A detailed oil painting of a pond scene. In the foreground, a group of white swans with orange beaks are swimming in the water. To the right, a single swan with white and brown mottled feathers stands on a sandy bank. The background features a large, weathered stone wall with a small, dark opening. The lighting is soft, creating a serene atmosphere.

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

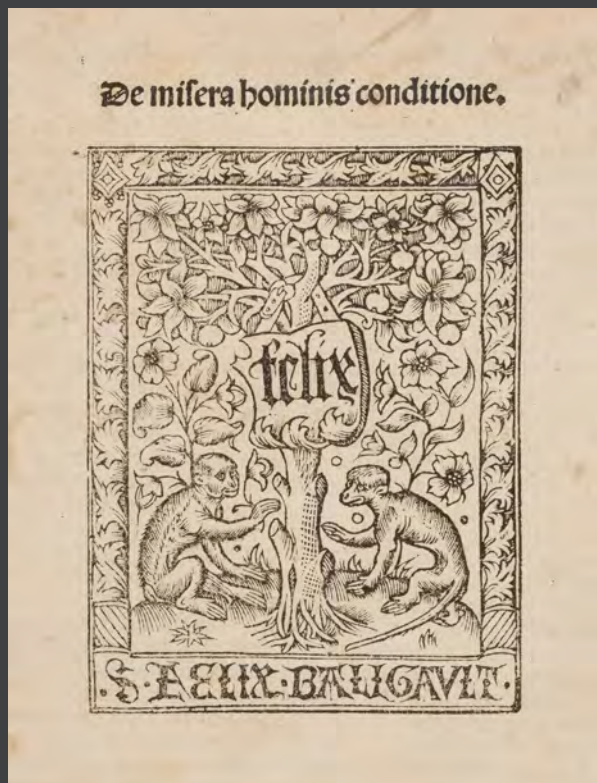
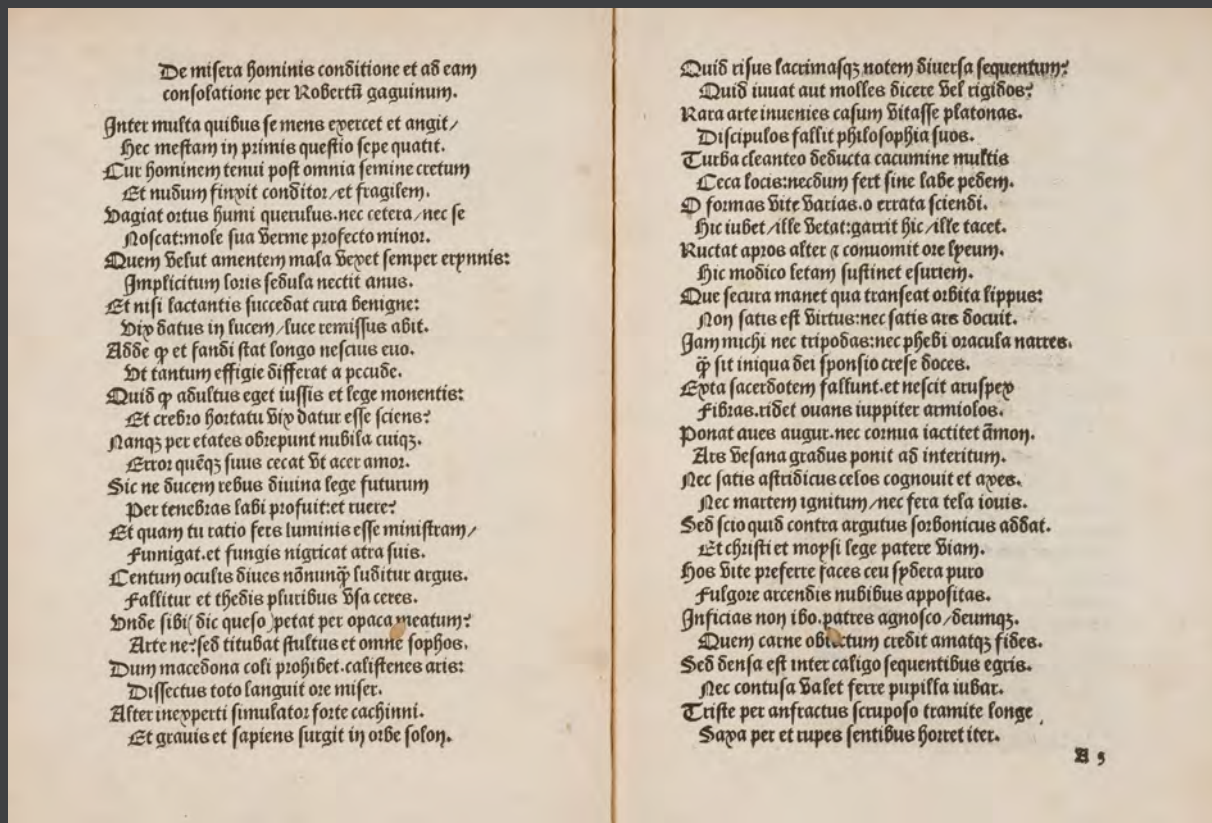
16 JULY 2025

EST. 1988

**Dominic Winter**  
**Auctioneers**

# Printed Books, Maps, Prints & Documents

3 SEPTEMBER 2025



**Gaguinus (Robertus).** De misera hominis conditione, [Paris]: Félix Baligault, c. 1495, 6 leaves, printer's woodcut device on title, gothic letter (preface) and batarde letter (text), 40 and 30 lines to the page, a little spotting and soiling, single wormhole running throughout, armorial bookplate of Marcus de Lavis-Trafford, early 20th-century green quarter roan over plain boards, gilt-titled spine, joints rubbed with small loss at head of spine, boards toned, 4to (295 x 135 mm)

Provenance: Marcus de Lavis-Trafford (1880-1960), archaeologist, physician and pioneer of winter sports in the French Alps.

Copinger II, 2617; GW 10464; ISTC ig00017800; Pellechet 4967.

Robert Gaguin (1433/34-1501), noted French Renaissance humanist and philosopher, and minister general of the Trinitarian Order. This is the first edition of his poem on the miseries of human life, and the only edition printed in the fifteenth century. His History of France was first published in 1497.

Only one other complete copy has been located, held at the Bibliothèque de Sainte-Geneviève in Paris; and one imperfect copy, held at Biblioteca do Palácio Nacional da Ajuda, Lisbon.

Estimate: £1,500-2,000

For further information and to consign, please contact:  
Colin Meays | [colin@dominicwinter.co.uk](mailto:colin@dominicwinter.co.uk)

# British & European Paintings & Watercolours Old Master & Modern Prints & Drawings

16 July 2025 at 10am

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Sale mornings from 9am (other times by appointment)

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Nathan Winter

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Live online bidding is available on our website [www.dominicwinter.co.uk](http://www.dominicwinter.co.uk) (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at [the-saleroom.com](http://the-saleroom.com) (surcharge of 4.95% + vat) and [invaluable.com](http://invaluable.com) (surcharge of 3% + vat).

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Nathan Winter



Colin Meays



Rachael Richardson



Edmund Saddington

## Paintings, Watercolours & Prints

Nathan Winter MA (History of Art)

Colin Meays BA Hons (Conservation)

Rachael Richardson MA

Edmund Saddington BMus (Hons)



Cover illustrations:  
Front cover: lot 86 | Back cover: lot 51

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## The Characters of good Spirits.



## The Character of evil Spirits.



**Agrippa (Henricus Cornelius).** Henry Cornelius Agrippa's fourth book of Occult Philosophy, and Geomancy. Magical elements of Peter de Abano. Astronomical geomancy. The nature of spirits: and Arbatel of magic, translated by Robert Turner, no printer, circa 1780, woodcut diagrams and symbols in-text, early brown ink ownership inscription 'B. Hooper' to head of title, 19th-century red half morocco gilt, 12mo

A very rare English translation of Agrippa's cornerstone of occult literature. There were multiple editions in English produced at the end of the 18th century, all are rare.

£1,000-1,500 (23 July 2025)

## FORTHCOMING SALES

Wednesday 23 July	Printed Books, Maps, Prints & Documents Fine Bindings & Library Sets, Autographs & Ephemera
Wednesday 3 September	Printed Books, Maps, Prints & Documents
Wednesday 1 October	Printed Books, Maps, Prints & Documents
Thursday 2 October	The Schuster Collection of Beatrix Potter
Wednesday 8 October	Photography, Autographs & Historical Documents
Thursday 9 October	Military & Aviation History, Medals & Militaria
Wednesday 5 November	Printed Books, Maps, Prints & Documents
Wednesday 12 November	British & European Paintings & Watercolours Old Master & Modern Prints
Thursday 13 November	Fine Antiques, Jewellery & Historic Textiles

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

## OLD MASTER PRINTS

To commence at 10am



Lot 1

**1\* Raimondi (Marcantonio circa 1470-82 - 1527/34).** Two Women with the Zodiac, after Raphael, circa 1517-20, engraving on laid paper, without watermark, a very fine, strong and rich impression, with plate tone and inky plate edges, with small margins, small area of loss to upper right corner with later archival repair, short closed tear (1cm) at lower right edge of the sheet, and a shorter closed tear (6mm) to the upper edge of the sheet, both without loss, sheet size 293 x 208 mm (11 1/2 x 8 1/8 ins)

Provenance: Private Collection, London, UK.

Bartsch XIV, 299, 397; Shoemaker & Broun, *The Engravings of Marcantonio Raimondi*, 40. Possibly an interpretation of part of a larger composition by Raphael or his circle, this beautiful engraving depicts two women, each holding a book, beneath the zodiac signs of Libra and Scorpio.

(1)

£1,000 - £1,500

**2\* Aldegrevier (Heinrich, 1502 - circa 1561).** The Four Evangelists, after Georg Pencz (1500-1550), 1539, the complete set of four engravings on laid paper of the evangelists Matthew, Mark, Luke and John, artist's monogram and date 1539 at head of each, fine well-contrasted impressions, with narrow thread margins, collector's mark to verso of Ludwig Yorck von Wartenburg (Lugt 2669), plate size 120 x 57 mm, sheet size 121 x 79 mm, each tipped onto card and mounted together, with artist's name and dates, and titled *The Four Evangelists* in brown ink at foot, framed and glazed (52 x 38 cm)

Bartsch, New Hollstein 57-60. Lugt L2669.

Provenance: Ludwig Yorck von Wartenburg (1805-1865), with Craddock & Barnard by 1978; Dr. C. Davidson, purchased from Craddock & Barnard 18th December 1978; thence by family descent.

Graf Ludwig Yorck von Wartenburg was the son of the famous field marshal of the Napoleonic era and founder of a remarkable collection of German prints. His collection contained prints by Master E. S. and Schongauer as well as a large part of Ludwig Tieck's library. His son Paul Yorck von Wartenburg (1835-1897) shared his passion and expanded the collection kept at Klein-Oels, Silesia. The collection was entrusted to Boerners of Leipzig for auction on 10-11 November 1932.

(1)

£1,000 - £1,500



Lot 2



Lot 3



Lot 4



Lot 5



Lot 6



**3\* Ghisi (Giorgio Mantovano, circa 1512/20 – 1582).** The Fall of Troy and the Escape of Aeneas, after Giovanni Battista Scultori, circa 1545, engraving on laid paper, the first state (of 4), before the address of Lafrery to lower margin, sheet size 390 x 500 mm (15 by 19 3/4 ins), trimmed close to plate mark, with a few very slight losses to extreme edge of the sheet, principally to left margin, laid down on old thick backing paper (probably late 18th / early 19th century), with an inscription in ink in Italian, in an early 19th century hand to lower margin of the backing sheet: "Son'anco Morto capriccioso di mano di Gio: Battist Mantovano, Discipolo di Giulio Romano, due carte grandi, nella quali e L'Incendio di Troia Fatto con invenzione, disegno, e gratia stra-ordinaria (G. Vasari) T:2, p:310"

Bartsch XV, 397, 29; Massari 179; Lewis & Lewis 8.

(1)

£400 – £600

**4\* Bonasone (Giulio, circa 1500/10–1574).** Jupiter suckled by the Goat Amaltheia, after Giulio Romano (1499–1549), circa 1533–1574, engraving on laid paper, without watermark, a very good, early impression, printing strongly with many wiping marks, close-trimmed but with a blank outer margin on all sides, some marks and very light foxing, small area of loss to extreme lower left corner with later repair, the other three corners reinforced to verso, sheet size 278 x 430 mm (10 7/8 x 16 7/8 ins)

Provenance: Private Collection, London, UK.

Bartsch XV, 142, 107; Massari 115. The original drawing by Giulio Romano of the same subject (in reverse direction) is held by the British Museum (number Pp.2.93), measuring 397 x 551 millimetres.

(1)

£500 – £800

**5\* Dürer (Albrecht, 1471–1528).** Ascension, & Pentecost, from The Small Passion, circa 1509–1511, two woodcuts printed together a single sheet of 16th century laid paper, with indistinct watermark, untrimmed, some light scattered spotting and minor soiling to margins, good strong impressions, image size 127 x 99 mm (4 15/16 x 3 7/8 ins), sheet size 226 x 327 mm (8 7/8 x 12 7/8 ins), window-mounted, together with **Ciambelano (Luca, circa 1580–1645).** Tre Musici (Three Musicians), after Marcantonio Raimondi (circa 1482–1534), circa 1620–1630, engraving on laid paper, with indistinct circular watermark, trimmed with loss to outer margins, and with modern paper repairs to sheet edges, particularly to upper left and right corners, 155 x 119 mm (6 1/8 x 4 5/8 ins)

Hollstein 159 (Ascension) & 160 (Pentecost).

(1)

£700 – £1,000

**6\* Aldegrever (Heinrich, circa 1502– 1555/1561).** Lust (Begierde), from the series Virtues and Vices, 1552, engraving on laid paper, with two-line printed inscription below the image: *Depmit ingenuas animi caligine vires / Contemprix summi spurca Libido Dei*, trimmed to plate margins, sheet size 103 x 62 mm, hinge-mounted to a later 19th century sheet of grey wove paper with decorative double-rule outer border in black ink surrounding the print, backing sheet 310 x 238 cm, together with **Lens (Bernard, 1659–1725).** Cupid and Psyche, after Van Dyck, mezzotint on cream laid paper with indistinct watermark, published by Edward Cooper, trimmed to platemark, a little rubbed, and two small losses to extreme upper left corner and to upper margin towards right corner, sheet size 248 x 332mm, plus a small engraving of a crowded classical scene attributed to Pierre Woeiriot de Bouzey (1532–1599), possibly a later reissue, trimmed to margins, sheet size 73 x 111 mm, and other various Old Master prints including six small etchings by Jacques Callot from The New Testament (The Resurrection of Lazarus, Christ and the Woman taken in Adultery, The Tribute Money, Christ in the Temple, The Conversion of Saint Paul and Christ's Entry into Jerusalem), all trimmed, later impressions, trimmed to image, Franz Cobell, Mountainous Landscape, etching on laid paper, and Jean Hauer, Cahier de Billets à rendre viste pour l'usage decire de dans le Noms, engraving printed in red on laid paper, and several small engravings on orange paper of agricultural workers by en English hand

Aldegrever: Illustrated Bartsch 127; New Hollstein 127; Hollstein 127. Lens: state 2 (of 5), with 'E. Cooper ex' at lower right.

(16)

£200 – £400



Lot 7



Lot 8

7\* **Attributed to Georg Matheus (German, active 1554–1572).** Martha and Magdalen Ascending the Steps of the Temple, after Marcantonio Raimondi (circa 1480–1534), *chiaroscuro woodcut from two blocks printed in ochre and black on ivory laid paper, signed 'M' in the block at lower centre, unidentified collector's mark to verso (Lugt 2840), sheet size 254 x 361 mm (10 1/16 x 14 1/4 ins)*

Provenance: Possibly Jérôme Phélypeaux, Comte de Pontchartrain (1674–1747), though this suggestion is yet to be generally accepted (Lugt 2840). This chiaroscuro print has two further small collectors' marks which have not been identified.

Hollstein 7.I; Bartsch XII.37.2; Naoko Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy* (Los Angeles, 2018), pp. 188–190.

The engraving by Raimondi is thought to reproduce one of the frescoed lunettes formerly in the Chapel of Mary Magdalene in the church of SS. Trinità dei Monti, Rome. The frescoes, executed by Giulio Romano and Gianfrancesco Penni between 1520 and 1524, are now destroyed.

BM has another three impressions in light brown, dark brown and terracotta (see 1860,0414.83, 1895,0122.1278 and 1922,0610.8).

The attribution to the obscure Georg Matheus in Augsburg was tentatively suggested by Bartsch, based on the letter 'M' in the bottom centre which he took to be the initial of the printmaker. The print however has little to do with other works by him, and the attribution is rejected by recent authorities. See Naoko Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy*, catalogue number 77, who suggests that the 'M' might simply refer to Marcantonio.

(1) £700 – £1,000

8\* **Farinati (Orazio, circa 1559–after 1616).** The Submersion of the Pharaoh's Army in the Red Sea, 1583, *etching on two conjoined sheets of heavy laid paper, of Pharaoh's army submerged in the Red Sea, watched by the Israelites on the right bank, printed inscription in capitals to lower margin: 'PAULUS FA V. I.' and 'HO F.F. 1583', and in cursive lettering at centre of lower margin 'Gasparo dalolio exc.', very good impression of this large and rare print, small area of loss to extreme lower right corner, with later repair, several small reinforcements to sheet edges to verso, minor surface marks and staining, sheet size 358 x 545 mm (14 1/16 x 21 1/2 ins)*

Provenance: With Christopher Mendez, London; Private Collection, London, UK.

Bartsch XVI, 168, 1.

(1) £700 – £1,000

9\* **Wolgemuth (Michael, 1434–1519).** The Martyrdom of St. Bartholomew, circa 1585, *woodcut on laid paper, from Schedel's Nuremberg Chronicle, title to upper margin Bartholomeus der appostel, verso with printed German text, lower right edge trimmed to image, small repaired closed tear to lower margin, some restoration to extreme upper outer corners, sheet size 146 x 108 mm, tipped onto card mount, 25.5 x 23 cm, framed and glazed (28 x 23 cm), with Craddock & Barnard printed gallery label to verso*

Provenance: Collection of Dr. C. Davidson, thence by family descent.

