar designs for the character of Miss Giddens (Inventory Numbers 520703-001 to 005 respectively).

The Innocents is a play written by William Archibald, based on Henry James' 1898 novella *The Turn of the Screw*. The original production opened on Broadway at the Playhouse Theatre on February 1, 1950, and subsequently opened in the West End at Her Majesty's Theatre on July 3, 1952.

(1) £200 - £300

365* Jullian (Philippe, 1919-1977). *Les Courtisanes*, mid-20th century, pencil, ink and wash on laid paper, en grisaille, courtiers attending to royalty, signed bottom right in ink, mount aperture 35 x 19 cm (7 1/2 x 13 3/4 ins), framed and glazed (63 x 45 cm), with **Rice (Peter, 1935-1992).** *Scaramuchio*, 1960, ink and wash on card, a costume design for the character Scaramuchio, signed, dated and titled, laid on thick paper, even mount staining, sheet size 41 x 28 cm (16 x 11 ins), together with **Farmer (Peter, 1936-2017).** Page, 1961, gouache and watercolour on black paper, titled in yellow chalk 'Page, The Dream', signed 'Farm 61', mount aperture 29 x 14.5 cm (11 1/2 x 5 3/4 ins), plus a further costume design (possibly by Peter Farmer) of three masked characters, gouache on black paper, framed and glazed (36 x 44 cm)

Philippe Julian was a French illustrator, novelist, art historian, aesthete and dandy. One of his first noted artist works was the first 'artist's' label for the famous wine from Chateau Mouton Rothschild in 1945, in memory of the World War II victory over Germany.

A similar costume design for 'Scaramuchio' is held by the Victoria and Albert Museum (accession number S.75-1982), which was designed for the 1961 production of Richard Strauss's opera *Ariadne auf Naxos* at Sadler's Wells.

Provenance: From the estate of Martyn Thomas (partner of dancer and choreographer Frederick Ashton), thence by descent to the present owner.
(4) £200 - £300



Lot 365



366 Attributed to Kenneth Rowell (1920-1999). Set Design, mid-20th century, mixed media on thick card, a theatre set with three chairs in the foreground, numerous drapes and swags in different shades of red, and various drums and musical instruments further upstage, sheet size 39 x 46.5 cm (15 1/2 x 18 1/4 ins), secured to mount with tape to verso
(1) £200 - £300



367AR* **Rosoman (Leonard, 1913–2012)**. Ballet Dancers, *ink and wash on paper, en grisaille*, depicting two dancers dressed in traditional *Traje de luces* outfits in an auditorium, with inscription to verso in ink 'Many happy returns, dear Fred. Here is a drawing by Leonard Rosoman of you in one of your greatest roles with love from Buckle', image size 13.5 x 12.5 cm (5 1/4 x 5 ins), image framed and held within another larger frame, glazed, overall size 29 x 28 cm

'Buckle' is Richard Buckle (1916–2001), ballet critic and exhibition designer, gifting the artwork as a birthday present to Frederick 'Fred' Ashton (1904–1988), ballet dancer and choreographer. It is possible that the role referred to in Buckle's note is that of the matador *Espada* in *Don Quixote* (originally choreographed by Marius Petipa to the music of Ludwig Minkus).

Richard Buckle is best known for his innovative exhibition designs, particularly the 1954 exhibition marking the anniversary of the death of the ballet impresario Sergei Diaghilev which was held in Edinburgh and London. He subsequently designed an exhibition for David Hockney (1964) and also worked with Cecil Beaton, Nicholas Georgiadis and Leonard Rosoman.

Rosoman worked as the main designer for Buckle's Diaghilev exhibition and taught at Camberwell School of Art, Chelsea School of Art and the Royal College of Art, numbering David Hockney and Peter Blake among his students.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £200 - £300



Lot 368

368AR* **Walker (David, 1934–2008)**. Costume design for Cinderella's stepsister, 1965, *pencil, ink and wash on wove paper*, inscribed 'Cinderella - Covent Garden 1965. Sud(?) sister (2nd costume) Ballroom', three annotated design notes in pencil, a few pinprick holes from old staples, very small tear to top right, light mount staining, old tape to all sides on verso, sheet size 47.5 x 32 cm (18 3/4 x 12 1/2 ins), framed and glazed (54 x 41 cm)

This costume was designed for the Royal Ballet's 1965/66 production of Prokofiev's *Cinderella*, and was worn by Frederick Ashton (1904–1988). Ashton not only choreographed the ballet but also danced the role of one of Cinderella's stepsisters, alongside Robert Helpmann. The cast also included Margot Fonteyn as Cinderella, David Blair as The Prince, and Wayne Sleep as the Stepsisters' Suitor.

David Walker was a prolific British designer whose work encompassed film, theatre, ballet and opera. After study at the Central School of Arts and Crafts he went on to work for many of the world's major theatre, dance and opera companies, including the Royal Ballet, English National Ballet, the Metropolitan Opera, the National Theatre, and the RSC. In 1971 Walker was awarded an Emmy for 'Outstanding Achievement in Costume Design' for his work on *Hamlet*.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £200 - £300



369AR* **Jarman (Derek, 1942–1994)**. Young Man, circa 1980s, *acrylic on acetate*, a design for a ballet costume, inscribed 'young man / ?' to lower left of image, pencil inscription to verso 'Horoscope / musical scenes', remnants of old tape to top of sheet to verso, bottom edge of sheet unevenly trimmed, approx. sheet size 43 x 24 cm (17 x 9 1/2 ins)

Horoscope is a ballet created in 1937 by Frederick Ashton (1904–1988) with music by Constant Lambert (1905–1951). It was premiered by Vic-Wells Ballet at Sadler's Wells Theatre in January 1938, and starred Michael Somes as *The Young Man* and Margot Fonteyn as *The Young Woman*. In 1968, Derek Jarman collaborated with Frederick Ashton on the designs for the ballet *Jazz Calendar*. There is no record of Jarman working on designs for a production of *Horoscope*, which may suggest the project was never realised.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £300 - £400

20TH CENTURY PRINTS



370* **Georget (Guy, 1911-1992)**. A group of 5 tourism posters for Spain, 1950s, colour lithographic posters in Spanish, English, German and French (with the same artwork as the German poster), together with another similar poster ('Spain') by [Bernard] Villemot (1911-1990), all in generally good rolled condition with some slight creasing and mostly marginal closed tears, one poster ('Espagne') with insect damage to upper areas of poster, each approximately 100 x 62 cm (39 x 24 ins)

(6) £300 - £500

371* **Luce (Molly, 1896-1986)**. Yosemite Winter Sports, circa 1930, colour lithograph poster, some marks and creases, several closed marginal tears (without loss), restored and laid down on archival tissue, sheet size 100.5 x 65 cm (39 1/2 x 25 5/8 ins), framed and glazed (104.5 x 69 cm)

Provenance: Private Collection, Yorkshire, UK.

(1) £1,000 - £1,500

372* **Kauffer (Edward McKnight, 1890/91-1954)**. A group of 3 GPO Outposts of Britain posters, [1937], titled 'Posting box at Lands End', 'A postman in Northern Scotland', 'A postman in Northern Ireland', all from designs by McKnight Kauffer and each with a reproduction black & white photograph as the main central image, a little marginal creasing and fraying with small losses to upper margins near left corners of second and third posters, small closed tear with paper repair to verso of first poster, 73.5 x 91 cm

(3) £300 - £500



Lot 371



Lot 372



373* **Atherton (John, 1900–1952).** New York World's Fair 1939 by Italian Line, 1939, colour lithograph poster, 'Made in U.S.A. by Grinnell Litho. Co., Inc. N.Y.C.' to lower right, in very good condition, upper margin strengthened to verso, sheet size 76.5 x 51.5 cm (30 x 20 1/4 ins)

John Atherton was an American painter, magazine illustrator, writer and designer. His works form part of numerous collections, including the Museum of Modern Art, Whitney Museum of American Art and the Smithsonian American Art Museum.

The 1939 World Fair was held New York at the Flushing Meadows Corona Park from 30 April 1939 to 31 October 1940. It was the second-most expensive American world's fair of all time, exceeded only by St. Louis's Louisiana Purchase Exposition of 1904. Many countries around the world participated in it, and over 44 million people attended its exhibits in two seasons

(1) £200 - £300

374* **Dartmouth Winter Carnival.** 1940, colour lithograph poster, some marks and creases, several closed tears (without loss), lower left corner with restoration, restored and laid down on archival tissue, mount aperture 86 x 54 cm (33 7/8 x 21 1/4 ins), framed and glazed (99.5 x 67 cm)

Each year at Dartmouth College, New Hampshire, a competition is held to design a poster advertising the annual winter carnival. The resulting posters often reflect the then current trends in graphic design.

(1) £1,000 - £1,500

375* **Scotford Junior (John Ryland, 1916–2000).** Dartmouth Winter Carnival, 1940, colour lithograph poster, mount aperture 86 x 54 cm (33 7/8 x 21 1/4 ins), framed and glazed (99.5 x 67 cm)

Each year at Dartmouth College, New Hampshire, a competition is held to design a poster advertising the annual winter carnival. The resulting posters often reflect the then current trends in graphic design.