(1) £200 – £300

10\* **Wierix (Antonie, 1555/59–1604).** Christ healing a Man with Dropsy on the Sabbath, after Bernardino Passeri, from *Evangelicae Historiae Imagines*, Antwerp, 1593, *engraving on laid paper (without watermark), the full sheet, a brilliant, luminous impression of the first state (of three), printing richly and clearly, with much inky relief and subtle plate tone, wide margins, some very pale brown spots, light toning to left outer blank margin, fixed to the card mount at the upper sheet edge on the reverse, generally in excellent condition, plate size 232 x 146 mm (9 1/8 x 5 3/4 ins), sheet size 301 x 216 mm (11 7/8 x 8 1/2 ins)*

Provenance: Private Collection, London, UK.

Hollstein 56.40 (249). No impression of this engraving held by the British Museum.

This rare print comes from the publication *Evangelicae Historiae Imagines* (Images of the Evangelical Gospels), commissioned by Saint Ignatius of Loyola, founder of the Jesuit order, from Father Jerome Nadal. The book presents episodes from the gospels with pictures, enclosed with explanatory text and pious meditations. The prints were extremely influential and were copied several times by various artists. The present impression is unusually rich and luminous.

(1) £200 – £300



Lot 9



Lot 10



11\* **Sadeler (Aegidius, circa 1570–1629).** Theatrum Morum. Artliche Gespräch der Thier mit wahren Historien den Menschen zur Lehr, after Marcus Gheeraerts (circa 1530–1590), [Prague: Paul Sesse, 1608], engraved titlepage and 137 engraved emblem plates on laid paper, each representing a fable, closed tear to margin of one leaf, some damp staining to final few leaves, finger soiling throughout, upper joint cracked but holding firm, front pastedown with various inscriptions, earliest dated 1650, original vellum wrappers, stained with a few wormholes, titled in ink to upper portion of spine, slight loss to head and foot of spine, small 4to (18.5 x 14 cm)

See Illustrated Bartsch, 7201.380; Landwehr, *German Emblem Books*, 592; Evans, *Prag um 1600*, 1988, 333.

(1) £500 - £800

12\* **Guidi (Raffaello, active 1585–1615).** Sol, & Pluto, from Eight Deities, after Polidoro Caldara da Caravaggio, 1592 [1613], two engravings on laid paper by Guidi after the original engravings by Hendrick Goltzius (based on the lost cycle of frescoes by Polidoro da Caravaggio depicting the eight Olympian gods), numbered 3 and 8 respectively in the plate at bottom right, publisher's name of Antonius Carenzenus, Rome at foot, dated 1613, both trimmed just inside the plate mark and laid down on early laid backing paper, engraving sheet size 347 x 213 mm (13 3/4 x 8 3/8 ins), backing sheet 555 x 400 mm (22 x 15 3/4 ins)

Bartsch III, 77, 253; Strauss, Goltzius, *Complete Engravings and Woodcuts*, 293 (Sol). New Hollstein 322 (Pluto).

Raffaello Guidi, engraver from France, active in Rome, living near the Palazzo Souli by 1612. See Michael Bury, *The Print in Italy 1550–1625* (British Museum, 2001), page 227.

(2) £200 - £400



Lot 12



13\* **Vorsterman (Lucas, 1595–1675).** Saint Michael fighting the Rebel Angels, after Peter Paul Rubens (1577–1640), 1621, engraving on laid paper, with watermark of a cockatrice (see Heawood 833–846, the majority dating from circa 1600–1620), a very good impression of this large print, the second state (of three), with margins, pale staining mainly to outer margins, some light creasing, three short closed tears repaired to verso with paper, several nicks and tiny losses at the extreme blank edges of the sheet, plate size 558 x 430 mm (22 x 16 7/8 ins), sheet size 600 x 470 mm (23 1/2 x 18 1/2 ins)

Provenance: Private Collection, London, UK.

Hymans, *Lucas Vorsterman: Catalogue Raisonné de son Oeuvre*, 84; Hollstein 92.

(1) £1,500 - £2,000



14\* **After Simone Cantarini (1612-1648).** The Rest on the Flight into Egypt, etching on laid paper, a very close copy after Cantarini's etching of circa 1630-1648, trimmed to platemark, sheet size 215 x 146 mm (8 3/8 x 5 3/4 ins), inset to later (19th or early 20th century) paper, framed and glazed

Provenance: With Colnaghi & Co., London; Private Collection, London, UK. See Bartsch 5; Massari 17.

(1)

£150 - £200



15\* **Old Master Prints and Engravings.** A large folio album of 17th, 18th & 19th century Dutch, Italian and English prints and engravings, approximately 100 prints and engravings, including: Maerten de Vos, *The Pride of Women*: Ruffs, circa 1600, John Overton, Miguel de Molinos, 1750, Nicolas Perelle, *Fisherman on rocks by a river*, circa 1680, Arthur Tooker (active 1664-1687/8), *Lyn Regis, & Francis Place A view of King's Lynn from across the river*, both circa 1670, Reinier Nooms, *Naval Battle with the Capture of a Ship*, circa 1640, Hendrick Goltzius and John Galle, *The Abuse of Process*, circa 1576, R. White after P. V. Sicleleers, *The victorious Francis Morosini*, circa 1650, Adriaen Brouwer (1605/06-1638), *Here comes ye wellcomst man in all the yeare, For New yeeres guifts and for his Christmas cheere*, circa 1650, Edward Luttrell, *His Excellency Hamet Ben Hamet Ben Haddu Otter*, 1682, P. Tempest, *Lewis XIII King of France & Navarre*, circa 1650, Abraham Blooteling., *His Excellency Peter John Potemkin*, 1682, Pieter Jansz Quast, plate 9 from the *Beggars and Peasants* series, 1652, after Cornelis Holsteyn, 9 sheets from *Verscheide aerdig kinderspel uyt gebeelt door*, circa 1655, After Louis Tettelin, 7 sheets of *Putti hanging from Garlands*, circa 1700, Elias Christoph Heiss, *Floral still life with sunflower*, circa 1690, several Robert Robinson mezzotints, including exotic birds, landscapes and dogs, Hollar, engraved portraits of Dürer & Rubens, circa 1650, plus a drawing of a section from *The Triumph of Bacchus* procession scene, circa 1670, largest 26 x 40 cm, smallest 14 x 8 cm, all tipped or pasted on purple laid paper, Cornwell House ink stamp to front endpaper, bound in 18th-century calf, boards near detached and scuffed, large folio (47 x 29 cm)

(1)

£700 - £1,000



Lot 15



Lot 16

**16\* Old Master Prints & Drawings.** A large oblong folio album of Dutch, French and English prints and drawings, 17th-19th century, containing 24 watercolours, sepia wash, pencil, pen & ink and chalk landscapes and figure studies, and 26 engraved portraits and landscapes, including men, women, children and putti, costumes, landscapes (including one of the rock of Gibraltar by E. Dickson, dated 1850), rural views, shorelines and river scenes, market scenes, militaria, interiors, architectural designs etc by P. Wouwerman, C. Le Brun, Edelinck (Paul Pelisson, Maître des Requestes et de l'Académie française), A. R. M. Lynen, Lauters, Stefano Della Bella (A Woman on Horseback descending a Hill, near Florence, from Four Large Landscapes), Aegidius Sadeler (Inn and Houses near a Bridge, from Six Landscapes from Tyrol), Cornelis Galle I (Catching Night Moths, with vertical crease), B. Picart, Le Potre, and others, largest 37 cm x 27 cm (14.5 x 10.6 ins), smallest 7 x 6 cm (2.7 x 2.3 ins), contemporary note to front pastedown: 'No. 89. 59 Pièces. Sepias, aquarelles, sanguines, dessins, gravures, eaux fortes dessins &c de Geirnaert, Smits, Lourtiers, a Lynen, Meunier, Yan Imschoot, Boulanger, Vou Overbergh, Vernet &, &', (nine examples appear to have been removed), all tipped-in to an early to mid-19th-century album bound in dark plum full morocco, gilt decorated turn-ins, brown moiré silk lined doublures and matching endpapers, elaborately gilt-decorated covers and spine, corners a little rubbed, oblong folio, (38 x 53 cm), together with another smaller early 19th century album of 28 French sepia aquatint landscapes by B. Dalbe and A. Guyot after various old masters including Poussin, Ruysdaal, Bence, Van den Velde, Bourgeois etc, each approximately 20 x 16 cm (7.8 x 6.2 ins), contemporary ownership inscription dated 1838 in brown pencil to front free endpaper, bound in contemporary quarter calf, corners bumped, oblong quarto (23 x 29.5 cm)

(2)

£300 - £500



Lot 17

**17\* Waterloo (Antonie, 1609-1690).** The Mill, circa 1650, etching on laid paper of a watermill, next to a stream and surrounded by tall trees, at left a woman and child passing a small roadside votive shrine placed in a pollard, 'A Waterloo fecit' at lower right corner, trimmed to printed image, 285 x 230 mm (11.2 x 9 ins), mounted, together with:

**Visscher (Cornelis, 1629-1658).** Peasant Courting an Elderly Woman, after Adriaen van Ostade, circa 1650, etching on laid paper of an elderly peasant couple sat together at a table, the man grasps a tall glass in one hand and holds his other hand over hers, which rests on a long unbroken clay pipe, trimmed to printed image, small repairs to lower edge, 260 x 220 mm (10.2 x 8.6 ins), mounted, framed and glazed

(1)

£100 - £150



18\* **Spanish School.** Plato's Symposium, after Pietro Testa (1611-1650), late 17th or early 18th century, pen and ink on heavy cream laid paper, inscribed in ink to lower margin 'Convite de Socrates, Pedro Testa inv.', some light soiling, sheet size 327 x 450 mm (14 1/2 x 17 3/4 ins), together with:

**Elle (Louis Ferdinand, 1612-1689).** Divers Sujets d'Amour, after Louis Testelin, Paris, circa 1650, the series of 7 etchings on laid paper of putti among ornate arches, urns, busts, floral motifs and scrolls inscribed with moral apothegms, light areas of spotting and some creases, all trimmed to printed area, each approximately 26 x 18 cm, all tipped onto later paper to verso, plus **Sherwin (John Keyse, 1751-1790).** A Tale of Love, stipple engraving on laid paper, creases to extremities, minor loss to upper left corner touching platemark but not printed image, contemporary ink inscription to lower left margin 'Mrs Bury', printed area 46 x 37 cm, sheet size 48 x 39 cm, together with other 18th and early 19th century British prints including: View of a Bridge by Paul Sandby, 1781, Homer..., by Bernard Baron, Achilles' Life Painted by Sr Peter Paul Rubens, 1724, 'And it came to pass that David wrote a Letter to Joab...' by William Ward, 1791, Landscape with Roman Ruins by Francesco Bartolozzi, 'Despair', an engraving after Charles Le Brun, and an engraving by John Varley of a river landscape with trees, some trimmed to printed edge, largest 47 x 56 cm, smallest 13 x 16 cm

First item: Fine large-scale Spanish copy (considered to be so due to the inscription 'Pedro Testa') after Pietro Testa's 1648 etching of this subject, depicting Socrates and his companions seated around a table discussing ideal love, interrupted by Alcibiades at left.

Second item: A set of decorative etchings published by P. Ferdinand, titled to the foot of the first plate 'Divers objets d'Amour, designez en sorte qu'il pourront servir en divers lieux, d'ornemens, et de decorations, Utile par consequent aux artisans qui se meslent du dessein'.

(15)

£300 - £500



19\* **Tiepolo (Giovanni Battista, 1699-1770).** Donna con le braccia incatenate e quattro figure (Woman in chains with four figures), 1739/43, etching on laid paper, from Vari Capricci, the only state, trimmed to image, upper outer corners with paper repairs, laid down on archival backing paper, sheet size 138 x 176 mm (5 1/2 x 7 ins), framed and glazed, with label of Oldswinford Gallery to verso De Vesme 9; Rizzi (1970) 34; Rizzi (1972) 35; Succì 47.

(1)

£200 - £300



20\* **Piranesi (Giovanni Battista, 1720-1778).** Veduta della Basilica di S. Sebastiano Fuori le Mura di Roma, su la via Appia, 1750, etching and engraving on heavy laid paper, from the first Paris edition (1800-1807), a rich, dark impression with margins, plate size 42.5 x 67 cm (16.7 x 26.3 ins), sheet size 55.5 x 82 cm (21.8 x 32.2 ins)

(1)

£300 - £500



21\* **Piranesi (Giovanni Battista, 1720–1778).** Veduta, nella Via del Corso, del Palazzo dell' Accademia istituita da Luigi XIV, 1752, *etching and engraving on heavy laid paper, the third state (of five), from the first Paris edition (1800–1807), with margins, plate size 41 x 62.5 cm (16 1/4 x 24 1/2 ins), sheet size 52 x 72 cm (20 1/2 x 28 1/4 ins), framed and glazed*

Hind 24 (iii/v); Wilton-Ely 177; Focillon 739; Ficacci 915.  
(1)

£300 - £500



23\* **Piranesi (Giovanni Battista, 1720–1778).** Veduta degl'avanzi del sepolcro della famiglia Plauzia..., from the Vedute di Roma, 1761, *etching and engraving on heavy laid paper, the first state (of three), with margins, plate size 56 x 62 cm (22 x 12 1/4 ins), sheet size 54 x 67 cm (21 1/4 x 26 1/4 ins), modern good quality antique-style black and gilt frame, glazed*

Hind 83 (iv/vi); Wilton-Ely 216; Focillon 783; Ficacci 954.  
(1)

£300 - £500



22\* **Basan (Pierre Francois, 1723–1797).** Lieven Willemsz van Copenhol, Writing Master: The Large Plate, after Rembrandt van Rijn, circa 1758–1768, *etching on laid paper, with partly visible watermark (unidentified), a good, strong impression, trimmed to plate mark, some minor marks, sheet size 345 x 295 mm (13 1/2 x 11 3/4 ins), framed and glazed*

(1)

£200 - £300



24\* **Piranesi (Giovanni Battista, 1720–1778).** Sepolcro di Cecilia Metella, from the Vedute di Roma, 1762, *etching and engraving on heavy laid paper, likely the second state (of five), plate size 44.5 x 63 cm (17 1/2 x 24 3/4 ins), framed and glazed*

Hind 67 (ii/v); Wilton-Ely 200; Focillon 772; Ficacci 938.  
(1)

£300 - £500



Lot 25

25\* **Bartolozzi (Francesco, 1728-1815)**. Cephalus & Aurora, after Francis Boucher (1703-1770), engraving, some toning to upper right margin, 27 x 42 cm (10 5/8 x 16 1/2 ins) mount aperture, in fine period carved gilt wood frame with beading and floral decoration including a bird and turtle (61 x 83 cm), together with **Wattier (Emile, 1800-1868)**. Playful Putti & Cupidons Volants, after Francois Boucher, two lithographs, 30 x 19.5 cm (11 3/4 x 7 5/8 ins) mount aperture, some overall spotting to Cupidons Volants, both individually framed and glazed (47.5 x 36 cm) (3)

£200 - £300

26\* **Sandby (Paul, 1731-1809)**. Album of landscape and figure etchings, circa 1750-1780, 96 sepia etchings on 46 sheets of laid paper (watermarked with Strasburg Bend & Lily), 11 sheets with multiple images to each, some signed and dated within image, largest 30 x 25 cm (11.8 x 9.8 ins), smallest 4 x 4 cm (1.5 x 1.5 ins), hinges and joints cracked but holding, contemporary green paper covered boards, light staining, folio (1)

£400 - £600



Lot 26



27\* **Piranesi (Giovanni Battista, 1720–1778).** Veduta di Piazza Navona sopra le rovine del Circo Agonale, 1773, *etching on heavy laid paper, from the first Paris edition (1800–1807), a rich, dark impression with good margins, plate size 47.5 x 79.5 cm (18 1/2 x 31 1/8 ins), sheet size 55 x 78 cm (21 1/2 x 30 1/2 ins)*

Hind 108 (ii/iv). From the first Paris edition printed between 1800 and 1807 by Piranesi's sons Francesco and Pietro.

(1)

£500 – £800



28\* **Rossini (Luigi, 1790–1857).** Six views of Rome, 1819–1823, *etchings and engravings on cream wove paper, with margins, comprising: Veduta degl' Avanzi delle Torri di Belisario, 1822; Veduta della parte posteriore degl' avanzi del Foro di Nerva, 1823; Veduta del Tempio delle Camene, da altri del Dio Ridicolo, 1823; Veduta del Castello dell' Aqua Guilia, secondo lo scavo fatto in quest anno 1822, nella Via Tiburtina, 1822; Tempio di Romolo in oggi S. Teodoro, 1819; Veduta dei Portici d'Ottavia, 1820, very good impressions, plate size 42.5 x 53 cm (16.7 x 20.8 ins) sheet size 52 x 75 cm (20.4 x 29.5 ins) or similar*

(6)

£300 – £400

## OLD MASTER PAINTINGS & DRAWINGS



29\* **Follower of Annibale Carracci (1560-1609).** *Hero and Leander, red chalk on pale brown laid paper, showing a naked male figure reclining near a bush, a female figure peeking round, outer border rule in brown ink, early numeral 361 to lower right, some soiling and little loss to top edge, sheet size 27.5 x 43 cm (10 3/4 x 16 7/8 ins), 'Ital 17th c.' in German script to verso*  
(1)

£200 - £300



30\* **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), together with*

**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)*

(3)

£700 - £1,000

Lot 30



Lot 31

**31\* Lefèvre (Valentin, 1637-1677).** Birth of the Virgin, after Paulo Veronese, pen, brown ink, brown and grey wash on two conjoined sheets of laid paper, initialled in brown ink to lower left corner 'P. V.', sheet size 311 x 605 mm (12 1/4 x 23 3/4 ins), inscribed in brown ink in an early hand to lower right blank margin 'Paule Veronese', laid down on old thick laid backing card with pale yellow-brown wash outer border, backing card sheet size 46 x 73 cm, framed and glazed

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).

The present work has been authenticated by Ugo Ruggeri. Several similar works on the same subject are listed and illustrated in Ugo Ruggeri, *Valentin Lefevre (1637-1677)*, Merigo Art Books, 2001, pages 176-177.

Flemish artist Valentin Lefèvre settled in Venice, where he made a particular study of the works of Veronese and Titian. He is best known for his *Opera Selectiora quae Titianus Vercellius Cadubriensis, et Paulus Calliari Veronensis inventarunt ac pinxerunt* (published posthumously in 1682), a collection of etchings after the two Venetian masters.

(1) £1,000 - £1,500

**32\* Attributed to Hendrick Verschuring (1627-1690).** Landscape with figures, dogs and man on horseback with classical statuary, pen, dark and light grey ink and wash on laid paper, sheet size 18 x 14 cm (7 by 5 1/2 ins), wash mount, later gilt frame, glazed

(1) £200 - £300



Lot 32



**33\* Attributed to John Hamilton Mortimer (1741–1779).** Study of Three Banditti, including one in feathered turban, pen and brown ink on heavy cream laid paper, some light scattered spotting, sheet size 213 x 205 mm (8 3/8 x 8 1/8 ins)

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

For a similarly turbaned Banditti, see the pen and ink drawing sold at Sotheby's London, *Old Master & British Works on Paper*, 2–8 July 2021, lot 180.

(1) £300 – £400



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

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

(1) £150 – £200



**35\* Romney (George, 1734–1802).** Miranda and Ferdinand playing chess in Prospero's cell (Shakespeare's The Tempest, Act V, scene one), pen, brown ink, and brown wash on laid paper, later pencil numeral 47 to upper left corner, sheet size 110 x 185 mm (4 3/8 x 7 3/8 ins), framed and glazed, with remnant of Sotheby's printed label to verso

Provenance: Sotheby's New York, 9th January 1996, lot 166; Forum Auctions, London, *Editions and Works on Paper*, 26 June 2019, lot 28.

In common with many prominent English artists, Romney worked intensively on Shakespearean subjects from November 1786 onwards, when the publisher and printmaker John Boydell launched his great project The Shakespeare Gallery, which included a gallery in Pall Mall where the original paintings commissioned by Boydell based on Shakespearean subjects were exhibited, as well as a lavishly illustrated folio edition of Shakespeare's plays, which was published between 1791 and 1803 in nine volumes with engraved plates after Reynolds, Smirke, Hamilton, Opie, Westhall, Northcote, Fuseli, and others.

(1) £500 – £800



Lot 36

**36\* Dighton (Richard, 1795–1880).** *An Old Friend with a New Face, & A Rogue in Grain*, circa 1790, two watercolours with pen and ink on paper, both signed to lower right, the second with manuscript title to lower margin '394 A Rogue in Grain' and with another title scratched through 'I'll see you D-and first', with the published mezzotint caricature published by Bowles & Carver, based on this watercolour mounted to reverse, the first work 19 x 14 cm (7.4 x 5.5 ins) mount aperture, the second 16 x 11 (6.2 x 4.3 ins) mount aperture, both framed and glazed, together with Caricature of a Ruffian in a great coat and hat, circa 1790, watercolour with pen and ink on paper, 17 x 14.5 cm (6.6 x 5.7 ins), framed and glazed (37 x 33 cm)

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

Christies, London, *Old Master and British Drawings and watercolours including works from the Collection of Jean Bonna*, 2 July 2019, lot 223 (part).

(3)

£400 – £600

**37\* Hamilton (William, 1751–1801).** *Winter Amusement, & Summer Amusement*, circa 1780, two pen, grey ink and watercolours on paper, children playing in the snow in St James's Park with Westminster Abbey in the background, the other of three children on a river bank with two naked boys bathing, oval mounts (the largest 14.5 x 19.5 cm), uniformly framed and glazed (the largest 38 x 41 cm)

Provenance: Christie's, London, A.N. Gilbey, 25–26 April 1940 and Christie's London, *British Watercolours*, 8 June 1999, lot 132 (with two additional works by Hamilton).

The two engravings were later engraved by (John) Thomas Gaugain (1756–1831) and Charles Walmesley (1722–1797), also known as W.B. Pastorin.

(2)

£500 – £800



Lot 37



Lot 38

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

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

**Devis (Anthony Thomas, 1729-1817).** Above Larbrook, near Albury, Surrey, pen, ink and grey wash on wove paper, with traces of pencil, bears artist's name in pencil to lower right (in a later hand), titled in contemporary ink (probably by the artist): 'Above Larbrook' to sheet edge verso, sheet size 15.6 x 23 cm, hinge-mounted, with later pencil inscription to backing card giving the artist's name, title and additional note 'bought from F R Meatyard Oct. 1955 for £2', and **Becker, (E., active 1780-1810).** View on the Thames near Windsor, pen, ink and grey wash on laid paper, mount aperture 26.5 x 42 cm (10 1/2 x 16 1/2 ins), with later pencil inscription to mount card, giving the artist's name, title and additional note 'From Meatyard, Oct. 1955 for £2, mentioned in Iolo A Williams's 'Early English Watercolours' 1952 for which two of his drawings are ...', adhered to mount (41 x 53.5 cm), plus another early 19th century English watercolour landscape on paper, laid down onto card, of Kilchurn Castle on Loch Awe, Scotland, mount aperture 23 x 31 cm (9 x 12 1/4 ins)

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

(5)

£200 - £400



**39\* Smith (John Raphael, 1752-1812).** Portrait of a Young Man in a black coat, circa 1790-1800, pastel on paper, 24 x 19 cm (9 1/2 by 7 1/2 ins), small verre églomisé, attractive period gilt frame, (39.5 x 34.5 cm)

Provenance: Private Collection, Gloucestershire, UK.

(1)

£300 - £500



Lot 40

**40\* Hollins (Thomas, active late 18th/early 19th century).** Four Views of Moseley Hall, near Birmingham, Worcestershire, circa 1795, set of four watercolours, with pen and ink, heightened with gum arabic, each signed, depicting the new Moseley Hall built for John Taylor to designs by the architect Charles Standbridge, after the original Hall was burned by rioters during the Priestley Riots of 1791, three signed by the artist, all in very good, fresh condition with rich colouring, laid down to original card mounts with grey wash ruled borders, sheet size 308 x 404 mm (12 1/8 x 16 ins), backing sheet size 407 x 507 mm (16 x 20 ins)

The present set of four impressive views were executed in the mid 1790's, and were probably commissioned by the owner, John Taylor (1738-1814), when Moseley Hall was rebuilt and extended between 1792 and 1796 after the previous building had been burnt down during the Priestley Riots in Birmingham of 1791. Its owner was John Taylor, a manufacturer of 'toys', small items of fashion such as buckles, buttons and brooches. The Taylor estate at its peak extended all along the west side of Alcester Road from Edgbaston Road in the north, as far south as Moor Green Lane, and westwards almost as far as what is now Cannon Hill Park.

(4) £300 - £500

**41\* Flemish School.** Saint John the Evangelist and Saint Catherine of Alexandria, 16th-century, together a pair of oil on panel full length portraits, the first depicting Saint John the Evangelist in red and white robes standing within a landscape whilst holding a chalice cup in his left hand and blessing it with his right, the second depicting Saint Catherine of Alexandria in light red and pink robes standing within a landscape whilst reading a book held in her right hand and supporting a long sword in her left, some worm holes mostly to portrait of Saint Catherine, light flaking to paint surface, occasional vertical splits and cracks, panel of Saint John 67 x 19.5 cm (26 1/4 x 7 5/8 ins), panel of Saint Catherine 67 x 21 cm (26 1/4 x 8 1/4 ins), both framed and glazed

Provenance: Private Collection, Oxfordshire, UK.

Likely to be side panels from a triptych. One of Saint John the Evangelist's familiar attributes is the chalice, often with a snake or dragon-like creature emerging from it. In this case, the chalice is empty. The painting possibly alludes to the occasion when he was challenged to drink a cup of poison to demonstrate his strong faith, and due to the intervention of God, the poison was rendered harmless. The chalice can also be interpreted as a reference to the Last Supper.

Saint Catherine of Alexandria was martyred at the age of 18 in the early 4th century at the hands of the emperor Maxentius. She was both a princess and a noted scholar, converting to Christianity at around the age of 14 and then converting many others to Christianity. She is often depicted richly dressed and crowned, as befits her rank, and holding or standing next to a segment of her wheel as an attribute of her martyrdom. She is also depicted carrying either a martyr's palm or sword of her execution (as here).

(2) £1,500 - £2,000



Lot 41



**42\* Circle of Guido Reni (1575–1642).** Charity, 17th century, oil on canvas, of the face of Charity from the larger work by Guido Reni (now in the Metropolitan Museum, New York), some fine craquelure especially around the nose, L-shaped repair to the upper area including forehead, some touches of gilt paint to edges, old relining (probably 19th century), 33.2 x 24.2 cm (13 x 9 1/2 ins)

The original painting by Guido Reni is housed in the Metropolitan Museum of Art in New York, and measures 54 x 41 3/4 in (137.2 x 106 cm), accession number - 1974.348.

'This allegorical figure of Charity follows a well-established iconographic model of a woman breastfeeding a group of children, here gracefully deployed through the rhythm of limbs and docile gazes. The sleeping figure, identical to one used in a fresco by Reni for the Barberini family in 1629, asserts an atmosphere of trust and innocence. Reni commanded the highest prices and greatest admiration among his contemporaries for such idealized faces, placid compositions, and jewellike tones. Evidence of Reni's international celebrity, this painting was likely commissioned or bought by Prince Karl Eusebius of Liechtenstein on his trip to Italy in 1629–30' (Metropolitan Museum, New York).

(1) £300 - £500

**43\* Flemish School.** The Descent from the Cross, probably 17th century, oil on copper, 133 x 110 mm (5 1/4 x 4 3/8 ins), later gilt moulded frame (22 x 20 cm)

(1) £200 - £400



Lot 43



Lot 44

**44\* After Caspar Netscher (Heidelberg 1639 – The Hague 1684).** Boy leaning on a Windowsill, holding a Birdcage, fine early 19th century oil on wood panel after the painting by Netscher of a boy leaning over an arched stone balcony with a curtain pulled aside, holding a bird cage and offering up a glass of water, verso with strengthening batons, old auction stencil 719DD, 22.5 x 19 cm (9 x 7 1/2 ins), later wood frame with walnut veneer inner slip, frame size 38.5 x 34.5 cm

A slightly smaller version of the original work, inscribed in the picture with the date 1665, is held at Knightshayes Court, Devon, measuring 210 x 165 mm (8 1/2 x 6 1/2 ins). An engraving after the painting by Marie Louise Adélaïde Boizot (1744–1800) was published by J. J. Flipart in 1769, with engraved caption '...Tiré du Cabinet de Monsieur le Duc de Choiseul par sa très humble et très obeïssante, servante, M.L.A. Boizot.'

(1) £400 - £600



Lot 45

45\* **English School.** Portrait of Queen Anne (1665-1714), circa 1702, oil on canvas, showing a well dressed Anne with red frilled sleeve caps, wearing an ermine and jewel trimmed bodice, pearl jewellery, and a head dress with red ostrich plume, 63 x 51 cm (24 3/4 x 20 ins) oval canvas, period wooden painted black and gilt frame, some flaking (70 x 58 cm)  
(1)

£200 - £300

46\* **Flemish School.** Linen Merchant and Home Workers, early 18th century, oil on canvas, cleaned, restored, and laid down on board, interior scene depicting a bewigged linen merchant wearing a pale pink coat seated at a large table with a low shelf in front of a window looking out over a building, receiving and remunerating home weavers carrying bolts of linen, a gentleman to his left checking the bolts, another standing to his right wearing a red cap trimmed with white fur, one of the 4 weavers wearing a fur-trimmed red cap under his tricorne, also depicting 3 dogs, including a greyhound seated on a chair by a fire blazing on the hearth of a baroque fireplace, and a ledger hanging beside the window indistinctly lettered 'Comptoir R[?] 17[11?]', framed (55 x 64.5 cm)

A rare image, and therefore important source document, of the European linen trade; although the production of wool is relatively well-served pictorially, very little visual documentation exists for the manufacture of linen, despite its production being widespread in Europe in the 18th century. This painting offers many intriguing clues and insights into the trade: the close-fitted fur-trimmed red caps (denoting a region or guild perhaps?); the specially constructed table with its low shelf for storing bales; the home-workers queuing up to have their worked inspected; the overseer, with a pencil behind his ear, bridging the gap between workers and merchant, and so on. The merchant himself, who probably commissioned this painting, is obviously a gentleman of some standing, indicated by his pink coat (pink dye being expensive, and therefore a sign of wealth and power) and the spacious room in which he receives the linen, with its high ceiling and grandly ornate fireplace. A noble greyhound seated on a chair by the blazing fire adds to the overall impression of affluence.

(1)

£800 - £1,200



Lot 46



Lot 47

47\* **Dutch School.** Portrait of an Elderly Dutch Woman, circa early 18th century, oil on canvas, showing an older woman wearing a white lace edged bonnet, a white shawl tucked into the neckline of her dress, her hands crossed in front of her a small white case in her left hand, relined, some areas of restoration, 81 x 61.5 cm (31 7/8 x 24 1/4 ins) oval

(1)

£400 - £600

48\* **Dutch School.** Still life of a Vase of Flowers on a Ledge, 18th century, oil on canvas, depicting peonies, morning glory, roses, tulip, honeysuckle, poppies, grapes, and other flowers in a clear glass vase on a stone ledge, some craquelure, old relining, 59 x 56 cm (23 1/4 x 22 ins), antique-style gilt moulded frame, 68 1/2 x 65 cm

Provenance: With Oldswinford Gallery by 1974.

(1)

£500 - £800

49\* **Mortimer (John Hamilton, 1740-1779).** Alexander the Great contemplating the head of Darius, circa 1770, oil on panel, typed title and artist label to verso (erroneously attributing the work to Benjamin Haydon), panel size 25.5 x 19.5 cm (10 x 7 3/4 ins), framed (33 x 27 cm)

Provenance: Sotheby's, London, *Eighteenth, Nineteenth and Twentieth Century British and European Paintings*, 22 February 1978, lot 258.

A work by the same artist on copper of an identical subject matter, and a very similar size, was sold at Dreweatt's, *Tales from the Art Crypt: Works from The Richard Feigen Collection*, 2 July 2025, lot 27. This similar work had previously been offered at Christie's, London, *Fine English Pictures*, 9 October 1981, lot 124.

(1)

£2,000 - £3,000



Lot 48



Lot 49



Lot 50

**50\* After Gerrit Dou (1613–1675).** A Woman holding a candle and a lantern, oil on thin copper, 20 x 16 cm (7 7/8 by 6 1/4 ins), late 18th / early 19th century gilt frame, glazed

(1)

£200 – £300

**51\* Farington (Joseph, 1747–1821).** Italian Landscape with Buildings, oil on canvas, old relining, 24 x 31 cm (9 1/2 x 12 1/4 ins), antique gilt frame

Provenance: Collection of Dr. Johnson Ball (1901–1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A Large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938–2024), dealer in 18th–20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980–2018).

(1)

£1,000 – £1,500



Lot 51



Lot 52

52\* **After Leonardo da Vinci (1452-1519).** Self Portrait, circa 1820-40, oval oil on thick board, with contemporary handwritten labels to verso 'Galleria Metzger, Borgo Ognissanti, N: 3424, Firenze', and 'Leonardo da Vinci 470', 21 x 17 cm (8 1/2 x 6 3/4 ins), contemporary Italian carved giltwood frame  
(1) £200 - £300



Lot 54

53\* **Le Cave (Peter, 1769-1816).** Cattle and herdsmen in a landscape, oil on board of two men on a donkey shepherding a cow, calf and a pair of sheep through a river, a stone archway on a hill in the background, signed to lower right corner on the rock, light craquelure, 165 x 240 mm (6.4 x 9.4 ins), framed and glazed (25 x 32 cm)  
(1) £150 - £200

54\* **After Raphael (1483-1520).** Self Portrait, 1506, an early 19th century copy after the original oil painting in the Uffizi Gallery, Florence, oval oil on board, some small paint losses to extreme outer edge, 222 x 179 mm (8 3/4 x 7 ins), contemporary ebonised wood frame with gilt inner slip (35 x 30.5 cm)  
(1) £150 - £200



Lot 53



55\* **Manner of Peter Le Cave (active 1769–1816).** Rural Landscapes, a pair of large-scale 18th century rustic landscapes in pastel, unsigned, one with a shepherd and cattle, horse and cart, the other with a young shepherd and cattle and figures fishing by a bridge, 66 x 81 cm (26 x 81 ins) and 61 x 79 cm (24.25 x 31.25 ins) respectively, period gilt moulded frames (81 x 96 cm)  
(2) £400 - £500



56\* **After Raphael (1482–1520).** Madonna and Child (The Tempi Madonna), 1508, finely painted Berlin KPM Porcelain oval plaque, mid to late 19th century, after the painting of 1508 by Raphael now in the Alte Pinakothek, Munich, incised monogram KPM with sceptre mark to verso, additionally inscribed in pencil in an old hand to verso 'M. Howard', 173 x 127 mm (6 3/4 x 5 ins), together with another similar Berlin KPM Porcelain oval plaque of a Madonna with the Christ Child standing on her knee, holding a cross in his outstretched left hand, 174 x 129 mm (6 37/8 x 5 ins), both in matching 19th century gilt moulded oval frames (26.5 x 22 cm) with early stencil '149' and '284' in black to verso respectively

The Tempi Madonna was painted by Raphael towards the end of his Florentine period, around 1508 and is today housed in the Alte Pinakothek in Munich, having been acquired by Ludwig of Bavaria in 1829 prior to which it had remained in the Casa Tempi in Florence. The Madonna's garments, rendered in rich tones of red and blue, symbolize her purity and divinity.