(1) £1,000 - £1,500



Lot 374



Lot 375



376* **Wyllie (William Lionel, 1851-1931)**. A Bird's Eye View of Westminster Bridge and The City, etching with drypoint, an atmospheric impression, on thick cream wove paper, signed in pencil to lower left, the full sheet, plate size 225 x 375 mm (9 x 15 3/4 ins), sheet size 305 x 460 mm (12 x 18 ins), hinge-mounted, together with:

Clausen (George, 1852-1944). The Barn Door, 1894-1904, etching, a fine, bright impression, on laid paper watermarked O.W.P. and A.C.L., signed 'George Clausen' in pencil lower right, with margins, old tape at the sheet edges, platemark 15.7 x 12.2 cm (6 1/8 x 4 3/4 ins), sheet 21.7 x 17.5 cm (8 1/2 x 6 7/8 ins), mounted, plus:

Brockhurst (George, 1890-1978). The Artist's Mother, 1920, etching on thick ivory wove paper, the full sheet, signed in pencil to lower right, a balanced and characterful impression, titled and numbered '55 proofs' in pencil in another hand to lower sheet edge, plate size 88 x 88 mm (3 1/4 x 3 1/4 ins), sheet size 230 x 195 mm (9 x 7 3/4 ins)

F. Gibson Print Collector's Quarterly VIII, 1921, pp.203-227, no. 15.

(3) £300 - £500



Lot 377

377* **Sleigh (Bernard, 1872-1954)**. Mermaids, circa 1895, 13 wood engravings on japon paper laid onto thick paper, all but two with hand written ink titles to lower margin, depicting various images including: The Sea King's Daughter, Birdalone, Mermaids, Springtide, A Christmas Carol, The Milestone, The Bather, Under the Earth, The Watchers, Under the Sea, A King's lesson, etc., largest image 20 x 14 cm (7 7/8 x 5 1/2 ins), sheet size 37 x 28.5 cm (14 1/2 x 11 1/4 ins)

Some of the illustrations are from The Sea King's Daughter and other poems by Amy Mack, illustrated by Bernard Sleigh, published in 1895 by G. Napier & Company.

(13)

£200 - £300



378* **Lührig (Georg, 1868-1957)**. Der Arme Lazarus, 1896/97, 9 lithographs from a series of 16 entitled Der Arme Lazarus, including the title page, each initialled G.L in pencil to lower right, water stained, sheet size 66 x 50 cm (26 x 19 3/4 ins), loosely contained in original illustrated buff board folder, with ties, water stained, contemporary ink 'No 29' to upper board and pencil XXGL to lower right of image, (67 x 55.5 cm), together with eight prints from Die Fundgrube Fürs Ornament, Series I and II, published by Fredr Wolfrum & Co, Leipzig, with portfolio covers, six framed and glazed, sheet size 43.3 x 33 cm (17 x 13 ins)

(9)

£200 - £300



Lot 379

379* **Strang (William, 1859–1921)**. Kilcreggan, 1897, etching on pale cream laid paper, watermarked O.W.P & A.C.L., printed in an edition of 35 impressions, of which possibly 15 were signed, signed in pencil lower right, pale mount stain, plate size 148 x 227 mm (5 7/8 x 8 15/16 ins), sheet size 258 x 375 mm (10 1/4 x 14 3/4 ins), window-mounted, together with Mother Earth, etching on thin laid paper, a state unknown to David Strang, before the mezzotinting, probably issued in one or two proofs only, inscribed by the artist in pencil to lower margin 'to L. Binyon from Wm Strang', plate size 200 x 150 mm (7 7/8 x 5 7/8 ins), with margins, some handling marks to sheet edges, window-mounted, plus **Binyon (Helne, 1904–1979)**. The Tea-Party, circa 1930, etching on laid paper, signed and titled in pencil, window-mounted

(3)

£150 - £200

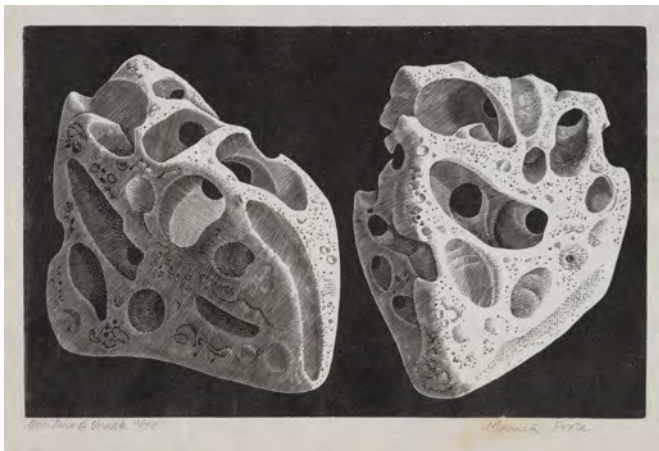


380* **Vuillard (Edouard, 1868–1940)**. Jeux d'Enfants, 1897, lithograph in colour on chine, from the edition of 100 published by Ambroise Vollard, Paris (in L'Album d'estampes originales de la Galerie Vollard), signed in pencil lower right, pale mount stain, one or two short closed tears to outer blank margins, extreme upper right corner with small loss, sheet size 42.5 x 57.5 cm, old wood frame, glazed with label to verso for the Arts Council of Great Britain exhibition of Bonnard and Vuillard at Edinburgh, 1945, catalogue number 143

Roger-Marx 29.

(1)

£700 - £1,000



Lot 381

381* **Poole (Monica, 1921–2003)**. One Piece of Chalk, 1976, wood engraving on japon, titled, numbered '11/75', signed in pencil, with margins, some scattered spotting, image size 9 x 14.4 cm (3 1/2 x 5 3/4 ins), sheet size 13.5 x 17 cm, unmounted, with Reynolds Stone (Arthur, 1909–1979). Waterfall, wood engraving on wove, a proof before the unnumbered edition, signed lower right, image size 15.6 x 11 cm (6 x 4 1/2 ins), sheet size 25 x 16.5, unmounted, together with an unframed wood engraving by Eliot Lambert and a further framed engraving by Joan Hassall.

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

(4)

£150 - £200



382* **Sleight (Bernard, 1872–1954)**. Piers Plowman, 1904, two-colour woodcut printed in black and dark brown, on heavy wove paper, as published in The Artists Engraver, image size 20 x 37 cm (8 x 15 ins), sheet size 33.5 x 42 cm, tab-mounted in window mount with Cradock and Barnard pencil inscriptions to lower edge of the mount, together with

Ricketts (Charles, 1866–1931). The Flight of Cupid, 1901, proof wood engraving, the first state, before the printed version, published by the Vale Press in 1901 for De Cupidinis et Psyches Amoribus, small loss to upper right corner and lower left corner, with minimal loss to lower right corner, 100 x 88 mm (4 x 3 1/2 ins), framed and glazed (2)

£200 - £300



383 **Georgi (Walter, 1871–1924)**. Die Postkutsche, 1906, colour lithograph, the Post Stagecoach arrives at the edge of a southern German village during the Autumn months, sheet size approx. 71 x 101.5 cm (28 x 40 ins), framed and glazed (83.5 x 114 cm)

Walter Georgi was a German painter and illustrator. In 1890 he enrolled at the Academy of Fine Arts, Dresden, and in 1893 studied at the Academy of Fine Arts, Munich. From 1908 to 1919 he held a professorship at the Academy of Fine Arts, Karlsruhe.

(1)

£200 - £300



384* Renoir (Pierre Auguste, 1841-1919). Baigneuse, 1910, etching on cream laid paper, a later impression from the original plate, plate size 165 x 110 mm (6 1/2 x 4 1/4 ins), mounted, framed and glazed (36 x 26.5 cm)

(1)

£200 - £300



385* Strang (William, 1859-1921). Portrait of Sir Henry Rider Haggard, 1911, etching with drypoint on cream paper, printed with light plate tone, one of 35 published proofs, signed 'David Strang imp' bottom left, signed 'Wm Strang fec. DS' bottom right on behalf of the artist by David Strang, inscribed 'Final St.' in pencil below image, research notes to verso, plate size 39.7 x 27.4 cm, framed and glazed (59 x 45 cm)

(1)

£150 - £200

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



386* Orpen (William, 1878-1931). After Bathing, Sowing the Seed, The Winner, Kit, & others, 1913, 12 photogravures (including 2 duplicates), each with printed title and signature below the image, published by the Chenil Gallery, Chelsea (blind stamp to upper left corner of each sheet), some scattered spotting, plate size 32.5 x 23 cm (12 3/4 x 9 ins, or inverse) and similar, each with loose tissue guard, sheet size 58 x 45.5 cm (or inverse), contained together in original publisher's board and cloth portfolio, gilt-lettered title 'Drawings by William Orpen' to front cover, Chenil Gallery label inside front cover, remnants of cloth ties to fore-edges, the portfolio 60.5 x 48 cm

The other titles included are: The Breeze (2 copies), The Bather, On the Cliff, The Draughtsman and His Model, The Yacht Race, Part of Composition (2 copies). Kit was the family name for Orpen's daughter Christine.

(1)

£400 - £600



387* **Jaeckel (Willy, 1888-1944)**. *Der Haß*, published by Julius Bard, 1915, coloured lithograph, published in *Krieg und Kunst*. Original-Steinzeichnungen der Berliner Sezession, 1915, some light spotting to upper half, two closed tears to right edge (with no loss), image size 25.5 x 21.5 cm (10 x 8 1/2 ins), framed and glazed (51 x 42.5 cm), together with

Gering (Andreas, 1892-1957). *Der Kreig*, 1916, colour lithograph, mount aperture 22.5 x 29 cm (8 7/8 x 11 3/8 ins), mounted, framed and glazed (43 x 50 cm), plus

Bauer (Marius, 1867-1932). *Funeral at Cairo*, etching on watermarked pale cream laid paper, plate size 23 x 29 cm (9 x 11 1/2 ins), some insect damage to margins, title in pencil and ink stamp '1203' both to lower margin, sheet size 31.5 x 45 cm, (12 3/8 x 17 3/4 ins), plus 2 other etchings by Marius Bauer and 10 other various 20th century prints including: *French WWI Airplane after Louis Icart*, *Le Matin la Riviere* by Alphonse Legros, *Theatre in Sandomierz* by Maria Hiszpanska, *Warsaw Old Town* by Zofia Fijalkowska, etc., various sizes, largest 49 x 39.5 cm (19 1/4 x 15 1/2 ins), mainly framed and glazed

(15)

£200 - £400



388* **Griggs (Frederick Landseer, 1876-1938)**. *Stoke Poges*, 1918, etching on cream laid paper, with partial Britannia watermark, one of only 22 impressions of the final state, hairline fracture running up the right plate margin, continuing as a closed tear to top margin archivally repaired, signed in pencil, a very good impression, plate size 96 x 117 mm (3 3/4 x 4 5/8 ins), sheet size 155 x 173 mm (6 1/8 x 6 9/16 ins), hinge mounted in window mount with Cradock and Barnard pencil annotations

Comstock 20 vi/vi. One of the rarest of Griggs' etchings, an idealised interpretation of the timbered south porch of St. Giles Church, Stoke Poges in Buckinghamshire, itself the inspiration for Thomas Gray's *Elegy Written in a Country Churchyard*.