(2) £400 - £600

## **PORTRAIT MINIATURES**



Lot 57



57\* **English School.** Portrait miniature of Sir John Guise, circa 1780s, watercolour, bodycolour and gold paint on ivory, oval half-length portrait of a gentleman, wearing a cream jacket with gold and red embroidery, over an embroidered cream waistcoat, his white shirt trimmed with lace, he wears a powdered wig with its queue enclosed in a black silk bag, 65 x 51 mm (2 1/2 x 2 ins), oval gilt metal frame with hanging loop, glazed, verso with remnants of paper label, reading 'Sir John Guise, Highnam Court, Gloucestershire' in ink manuscript, together with Circular portrait miniature of Lord FitzAlan, 1827, watercolour and bodycolour on ivory, head and shoulders portrait of a boy, wearing a green jacket with gold fastenings and a white ruff collar, diameter 55mm (2 1/8 ins), square gold-coloured metal frame (8.5 x 7.2 cm), glazed, verso with engraved 'Lord FitzAlan, AEx. 11. 1827' at the top, the verso bottom with a small glass enclosure containing hair, plus 4 other framed and glazed portrait miniatures on ivory: a lady in a black gown with white ruff collar and white headdress, 54 x 42 mm (2 1/8 x 1 5/8 ins), verso with faint ink manuscript 'Catherine ...?, 1806 ...?'; a young woman in a white dress, her black hair pinned up, 61 x 51 mm (2 3/8 x 2 ins), verso with ink manuscript label 'Inscribed on reverse, Susannah, wife of Tho. Smith, Great grandmother to Mrs O.E.P. Humphrey'; and two square portraits of gentlemen, one wearing a blue coat with brass buttons and white stock, 107 x 77 mm (4 1/4 x 3 ins), glazed in a red velvet-lined red morocco case, the other wearing a black jacket with yellow waistcoat and black stock, 84 x 65 mm (3 1/4 x 2 1/2 ins), gilt moulded frame and glazed

(6)

£200 - £300

58\* **Aubry (Louis François, 1767-1851).** Oval portrait miniature of a young lady, watercolour heightened with white bodycolour on ivory, head and shoulders portrait, half profile to right, of a young lady in mid-17th century costume, her black dress with white gauze neckline above rows of large pearls, the neckline with central pearl brooch, her hair flat on top with ringlets to the sides, pearls in her hair and wearing a pearl necklace, signed to right edge, frame aperture 84 x 62 mm (3 1/4 x 2 3/8 ins), oval gilt metal frame with gilt metal ribbon decoration at top, glazed, the verso adhered to a green velvet backing board set within a rectangular gilt frame (28 x 22.5 cm)

Ivory Act UK registration submission reference: TN4PNWFR. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any importation requirements are the responsibility of the buyer.

(1)

£400 - £600



59\* **Grimaldi (William, 1751-1830).** Portrait miniature of a lady, 1801, watercolour and bodycolour on ivory, oval half-length portrait, half profile to right, of a lady in a white dress, golden sash and earrings, wearing a white bonnet with blue ribbon, signed and dated lower left, 78 x 62 mm (3 x 2 1/2 ins), oval metal frame with hanging loop (8.5 x 6.9 cm), the reverse with glazed compartment containing hairwork on opalescent glass, with seed pearls and gold wire decorations (some pearls and decorations displaced or lost), a blue glass crescent with beaded initials 'HH', together with English School, Oval portrait miniature of a lady, late 19th century, watercolour and bodycolour on ivory, head and shoulders portrait of a lady, half profile to left, wearing a brown dress, her high white collar encircled by a gold necklace with green and gold pendant, small pearl? earrings, her greying hair in a chignon with short curly fringe, initialled E.M.T. lower right, 78 x 63 mm (3 1/8 x 2 1/2 ins), in a simple oval gold-coloured metal frame with hanging loop, green velvet verso, plus 5 other oval portrait miniatures: a young child, by Fanny Way (1871-1961), watercolour and bodycolour on card, wearing a white gown with lacy collar, signed lower right, 54 x 43 mm (2 1/8 x 1 3/4 ins), glazed oval metal case; a young man, head and shoulders on ivory, wearing a blue coat, yellow waistcoat, white stock, 75 x 58 mm (3 x 2 1/4 ins), glazed oval yellow metal frame with hanging loop, paper lining on verso of contemporary? ink manuscript waste; a young blue-eyed boy, watercolour on ivory, sitting in a white gown, holding a silver rattle?, background of trees and fields, 70 x 58 mm (2 3/4 x 2 1/4 ins), glazed oval yellow metal frame with hanging loop; a young woman, watercolour on ivory, white dress, headband of pearls, 44 x 36 mm (1 3/4 x 1 3/8 ins), glazed oval gold-coloured metal brooch case, small floral engraved decorative metal loops to each edge (one small piece detached but present); a bearded and moustached gentleman, watercolour and bodycolour on ivory, wearing a black jacket and white stock, 32 x 20 mm (1 1/4 x 3/4 ins), glazed oval yellow metal case with beaded and seed pearls border, and hanging loop

Ivory Act UK registration submission reference: TN4PNWFR. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

(7)

£300 - £500



60\* **Irish Silhouette Portraits.** A group of 11 silhouette portraits, relating to the Crawford family, mid-19th century, comprising: Reverend Thomas Crawford (1788-1871) of Drumcliffe, county Sligo, left-facing profile, black watercolour with white highlights on buff paper, image 63 x 38 mm (2 1/2 x 1 1/2 ins), framed and glazed, verso with early ink manuscript sitter's name and dates; Sarah Stone, aunt of Rev. Thomas Crawford and of Mrs Alexander Crawford, right-facing profile, black watercolour with gilt highlights on wax (some craquelure to background), image 63 x 32 mm (2 1/2 x 1 1/4 ins), framed and glazed; Mrs Stone, grandmother of Rev. Thomas Crawford and probably mother of Sarah Stone, right-facing profile, black reverse painting on convex glass, image 48 x 32 mm (1 7/8 x 1 1/4 ins), verso with ink manuscript inscriptions in various hands naming the sitter, one stating 'aged 104', another 'Papa's grandmother', framed; Anne Crawford (née Armstrong), wife of Rev. Thomas Crawford, left-facing profile, black watercolour with grey highlights on buff paper, image 74 x 33 mm (2 7/8 x 1 1/4 ins), framed and glazed, verso with sitter's name; James Wright, great-grandfather of Colonel Frederick (Fred) Crawford, James's daughter married Alexander Crawford of Chlorine House, Belfast, the son of Alexander Crawford of Roseville, Lisburn, left-facing profile, black watercolour with gilt highlights on buff paper, image 62 x 35 mm (2 1/2 x 1 3/8 ins), framed and glazed, verso with later ink manuscript label 'my great grandfather James Wright of \_\_\_? Lisburne, F.H. Crawford 21/11/09'; and 6 further silhouettes, all probably relating to the Crawford family, most black watercolour on paper, one on glass, one black paper scissorcut, most silhouettes with some toning or light spotting to paper (that of James Wright more heavily spotted), together with an oval watercolour on paper portrait of an elderly lady in black gown with lace collar and bonnet, also 4 daguerreotypes and 4 ambrotypes (two in poor condition), all of young women, presumably members of the Crawford family

Provenance: From the Crawford family, thence by descent.

(20)

£500 - £800



61\* **Pastorini (Joseph, circa 1773-1839).** Portrait miniature of Julian Jackson, 1815, watercolour heightened with white bodycolour on ivory, oval head and shoulders portrait of a young army officer in uniform, the dark blue jacket with red facings, gold epaulette, black stock over ruffled white shirt, background with some very faint spots (only visible at certain angle of light), one tiny spot above eyebrow, 68 x 55 mm (2 5/8 x 2 1/8 ins), paper lining on verso with contemporary ink manuscript inscription: Julian Jackson, drawn by Pastorini, April 24th 1815, Mr J. being 25 years of age, London, set in glazed square ebonised frame, with gold-coloured metal aperture and hanging loop (13 x 12.5 cm), together with Egley (William, 1798-1870), oval portrait miniature of a gentleman, watercolour heightened with white bodycolour on ivory, head and shoulders portrait of a man with curly brown hair, wearing a dark jacket with brown fur collar, black waistcoat and stock, white shirt, small flake of paint loss to background, 32 x 27 mm (1 1/4 x 1 ins), paper lining on verso (glazed) with near contemporary ink manuscript 'Painted by Mr. Egley', mounted within an engraved silver aperture set in a green watered silk surround, glazed and gilt metal rectangular frame with hanging loop, plus two other oval portrait miniatures on ivory: the first a gentleman in black jacket and stock, white shirt, 5.6 x 4.4 cm (2 1/4 x 1 3/4 ins), in oval brooch case with glazed verso containing hairwork with seed pearls and gold wire, the other a moustached military gentleman in army officer uniform of red jacket with black facings, brass buttons and epaulettes, initialled W.J.T. (William John Thompson, 1771-1845), 57 x 45 mm (2 1/4 x 1 3/4 ins), in a simple glazed gold-coloured metal frame with dark green velvet verso

Ivory Act UK registration submission reference: VZ4X6LG5. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

First item: We believe that the Julian Jackson portrayed is the same who lived 1790-1853 and was Secretary of the Royal Geographical Society, 1841-7 and in 1845 elected a Fellow. According to his biography, at the time of this portrait he would have just started serving as a lieutenant in the Imperial Suite of the Russian Army.

(4)

£300 - £500



62 **Silhouette Portraits.** Silhouette portrait of Thomas Fisher (Brocklebank, 1814-1906), circa 1831, left-facing profile, black watercolour with white and gilt highlights on buff paper, image 80 x 40 mm (3 1/8 x 1 1/2 ins), framed and glazed, verso with framer's label 'Richard Jeffreys, 88 Bold Street, Liverpool', also with near contemporary ink manuscript label 'Thomas Fisher (Brocklebank), born Nov. 24th 1814', together with Silhouette portrait of Jane Fisher (1819-1904), 1829, right-facing profile, black watercolour with red and gilt highlights on buff paper, image 75 x 28 mm (3 x 1 1/8 ins), framed and glazed, verso with contemporary ink manuscript inscription 'Jane Fisher in the eleventh year of her age, 3rd August 1829', plus two further silhouettes of an unidentified man and woman, circa 1830, the man a right-facing profile with white highlights, image 88 x 60 mm (3 3/8 x 2 3/8 ins), the woman a left-facing profile, image 60 x 31 mm (2 3/8 x 1 1/4 ins), both framed and glazed

Thomas Fisher was born to Wilson and Anne Fisher in 1814. Anne was the sister of Thomas Brocklebank, who with his cousin Ralph ran the Liverpool merchant shipping business Thomas & John Brocklebank. Thomas Brocklebank had no sons and therefore his nephew Thomas Fisher moved to Liverpool in 1831 to assist his uncle in the family business, later becoming a partner. In 1945, Thomas Fisher assumed by Royal licence the surname of Brocklebank, and in 1885 was created a Baronet. Jane Fisher was his youngest sister.

(4)

£300 - £400



**63\* English School.** Portrait miniature of Mackay, late 18th century, watercolour and bodycolour on ivory, rectangular head and shoulders portrait of a military officer, his red uniform with blue facings and gold buttonholes and epaulettes, black stock over white shirt, small chip to lower right corner, 121 x 89 mm (4 3/4 x 3 1/2 ins), verso with contemporary? ink manuscript 'Mackay' followed by further indistinct lettering, moulded gilt frame and glazed (19.5 x 18 cm), together with Oval portrait miniature of a military officer, watercolour and bodycolour on ivory, head and shoulders portrait, half profile to right, wearing a red coat with blue facings, blue epaulette(s) with white fringe, white sash, black shako? hat with large black plume, Prince of Wales's feathers on sash, epaulette(s) and hat, some later retouching, 95 x 78 mm (3 3/4 x 3 ins), oval window mount, framed and glazed (20 x 18 cm), verso with framer's label of Marcus Ward & Co, Belfast and Dublin

Ivory Act UK registration submission references: VZ4X6LG5 and 3A2PVPAB respectively. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

First item: The uniform may possibly refer to a lieutenant-general or a major-general. The name Mackay on the verso may point to the sitter being Alexander Mackay, a Scottish soldier in the British Army and a politician.

Second item: The Prince of Wales's feathers indicate the Welsh regiment or another British Army unit connected to Wales.

(2)

£300 - £400



**64\* Silhouette Portraits.** Silhouette portrait of Hugh Blackwood (1815-1838), circa 1830, black watercolour with gold highlights on buff paper, right-facing profile, 87 x 66 mm (3 1/2 x 2 1/2 ins) mount aperture, in square wood frame, glazed 16 x 13.9 cm (6 1/4 x 5 1/2 ins), with contemporary label laid onto verso with Hugh Blackwood in brown ink, and near contemporary black ink with dates and buried in Calton Cemetery Edinburgh, together with two other silhouettes of men in black watercolour with gold highlights on buff paper, circa 1830, images 70 x 45 mm (2 3/4 x 1 3/4 ins), plus two further black watercolour silhouettes, one of a young woman, the other a young girl, and two black scissor cut silhouettes, one young woman, another of a male with contemporary label laid onto verso, John Blackwood Jur. to verso with near contemporary black ink with 'b. 1808 Sept died 1829 Nov 29 buried in Calton Cemetery Edinburgh...', all individually framed in black-stain wallmounts with gilt oval apertures and decorative eye hook, various sizes, largest 154 x 134 mm (6 x 5 1/4 ins)

Provenance: Collection of Dr C. Davidson, thence by family descent.

(7)

£200 - £300

## 19TH CENTURY PAINTINGS



**65\* English School.** Portrait of Reverend Sackville Robert Hamilton, (1780-1853), *oil on canvas, relined with some restoration, 76 x 63 cm (29.9 x 24.8 ins), framed (94 x 81 cm)*

Son of the Anglo-Irish politician Sackville Hamilton PC (1732-1818) and rector at Mallow, County Cork, who married Jane Freeman, daughter of Edward Deane Freeman, High Sheriff of County Cork.

(1) £300 - £500

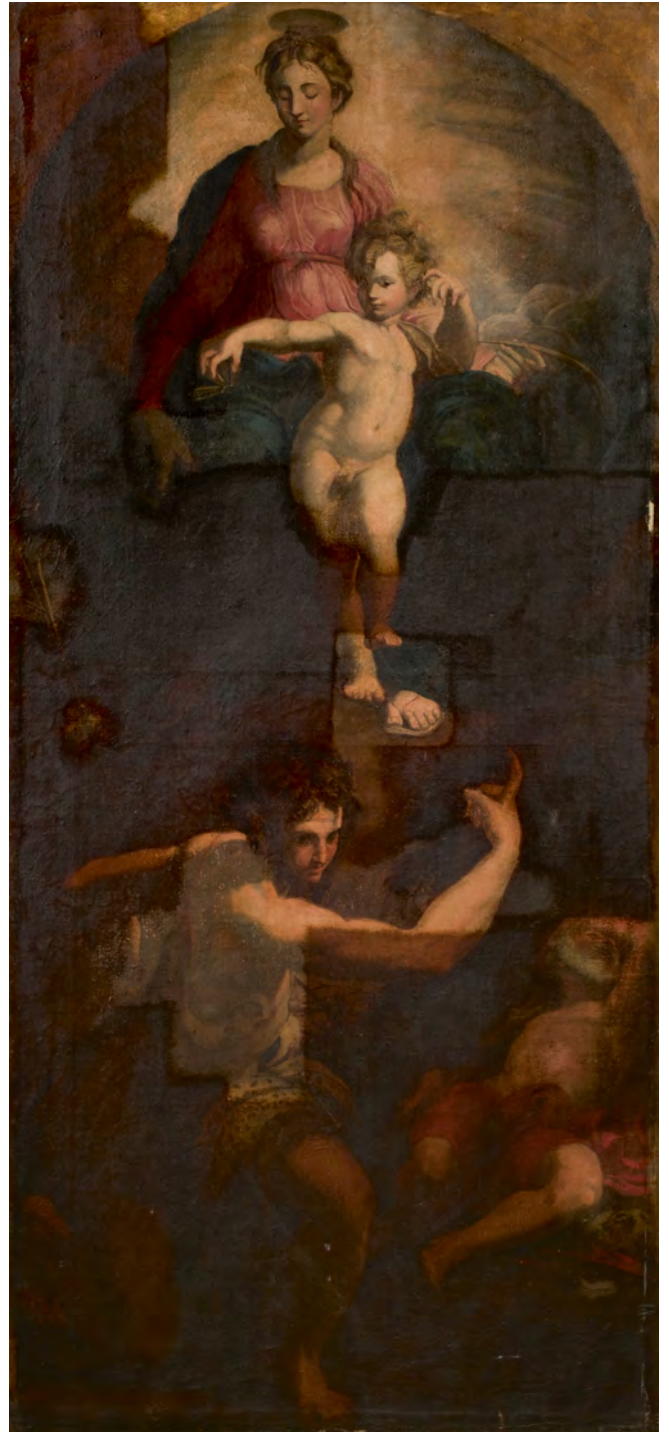
**66\* Etty (William, 1787-1849).** The Madonna and Child with Saints John the Baptist and Jerome, after Parmigianino, *oil on canvas, partially cleaned, 160 x 74 cm (63 x 29 ins), unframed*

Provenance: Biddle & Webb Auctioneers, Birmingham, 5 February 1977, lot 213; where purchased by Oldswinford Gallery.

With associated correspondence regarding this painting between A. R. Harris of Clent, near Stourbridge, and Dennis Farr of the City of Birmingham Museum and Art Gallery, dated 18 March and 19 March respectively, in which the owner states that 'the frame and slip which seem to be contemporary with the painting has printed on the slip 'after Parmigianino by W. Etty R.A.' The Birmingham art gallery curator Dennis Farr replied, suggesting that the owner ranges to bring the painting in to show him. According to a further handwritten note by the owner 'this painting has been confirmed to be by William Etty by Dennis Farr who saw it when he was at Birmingham Museum & Art Gallery as curator of paintings before he moved to the Courtauld Institute, London.