(1)

£500 - £800



389* **Zorn (Anders Leonard, 1860-1920)**. *Ols Maria*, 1919, etching on pale cream laid paper, depicting a young woman seated playing the lute, signed in pencil to lower right, the full sheet, light mount stain, plate size 20 x 29.3 cm (7 7/8 x 11 1/2 ins), hinge-mounted (44.5 x 56.5 cm)

(1)

£150 - £200



390* **John (Augustus, 1878-1961)**. *Rambling by the Lake*, 1909, etching on buff paper, signed in pencil, plate size 17.6 x 12.6 cm (7 x 5 ins), framed and glazed (35.5 x 29 cm), and **Middleton Todd (Arthur Ralph, 1891-1966)**. *The Ancestor*, etching with drypoint, signed lower right, a proof before the unnumbered edition, Inns & Blake label to verso, plate size 11.5 x 8.6 cm (4 1/2 x 3 1/2 ins), framed and glazed (38 x 29 cm), plus **Buckles (Alec, 1892-1972)**. *Feasts: Fairs Beggars: Gipsies*, an illustration from 'Come hither. A collection of rhymes and poems for the young of all ages' by Walter De la Mare, 1923, woodcut, titled, signed and dated in pencil, image size 10 x 7.5 cm (4 x 3 ins), framed and glazed (40 x 37 cm), together with other etchings by various artists including Donald Maxwell, John Fullwood (4), G. Wyllie (Clifton near Cape Town), Joseph Burns (Doctor Livingston Blantyre), Alburny E Howarth, Donald Crawford, L. Russell Conway, etc.

(15)

£300 - £400



391* **Keen (Henry Weston, 1899-1935)**. *Odalisque*, a small collection of 45 lithographs (some duplicates), mostly all with artist's ink stamp to lower right margin, one signed in pencil to lower margin, subjects including: nudes, animals, still life, topography etc., largest image 35 x 19 cm (13 3/4 x 7 1/2 ins), sheet size 44 x 29.5 cm (17 1/4 x 11 5/8 ins)

Henry Keen was a book illustrator and lithographer whose powerful symbolist style and decadent imagery is reminiscent of the work of Aubrey Beardsley and Sidney Sime. He exhibited lithographs at the Senefelder Club in London, and did a great deal of illustrative work for The Bodley Head, as well as for other publishers. After his death in 1935 a memorial exhibition of his work was held at the Twenty-One Gallery in London.

(1 folder)

£200 - £400



392* Orpen (William, 1878-1931). Sowing the Seed, The Breeze, & Part of Composition, 1913, 3 photogravures, each with printed title and signature below the image, few faint spots, mount aperture 29.5 x 20 cm (11 1/2 x 8 ins) and similar, uniformly framed and glazed (49.5 x 37 cm and smaller)
(3) £200 - £300



Lot 393

393* Peter (Robert Charles, 1888-1980). Winter Garden, circa 1920, mezzotint on thick wove paper, an eye-catching and stylised image of Adam and Eve standing inside an Art Deco style conservatory, surrounded by a snake and foliage, signed and titled by the artist, plate size 55.5 x 29 cm (21 3/4 x 11 1/2 ins), sheet size 60.5 x 44 cm (23 3/4 x 17 1/4 ins), tipped onto backing card, some spotting, hinge-mounted
(1) £200 - £300



394* Seewald (Richard, 1889-1976). Kuh mit Kalb im Unterholz, 1920, lithograph, signed in pencil to lower left, mount aperture 32 x 35.5 cm (12 1/2 x 14 ins), framed and glazed (57 x 59.5 cm)
(1) £100 - £150

Lot 394



395* Nash (Paul, 1889-1946). Five Illustrations from Cotswold Characters, 1921, a complete set of five woodcuts on wove paper from the edition of 9, each signed and dated in pencil to lower right, sheet one and four inscribed 'proof' in pencil, the other three numbered 'No VI of 9' or 'VI of 9' or 'VI of 9' in pencil, in very good condition (Thesiger Crowne with inky fingerprint to lower left portion of sheet), partial 'Danehurst Parchment' watermark to all, each tipped minimally onto backing board with tape, 'William Weston Gallery' label to verso of backing board, each image 7.5 x 7.5 cm (3 x 3 ins), all sheets 18 x 11 cm (7 x 4 1/4 ins), displayed in a multi-aperture mount (42 x 59.5 cm)

Illustrations: Thesiger Crowne, The Mason. Simon Rodd, The Fisherman. Rufus Clay, The Foreigner. Pony, The Footballer. Joe Pentifer and Son.

John Drinkwater's book *Cotswold Characters* was first published by Yale University Press in 1923, and included Paul Nash's first ever illustrations for a book.

Literature: Postan *The Complete Graphic Work of Paul Nash* - W14, W15, W16, W17, W18. Dodgson *The Print Collector's Quarterly* (Volume 15) - 14, 15, 16, 17, 18. (5) £1,000 - £1,500



396* **Bouverie Hoyton (Edward, 1900-1988)**. Hedging and Ditching, circa 1925, *etching on cream wove paper, signed in pencil, plate mark 215 x 184 mm (8 1/2 x 7 3/16 ins), sheet size 31 x 25.5 cm (12 1/4 x 10 ins), together with Spence (Robert, 1871-1964)*. Fox under Temptation, etching on cream wove paper, *signed in pencil, plate size 20 x 15 cm (7 7/8 x 6 ins), sheet size (15 7/8 x 11 ins), plus two etchings by Charles Chaplin (1907-1987), Cheese Press, 1977, and Bramble & Plough, 1979, each signed, titled, dated, and numbered 16 from an edition of 50 in pencil*
Provenance: Collection of Neil Green, his stamped monogram to lower right corner of the sheet.
(4)

£200 - £300



Lot 397

397* **Griggs (Frederick Landseer, 1876-1938)**. St. Ippolyts, 1927, *etching on cream laid paper, the fourth state (of 4), signed in pencil, ink monogram of the Dovers House Press to lower margin verso, plate size 135 x 120 mm (5 1/4 x 4 3/4 ins), sheet size 175 x 156 mm (7 x 6 1/8 ins), hinge-mounted to window mount*

Comstock 36, iv/iv.
(1)

£500 - £700



398* **Nash (Paul, 1889-1946)**. The Two Angels, Heaven, and Boredom, from *Abd-er-Rahman in Paradise*, 1927, *three wood engravings, two on pale cream thin japon (likely from the first edition of 12 proofs on white japon, according to Postan), one on very thin japon trimmed to the blockmark (from the second issue as noted by Postan), 'The Two Angels' - large margins, minimally tipped on to mount with tape, image size 7 x 5 cm (2 3/4 x 2 ins), sheet size 25.5 x 19 cm, 'Heaven' - trimmed to image, tipped onto backing board with adhesive, two small creases lower left, two small areas of spotting, image size 13.5 x 9.5 cm (5 1/4 x 3 3/4 ins), 'Boredom' - large margins, minimally tipped on to mount with tape, slightly mount stained, image size 14 x 9.5 cm (5 1/2 x 3 3/4 ins), sheet size 25.5 x 19 cm, uniformly framed and glazed.*

Jules Tellier's *Les deux paradis d'Abd-er-Rhaman* was first published in Paris in 1921; its story concerns a man who must choose between Christian and Muslim heavens. The English version was translated by Brian Rhys, with four illustrations by Paul Nash, and published by The Golden Cockerel Press in 1928. Nash's engravings are fine examples of his work, and are described by Clare Colvin in *Paul Nash Book Designs* as "the climax of Nash's representational wood engravings".

Literature: Postan *The Complete Graphic Work of Paul Nash* - W80, W81, W83. Postan notes: "Two editions: the first as 12 proofs on white japon; the second on fine japon trimmed to the blockmark and mounted as the first illustration to *Abd-er-Rhaman in Paradise*, Golden Cockerel Press, 1928, in an edition of 400 copies."

(3)

£400 - £600



399* **Holmes (Kenneth, 1902-1994)**. Victoria Station, circa 1928, etching, depicting a view London looking east from Victoria Station, Westminster Cathedral in the distance, signed in pencil to lower margin, 27.5 x 21.8 cm (10 7/8 x 8 1/2 ins), Thomas Murray & Son Fine Art Dealers label with type written title and artist details to verso, mounted, framed and glazed (58 x 42.5 cm), together with

Anderson (Stanley, 1884-1966). Toledo Cathedral, etching, depicting a view of a busy Toledo street, Cathedral in the background, signed in pencil to margin, some spotting to upper left and margins, 24.5 x 30 cm (9 5/8 x 11 3/4 ins), Alex A Haworth Dealer in Works of Art label with type written title, artist and 'edition limited to 70 proofs' to verso, mounted, framed and glazed (47 x 56.5 cm), plus

Dawson (Nelson Ethelred, 1859-1941). Murano, etching, depicting boats moored at the side of a large building, signed and titled in pencil to lower margin, mount staining, some overall toning, 16 x 20.5 cm (6 1/4 x 8 1/8 ins), mounted, framed and glazed (43 x 48 cm), and 56 other etchings by various artist's including: Claude Hamilton Rowbotham, Wilfrid Ball, David Young Cameron, William Renison, D.M. Clark, A Watson Turnbull, Ronald Green, Hal Hurst, Robert Houston, etc., various sizes, largest 42.5 x 26.5 cm (16 3/4 x 10 1/2 ins), 39 framed and glazed, largest (71 x 50 cm)

(59)

£400 - £600

400AR* **Tanner (Robin, 1904-1988)**. Wiltshire Hedger, 1928, etching on cream laid paper, a fine, rich impression of the rare first state (of three), before the vertical shading on the façade of the house and the bank before it, signed and dated '28 in pencil lower right, and numbered II in roman numerals lower left, mount-stained, the full sheet, small squares of brown gummed paper to outer corners verso, plate size 100 x 148 mm, sheet size 198 x 266 mm

Garton 7.

The second state was published by Nicholson in an edition of 50 in 1928, while the third state was published in an edition of 12 much later by Garton & Cooke. Another impression of the first state, numbered XVI in roman numerals (as here), was sold in these rooms on 23 July 2021, lot 456.

(1)

£500 - £700



Lot 400



401* **Schultz (Anton, 1894-1977)**. Wall Street Giants, circa 1929, etching, signed in pencil to lower right, plate size 30.2 x 18.8 cm (11 7/8 x 7 3/8 ins), sheet size 43 x 29 cm (16 7/8 x 11 3/8 ins)

Anton Schutz was a German-American artist, born in Berndorf, Germany in 1894. He is best known for his cityscapes and architectural etchings, especially of New York City. Schutz began his formal studies at the University of Munich, but they were put on hold because of World War I. After serving in the German Army, he returned to the University for a period of time before moving on to the Royal Academy of Fine Art, where he earned his degree in Mechanical Engineering and Architecture in 1920. He immigrated to the United States in 1924, where he met and befriended artist Joseph Pennell in New York City. That same year, he had his first several solo exhibitions at Anderson Gallery.

(1)

£100 - £150



402AR* **Burra (Edward, 1905-1976)**. Two at the Bar, woodcut, initialed and limit no '7/45' in pencil to margin, sheet size 34 x 24.3 cm (13 3/8 x 9 5/8 ins), framed and glazed (40 x 31 cm)

Exhibited: Crane Kalman Gallery London, April - May 2008, no. 15.
(1) £200 - £300



Lot 403

403* **Holland (Dudley, 1915-1956)**. Adam and Eve, circa 1930s, colour woodblock on japon, a proof before the unnumbered edition, image size 32.5 x 24 cm (12 3/4 x 9 1/2 ins), sheet size 37 x 26.5 cm (14 1/2 x 10 1/2 ins), tipped onto backing board, a few very small creases, mounted, framed and glazed (47.5 x 39 cm)
(1) £200 - £300



404* **Holland (Dudley, 1915-1956)**. Woman Dressing, circa 1930, colour linocut on japon, mount aperture 30 x 22 cm (12 x 8 3/4 ins), together with Swan Song, 1935, colour linocut on japon, titled, numbered, signed and dated in the lower margin in pencil, mount aperture 28 x 19 (11 x 7 1/2 ins), uniformly framed and glazed
(2) £200 - £300



405* **Nixon (Job, 1891-1938)**. Gipsies, etching on wove paper, signed in pencil, large margins, inscribed in pencil to bottom of sheet 'Gipsies' in another hand, mount stained, tipped on to mount board, plate size 18.5 x 29.5 cm (7 1/4 x 11 1/2 ins), sheet size 25 x 40.5 cm (9 3/4 x 16 ins), framed and glazed
(1) £200 - £300



406* **Talbot (Viva, 1900-1983)**. Toucans, woodcut on thin paper, depicting three tropical birds sitting on the branch of a tree, signed in pencil to lower right, mount aperture 22.4 x 19 cm (8 3/4 x 7 1/2 ins), framed and glazed (40.5 x 35 cm), together with **Craig (Edward Gordon, 1872-1966)**. Winged Woman with Mask, woodcut on silk, depicting a female torso, wings by her side, wearing a mask with two braids running down her chest, mount aperture 32.5 x 24 cm (12 3/4 x 9 1/2 ins), framed and glazed (51.5 x 40.5 cm)
(2) £100 - £150



408AR* **Brangwyn (Frank, 1867-1956)**. L'Ombre de la Croix, 1931, 73 etchings, a complete set of artist's proofs, on cream Japan paper, 11 signed and one initialled in pencil to lower margin, all but one with wide margins, sheet sizes 393 x 280 mm and smaller, all but one tipped (top corners only) into individual window mounts, the whole contained in two near contemporary handmade cardboard slipcases (some wear), each with ink manuscript labels on spine

In 1931 Brangwyn produced 73 etchings for the book *L'Ombre de la Croix* (The Shadow of the Cross) by Jérôme & Jean Tharaud. The book described the lives of Jewish people in contemporary Europe, with many illustrations based around the town of Belz in Poland. Brangwyn seems to have etched a majority of the plates from photographs.
(1) £500 - £800



407AR* **Tanner (Robin, 1904-1988)**. Christmas Card for 1930, etching on cream wove paper, a fine impression, signed, titled and dated by the artist in pencil, additional inscription by the artist lower left 'A hastily etched greeting card, sent out to 200 friends.', with margins, plate size 9 x 13.7 cm (3 1/2 x 5 1/4 ins), sheet size 14.7 x 19 cm (5 3/4 x 7 1/2 ins), unmounted

Garton 11. Garton suggests an edition of approximately 60, but Tanner suggests a run of 200.
(1) £200 - £300



409* **Holland (Dudley, 1915-1956)**. The Weir, 1932, colour woodblock on japon, signed, titled and dated to lower margin in pencil, mount aperture 23.5 x 18 cm (9 1/4 x 7 ins), framed and glazed
(1) £150 - £200



410* **Leighton (Clare, 1898-1989)**. Bread Line, New York, circa 1932, wood engraving on wove paper, signed, titled, and numbered 12/100 in pencil, with margins, minimally tipped onto backing board, scattered spotting, image size 30.3 x 20.3 cm (12 x 8 ins), sheet size 36 x 25.3 cm (14 x 10 ins), window mounted

Literature: Fletcher 198.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(1)

£2,000 - £3,000



411AR* **Brockhurst, Gerald Leslie (1890–1978)**. Casper, 1933, *etching, signed in pencil, a deep impression with large margins, plate size 19.5 x 15 cm (7 3/4 x 6 ins), sheet size 32.5 x 24 cm (12 3/4 x 9 1/2 ins), inscribed in pencil in an unknown hand 'W. 76 Casper' and 'A56954' to lower portion of sheet, tipped onto backing card, hinge mounted*

Based on a painting from 1920 (which had been used as the cover of 'Colour' July 1920) the sitter was Casper Knewstub, the son of Jack Knewstub, who owned the Chenil Gallery in London. An impression was exhibited at the Royal Academy, 1933 No. 1282 or 1283.

(1) £200 - £300



Lot 412

412AR* **Keith Elizabeth, (1887–1956)**. A Chinese Matriarch, Soochow, 1934, *colour etching on cream wove paper, printed by Watanabe in an edition of 25, signed in pencil lower right, mount-stained, inscribed with title in pencil to verso (probably by the artist), plate size 324 by 286 mm (12 and 3/4 by 11 and 1/4 ins), sheet size 442 by 347 mm (17 1/4 by 13 5/8 ins) hinge-mounted on backing card*
(1) £300 - £400



413* **Leighton (Clare, 1898–1989)**. The Lily, circa 1934, *wood engraving on japon, signed, titled and numbered 'VIII/50', with margins, two small areas of tape residue to extreme edge of sheet on recto, minimally tipped to backing board, image size 12.7 x 10.2 cm (5 x 4 ins), sheet size 17.7 x 16 cm (7 x 16 1/4 ins), window mounted*

An apparently unrecorded issue printed in colour, separate from the standard edition of 30 published in 1934 and numbered with Arabic numerals, rather than Roman and Arabic. The image was later published in Leighton's book *Four Hedges* (1935).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(1) £150 - £200



Lot 414

414AR* **Henry (Paul, 1876-1958)**. Village by the Lake, colour photolithograph on thick wove paper, printed by WJ Stacey London, signed in pencil lower right, Fine Art Trade Guild blindstamp to lower left, mount stained, laid onto card, tipped onto mount, G.G. Limerick label to verso detailing title and artist, image size 34.5 x 39.5 cm (13 1/2 x 15 1/2 ins), sheet size 39 x 42 cm (15 1/4 x 16 1/2 ins), framed and glazed

(1)

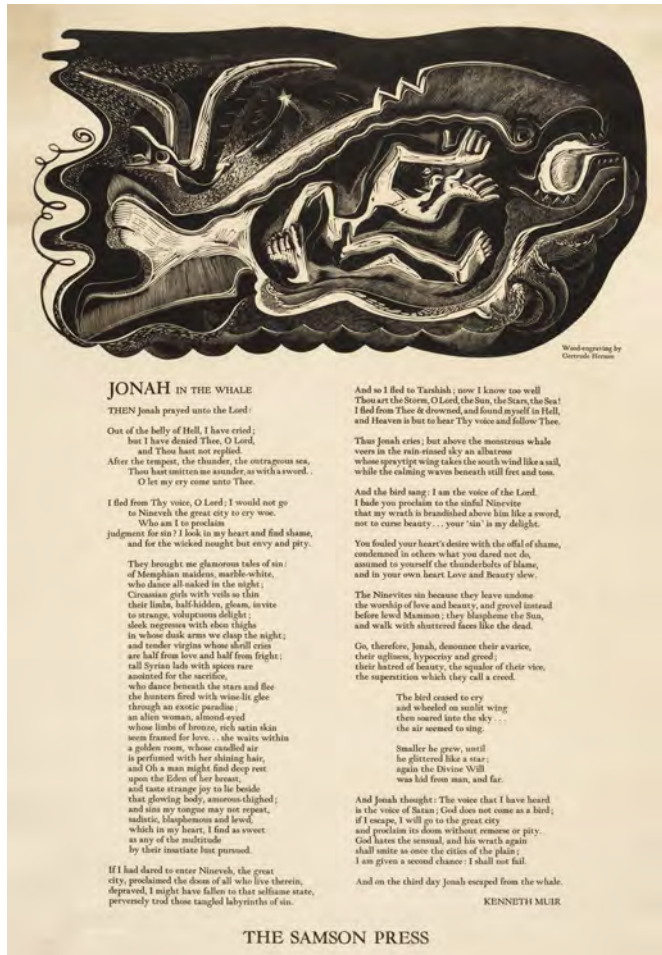
£300 - £500



416* **Maynard (Robert Ashwin, 1888-1966)**. The Good Samaritan, 1935, wood engraving on japon, signed and dated, inscribed lower left 'To Molly', biographical information to verso, image size 14.5 x 18 cm (5 3/4 x 7 ins), framed and glazed (30.5 x 32 cm)

(1)

£100 - £150



415AR* **Hermes (Gertrude, Jonah in the Whale, 1935)**, woodcut on heavy wove paper, published in June 1935 by the Samson Press, Warlingham, Surrey, in an edition of 50 impressions, with printed text below the image of the poem *Jonah in the Whale* by Kenneth Muir, printed edition label to verso of lower left corner (small stain showing through to recto from adhesive), sheet size 64 x 43 cm (25 x 17 ins), with original publisher's cardboard tube bearing printed title label

The Samson Press was founded in 1930 by two women, Joan Mary Shelmerdine (1899-1994) and Flora Margaret Grierson (1899-1966), who had met at Oxford. It was known for small editions of poetry with illustrations, often by younger artists, who included Iain Macnab, Tom Chadwick, Gwenda Morgan and, as here, Gertrude Hermes.