The original altarpiece by Parmigianino was formerly in the collection of Sir George Beaumont at his house and later transferred to the National Gallery. As a close friend of George Beaumont, Etty would have been able to copy the Parmigianino while in his collection, prior to 1826 when the work was presented to the National Gallery by the Directors of the British Institution.

(1) £1,000 - £1,500



Lot 66



67\* **Collins (William, 1788–1847).** Fisherman on the Shoreline, oil on canvas depicting boats on the beach at low tide, group of three people sat on an upturned boat and fishing nets in the foreground, house and cliff face in the background, signed to lower left, frame maker label for R. Jackson of Slater Street, Liverpool to verso, some minor surface marks, 44 x 60 cm (17.3 x 23.6 ins), framed (59 x 74 cm)

(1)

£200 – £300



68\* **Attributed to Charles Towne (1763–1840).** Cattle and Sheep in a Meadow, oil on board depicting cows and sheep in a rural landscape setting, artist materials supplier label 'Windsor and Newton, 38 Rathbone Place, London' to verso, 21 x 30 cm (8.2 x 11.8 ins), framed (38 x 46 cm)

(1)

£200 – £300



69\* **Continental School.** Spanish Landscape with Travellers Resting, circa 1820–1830, oil on canvas, showing two figures resting by a tree lined rocky nook, a wicker basket on the floor, unsigned, old relining, with two patch repairs to verso (one visible to picture surface with minute paint loss), 37 x 47 cm (14 1/2 x 18 1/2 ins), black stencil to verso of stretcher 368KK, together with **English School.** Fox in an Landscape, circa 1850, oil on canvas, showing a fox cowering under a dead tree trunk, a hilly landscape in the background, unsigned, several small areas with loss of paint due to flaking, relined, 40.5 x 61 cm (16 x 24 ins), plus another smaller oil on canvas study of the head of a grey mare, oil on canvas, unsigned, 20 x 15 cm (7 7/8 x 6 ins) framed (26.5 x 21.5 cm)

(3)

£200 – £300



70\* **English School.** Family Portrait, circa 1830s, oil on canvas, unsigned, depicting a family dressed in typical late Georgian attire: the woman in a satin gown with wide gathered sleeves wearing a gold belcher necklace, the gentleman in a tailcoat, waistcoat and cravat, and the child in a blue satin dress, with four crab apples and a silver articulated fish in the foreground, relined, canvas size 83.5 x 96 cm (33 x 37 3/4 ins), in a gilt wood frame (97.5 x 110 cm)

(1)

£400 – £600



71\* **English School.** Still Life of Flowers and Fruit on a Table, circa 1830-1850, oil on canvas, relined, black stencil to verso of stretcher 594ER, early manuscript ownership label (now loose) of Thomas Simpson, Chester Villas...Preston?, 91.5 x 71 cm (36 x 28 ins), modern antique-style frame, 107.5 x 87.5 cm  
(1)

£300 - £500



73\* **Knell (William Adolphus, 1801-1875).** A Storm off Eddystone, 1831, oil on panel, signed and dated lower right, Ruskin Galleries label and additional partial manuscript label to frame verso, old auction stencil to frame verso, panel size 22.8 x 17.3 cm (9 x 6 3/4 ins), framed (41 34.5 cm)  
(1)

£300 - £500

72\* **Naive School.** Interior of a Hostelry, circa 1830-40, oil on wood panel with wooden cradle support to verso, picture surface with some overall scratches and marks, 46 x 56.5 cm (18 1/8 by 22 1/2 ins)  
(1)

£300 - £500



Lot 72



Lot 74



Lot 75

**74\* Lynn (John, active 1826-1869).** Shipping off the Eddystone Lighthouse, 1832, oil on canvas, signed and dated lower left, relined with some restoration, 53 1/2 x 76 cm (21 x 30 ins) attractive period gilt recessed frame, with original printed framer's label of Samuel Pearse (late Harris & Pearse), Carver and Gilder, 31 Connaught Street, [London] to verso, frame size 72 1/2 x 95 cm

Provenance: Purchased in the 1970s for £35 from Peter Evans, Warwick Fine Art, Shaftsmoor Lane, Alcocks Green, Birmingham between 1968-1982/83.

John Lynn, English marine painter, exhibited at the British Institution from 1828 to 1838 and at the Suffolk Street Gallery. A very similar view of Smeaton's Eddystone lighthouse by Lynn is on display at Canterbury Museums and Galleries.

(1)

£1,500 - £2,000

**75\* Cotman (Miles Edmund, 1810-1858).** Two Landscapes, circa 1840, oil on panel, each a view of figures by water and trees, the largest mount aperture 11.5 x 8.5 cm (4 1/2 x 3 1/4 ins), uniformly framed and glazed (31.5 x 27.5 cm)

(2)

£300 - £500



76\* **English School.** Portrait of a Woman, circa 1840, oil on canvas, head and shoulders portrait of a woman wearing a black satin dress with a white and blue frilled collar with a large bow, the bodice ending in a sharp point (typical of the era), small patch repair to canvas verso, canvas size 70 x 59 cm (27 1/2 x 23 1/4 ins), in a gilt wood frame (89 x 79 cm)  
(1)

£300 - £500



77\* **Giles (James, 1801-1870).** Scottish Landscape at Sunset, oil on canvas Scottish highland landscape with loch, folly and stone wall, framer's label of William Young, 1 Belmont Street, Aberdeen to verso, some restoration, 25 x 33 cm (9.8 x 12.9 ins), in a gilt moulded wooden frame (35 x 47.5 cm)  
(1)

£300 - £500

78\* **Italian School.** Day and Night, early to mid 19th century, a pair of oil on canvas, allegorical female figures of day and night, each depicting a young female in classical robes, one holding a torch aloft, the other carrying a lamp, on a gold background, irregular shaped canvas, 61 x 60 cm (24 x 23 1/2 ins), in matching gold painted trapezium-shaped frames (67.5 x 65.5 cm, at widest point)  
(2)

£200 - £400



Lot 78



79\* **Scott (David, 1806-1849).** Macbeth and Lady Macbeth, sketch for a fresco, oil on board, showing Macbeth and Lady Macbeth leaning against a balcony looking to the left, board size 25 x 32 cm (9 7/8 x 12 5/8 ins), inscribed 'sketch for fresco of Macbeth and Lady Macbeth by David Scott [in the artist's hand?]' and printed label 'J. Guthrie, Advocate, Edinburgh' to verso, framed (33 x 40 cm), some writing in ink and pencil to upper edge of frame (illegible)

Provenance: From the estate of John Watson (1939-2019).

(1) £200 - £300

80\* **Watts (Frederick Waters, 1800-1870).** Copenhagen House, Islington, London, circa 1840-50, oil on board, with Thos. Agnew & Sons Ltd printed label to verso, with stock number 16206, and additional typed label with title and artist's name pasted above, 33 x 23 cm (13 x 9 ins), gilt frame (31.5 x 42 cm)

Copenhagen House was a famous tavern & tea-garden in North London, which stood from the early 17th century until 1855, in what is now Caledonian Park, Islington. It is unclear whether it was named after the King of Denmark who stayed in the house during a state visit in 1606, or the Danish ambassador who stayed during the 1665 London plague. Copenhagen Fields, named after the house, became the equivalent of Speaker's Corner and Trafalgar Square during the 18th and 19th century.

Copenhagen Fields, named after the house, stretched from the house practically down to what is now King's Cross Station.

During the 18th and 19th century the Fields became the equivalent of our Speakers' Corner and Trafalgar Square rolled into one.

On 21 April 1834 approximately 100,000 Londoners met here to march for the pardon of the 6 Dorset farm labourers, known as the Tolpuddle Martyrs, transported to Australia for joining a trade union. 12 trade unionists carried a huge petition mounted on a pole at the head of the 6 mile long procession to Parliament at Westminster. The government was forced to give pardons and eventually all of the transported labourers returned home.

(1) £300 - £500



Lot 80



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

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

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

(1) £500 - £800



82\* **After Joseph Mallord William Turner (1775–1851).** Rouen Cathedral, mid 19th century, oil on canvas, relined, canvas size 50.5 x 74 cm (19 7/8 x 29 1/8 ins), old decorative moulded frame (70 x 92 cm)

(1)

£1,000 – £1,500



83\* **English School.** Portrait of a Young Woman, 1840s to 1850s, oil on canvas, head and shoulders portrait of a woman wearing a light blue dress with drooping shoulders and trimmed with a lace bertha, canvas relined, canvas size 53 x 44 cm (20 3/4 x 17 1/4 ins), in a gilt wood frame (66 x 56 cm)

(1)

£300 – £500



84\* **English School.** Young Woman at a Window, circa 1840–1850, oil on canvas of a young woman with brown hair, chin resting on her hand gazing into the distance, unsigned, relined, some area of paint loss towards left edge, small patch repair to verso, 40.5 x 31 cm (16 x 12 1/4 ins), together with **English School.** The Tryst, circa 1850, oil on canvas, showing a young woman seated, a guitar resting against her and a letter in her hand, a gentleman with an ostrich feather hat emerging from the bushes, unsigned, upper right corner cleaned, relined, 35.5 x 31 cm (14 x 12 1/4 ins), plus **English School.** Interior Scene with mother and child on a bed, circa 1870–1880, oil on canvas, monogrammed J B lower left, some surface marks and damage, remains of early Frost and Reed label to verso, 49.5 x 42 cm (19 1/2 x 16 1/2 ins), all unframed,

(3)

£200 – £300



85\* **French Impressionist School.** Portrait of a seated gentleman, oil on panel, of a seated gentleman in evening dress, 46 x 38 cm (18 1/8 x 15 1/8 ins), moulded gilt frame (62 x 54 cm)

Provenance: Stoppenbach and Delestre, London; Private Collection, Gloucestershire, UK.  
(1) £400 - £600

86\* **Troyon (Constant, 1810-1865).** La Mare au pied de la ferme, oil on canvas, signed lower left, relined, canvas size 32.5 x 41 cm (12 3/4 x 16 ins), period elaborately gilt moulded frame, with gilt title plaque lettered in black ink to lower edge, frame size 55 x 62.5 cm

Provenance: Private Collection, Wiltshire, UK.  
(1) £800 - £1,200



87\* **Vrolijk (Adrianus Jacobus, 1834-1862).** Landscape with Farmstead and Sheep by a River, oil on canvas, relined, signed lower right, 47 x 61 cm (18 1/2 x 24 ins), gilt frame

Provenance: Private Collection, Berkshire, U.K.  
(1) £200 - £300



Lot 86



88\* **Follower of William Etty (1787-1849).** Portrait of a Young Woman reading a Book, circa 1860, oil on board depicting a woman with loose long brown hair and exposed shoulders, reading from an open book in her hand, suppliers' mark of Geo. Rowney & Co, 51 Rathbone Place, London to verso, 22.5 cm (8.8 ins) mount aperture, in a circular gilt moulded wooden frame (38 x 38 cm)

(1)

£300 - £500



89\* **Smith (C. 19th century).** Countryside scene with cattle, 1865, oil on board, showing a countryside scene by a fenced off pond, a herd of cattle standing by it with a figure on a horse and a figure with a child resting by the pond, signed and dated lower left, 19.5 x 25 cm (7 5/8 x 9 7/8 ins), in decorative gilt moulded frame (39.5 x 45 cm)

(1)

£300 - £500



90\* **Lloyd (Edward, 1818-1891).** The Bird Trap & Horses Grazing, circa 1868, pair of oils on circular board, each 23 cm (9 ins), in matching gilt moulded wooden frames (36 x 36 cm)

(2)

£300 - £500





91\* **British School.** Still Life of Middle Eastern objects, mid to late 19th-century, oil on canvas, various Middle Eastern objects on a table, including a Cloisonné bowl and a Mother of Pearl hand mirror, with a large green floral patterned curtain in the background, canvas size 54 x 68 cm (21 1/4 x 26 3/4 ins), in a gilt wood frame (66 x 81 cm)

(1)

£400 - £600



92\* **Cole (George Vicat, 1833-1893).** Cowherds in a Scottish Landscape, oil on canvas depicting a highland landscape with cowherds ushering cattle over a river, signed to lower left corner, framer's label for Robert P. Jackson, 3 Slater St, Liverpool to verso, 31 x 46 cm (12.2 x 18.1 ins), in a gilt moulded wooden frame (49 x 64 cm)

(1)

£200 - £300

93\* **Mayer (Auguste, 1834-1889).** View of Meudon, Sevres and St. Cloud, 1870, oil on canvas, signed and dated to lower right, 30 x 46.5 cm (11 3/4 x 18 1/4 ins), decorative moulded gilt frame (40 x 56 cm), W H Patterson label to verso

(1)

£500 - £800

94\* **Verwee (Alfred Jacques, 1838-1895).** Poultry in a Meadow, oil on canvas, signed to lower right, previous lot label to verso, some restoration, 25 x 35 cm (25 x 13.7 ins), in a gilt moulded wooden frame (33 x 43 cm)

(1)

£200 - £300



Lot 93



Lot 94



95\* **Whittle (Thomas, 1854-1883).** Windsor Castle from Eton, 1877, oil on canvas, canvas size 26 x 36 cm (10 1/4 x 14 1/4 ins), period gilt frame (33.5 x 43.5 cm), P. Shea stamp and Windsor Castle T. Whittle 1877 in brown ink (by artist?) to verso of canvas, typed label with title, artist's name and active dates, and Thos. Agnew & Sons Ltd label to verso of stretcher and frame

(1)

£200 - £400



96\* **Luker (William, 1846–1905).** Fallow Deer in Woodland, 1879, oil on canvas, signed and dated lower right, canvas size 51 x 81.5 cm (20 x 32 1/8 ins), framed (57.5 x 88 cm), The Tryon Gallery Ltd printed label to verso of frame with artist's details and title in blue ink (1) £300 - £500



97 **Wageman (Thomas Charles, 1787–1863).** Portrait of Thomas Campbell Eyton, 1847, watercolour, showing a seated portrait of Thomas Eyton holding a copy of his book *The Herd Book of Hereford Cattle*, signed and dated, some overall spotting, 33 x 25.5 cm (13 x 10 ins) mount aperture, framed and glazed (49.5 x 41.5 cm), printed Mealand's (Knightsbridge) Ltd., 11 & 12 Knightsbridge Green, SW1, and previous auction label dated 7/8-4-93 to verso

Thomas Campbell Eyton was born at Eyton Hall, Shropshire and studied at St. John's College, Cambridge. He became a naturalist, friend and contemporary of Charles Darwin and prominent breeder of cattle. He wrote *The Herd Book of Hereford Cattle* which appeared over 8 volumes between 1846–1853. The book is a comprehensive guide to the breeding and history of Hereford cattle, detailing information on the pedigrees, physical characteristics, and performance of Hereford cattle from around the world. After inheriting Eyton Hall in 1855 he built a large natural history museum and amassed a large collection of skins and birds.

See lot 125 for two oil paintings of pedigree cattle bearing Eyton's prefix. (1) £300 - £500



98\* **Berne-Bellecour (Étienne Prosper, 1838–1910).** Soldat français abreuvant un cheval, 1878, oil on wood panel (bevelled edge to verso) of a wooded landscape with a French soldier watering his horse by an étang, 12.5 x 21.5 cm (4.9 x 8.4 ins), in an elaborate gilt moulded frame, (23.5 x 32 cm)

Étienne Prosper Berne-Bellecour (1838–1910) served in the Franco-Prussian War and won a medal for gallantry under fire. His later works focused on French military subjects, as in the present work.

(1)

£500 - £800



99\* **Berne-Bellecour (Étienne Prosper, 1838–1910).** Deux soldats français pêchant au bord d'une rivière, 1877, oil on wood panel (bevelled edge to verso) of a wooded landscape with two French soldiers fishing by a river, 12.5 x 21.5 cm (4.9 x 8.4 ins), in an elaborate gilt moulded frame, (23.5 x 32 cm)

Étienne Prosper Berne-Bellecour (1838–1910) served in the Franco-Prussian War and won a medal for gallantry under fire. His later works focused on French military subjects, as in the present work.

(1)

£500 - £800



100\* **English School.** Boy with apples, circa 1880, watercolour, a young boy sits on a Lancashire chair wearing a blue smock and cloche-style hat, and holds an apple in each hand, mount aperture 33.6 x 24.5 cm (13 1/4 x 9 3/4 ins), framed and glazed (59.5 x 49 cm) (1) £300 - £400



101\* **Moser (H., 1840 - circa 1905).** English Landscapes, a pair of oil on canvas landscapes, each signed in red lower left, 37 x 58 cm (14 1/2 x 23 ins), matching period gilt moulded frames (61.5 x 83 cm) (2) £300 - £500

102\* **Sadée (Philip, 1837-1904).** Arrival of the Catch, oil on canvas, signed with painted initials to verso, 41 x 60 cm (16 x 23 1/2 ins), period ornate gilt moulded frame, 68 x 86 1/2 cm (1) £2,000 - £3,000



Lot 102



103\* **Scottish School.** Cattle Crossing the Solway Firth, circa 1880-1900, oil on canvas, indistinctly signed lower right, some craquelure to lower portion of picture, canvas size 51 x 72 cm (20 x 28 3/8 ins), elaborate gilt moulded frame (66 x 88 cm) inscribed to verso of frame X189 (1) £300 - £500



104\* **Burne-Jones (Edward Coley, 1833-1898).** Cartoon study for the Death of Medusa II, circa 1881-1882, gouache on canvas, a large irregularly-shaped fragment, depicting part of Perseus's legs, and the partial wings of one of the Gorgons on the left, some flaking of paint surface, 29.5 x 96.5 cm (11.5 x 38 ins) at largest extremities

Provenance: Part of a damaged canvas purchased by the current owner's husband, the collector and connoisseur David Gould (1922-2004), in the 1960s.

In 1875 the politician Lord Arthur Balfour commissioned Edward Burne-Jones to create a series of paintings for the music room of his London home. The subject was to be a re-telling of the classical story of Perseus and the slaying of Medusa, as related in William Morris's epic poem 'The Earthly Paradise'. Burne-Jones worked on the project for ten years but it was never completed. Southampton Art Gallery has ten full-size cartoon studies in gouache for the cycle, but only four of the oil paintings were finished, with one other partially completed. This study was done for the sixth scene in the series, 'The Death of Medusa II', for which no oil painting exists. It depicts the headless body of Medusa on the ground, whilst her two sisters take to the air to search for her assailant, and Perseus, wearing the helmet of Hades to maintain his invisibility, flees from the Gorgons with Medusa's head in his kibisis.

(1)

£300 - £500



105\* **Meadows (Arthur Gordon, 1866 – 1937).** Dutch Craft at the Mouth of the Maas, 1884, oil on canvas, re-lined, inscribed on verso, 24 x 34.5 cm (9.5 x 13.5 inches), framed  
(1) £150 – £200



106\* **Impressionist School.** Boats on the Thames, late 19th century, oil on board showing a view of the banks of the Thames with tug and lighter boats, 12 x 20 cm (4.7 x 7.8 ins), framed and glazed (17 x 25 cm)  
(1) £100 – £150



107\* **Japanese School.** Portrait of a woman, circa 1890, gouache on canvas, heightened with gold, finely painted half-length portrait of a woman wearing traditional dress, some areas of wear, image size 49.5 x 35 cm (19 1/2 x 13 3/4 ins), in a contemporary stained wooden frame (56 x 41.5 cm)  
(1) £200 – £300

108\* **Thornbery (William Anslow, 1847–1907).** Coastal Landscapes, late 19th century, a pair of oil on canvas coastal landscapes, both signed lower left, with boats and shipping, one with figures on the shore, both with wear to the extreme edges of each canvas from a previous frame, areas of paint loss, small indistinct contemporary manuscript label to one work, later inscriptions to the verso of both stretchers, each canvas 20 x 40.5 cm (8 x 16 ins), unframed  
William Thornbery is often known by his alias 'Thornley' and occasionally 'Thornbury'.  
(2) £300 – £500



Lot 108



109\* **Yeend King (Henry John, 1855–1924).** *Anglers on a River Bank, oil on board, signed, some scattered pigment loss, 60 cm x 44 cm (23 1/2 x 17 1/4 ins), ornate gilded frame (75 x 59 cm)*  
(1) £700 – £1,000



110\* **Wainwright (William, 1855–1931).** *The Two Musicians, oil on canvas lined with paper of a genre scene of two seated male musicians, one with a violin, 27 x 19 cm (10.6 x 7.4 ins), framed and glazed, artist's name printed to lower edge of frame (48 x 42 cm)*  
(1) £200 – £400



111\* **English School.** *River Landscape, 1896, oil on board, showing a country landscape looking towards rolling hills, a river flowing in the foreground, a herd of cattle resting on the farside of the river bank, monogrammed CK and dated to lower left, 15.5 x 24 cm (6 1/8 x 9 1/2 ins), in period decorative moulded gilt frame (31 x 39.5 cm)*  
(1) £200 – £400



112\* **Paice (George, 1854–1925).** Huntsmen and pack of hounds, 1898, oil on canvas, signed and dated lower right, two mounted huntsmen (wearing Pith helmets) on chestnut horses standing nose-to-nose in profile, surrounded by a pack of nine and a half couple, most hounds individually named, canvas size 40.5 x 50.5 cm (16 x 19 3/4 ins), in a gilt moulded frame (56 x 66 cm)

Provenance: Major Frederick Bartholomew Stepleton-Bretherton (1873–1938) of Attington House, Tetsworth, Oxfordshire; gifted to Bertram Henry Gapper (b.1886), thence by descent to the present owner (great-grandson of Bertram Gapper).

Major F. B. Stepleton-Bretherton was the son of Frederick Annesley Stapleton-Bretherton and Isabella Mary Petre of Rainhill Hall (or Loyola Hall), near Liverpool. The Stepleton-Bretherton's were noted Catholic landed gentry. Stepleton-Bretherton served in South Africa including the Second Boer War serving with the Imperial Yeomanry. On returning to England he became a noted racehorse owner and was a director of the Bath Racecourse and of the Newbury Racecourse. He was also a member of the Turf Club and Whites Club.

The huntsmen wearing Pith helmets and the expansive, open landscape suggest that this scene was painted to represent recreational hunting during Stepleton-Bretherton's time in South Africa. The individually named hounds include: Selina, Martha, Dolly, Rachel, Nemesis (sic), Rashness, Torment, Ruth, Rompish, Massive, and Sportly.

(1)

£800 – £1,200

113\* **Stoitzner (Constantin, 1863–1934).** Ein Guten Tropfen (A Good Drop) & Matrose (The Sailor), a pair of oil on wood panel paintings (bevelled edges to verso), the first an elderly bearded man in a grey hat and coat, seated and raising a wine glass, the second an similar bearded man in a grey hat and coat with a pipe, each 22 x 16 cm (8.6 x 6.2 ins), both with old title labels in German to verso, plus additional early 20th century typed provenance labels to backing paper, both in matching elaborately decorated gilt moulded frames, glazed (42 x 36 cm)

Provenance: purchased in Birmingham according to typewritten note to verso of each picture: 'Purchased from sale at 'Rotherwood' Westfield Road, Edgbaston, Birmingham on Thursday, November 28th 1918', 'lot 360, companion picture to 'Wine Taster' & 'Full particulars regarding the above will be found on list in Deed box at Ruskin Chambers'.

(2)

£200 – £300



Lot 113

## ANIMAL PORTRAITS



Lot 114

114\* **Collins (John, active mid-19th century).** Naïve Portrait of a Bay Horse, 1833, oil on canvas, signed and dated lower right, a naïve portrait of a bay horse in a landscape of rolling hills, canvas relined, canvas size 46 x 64 cm (18 x 25 ins), in a handsome gilt wood frame (66 x 82 cm)

(1)

£1,000 - £1,500

115\* **Kirk (S, of Derby, active early-mid 19th century).** Portrait of a Prize Cow, an English Shorthorn Heifer, 1842, oil on canvas, signed and dated lower right, a naïve portrait of a Shorthorn heifer in a farm landscape with a barn in the background, canvas relined, Blackbrook Gallery label to frame verso, canvas size 53.5 x 43 cm (21 x 17 ins), in a burr walnut frame (62 x 71.5 cm)

(1)

£1,500 - £2,000



Lot 115



Lot 116



Lot 117

**116\* English School.** Portrait of a Terrier, circa 1850, oil on canvas, a portrait of a black and tan terrier (possibly a Patterdale) standing in a yard, canvas size 29 x 38.5 cm (11 1/2 x 15 1/4 ins), in a contemporary gilt wood frame (39 x 49 cm)

(1)

£700 - £1,000

**117\* Naive School.** Border Collie in a Landscape, circa 1850, oil on canvas of a tri-coloured border collie shown in profile, in front of a rural landscape with farmhouse, cows and horse beyond, some old restoration, with several small patch repairs visible to verso, canvas size 88 x 113 cm (34 5/8 x 44 1/2 ins), old polished walnut veneer frame with gilt inner slip (109 x 130.5 cm)

(1)

£500 - £800



118\* **Widgery (William, 1822-1893).** Portrait of a Prize Cow: Saffron, a South Ham Cow, 1857, oil on canvas, signed and dated lower right, a portrait of a Heifer with longhorns standing in a countryside landscape, with painted information in maroon to the lower margin of the frame, canvas size 64 x 77 cm (25 1/4 x 30 1/4 ins), in a contemporary wooden frame with gilt inlay (84 x 96 cm)

The text to the lower portion of the frame reads: Saffron. A South Ham Cow. Aged 8 Years, Weighing 11 cwt. 12 lbs. The Property of Mr. Thos Bowden, of Bickham Nth. Huish. For which the First Prize was awarded at the Ivybridge Cattle Show. Novbr. 1855

(1)

£2,000 - £3,000



119\* **Naïve School.** Farmyard Scene, circa 1860, oil on canvas, a farmyard scene with cows, pigs, ducks and chickens, with a farmer at a gate, relined, 70 x 91 cm (27 1/2 x 35 3/4 ins), in a later burr elm frame (83.5 x 105.5 cm)

Provenance: From the collection of John Frederick Braund (1928-2019), antique dealer.

Previously sold at *Furniture, Works of Art and Clocks*, Woolley and Wallis, Salisbury, 3 July 2019, lot 67.

(1)

£700 - £1,000



120\* **Naïve School.** Portrait of a Bay Horse, oil on canvas, a portrait of a bay horse in a landscape with a Terrier standing alongside, incised owner's stamp to stretcher 'E Spiller 98 Holborn Hill London', numerous small patch repairs to canvas verso, canvas size 43 x 53.5 cm (17 x 21 ins), framed (54 x 64 cm)

(1)

£700 - £1,000



121\* **Naïve School.** Portrait of a Prize Cow, oil on canvas, a portrait of a Shorthorn heifer in a barn, canvas size 51 x 71 cm (20 x 28 ins), in a mahogany frame with gilt inlay (63 x 82.5 cm)

(1)

£1,500 - £2,000



122\* **Naïve School.** Portrait of a Dog in a Wooded Landscape, later 19th century, oil on canvas profile portrait of a dog, possibly a bulldog, in a wood, relined, two small repaired tears, canvas size 50 x 60 cm (19 3/4 x 23 3/4 ins), framed (54.5 x 65 cm)

(1)

£200 - £400



123\* **Batt (Arthur, 1846–1911).** Portrait of a Collie & Portrait of a Rough-Haired Terrier, 1888, pair of oil portraits on thin wood panels, both signed and dated to lower margin right and left respectively, panel size 16.5 x 15.5 cm (6 1/2 x 6 1/8 ins), matching period elaborately moulded gilt frames, frame size 32.5 x 31 cm

(2)

£400 - £600



124\* **Crowther (Henry, active 1875–1939).** Pleasington Pride, a Sealyham terrier, 1921, oil on canvas, signed and dated lower left, a portrait of a Sealyham terrier in a landscape, canvas size 28 x 36 cm (11 x 14 ins), in a gilt wood frame (42.5 x 50 cm)

Crowther first exhibited at the Royal Pavilion Gallery in Brighton in 1875, and at the Royal Academy from 1876 to 1898. He worked almost exclusively on dog paintings from 1900 until 1933. He was the first artist to attend Crufts Dog Show in order to obtain commissions.

(1)

£300 - £500

125\* **Clark (William Albert, 1880–1963).** Eyton Winnie 2nd, & Eyton Spottie 4th, 1947, a pair of oil on canvas pedigree portraits, each signed and dated, each showing a portrait of an Ayrshire heifer in a landscape, one looking to the left, the other to the right, both with the artist's name and address to canvas verso in black paint, each canvas 51 x 61 cm (20 x 24 ins), in matching ornate gilt wood frames (64 x 74 cm)

Thomas Campbell Eyton was a well-known 19th century breeder of cattle who wrote *The Herd Book of Hereford Cattle* (1846). See lot 97 for an original watercolour portrait of Eyton.

(2)

£1,500 - £2,000



Lot 125

## 19TH CENTURY WATERCOLOURS & DRAWINGS



126\* **After Francesco Bartolozzi (1728–1815).** Study of two Female Heads, red and black chalk on wove paper, some light discolouration and paper toning, sheet size 191 x 285 mm (7 1/2 x 11 1/4 ins), later frame, glazed

A stipple engraving of the same subject in the same direction, published January 20, 1793, being Plate VI from the published volume of soft-ground etched plates by Bartolozzi after designs by Cipriani entitled *Rudiments of Drawing*, on which the present drawing is based, is included in this lot.

(2) £200 – £300



127\* **Payne (William, 1760–1830).** Chepstow Castle, oval watercolour on paper, of a wooded river landscape with sailing barge, and ruins of Chepstow castle beyond, 37 x 44 cm (14 1/2 x 17 1/4 ins), with printed auction catalogue description pasted to verso from the Littlecote House sale, 21 November 1985, framed and glazed (65 x 71 cm)

Provenance: Littlecote House, Wiltshire; Sotheby's, *The Contents of Littlecote House, Wiltshire*, 20, 21 & 22 November 1985, lot 907; James Robert Walker, Oldswinford Gallery, Stourbridge; thence by descent.

(1) £300 – £500



128 **Payne (William, 1760–1830).** Oval landscape with milkmaid carrying churns by a thatched cottage, watercolour on paper, 134 x 167 mm (5 1/4 x 6 1/5 ins), mount aperture, framed and glazed, with typed written title labels to verso, and printed label of Graves Gallery, 12 Christchurch Passage, New Street, Birmingham to verso, together with **Austin (Samuel, 1796–1834).** Windmill and Thatched Cottages by a River, oval watercolour on paper, 123 x 147 mm (4 5/8 by 5 3/4 ins), mount aperture, framed and glazed, with modern pencil title label to verso, plus **Prout (Samuel, 1783–1852).** Interior of a Norman Cathedral, signed to upper right, 178 x 122 mm (7 by 4 7/8 ins), mount aperture, framed and glazed, with portion of old mount bearing the artists name and dates affixed to verso

(3) £200 – £400



129\* **Buck (Adam, 1759–1833).** A pair of portraits, coloured chalk and pencil on paper, each a full-length portrait of a girl in a landscape holding a hat, artist's name and dates (somewhat faded) in ink to lower margin of mount, light toning, mount apertures 25.5 x 20.5 cm (10 x 8 ins), in matching gilt wood frames (47.5 x 41 cm) together with **Eginton (John, active 1775–1804).** The Shepherdess of the Alps, after William Hamilton, 1792, fine stipple engraving printed in colours, a proof before title, a few marks to margins (generally in good condition), 59 x 41 cm mount aperture, period gilt frame, glazed, with 19th century printed label of William Rodman & Co., Printsellers, Belfast to verso

(3) £300 – £500



130\* **French School.** Portrait miniature of a young Gentlewoman, circa 1810, watercolour and boycolour on ivory, half-length portrait of a young lady in 'guillotine fashion' white dress and blood-red shawl, 6.5 x 5 cm, (2.5 x 1.9 ins), laid onto backing paper with transparent adhesive film over the surface of the image, contained within an oval brass decorative frame with laurel wreath and ribbon design (13 x 9 cm) together with **English School.** Portrait miniature of a Lady, thought to be the Duchess of Portarlington, circa 1840, watercolour and bodycolour on ivory, head and shoulders portrait of a lady in a white dress, pearl choker and pearl hair decorations, additional silhouette portrait of a gentleman in black and gold on card contained inside the frame, 7.5 x 6 cm (2.9 x 2.3 ins), with oval brass frame, mounted on ebonised wood, glazed, with near-contemporary handwritten note to verso 'Duchess of Portarlington'

Ivory Act UK registration submission references pending. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

(2)

£300 - £500

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

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

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

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

(1)

£400 - £600



Lot 131



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

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

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

(1)

£500 - £800



133\* **Cotman (John Sell, 1782–1842).** Fishing boats and figures on the coast, *watercolour with touches of gouache, signed lower left, some toning, mountstain to outer edges, laid down to later backing card, modern gilt frame, glazed, with auction stencil to verso GF119, sheet size 180 x 247 mm (7 1/8 x 9 3/4 ins), frame size*  
(1) £500 - £800



134\* **English School.** Portrait of the Earl of Orford, circa 1820s–40s, *pencil on wove paper, small paper loss towards upper left corner, sheet size 100 x 98 mm (4 x 3 7/8 ins), laid down on modern backing paper, gilt frame, glazed*

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

Annotated on the reverse of the mount in Michael Jaffé's hand with the name of the sitter and attribution to Franz Xaver Winterhalter.

(1) £200 - £300



135\* **Harding (James Duffield, 1798–1863).** Landscape with Castle, *black chalk heightened with white bodycolour on pale brown paper, inscribed in ink by the artist to verso 'Lesson, J. D. Harding, sheet size 193 x 275 mm (7 5/8 x 10 7/8 ins), modern good-quality gilt and grey wash ruled border to mount, gilt wood frame, glazed (48 x 55.5 cm)*

J. D. Harding was a successful and popular teacher who published a number of art manuals, including *Elementary Art, or the Use of the Chalk and Lead Pencil*. The present work would almost certainly have been made as a model for a pupil to copy from.

(1) £200 - £300



136\* **Rochard (François Théodore, 1798–1858)**. Mary Eliza Henniker-Major, née Farnham (1805–1878) & Reverend William Henniker-Major (1813–1845), 1844, two watercolours heightened with bodycolour, showing two half-length portraits, one of a woman in blue and lace trimmed dress, her hair in ringlets, the other showing a gentlemen sitting down in a striped chair wearing preaching bands around his neck, both signed and dated lower left, 30 x 23 cm (11 3/4 x 9 ins) mount aperture, both in decorative gilt moulded frames (61 x 49 cm), Mary Eliza Henniker's portrait with near contemporary printed label with her name and death date to verso, Rev. William Henniker portrait modern handwritten note about the artist to verso, together with **Havell (Edmund, 1819–1894)**. Portrait of a Gentlemen, after George Richmond, 1844, watercolour, signed to edge of image, inscribed George Richmond 1834 to lower left, 25.5 x 20 cm (10 x 8 ins) mount aperture, framed and glazed (34.5 x 29 cm), Christopher Mendez printed label with typed information to verso, plus **Slater (Joseph, circa 1779–1837)**. Elizabeth Bell and Reverend John James, Canon of Peterborough cathedral church, and Vicar of Glington, 1808, black chalk and watercolour, signed and dated lower left, water stained and toned, 27 x 23 cm (10 5/8 x 9 ins) mount aperture, both in matching gilt frames (38 x 34 cm), contemporary and later notes to verso, plus another two marriage portraits, one signed A Dixon 1846, both in matching gilt frames (50 x 43 cm) and three other smaller portraits of gentlemen, two signed indistinctly and dated 1836 & 1840, framed and glazed

Mary Eliza Henniker was the youngest daughter of Edward Farnham of Quorndon House, Leicestershire. She was married to Reverend William Henniker on the 28th September 1842.