(1)

£300 - £400

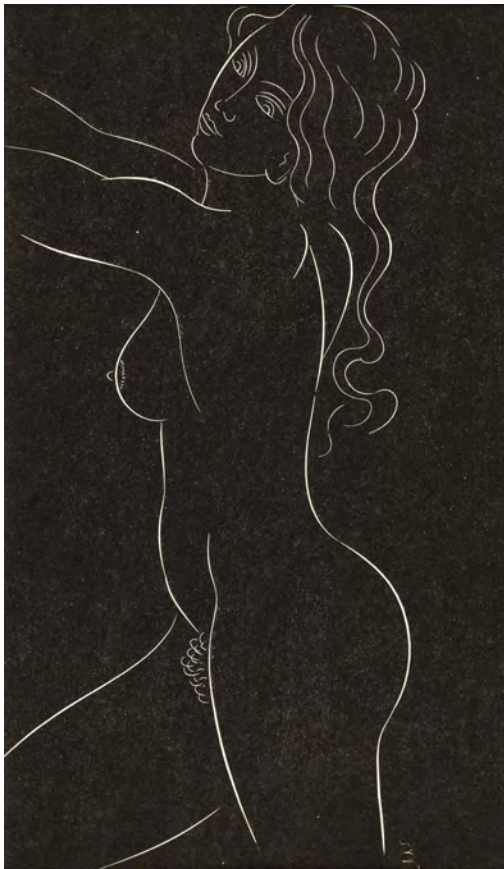


417AR* **Tanner (Robin, 1904-1988)**. Autumn, 1935, etching on laid paper, an early impression of the second state (of two), signed and dated lower right in pencil 'Robin Tanner. fec. et imp. 1935', open hand watermark, the full sheet, light mount staining, small area of scattered spotting to lower left, plate size 33.5 x 31.7 cm (13 x 12 1/4 ins), unmounted

Garton 18.

(1)

£300 - £500



Lot 418

418* **Gill (Eric, 1882-1940)**. Twenty-Five Nudes: Six Plates, 1937, wood engravings, from the set of twenty-seven, on wove paper, published by J.M. Dent & Sons, 1938, all in very good condition, some trimmed to or fractionally within the image in places (presumably as published), sheet sizes all approx. 22.3 x 13.5 cm (8 3/4 x 5 1/4 ins), all uniformly window mounted (29.5 x 21 cm)

Physick ed. Shelton P941, P942, P945, P959, P960, P962.

(6)

£150 - £200

419* **Hassall (Joan, 1906-1988)**. The Stricken Oak, 1937, wood engraving on ivory wove paper, signed and titled in pencil, image size 152 x 108 mm (6 x 4 1/4 ins), sheet size 247 x 177 mm (9 3/4 x 7 ins), together with five other wood engravings by Joan Hassall, all signed and titled, including Hannah Bint, Penthesperon, The Highland Widows Lament, Highland Mary, and Willie Brood a Pecko mount, sheet size 14 x 16.5 cm and smaller, plus other 20th century British wood engravings, including George Tute, Eric Jame Mellon (The Gardener, and The Dream), Young Man Carter (Labourers Loading Barrels), Katherine Mary Fryer (Farm near Harewood), all signed and titled

(11)

£200 - £300



420* **Camberwell School of Arts & Crafts**. Typography, 1939-1951, a small collection of 13 booklets and small posters displayed on 4 large stiff card leaves (56 x 50.5 cm), advertising the typography and bookbinding department of Camberwell School of Arts and Crafts, comprising: The War Work of the School, 1939-1945; Prospectus for Camberwell for 1949-50 & 1948-49; Poster advertising typography classes; Jubilee 1898-1948 and Jubilee Order of Proceedings (with monochrome illustrations by Edward Ardizzone); Paul Cezanne on painting, 1948; Typography, 1939-40; Speech by Leonard Daniels, 1948; Tam O'Shanter, 1949; Elegy Written in a Country Churchyard by Thomas Grey, together with two lithographs on paper, laid onto card, titled The Menagerie and The Circus, 23 x 30.5 cm (9 x 12 ins), mounted (56 x 50.5 cm)

(6)

£200 - £300



Lot 419



Lot 421

421* **Leighton (Clare, 1898-1989)**. Havens in the Rain, circa 1940s, woodcut on wove paper, signed, titled, and numbered 2/30 in pencil, a characterful image of snails seeking shelter under Primula-like flowers, with margins, minimally tipped onto backing board, image size approx. 7.8 x 5.8 cm (3 x 2 1/4 ins), sheet size 14.5 x 12.7 cm (5 3/4 x 5 ins), window mounted

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £150 - £200

422* **Lord (Elyse Ashe 1900-1971)**. The White Goat, hand-coloured etching, signed with limitation number 73/100 in pencil to lower margin, image size 25.5 x 20 (10 x 7 7/8 ins), contemporary Redfern Gallery label to verso with title, artist, purchaser and date 'July 1935', mounted, framed and glazed (58 x 42.5 cm), together with 7 other black and white prints including: The Corner Shop by H. Mulready Stone, Evening Street Scene by I Walker, Horse and Cart by Madeleine Green, Pas de Feuilles by Daniele Noel, etc., largest 42 x 33 cm (16 1/2 x 13 ins), all framed and glazed, largest (63.5 x 46 cm) (8) £200 - £400



Lot 422



423 **Leighton (Clare, 1898-1989)**. Cotton Pickers, 1941, wood engraving on wove paper, signed, titled 'Cotton', and numbered 20/30 in pencil, a deep impression, with margins, 'BPL 490' to verso, detailed research notes in pencil to backing board, minimally tipped onto backing board, image size approx. 14.7 x 10.2 cm (6 x 4 ins), sheet size 19.3 x 15 cm (7 3/4 x 6 ins), window mounted 'Cotton Pickers' was a commission for The Rochester Print Club, and was subsequently published in Elsie Syminton's *By Light of Sun*, 1941.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £300 - £500



424* **Hassall (Joan, 1906-1988)**. A collection of six wood engravings, circa 1940s, includes *Burnham Beeches*, *Ae fond kiss*, *Master of the Coppice*, *Buds*, and *'Christmas greetings'*, wood engravings on paper, five signed or initialed, all titled in pencil, the largest image size 6.5 x 5 cm (2 1/2 x 2 ins), displayed within two multi-aperture mounts, framed and glazed (the largest 40.5 x 20 cm), together with **Niekerk (Sarah Van, 1934-2018)**. Signora Fernando, wood engraving on laid paper, signed, titled and numbered '86/100', with a separate handwritten letter from the artist and postcard image of the same work, image size 20.4 x 14.8 cm (8 x 5 3/4 ins), sheet size 28.5 x 22 cm (11 1/4 x 8 3/4 ins), plus two further wood engravings by Hilary Paynter, *'Stress'* and *'Boscastle'*. *'Master of the Coppice'* and *'Buds'* come from Hassall's illustrations for *Fifty-One Poems* by Mary Webb (Jonathan Cape, 1946).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (9) £200 - £300



425* **Mackley (George, 1900-1983)**. *Island Slipway*, circa 1940s, wood engraving on thin laid paper, signed, titled, numbered 31/75, a strong impression, with margins, minimally tipped onto backing board, image size 12.5 x 17.5 cm (5 x 7 ins), sheet size 18 x 25.3 cm (7 x 10 ins), mounted, and *British Waterway*, circa 1960s, wood engraving on Japon, signed, titled, numbered 29/50, large margins, tipped onto backing board, a little spotting, image size 10 x 12.7 cm (4 x 5 ins), sheet size 19.5 x 23 (7 3/4 x 9 ins), mounted, plus *Litter Basket*, circa 1950s, wood engraving on laid paper, signed, titled, numbered 25/60, tipped onto mount board, image size 9.5 x 7.5 cm (3 3/4 x 3 ins), sheet size 16 x 12.7 cm (6 1/4 x 5 ins), mounted, together with two further wood engravings by the same artist, *'Cow Parsley'* from *Weeds and Wild Flowers* and *'Dead Trees by the River'*, both mounted.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (5) £300 - £400



426* **Jones (Barbara Mildred, 1912-1978)**. *Fairground*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 2), Independent Arts Review article from 4 July 2000 featuring image of *Fairground* to verso of frame, sheet size 49.5 x 76 cm (19.5 x 30 ins), together with **Tisdall (Hans, 1910-1997)**. *Fisherman's Huts*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 14), sheet size 49.5 x 76 cm (19.5 x 30 ins), both tipped onto backing board at top and bottom of sheet with tape, each uniformly framed and glazed (72 x 102.5 cm)