(10)

£200 – £400



137\* **Cox (David, 1783–1859)**. Children playing by a pond, with farm buildings beyond, and figure laying clothes out to dry, watercolour, with scratching out, 204 x 293 mm (8 x 11 1/2 ins) mount aperture, artist's name and dates inscribed in black ink to lower edge of the mount, attractive period moulded gilt frame, glazed, with old printed label of The Graves Gallery, 44 Cherry Street, Birmingham to verso

Provenance: Attached to the verso of the frame in an envelope is a soft ground etching on paper of a Thames Peter boat with children, mounted on old (later 19th century) card with ownership address in ink to verso 'Miss Cox, 70 Trinity Rd., Birchfield, B'ham'. A note on the envelope by the previous owner suggests the small girl with a fishing stick in the upper left of the print bears similarity with the figure sitting by the pond in the present work.

(1)

£600 – £800

**138 The Spriggs Family.** A small archive of paint boxes, watercolours and other ephemera, circa 1830, comprising: a George III paint box with paints owned by William Knight (1738-1801), father of Martha Spriggs (1777-1866), near contemporary note in black ink 'Paint box belonging to our great Grandfather William Knight, probably some time before the year 1783 when he came to Worcester & commenced a different business, before which he designed & painted Calicos for which purpose he had probably bought the box some years before' loosely contained in the box, sliding lid, 19.8 x 15 x 2 cm, together with another later Victorian paint box owned by Elizabeth Croxfield née Wilson (1817-1877), containing paints, brushes, key (locking mechanism not working) and a hand written note explaining the family descent and ownership, 13 x 24.5 x 5 cm, together with an artist's sketch book containing 13 pencil drawings on 8 leaves (1 leaf loose and three inserted loosely), mainly of English landscapes, each initialled or signed and dated 1833-1834, marbled wrappers with contemporary handwriting 'Rachel Arch No.1 Landscapes' to upper right front wrapper, 26.4 x 37.3 cm, plus a watercolour of Hannah Lightfoot, with 3 letters dated between 1845-1856 written to Martha Spriggs from R Phillips and Ellen Armistead containing some information about Hannah Lightfoot; 8 prints; Sprigge Coat of Arms on board; pencil drawing of Lowry Jones from Tyddyn-y-Garreg nr Dolgelly dated 1833 with notes to lower margin, etc., various sizes largest 37 x 25.5 cm

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

William Knight (1738-1801) was the father of Martha Spriggs.

Rachel Arch (1817-1845) was the second wife of Thomas Binyon whose third wife was Martha Anna Spriggs (1816-1896), daughter of Martha Spriggs (1777-1866). Elizabeth Croxfield (née Wilson) was granddaughter in law to Martha Spriggs.  
(1 folder) £150 - £200



**139\* Liddell (George Augustus Frederick, 1812-1888).** Classical Figures in a Landscape, circa 1833, *fine sepia watercolour with scratching out, painted on the verso of a card invitation to a ball at St James's Palace from The Lord Chamberlain to the Queen, addressed to 'The Hon: Augustus Liddell' and dated May 1st 1833, card size 12.8 x 18.3 cm (5 x 7 1/4 ins), unframed*

Liddell was born at Lamesley, Tyne and Wear and educated at Eton College. He was Groom-in-Waiting to HM Queen Victoria and Deputy Ranger of Windsor Great Park. He gained the rank of Colonel in the Scots Guards. Liddell was a noted watercolour artist, and also a cricketer, making his first-class debut for the Marylebone Cricket Club against the Cambridge Town Club in 1840.

The Royal Collection holds two watercolours by Liddell, *Richmond: the Rose Garden at White Lodge* and *Plas Newydd*.  
(1) £150 - £200



Lot 140

**140\* Circle of J. M. W. Turner (1775–1851).** Fisherfolk on the Sands near Flint Castle, North Wales, circa 1830s, *watercolour on thick wove paper, with scratching out, sheet size 29 x 45 cm (11 1/2 x 17 3/4 ins), modern gilt frame, glazed, with black auction stencil to verso GX569, frame size 50.5 x 65 cm*

Provenance: Biddle & Webb sale, Birmingham, 3rd January 1975, lot 176.

Photographs of the present work were shown to Andrew Wilton of the Tate Gallery, London in 1990, who concluded that it was not the work of J. M. W. Turner, but was the work of an artist of some ability and was also reminiscent of the watercolours Turner made in connection with topographical engraving projects (see copy of letter to Eileen Harris from Robert Upstone, Tate Gallery, dated 3rd October 1990, included with this lot). However, the watercolour was then shown to Andrew Wilton at the Tate, who, according to information supplied by Antony Harris (also included with this lot), confirmed it was identical to two other known Turner paintings.

A view of Flint Castle by Turner (now held by the Amgueddfa Cymru, National Museum of Wales), measuring 27.7 x 40.1 cm depicts a similar scene with fisherfolk on the beach and the castle in the distance, and is dated to circa 1834. This was subsequently engraved in 1836 for *Turner's Picturesque Views in England and Wales*. Turner first visited Flint Castle in 1794.

(1) £700 – £1,000



**141\* English School.** Pair of Female Portraits, circa 1840, *two watercolours, one showing a young lady wearing a pink spotted dress, her hair in curls, the other showing an older lady wearing a ruffled lace head dress, 15 x 11 cm (5 7/8 x 4 3/8 ins) mount aperture, individually mounted in decorative painted wood frames with gilt oval mounts*

(2) £150 – £200



Lot 142

**142\* Girdlestone (Charlotte, 1804–1884).** Landscapes, *five watercolour on paper landscape views showing lakes, rivers, bridges and mountainous scenes, smallest 14 x 19 cm (5.5 x 7.4 ins), largest 23 x 32 cm (9 x 12.5 ins), all laid on later paper and mounted or framed, together with:*

**After Archer (John Wykeham, 1808–1864).** Entrance to the Crypt at Wells Cathedral, *watercolour on wove showing a man and child in an arched doorway inside a cathedral, 19.5 x 17 cm (7.6 x 6.6 ins) mount aperture, framed and glazed (40 x 37 cm)*

**Jones (Margaret, 1918–2024).** Millers Dale, Derbyshire, *watercolour on paper depicting a valley landscape with river, signed to lower left, laid down on later watercolour paper, 32.5 x 50 cm (12.7 x 19.6 ins)*

Charlotte Girdlestone, amateur artist and founder of the Ragged School, Twthill, Denbighshire, whose sketches are held by the National Archives.  
(7) £200 – £300



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

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

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

(3) £700 – £1,000



**144\* Turner of Oxford (William, 1789–1862).** A collection of 28 drawings and watercolours, comprising one watercolour, two pencil drawings with watercolour, two grisaille watercolours, a pen & ink drawing, and 22 pencil sketches, some heightened with bodycolour, variously on paper or card, some mounted (including some on album leaves), mostly landscapes and buildings in Oxfordshire and Berkshire, including a number of scenes of Oxford and surrounding districts, but also one or two Buckinghamshire views, e.g. Long Crendon, Shotover Hill, Aldworth Church, Longworth, Hincksey, Brill, Thrup, Bledlow, Shipton-on-Cherwell, Stratton Audley Church, etc., some signed or initialled, some dated 1840s and 1850s, many inscribed with location, e.g. 'Garsington' (depicting haymaking), 'The Village Spring Garsington Evening', 'Lockinge Ch. under repair July: 8. 1853', 'The Presidents Lodgings at Trinity Hall Coll: as they appeared in 1808', 'West Hendred Church Berks', 'Studley Priory. Sir Alexander Crook's', a few drawings foxed, smallest 8.5 x 11 cm (3 1/4 x 4 1/4 ins), largest 29.5 x 45 cm (11.5 x 17 3/4 ins), together with: two unattributed watercolours depicting the front and rear view of Sir George Cobb's House, Adderbury, 1801 (taken down in 1817), a gentleman with a portfolio under his arm (the artist?) standing in front of the rear elevation, each sheet size approximately 22.5 x 33 cm (9 x 13 ins), each mounted on an album leaf with early pencilled inscription to mount below image, together with a related letter to the current owner from Nicholas Allen, author of 'Adderbury: A Thousand Years of History'

Provenance: Collection of Frederick Joseph Morrell (1811–1882), solicitor to the University of Oxford; his son, Frederick Parker Morrell (1839–1907) of Black Hall, Oxford, solicitor and Mayor of Oxford; his son, Philip Edward Morrell (1870–1943), husband of Lady Ottoline Morrell (owners of Garsington Manor); their daughter, Julian Vinogradoff née Morrell (1906–1989); thence by descent.

Frederick Joseph Morrell was a patron of William Turner of Oxford, and he and his son together formed the largest known collection of the artist's works.

The grisaille watercolour of haymaking at Garsington is a preliminary sketch for the finished watercolour *Harvest at Garsington, Oxon 1848* which is in the Manchester Art Gallery (accession number 1920.641), a photograph of which is included in the lot.

(30)

£400 – £600



145\* **Whichelo (C. John Mayle, 1784-1865).** *The Fortress of Gonzaga, Sicily, large watercolour on paper, 36 x 51.5 cm (14 1/8 x 20 1/4 ins) mount aperture, gilt frame glazed with portion of old titled mount attached to verso, frame size 61 x 75 cm*

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).

John Whichelo was an associate of the Old-Watercolour Society, where he exhibited regularly throughout his life. Best known as a marine and naval painter, his sea-pieces included *The Bombardment of St. Jean d'Acre*, 1841, *The Glorious Battle of the Nile*, 1844, and *HMS Victory in the Battle of Trafalgar firing her first broadside*, 1851. J. L. Roget notes, 'one or two on the coast of Sicily being, probably, from sketches by other hands' (Roget, *A History of the Old-Watercolour Society*, 1891, page 203).

Forte Gonzaga or Castel Gonzaga is a 16th-century bastioned fort on the coast at Messina.

(1)

£300 - £500



146\* **Daumier (Honoré, 1808-1879).** *Head of a Lawyer reading, pen and grey ink on pale cream laid paper, mount stained, tipped-on to card mount, some marks and minor soiling to outer blank areas, a strip of paper (10 x 188 mm) was taken from the blank top of the sheet and remounted to the lower edge (at the instigation of Patricia Milne-Henderson) in 1961, sheet size 145 x 188 mm (5 3/4 x 7 1/2 ins), mounted*

Provenance: Claude Roger-Marx (1888-1977) French critic, art historian and collector, and editor of the *Gazette des Beaux-Arts*, with pencil inscription to card mount 'Daumier / ex col. Roger Marx'; Madame Claude Roger-Marx; M. R. Schweitzer, 205 East 54th Street, New York by 1961; by whom sold to Patricia Milne-Henderson, later Mrs. Michael Jaffé (1935-2018) January 16th 1962 (according to the original dated invoice); thence by descent.

A group of original letters relating to this drawing accompanies the lot: correspondence and invoice from Schweitzer to Ms. Milne-Henderson (December 1961-January 1962), a letter of valuation for this drawing from W. Feilchenfelt of Sotheby's, dated 13 August 1965, a letter from K. E. Maison, stating he would like to include the work in his forthcoming catalogue raisonné, dated 16 September 1965, and copy of Patricia Milne-Henderson's reply, dated October 10, 1965.

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

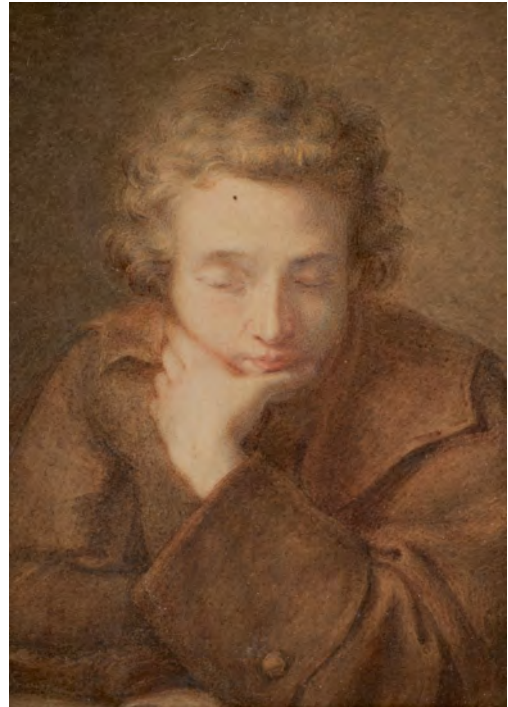
Literature: K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours, and Drawings*, 2 volumes, New York Graphic Society, 1967.

(1)

£1,500 - £2,000



147\* **Lee (William, 1810-1865).** *Woman in Doorway, watercolour on paper depicting a young woman and a broom outside a doorway, the woman's arms folded and stood in a contrapposto stance, the door ajar to show an elderly woman sat within, signed by the artist and dated 1848 to lower right corner, 32.5 x 23.5 cm (12.7 x 9.2 ins) mount aperture, framed and glazed (53 x 42 cm)*  
(1) £100 - £150



148\* **Circle of Thomas Baker of Leamington (1809-1869).** *Trees in a Landscape with a Smoking City in the Distance, 2 June 1849, watercolour on paper, sheet size 80 x 157 mm (3 1/8 x 6 1/8 ins), mounted, framed and glazed (26 x 33 cm), William Drummond printed label with information about painting handwritten in black pen to verso, together with Hastings (Thomas, active 1804-1831). Ilfracombe Harbour and Lantern Hill, circa 1820, pencil and coloured chalk?, titled in pencil to lower margin, 19 x 27 cm (7 1/2 x 10 5/8 ins) mount aperture, framed and glazed (25 x 33 cm), plus Parrot (William, 1813-1867). A Lacemaker at her cushion at Honfleur, 18 July 1835, pencil, initialled, titled and dated in pencil to lower right, sheet size 25.2 x 16.7 cm (9 7/8 x 6 1/2 ins), framed and glazed (43 x 34.5 cm), along with another pencil drawing by the same artist entitled Children holding hands dancing in a ring in the open air, and five other 19th century drawings by various artists including: William Maw Egley (1826-1916), Doctor Thomas Monro (1799-1833), John Skinner Prout (1806-1876), William Payne (1760-1830), etc., all various sizes, all framed and glazed, largest (33 x 40.5 cm)*  
(9) £300 - £500

149\* **After Giovanni Battista Piazzetta (1682-1754).** *L'Avare, circa mid 19th-century, watercolour on paper, manuscript label to frame verso 'L'Avare / Tableau de Piazzetta 18e siecle / L'originale est a Delaunay Park / chez Le Cte de Rosebery' and one printed 'Binant / Rue de Clery No. apres celle Montmartre a Paris / Magasin de tous les effets relatifs aux arts...', mount aperture 14.3 x 10.2 cm (5 1/2 x 4 ins), in a gilt wood frame (with losses) 16.5 x 22 cm, together with After Peter Simon (1764-1813). Frances Isabella Keir Gordon, Daughter of Lord and Lady Wm Gordon, circa mid 19th-century, fine watercolour on paper, after the engraving by Peter Simon, after the painting by Joshua Reynolds (1723-1792) 'A Child's Portrait in Different Views: Angel's Heads', a few scuffs and marks, mount aperture 19.8 x 18.5 cm (7 3/4 x 7 1/4 ins), framed and glazed (37 x 36 cm)*

Binant was founded in Paris by Louis-Alfred Binant (1822-1904). The company was a leading canvas supplier and framer.

(2)

£200 - £400



**150\* Attributed to George Richmond (1809-1896).** Portrait of Nassau Kindersley, watercolour on cream wove paper, 41 x 31 cm (16.1 x 12.2 ins), framed and glazed (65 x 55 cm), with contemporary framer's label 'J. H. Chance, 28 London St, Fitzroy Square' and two handwritten notes to verso

James Henry Chance (1810-1902), carver and gilder, picture framemaker, picture restorer and printseller.

Chance was a distant relative of George Richmond, 'whose self-portrait he owned and which he inscribed, 'one of my best friends' (Simon 1996 p.200, n.77); he also purchased an early work by George Richmond's son, William Blake Richmond, *Enid and Geraint* in 1859, and sat to the artist for his portrait in 1879. He undertook much framing work for George Richmond' (*National Portrait Gallery, British picture framemakers, 1600-1950* online). (1) £200 - £300



**151\* Dighton (Richard, 1795-1880).** Portrait of Henry Ralph Lambton (1824-1896), circa 1850, oval watercolour on paper, full-length, in dark coat and top hat, facing left, holding a cane in his right hand and white kid gloves in his left, 24.5 x 18 cm (9 5/8 x 7 ins), period maple veneer frame, glazed with Christies printed label to verso for their sale of 2 July 2019, lot 223

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

Christies, London, *Old Master and British Drawings and watercolours including works from the Collection of Jean Bonna*, 2 July 2019, lot 223 (part).

Henry Ralph Lambton (1824-1896) married Elizabeth Mary Caroline Harcourt (1841-1917) at St George, Hanover Square, London in 1867.

(1) £200 - £300



**152\* English School (1825-1875)** Two leather bound albums of watercolours and drawings, comprising views of Gordano Church in Somerset, The arch at Broadstairs, Forest Hill Church in Oxfordshire, Boscobel House, South Hinksey, The Observatory at Clifton Downs, Arundel Castle, Matlock Dale, Tilbrook Church, Alstone near Cheltenham, Dean Church, Babcornbe Bay, Oakhampton Castle, Bamborough Castle, Whitby Abbey, Inverary, plus a selection of figure, botanical, animal and dog studies, the two albums comprising in total 39 watercolour and 29 pencil drawings plus additional minor works, largest 24cm x 33cm and smaller (2) £200 - £300



**153\* English School.** Portrait of a Gentleman in his Library, 19th century, coloured chalks, showing a well-dressed gentleman sitting in a library, holding a paper, one arm resting on a table, a window to the right shows a large building outside with arched windows and a copper roof, 68.5 x 56 cm (27 x 22 ins), in painted bronze moulded frame, with some small areas of loss, (86 x 73 cm)

It has been suggested that the sitter in this portrait bears a resemblance to Lord Palmerston.