(2) £200 - £300



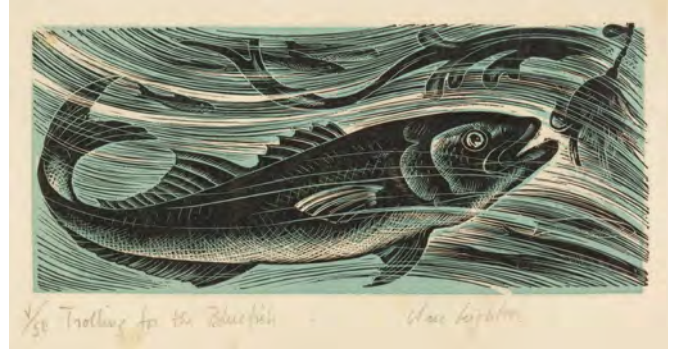
427* **Mackley (George, 1900-1983)**. Laid up for Winter, 1947, wood engraving on thin laid paper, unsigned, an unnumbered proof, with margins, minimally tipped onto backing board, image size 5.3 x 10.3 cm (2 x 4 ins), sheet size 9 x 14.5 cm, window mounted, plus Above the Lock, late 1940, wood engraving on wove paper, a deep impression, unsigned, an unnumbered proof, titled to lower margin, partial 'Basingwerk Parchment' watermark, with margins, minimally tipped onto backing board, image size 7.5 x 10.3 cm (3 x 4 1/4 ins), sheet size 13 x 17 cm, window mounted, and Dead Trees by the River, 1950, wood engraving on wove paper, unsigned, titled lower left, an unnumbered proof, large margins, partial 'Basingwerk Parchment' watermark, light mount staining, image size 10 x 13 cm (4 x 5 ins), sheet size 17 x 24 cm, window mounted, together with three further unsigned wood engravings by the same artist, and a poster for an exhibition at Gillingham Library.

(7) £200 - £300



428AR* **Dali (Salvador, 1904-1989)**. The Happy Unicorn, colour lithograph with gold on paper, signed and limited '64/300' in pencil to lower margin, image size 48 x 58.5 cm (18 7/8 x 23 ins), mounted, framed and glazed (75 x 85 cm)

(1) £300 - £500



429* **Leighton (Clare, 1898-1989)**. Trolling for the Bluefish, circa 1950s, wood engraving on japon, signed, titled and numbered 'V/50', with margins, old tape to two corners, minimally tipped to backing board, very light spotting, image size 5.3 x 12.1 cm (2 1/4 x 4 3/4 ins), sheet size approx. 12 x 18.5 cm (4 3/4 x 7 1/4 ins), window mounted

An apparently unrecorded issue printed in colour, separate from the standard edition of 75 published and numbered with Arabic numerals, rather than Roman and Arabic. The image was later published in Leighton's book *Where Land meets Sea: The Tide Line of Cape Cod* (1954).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £150 - £200



430AR* **Drury (Paul, 1903-1987)**. The Family, 1951, etching on cream wove paper, the fourth state (of 4), published in an edition of 50 or more impressions, with initials PD 51 to lower left corner, signed and dated in pencil lower right, plate size 141 x 176 mm (5 5/8 x 7 ins), sheet size 293 x 44 cm, with printed title label attached to verso, and numeral 47 in pencil to lower left corner recto

Garton 66, iv/iv. (1)

£200 - £300



431* Mackley (George, 1900-1983). Bookplate for Elizabeth Mary Halliday, 1952, wood engraving on japon, signed and titled in pencil, from an unnumbered edition, with margins, image size 7.5 x 6 cm (3 x 2 1/4 ins), sheet size 14 x 13 cm, unmounted, with Bookplate for Marinus Buis, wood engraving on wove, unsigned, from an unnumbered edition, with margins, tipped onto backing board, image size 10.5 x 8 cm (4 x 3 ins), sheet size 15.5 x 11.5 cm, window mounted, and Mushroom Bookplate, 1963, wood engraving on thin wove paper, unsigned, from an unnumbered edition, tipped onto backing board, scattered spotting, image size 5.5 x 6.5 cm (2 1/4 x 2 1/2 ins), sheet size 10 x 13 cm, window mounted, together with four further unsigned wood engravings by the same artist, and unattributed Christmas Card.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921-2003).
(8) £200 - £300



Lot 432

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

432* Mackley (George, 1900-1983). Draining Mill, 1957, wood engraving on wove paper, signed, titled, numbered 25/75, a deep impression, minimally tipped onto backing board, large margins, old folds to right edge and lower left corner of sheet (doesn't affect image), image size 10 x 12.5 cm (4 x 5 ins), sheet size 18.4 x 21 cm (7 1/4 x 8 1/4 ins), mounted, and Footbridges, circa late 1940s, wood engraving on wove, signed, titled, numbered 31/75, partial 'Basingwerk Parchment' watermark, with margins, a few inky marks to margins (not affecting image), minimally tipped onto backing board, image size 7.6 x 10.3 cm (3 x 4 ins), sheet size 12.3 x 18.5 cm (5 x 7 1/4 ins), mounted, plus Cataract, circa late 1940s, wood engraving on wove, signed, titled, numbered 46/75, partial 'Basingwerk Parchment' watermark, with margins, small areas of spotting, minimally tipped onto backing board, image size 10 x 12.5 cm (4 x 5 ins), sheet size 18 x 18.8 cm (7 x 7 1/2 ins), mounted, together with The Little Bridge, wood engraving on wove paper, signed, titled, numbered 18/50, tipped onto backing board, mounted.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(4) £300 - £400



433* Osborne (James Thomas Armour, 1907-1979). Primavera, 1957, wood engraving on cream wove paper, numbered '1/30' in inscription by artist, 'Basingwerk Parchment' watermark, spurious pencil signature of 'Paul Nash 27' to lower right margin, pencil inscription to backing board by artist 'Presented to Miss Shelia C. Clibbon. 1 print of Spring. 1957 No 1/30 and 1 print of French Partridges No 2/30. April 1957. James T A Osborne.', tipped onto backing board, some mount staining and spotting, window mounted, image size 13 x 17 cm (5 x 6 3/4 ins), sheet size 19 x 25 cm (7 1/2 x 10 ins), together with Head and Flowers, wood engraving on cream wove paper, 'Basingwerk Parchment' watermark, spurious pencil signature of 'Paul Nash 27' to lower right margin, pencil inscription to backing board by artist 'To the most gracious woman I have ever known. To Miss Shelia C. Clibbon - from your friend and admirer James T A Osborne 1957.', tipped onto backing board, some mount staining and spotting, window mounted, image size 17 x 12.5 cm (6 3/4 x 9 ins), sheet size 25 x 19 cm (10 x 7 1/2 ins)

(2) £100 - £150



434* Mackley (George, 1900–1983). Watchtower, circa 1958, wood engraving on Japon, signed, titled, numbered 30/75, a characterful impression, minimally tipped onto backing board, image size 12.7 x 15.2 cm (5 x 6 ins), sheet size 17.6 x 21.7 cm (7 x 8 1/2 ins), mounted
Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(1) £200 - £300



435AR* Trevelyan (Julian, 1910–1988). Jesus College, Cambridge, 1959–62, aquatint printed in three colours on wove paper, from 'Cambridge Suite', signed and numbered '16/70' in pencil, a band of spotting and discolouration to the left side of the sheet, some spotting and marks elsewhere, old creases, image size 38 x 53 cm (15 x 21 ins), sheet size 57.5 x 73 cm (22 3/4 x 28 3/4 ins)

Julian Trevelyan's *Cambridge Suite* consisted of 10 lithographs: Caius College, Caius College II, Christ's College, Corpus Christi College, Downing College, Emmanuel College, Jesus College, Peterhouse, St Catharine's College and Sidney Sussex College. The Government Art Collection has copies of several of the prints in this series.

(1) £100 - £200



436* Kay (Bernard, 1927–2001). Apse of Notre Dame, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 43 cm x 35.3 cm (16.8 x 13.8 ins), full sheet 62.5 cm x 49.8 cm (24.6 x 19.6 ins), together with the original copper printing plate, and an Artist's Proof signed edition Chartres East
(3) £200 - £300



437* Kay (Bernard, 1927–2001). Beauvais, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 34 cm x 48.3 cm (13.7 x 19 ins), full sheet 51 cm x 63.7 cm (20.1 x 25.1 ins), together with the original copper printing plate, study printed from slate of the same subject, and an Artist's Proof signed edition Starsbourg
(4) £200 - £300



438* Kay (Bernard, 1927-2001). Chartres East, etching / aquatint printed in colours on wove, trial proof, signed in pencil and titled to border, plate size 48cm x 33.9cm (18.8 x 13.6 ins.), full sheet 56.5cm x 38cm (21.8 x 14.9ins.), together with the original copper printing plate, and an Artist's Proof signed edition Interior, Poitiers, signed
(3) £200 - £300



439* Kay (Bernard, 1927-2001). Chartres West, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 48.5 cm x 34.1cm (19.2 x 13.7 ins.), full sheet 65 cm x 51 cm (25.5 x 20.2 ins), together with the original copper printing plate, and an Artist's Proof signed edition of Chartres I
(3) £200 - £300



440* Kay (Bernard, 1927-2001). Interior at Poitiers, etching / aquatint printed in colours on wove, Trial Proof, signed in pencil and titled to border, plate size 34.1 cm x 48.5 cm (13.6 x 19.2 ins), full sheet 51 cm x 64.9 cm (19.7 x 25.6 ins), together with another trail proof of the same image, Cathedral School, Hereford, Beauvais, Strasbourg, all signed and titled
(5) £200 - £300



441* Kay (Bernard, 1927-2001). Laon, circa 1970, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 48.5 cm x 33.7 cm (19.2 x 13.6 ins), full sheet 64.3 cm x 51.3 cm (25.6 x 20.5 ins), together with two other proofs of the image in trial stages, and the original copper printing plate.
(4) £200 - £300



442* Kay (Bernard, 1927–2001). Marseilles Houses, 1959, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 33.9 cm x 48.5 cm (13.6 x 19.2 ins), full sheet 47 cm x 62 cm (18.5 x 24.7 ins), together with a signed etching of a cathedral, dated 1955, the original copper printing plate, and six trial pulls of etchings dating circa 1954 (9) £200 - £300



443* Kay (Bernard, 1927–2001). Portrait of a woman, pastel on laid paper, signed to mount verso, mount aperture 28.5 cm x 22.1 cm (11.4 x 8.8 ins), full sheet 30.5 cm x 22.8 cm (12 x 9 ins), two other works in pastel, an etching of a seated figure, two additional trial pulls and the original copper etching plate, a signed abstract artist's proof, and 15 copper printing plates including subjects Buttress: Chartres, Ball Games, Tours Cathedral (22) £200 - £300



444* Mackley (George, 1900–1983). Lead Mine, circa 1960, wood engraving on wove paper, signed, titled, numbered 43/50, a rich impression, minimally tipped onto backing board, image size 12.6 x 15 cm (5 x 6 ins), sheet size 15.2 x 19 cm (6 x 7 1/2 ins), mounted Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian. (1) £200 - £300



445AR* Poole (Monica, 1921–2003). Dry September, wood engraving on ivory white paper, from the edition of 75 impressions, signed, titled, and numbered 39/75 in pencil, image size 200 x 148 mm, sheet size 285 x 223 mm (11 1/4 x 8 3/4 ins), hinge-mounted to backing card with window mount (1) £200 - £300



446AR* **Rothenstein (Michael, 1908–1993)**. *The Garden*, colour screenprint, signed and numbered '21/75' to lower left, print size 63 x 54 cm (24 3/4 x 21 1/4 ins), framed and glazed (77 x 68 cm) (1) £300 - £500



448* **Mackley (George, 1900–1983)**. *Gateway*, circa 1962, wood engraving on laid paper, signed, titled, numbered 38/75, minimally tipped onto backing board, image size 10.7 x 10 cm (4 1/2 x 4 ins), sheet size 20.8 x 15.5 cm (8 1/4 x 6 ins), mounted

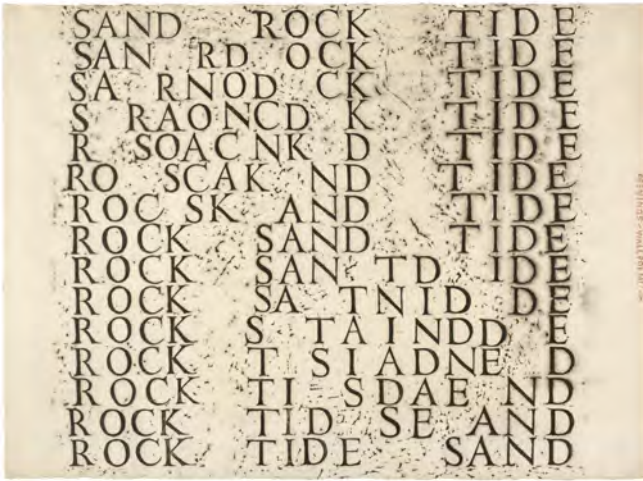
Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian. (1) £200 - £300



447* **Pennie (Michael, 1936–2019)**. *The Succession of Life Through Geological Time*, 1961, colour screenprint, signed and dated '72 in pencil, and artists' proof for printer in pencil to lower left, additionally signed by the British novelist B.S. Johnson (1933–1973) in green ink, small closed tear to lower edge, image size 52 x 68 cm (20.5 x 26.75 ins), sheet size 70.2 x 105 cm (27 5/8 x 41 1/4 ins) (1) £150 - £200



449* **Rawlinson (William T 1912–1993)**. *Loch Clair from the Torridon Road, Wester Ross*, 1962, woodcut, title, limited edition 30/50, artist's name and date in pencil to lower margin, image size 21 x 27.5 cm (8 1/4 x 10 3/4 ins), together with *Highland Burn, Glenn Gowan, Wester Ross*, 1963, woodcut, title, limited edition 5/50, artist's name and date in pencil to lower margin, 28 x 21 cm (11 x 8 1/4 ins), both woodcuts individually mounted, in matching frames, glazed (53 x 58 cm) (2) £200 - £300



450* Houédard (Dom Sylvester 1924-1992). Sand, Rock & Tide (Openings, Wall Poem I), circa 1964, handprinted linocut, 'Openings/WallPoem/dsh' in red to right edge, sheet size 58 x 77.7 cm (22 7/8 x 30 5/8 ins)

Born on Guernsey, as Pierre (Peter) Thomas Paul Jean Houédard, he studied at Jesus College, Oxford. He served in British Army Intelligence from 1944 to 1947, and in 1949 joined the Benedictine Prinknash Abbey in Gloucestershire, being ordained as a priest in 1959 and taking the religious name Sylvester. Houédard was a leading exponent of concrete poetry, with regular contributions to magazines and exhibitions from the early 1960s onward. His elaborate, typewriter-composed visual poems ("typestracts") were scattered across many chapbooks.

(1) £200 - £300



452* Jensma (Wopko, 1939-c.1993). Head, 1969, woodcut on japon, initialed and dated 'WJ 69', numbered '2/20', some discolouration to lower portion of sheet, a few short creases, mount aperture 49 x 35 cm (19 1/4 x 13 5/8 ins), framed and glazed (64 x 49 cm), together with Untitled, 1969, woodcut on japon, initialed and dated 'WJ 69', numbered '1/20', two horizontal creases to top and bottom margin, small amount of staining, mount aperture 34 x 33 cm (13 1/2 x 13 ins), framed and glazed (64.5 x 63 cm)

Wopko Jensma is a South African poet, painter, and printmaker. He studied at the University of Potchefstroom and for a Bachelor's Degree in Fine Arts at the University of Pretoria. His art is heavily based on ethnic influences, and also by his own 'jazz-like' poetry. Jensma disappeared without a trace in 1993.

(2) £300 - £400



451* Mackley (George, 1900-1983). Barn at Giethoon, circa 1968, wood engraving on Japon, signed, titled, numbered 60/75, printed with real contrast, minimally tipped onto backing board, large margins, image size 10 x 12.5 cm (4 x 5 ins), sheet size 20.4 x 21.3 cm (8 x 8 1/3 ins), mounted, together with Memory of Montfoort, circa 1960s, wood engraving on laid paper, signed, titled, numbered 15/75, with margins, tipped onto backing board, 12.7 x 10 cm (5 x 4 ins), sheet size 23.5 x 19 cm (9 1/4 x 7 1/2 ins), mounted, and Genemuiden, circa 1968, wood engraving on Japon, signed, titled, numbered 34/50, some spotting, tipped onto backing board, image size 7 x 6 cm (2 3/4 x 2 1/2 ins), sheet size 13.9 x 11.3 cm (5 1/2 x 4 1/2 ins), mounted

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

(3) £200 - £300



Lot 454

454* **Shephard (Rupert, 1909–1992)**. *Amongst the Flowers*, circa 1970, *colour linocut on wove paper, signed, numbered 12/50, image size 19 x 15.5 cm (7 1/2 x 6 ins), mount aperture 20.5 x 17 cm (8 x 6 3/4 ins), framed and glazed (39.5 x 36 cm)*

Rupert Norman Shephard was an English painter, illustrator and art teacher. He studied at the Slade School of Fine Art from 1926 to 1929. In 1929, he began to exhibit with the London Group the Wertheim Gallery and the Coolings Gallery.

(1) £200 – £300

455* **Tute (George, 1933–)**. *Landscape with Balloons*, *etching, artist's proof, signed, titled and 'AP' in pencil to lower margin, image size 20.5 x 25 cm (8 x 9 7/8 ins), sheet size 38 x 44 cm (15 x 17 1/4 ins), mounted, framed and glazed (47 x 50 cm)*

(1) £200 – £300

456AR* **Tanner, Robin (1904–1988)**. *Twelve Etchings by Robin Tanner*, Penn Print Room, 1974, *the complete portfolio of twelve etchings on J Green cream wove and laid papers, printed by the artist and Cameo Press, Penn, Bucks., and published by Penn Print Room, each signed and numbered 49/50 in pencil, except the second print (Martin's Hovel) without signature (most likely an accidental oversight), all fine, rich impressions, tissue-guard to each, plate size 391 x 270 mm (15 3/8 x 10 5/8 ins) and smaller, sheet size 510 x 430 (20 x 17 ins) and smaller, with original printed calligraphic title/justification page by Robin Tanner, contained loose (as issued) in original publisher's brown cloth portfolio, size 52.5 x 44 cm*

Provenance: Private collection, Wiltshire. Acquired directly from the artist in the 1980's.

Garton 3, 6, 9, 12-13, 21, 23, 25-27 & 30. The set consists of *Wiltshire Roadmaker, Martin's Hovel, Wiltshire Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard, June, Easter, Flowers of May, The Clapper Bridge* and *The Plough*. A fine set of this magnificent portfolio.

(1) £3,000 – £5,000



Lot 455



Lot 456



457AR* **Abrahams (Ivor, 1935–2015)**. E. A. Poe, Tales and Poems, 20 Images by Ivor Abrahams, 1976, the complete suite of 20 colour screenprints, printed on heavy handmade wove Crisbrook paper, some with embossing or varnish, printed by Advanced Graphics London, and published by Bernard Jacobson Ltd., in an edition of 100, plus 10 sets of artists proofs, this set one of the ten artist proofs, each print signed, dated and marked AP, and with circular blind stamp of Advanced Graphics London to lower right corner, sheet size 495 x 362 mm (19 1/2 x 14 1/4 ins), in excellent condition, lovely contained in original publishers black cloth portfolio (1) £400 - £600



458AR* **Poole (Monica, 1921–2003)**. Edge of the Wood, circa 1977–93, wood engraving on Japan paper, from the published edition of 75 impressions, signed, titles and numbered 18/75 in pencil, image size 185 x 295 mm (7 3/8 x 11 5/8 ins), sheet size 245 x 355 mm (9 3/4 x 14 ins), hinge-mounted (1) £300 - £500

Lot 457



Lot 458



459* **Cohen (Harold, 1928-2016)**. Penny Plain Suite, 1980, offset lithographs on thick cream wove paper, a full set of six, all numbered '11/50' and signed in lower margin in pencil, one with the inscription 'For Monica - with love, and with happy memories of good times', in very good condition, one with some even mount staining, largest sheet size 28 x 41.5 cm (11 x 16 ins), also included is a Harold Cohen exhibition catalogue from the Robert Fraser Gallery, September 1963

'Penny Plain Suite' is an early example of Harold Cohen's AI artwork created with his AARON software. After his initial training in Great Britain, Cohen became a visiting professor at the University of California in San Diego and was introduced to computer programming. In 1971 Cohen took up a post in the Artificial Intelligence Laboratory at Stanford University. It was here he began to develop AARON, out of what he described as a need to 'understand what art is'.

(6) £200 - £300



Lot 460

460AR* **Bawden (Edward, 1903-1989)**. P.B.F.A. Cat, 1983, linocut on thick handmade laid paper, signed and numbered '84/100' in pencil, a rich and deep impression, large margins, some areas of spotting, image size 33 x 25 cm (13 x 10 ins), sheet size 49 x 34 cm

Edward Bawden was the last artist to redesign the Provincial Booksellers Fairs Association's (PBFA) logo. His 1983 design incorporates his cat Emma Nelson reclining on an open book. The logo is still in use by the PBFA.

(1) £300 - £400



461AR* **Tanner (Robin, 1904-1988)**. March, 1984, etching on cream wove paper, an excellent impression of the third (final) state, signed, inscribed and titled in pencil 'Robin Tanner fec. et imp. / "March:"', published in an edition of 25 by Garton and Cooke in 1984, the full sheet, old tape to verso, plate size 24.7 x 19.5 cm (9 3/4 x 7 3/4 ins), sheet size 35.5 x 28.5 cm (14 x 11 1/4 ins), unmounted

Garton 42.

(1) £200 - £300



462* **Various Artists.** Centenaire de la Statue de la Liberté. Lithographies Originales de Michel Dubre, Michel Lacoste, Hugo de Saint-Morand, Eric Schlumberger, Eric Gaudin and Katia Schmitt, Paris; Editions E. F. Murlot, 1986, a complete set of six original colour lithographs celebrating the centenary of the Statue of Liberty by Dubre, Lacoste, Saint-Morand, Schlumberger, Gaudin and Schmitt, on Arches paper, each signed and numbered 86/250 in pencil, 'Murlot Paris' blind stamp to each, portrait and landscape orientations, in excellent condition (light handling crease to lower left margin of Schlumberger), sheet size 75.5 x 54 cm (29 3/4 x 21 1/4 ins), with title, forward and justification on four sheets, all loosely contained in original blue linen portfolio with ties, title embossed in gilt on uppers, large folio (77.5 x 55.5 cm)

(6)

£200 - £300

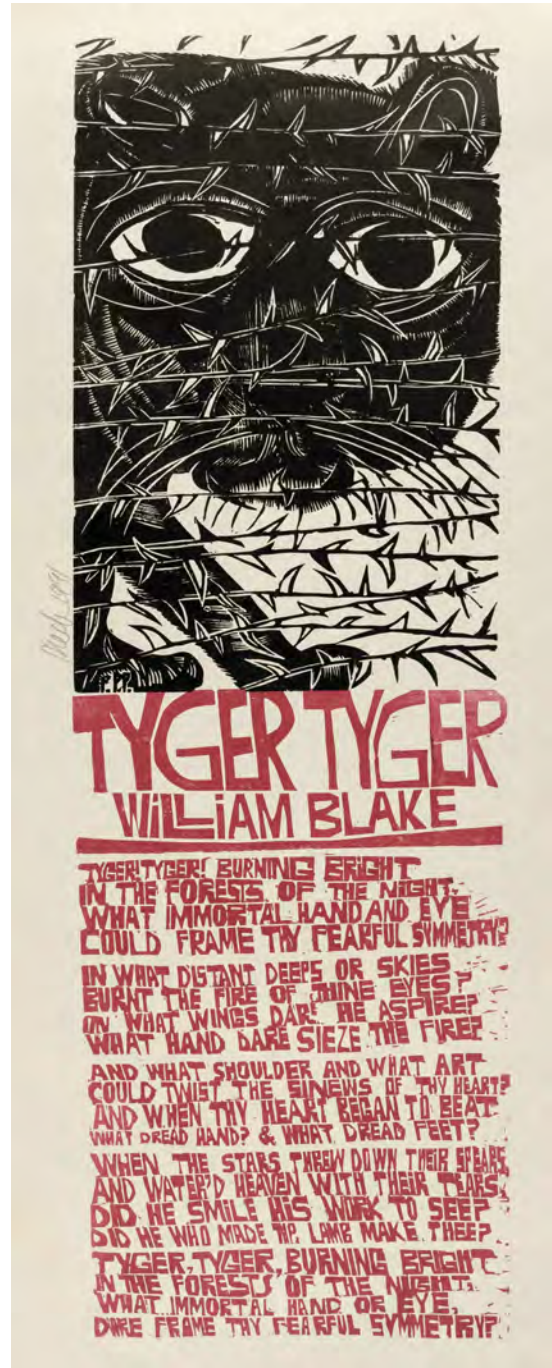


Lot 463

463* **McElhinney (Douglas Thomas, 20th century).** Bottles, August 1986, acrylic on board, depicting six light brown bottles sitting on red rectangles, honesty seed sitting in one bottle, a cream, brown and white background, signed and dated upper left, 60 x 122 cm (23 5/8 x 48 ins), framed and glazed (74 x 136.5 cm)

(1)

£200 - £300



464* **Piech (Paul Peter, 1920-1996).** Tyger Tyger by William Blake, [1987] & Felis Cattus by Doreen Wallace, Lithograph in two colours, both signed and dated '1991' in pencil to lower image, sheet size 64 x 45 cm (25 1/4 x 17 3/4 ins)

(2)

£200 - £300



465* **Abrahams (Ivor, 1935–2015)**. *Dancer*, bronze with green patina, depicting a dancer resting on the top of their back, legs in the air pointing to the right, screwed onto base (one screw missing, one sheared), resting on a base 7mm thick, figure 150mm, total height 157 mm x 120 mm, label to verso 'IA23' numbered 6/9, together with *Female Dancer*, bronze with green patina, showing a figure sitting on the floor with back arched, one hand to head, legs bent, '1' in pen to underside of base, screwed onto a 19 mm high base, figure 120mm tall, overall height 139 mm, and *Back Flip*, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high, and *Back Flip*, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high, together with:

Abrahams (Ivor, 1935–2015). *Trees*, glazed pottery in purple and blue, monogrammed and dated '76?' to lower right, signed and dated '81' in black pen to inside bottom edge, length 33 cm (13 ins), together with *Trees*, circa 1976, glazed pottery in cream and black, monogrammed to lower right, artist's name and '3/30' in black pen to bottom, '76' in pen to verso, length 33 cm (13 ins), and *Fulham Pottery*, 1983, ceramic, painted green and yellow, signed, titled and dated in purple ink to verso, diameter 23 cm (9 ins)

This first work is possibly from Abrahams' *Trente-Six* series of bronzes produced in 1989, in a limited edition of 9.

(7)

£500 - £800



Lot 466



Lot 467

466AR* **Charles (King of the United Kingdom III, 1948-)**. Wensleydale, 1992, lithograph on watermarked Somerset paper, printed by Stanley Jones at Curwen Chilford Prints, limit edition 'XXV/XXV', title, initial and date in pencil, with Prince of Wales's feathers blind stamp to lower margin, limitation label from Anna Hunter and Guy Thompson, Art Publishers to verso, image size 26.5 x 38.5 cm (10 1/2 x 15 1/8 ins), mounted, framed and glazed (53 x 63.5 cm)

(1) £500 - £800

467* **Phipps (Howard, 1954-)**. Winkelbury Hillfort, 2005, wood engraving on paper, signed, titled and numbered '12/150' in pencil, artist's information sheet to verso, plate size 11.2 x 17.5 cm (4 1/2 x 7 ins), framed (34.5 x 39.5 cm), together with Gill (Eric, 1882-1940). Adestes Fideles, from A Christmas Hymn, 1916, wood engraving on thick laid paper, unsigned, mount stained, image size 5 x 5 cm (2 x 2 ins), sheet size 8.5 x 9 cm (3 1/4 x 3 1/2 ins), tipped onto mount, mounted, plus two photolithographic copies of March by Robin Tanner, and promotional material for Tanner for Geraldine Knight

Eric Gill: Physick ed. Shelton P72. (7) £100 - £150

Fine Art from the Collection of the Late Professor Richard Edmonds

THURSDAY 25 JULY 2024



Léon Bakst (1866-1924). Costume design for the ballet *La Belle au Bois Dormant*: *Une Dame de Cour*, 1921, pencil and watercolour, heightened with gold and silver, on pale cream laid paper, with extensive annotations in black ink by the artist, lower margin trimmed irregularly near the design shape, 285 x 240 mm (11 1/4 x 9 1/2 ins) mount aperture, modern silver aluminium box frame, glazed, with annotations in black ink by Richard Edmonds to verso

Already seriously ill, Léon Bakst was asked to work on the Ballets Russes production of *The Sleeping Princess* by Serge Diaghilev in 1920. *The Sleeping Princess*, with choreography based on Marius Petipa's 1890 production with new additions by Bronislava Nijinska, was the finest classical ballet in the Ballets Russes's repertoire and premiered at the Alhambra Theatre, Leicester Square, London on the 2nd November 1921, running until 4th February 1922.

Estimate £5000-8000

For further information please contact Rachael Richardson, Edmund Saddington, or Nathan Winter:
info@dominicwinter.co.uk

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2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.