(1) £200 - £300



154\* **Attributed to Samuel Palmer (1805-1881).** Coastal Landscape, watercolour on blue paper, laid onto thin card, notes to lower left, 191 x 271 mm (7 1/2 x 10 5/8 ins), in card mount (36.5 x 43.5 cm), together with another by the same artist, Woody Hillside Landscape, watercolour with pencil heightened with body colour, on pale red paper, 198 x 293 mm (7 3/4 x 11 1/2 ins)

Provenance: Collection of Carlos Peacock, author of *Samuel Palmer: Shoreham and After* (1968).

(2)

£400 - £600



155\* **Schotel (Pieter Jan, 1808-1865).** Battle of Livorno, 1653, circa 1850, pen and ink with grey and brown wash on wove paper, signed 'P. J. Schotel' lower right, some spotting in the sky area, 22 x 35.5 cm (8 1/2 x 14 ins), tipped onto a later mount, tipped into an aperture mount, antique gilt relief frame with moulded floral corners, glazed, 55 x 70 cm overall

The naval Battle of Livorno took place on 14 March 1653, during the First Anglo-Dutch War, near Leghorn (Livorno), Italy. It was a victory for the Dutch squadron under Commodore Johan van Galen over an English squadron commanded by Captain Henry Appleton.

(1)

£400 - £600



156\* **Schotel (Pieter Jan, 1808-1865).** First Battle of Tobago, 1677, circa 1850, pen and ink with grey and brown wash on wove paper, signed 'P. J. Schotel' lower right, a few spots, 22 x 36 cm (8 1/2 x 14 ins), tipped onto a later mount, antique gilt relief frame with moulded floral corners, glazed, 55 x 70 cm overall

The First Battle of Tobago was an attempt by the French fleet to recapture the Dutch colony of Nieuw Walcheren on Tobago off the coast of Venezuela, fought 3-12 March 1677. Commander Jacob Binckes achieved a strategic victory with the help of Captain Roemer Vlacc and drove back the French.

(1)

£400 - £600



Lot 157

157\* **Attributed to John Ruskin (1819–1900).** Great Palace, Dresden, August 1854, *pen, black ink and pale brown wash heightened with white chalk on grey paper, with contemporary inscription to upper margin 'Grosse Schloß, Great Palace Dresden August 1854', 137 x 216 mm (5 1/4 x 8 1/2 ins), tipped onto card mount, together with Continental School. View of the Peristyle of Diocletian's Palace, Split, early 20th century, pen, ink and wash, 236 x 326 mm (9 1/4 x 12 1/2 ins), titled in German to verso (2)* £500 - £800



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

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

(1) £300 - £500



159\* **Le Jeune (Henry, 1819–1904).** Confidences, 1858 (possibly 1853), *watercolour on card, signed and dated towards lower left margin, sheet size 33 x 24.8 cm (13 x 9 3/4 ins), titled and dated in artist's hand to verso, artist's name and dates printed to mount, framed and glazed (50 x 39.5 cm), with printed and handwritten label of Mount Gallery, Hampstead Antique Emporium 12 Heath Street, London, NW3 to verso*

(1) £300 - £500



160\* **Zuloaga (Plácido, 1834-1910)**. A collection of twenty-three original damascening designs, mid to late-19th century, pencil, ink and watercolour, on various papers, mainly intricate designs for damascening, including panels, gunmaking, ornaments (including a decorative clock face), together with a design for an Arab Gallery by Rafael Contreras (1826 - 1890), all with filing information in pencil to verso ie 'Carpeta XVIII...', most with ink numbering inscription to recto, minor nicks, closed tears and handling creases, the largest sheet 34 x 48.5 cm (13 1/2 x 19 ins), all unframed

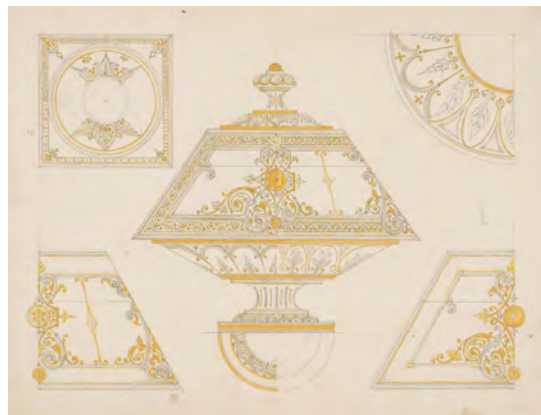
Provenance: Traditionally understood to have come from the collection of Queen Fabiola of Belgium (1928-2014); Alcalá Subastas, Madrid, *Pintura Antigua, Moderna y Contemporanea...*, 22 to 23 May, 2013 (part lot).

Plácido Maria Martin Zuloaga y Zuloaga was a Spanish sculptor and metalworker. He is known for refining damascening, a technique that involves inlaying gold, silver, and other metals into an iron surface, creating an intricate decorative effect. Zuloaga came from a family of Basque metalworkers. He was the son of damascening pioneer, gunmaker and Keeper of Madrid's Royal Armoury Eusebio Zuloaga (1808-1898). He was also the half-brother of the artist Daniel Zuloaga (1852-1921), and the father of the painter Ignacio Zuloaga (1870-1945).

Other examples from the same collection are held in the Metropolitan Museum of Art (see Accession Numbers 2015.99, 100, and 101).

(23)

£2,000 - £3,000





161\* **Anderson (Sophie, 1823–1903).** Capri, 1872, watercolour and pencil on wove paper, signed and dated in pencil lower right, a boy and girl sit beside a harbour, some light toning otherwise a bright and characterful image, artist biography to frame verso, mount aperture 19.5 x 22.5 cm (7 3/4 x 9 ins), framed and glazed (39 x 48 cm)  
(1) £200 – £300

162\* **Burne Jones (Edward, 1833–1898).** Study for the figure of Perseus in The Rock of Doom, The Perseus Cycle, black and purple chalk with traces of pencil on wove paper, with numerals in pencil to lower right corner '15.15' and '16', sheet size 26.8 x 15.1 cm (10 5/8 x 5 7/8 ins), framed (48.5 x 35 cm), backboard with various labels, including Sotheby's and Peter Nahum Ltd, 5 Ryder Street, London, latter stating family provenance

Provenance: Mrs J.W. Mackail, the artist's daughter; Sotheby's, London, *Early English Drawings and Victorian Watercolours*, 21st September 1988, lot 416; Sotheby's, Cheltenham, 11th November 1998, lot 18 (label to verso).

Margaret Mackail (1866–1953) was the third and final child of Edward and Georgiana Burne-Jones, and their only daughter. She married John William Mackail (1859–1945), Virgil scholar, educational reformer and official biographer of William Morris.

In 1875 the politician Lord Arthur Balfour commissioned Edward Burne-Jones to create a series of paintings for the music room of his London home. The subject was to be a re-telling of the classical story of Perseus and the slaying of Medusa, as related in William Morris's epic poem 'The Earthly Paradise'. Burne-Jones worked on the project for ten years but it was never completed. Southampton Art Gallery has ten full-size cartoon studies in gouache for the Cycle, but only four of the oil paintings were finished, with one other partially completed. The eighth painting, 'The Rock of Doom', which was one of those completed – now in Staatsgalerie, Stuttgart, Germany – depicts the moment Perseus discovers and falls in love with Andromeda, who, having been cursed by Poseidon, is chained to a rock awaiting her fate.

(1) £5,000 – £7,000



Lot 162



163\* Orsi (Carlo, 1835-1894). Venice, watercolour, depicting a view across the Venice waterways, various wooden boats moored at the edge of the dock, signed lower right, 24.5 x 17.3 cm (9 5/8 x 6 3/4 ins) mount aperture, framed and glazed (42 x 35 cm)  
(1) £200 - £300



164\* Brabazon (Hercules Brabazon, 1821-1906). The Infanta Margarita, after Velazquez, circa 1880, black and red pastel heightened with white on paper, initialled in pencil lower left, Chris Beetles Gallery label to frame verso, mount aperture 12 x 11.5 cm (4 3/4 x 4 1/2 ins), framed and glazed (33 x 31.5 cm), together with three mid 18th-century pencil sketches on paper: 'Wreck of a Swedish Brig, Land's End', 'Coastal Scene, Sussex' and an untitled view of sailors in a lifeboat, two signed 'Jones' and one dated 1859, the largest mount aperture 17 x 30 cm (6 3/4 x 12 ins), all framed and glazed

The Infanta Margarita exhibited: Hercules Brabazon Brabazon: Exhibition of Watercolours and Pastels, Chris Beetles Gallery, London, 12 November to 18 December, 1982.  
(4) £200 - £300



Lot 165



165\* **De Morgan (William, 1839-1917).** A small sketchbook of drawings, approximately 70 pages of sketches to rectos and versos, plus several blank pages, the first 42 pages numbered in ink to upper right corner, variously pen and ink and/or pencil, including tile designs (owl and serpent, flowers, peacocks, deer, birds), vase designs (eagles, classical figures), head and figure studies, cartoons, animals and birds, etc., e.g. the head of Medusa, 'Solomon and the Queen of Sheba', a male nude with shield and spear, 'Earl riding on Caterpillar', 'A Baronet in too large a hat', one leaf with tear to upper half of gutter (encroaching into sketch area, but not touching it), endpapers foxed, front pastedown with pencil sketch of two comical faces in profile captioned 'Snockets meeting', red edges, original vellum, with Jerh. Smith & Co. Stationers label on verso of front free endpaper, lightly soiled, front cover with William De Morgan's large ink monogram in the shape of a stick man, 88 x 81 mm (3 1/2 x 3 1/8 ins)

Provenance: Private Collection, Berkshire, UK.

Sketches from this notebook are reproduced in A.M.W. Stirling, *William De Morgan and His Wife*, New York: Henry Holt, 1922, on pages 14 (rabbit and bird of prey), 101 ('At the Stores' - shopkeeper looking over counter at a large fantastical bird), 131 ('Une demande en mariage' - showing a proposal), 152 ('Hanging Day' - figure hanging from a gibbet with other figures), 307 ('James Lee's wife' - after reading Robert Browning's poem), and 335 (two-legged dragon).

An important sketchbook belonging to arguably the most innovative designer of the Arts & Crafts Movement, and certainly the foremost ceramic artist of the period. Our researches suggest that the vase and tile designs herein may never have been brought to fruition. Wilhelmina Stirling, sister of William's wife Evelyn de Morgan, believed that the monogram on the front cover was a composite of William and Evelyn's initials. However, drawings by William in the De Morgan Foundation reveal that William was using the device as early as 1865, 30 years before he met his wife.

(1)

£2,000 - £3,000





166\* **Cooper (Thomas Sydney, 1803-1902).** Cattle and sheep, 1881, watercolour on paper, signed and dated lower left, 25 x 31 cm mount aperture, framed and glazed, frame size 48 x 54 cm  
(1) £150 - £200



Lot 167

167\* **Bright (Harry, 1846-1895).** Long Tailed Tit Feeding Young, watercolour heightened with body colour, signed to lower left, very minor spotting, 40 x 29 cm (15 3/4 x 11 1/2 ins) mount aperture, in gilt decorative frame (some chipping), glazed (72 x 59 cm)  
(1) £200 - £300

168\* **Cotman (Frederick George, 1850-1920).** Durham, watercolour, signed and titled in ink to lower right, 25.5 x 19.3 cm (10 x 7 1/2 ins) mount aperture, framed and glazed (47 x 38.5 cm), printed Jackson Bros label to verso  
(1) £100 - £150



169\* **Leyman (Alfred, 1856-1933).** Kingswear [&] Dartmouth Castle, circa 1890, two watercolours on wove depicting coastline castles, signed to lower corners, pasted to gold mounts with printed titles to lower edges, 26 x 36 cm (10.2 x 14.1 ins) mount aperture  
(2) £200 - £300



170 **Bates (David, 1840–1921).** Haytime, near Worcester, 1891, oil on canvas, signed and dated lower right, canvas size 36 x 46 cm (14 1/8 x 18 1/8 ins), period decorative moulded frame with gilt inlay (51.5 x 62 cm), inscribed with title (including 'the meadow' struck through), artist's name and date to verso of canvas

(1)

£500 - £800



171\* **Legros (Alphonse, 1837–1911)** Triomphe de la Mort : le combat, circa 1892, original pencil, ink and sanguine drawing for the etching of the same name, 20cm x 43cm (8" x 17"), accompanied by Triomphe de la Mort : le combat, etching, signed in pencil, plate size 20.3cm x 35.5cm, both framed

Provenance: Collection of Francis Edward Bliss; C. J. Knowles.

(2)

£500 - £800



172\* **Adams (Charles James, 1859–1951)**. Mountainous landscape with farmer and sheep, watercolour on paper, signed lower left, 38 x 55 cm mount aperture, framed and glazed, frame size 63.5 x 80 cm  
(1)

£150 - £200



173\* **Hemy (Charles Napier, 1841–1917)**. Crossing the Bar, 1897, watercolour on paper, heightened with white and scratching out, signed and dated lower left, mount aperture 18.5 x 33.5 cm (7 1/4 x 13 1/4 ins), framed and glazed (39.5 x 53.5 cm)  
(1)

£500 - £800



174\* **De Morgan (Evelyn, 1855–1919)**. Study of a female head, possibly for Mercy and Truth Have Met Together, Righteousness and Peace Have Kissed Each Other, coloured chalks and pastel on thick buff paper (serrated to left-hand edge), head portrait, half-profile turned to the right, of a dark-haired maiden with pensive gaze, sheet size 34.2 x 23.2 (13 1/2 x 9 1/8 ins), image size 21 x 16.5 cm (8 1/4 x 6 1/2 ins), mounted, framed and glazed (41 x 31.5 cm)

Provenance: M. D. E. Clayton-Stamm, thence by family descent.

Possibly a study for the central figure in 'Mercy and Truth Have Met Together, Righteousness and Peace Have Kissed Each Other', executed in 1898, and subsequently destroyed by fire in October 1991 (*Evelyn De Morgan Oil Paintings*, DMF, plate 73).

(1)

£2,000 - £3,000

Lot 174



Lot 175

**175\* De Morgan, (Evelyn, 1855–1919).** Study of a female head, pencil on card, profile head portrait of a young lady turned to the left and gazing benignly, slightly dusty at edges, sheet size 50.8 x 41 cm (20 x 16 1/4 ins), image size 23 x 23 cm (9 x 9 ins)

Provenance: Private Collection, Berkshire.

(1)

£1,500 - £2,000

**176\* Wain (Louis, 1860–1939).** A Young Sparrow Hawk on a branch, pen and black ink on wove paper, signed lower left, marked up in pencil for illustration to lower blank margin and to verso, sheet size 177 x 115 mm (7 by 4 1/2 ins), framed and glazed, with printed label of Chris Beetles Limited, London to verso

Provenance: Collection of Dr. Aidin Mc Gennis, author of Louis Wain; his life, his art and his mental illness, published online by Cambridge University Press, 13 June 2014.

Exhibited: Chris Beetles, *Louis Wain and the Summer Cat Show*, August 2010, number 120.

(1)

£300 - £500



Lot 176

## JAPANESE PRINTS & ORIENTAL ART



Lot 177

177\* **Toyokuni (Utagawa, 歌川 豊国, 1769–1825).** Women Imitating a Daimyo Procession Passing Mount Fuji, circa 1795–1801, set of five ukiyo-e colour woodblock prints, published by Wakasaya Yoichi (若狭屋与市), each sheet 38 x 25 cm (14.9 x 9.8 ins) (5) £300 – £500



178\* **Attributed to Katsushika Hokusai (1760–1849).** Fukujuso (The Adonis Plant), circa 1815, the set of oban colour woodcuts on thin laid paper, printed in colour to the sheet edges, in very good condition, sheet size 280 x 390 mm (11 x 15 3/8 ins) (12) £2,000 – £3,000

179 No lot



180\* **Kunisada III (Utagawa, 1786–1865).** Onôe Kikugorô, circa 1830, woodblock print, depicting the actor Onôe Kikugorô in the role of Sakuramaru, some creasing to paper, 34.5 x 23 cm (13 1/2 x 9 ins), mount aperture, framed and glazed (50 x 39 cm), together with another by the same artist, showing a male dressed in black and white standing over a swooning female, some worming, 34.5 x 23 cm (13 1/2 x 9 ins), mount aperture, framed and glazed (50 x 39 cm), and:

**Kunitsuna (1830–1874).** People at Back Yard, woodblock in colour, showing people sitting down, a cherry tree in blossom to the right, buildings in the background, Japanese script in banners, some restoration to left hand edge, some minor creasing to surface, 34.5 x 23 cm (13 1/2 x 9 ins), mount aperture, framed and glazed (50 x 39 cm) (3) £150 – £200

181\* **Japanese Ukiyo-e Prints.** Oban Tate-e Portraits, early 19th century, four woodblock colour prints on paper by Toyokuni III (三代 歌川 豊国, 1786–1865), Kunichika (Toyohara 豊原 国周, 1835–1900 and Hiroshige (Utagawa 歌川 広重, 1797–1858), some light spotting, each 33 x 24 cm (12.9 x 9.4 ins), together with Eisen (Keisei, 溪斎 英泉, 1790–1848). Bijin with Umbrella, kakemono tate-e colour woodblock on paper, 72.5 x 24 cm (28 1/2 x 9 1/2 ins), inlaid to original gold/pale brown silk scroll, with baton to lower edge, some overall toning, and creased from being rolled, overall size 112 x 32 cm (44 x 12 1/2 ins), contained in old patterned card tube holder (5) £200 – £300



Lot 181



Lot 182



Lot 183

182\* **Indian School.** Shiva trampling Apasmara, mid-19th century, gouache with black ink and embossed gold on card laid down on wood panel, a depiction of Shiva trampling Apasmara (representing spiritual ignorance), Shiva depicted holding the trishula or trident and the damaru, a small two-headed drum, sitting in front of a Banyan tree with four attendants at his feet, very faint remnants of Tamil script, possibly Devanagari to the verso of the panel, panel size 25 x 20 cm (9 3/4 x 8 ins), in a contemporary gilt wood frame (31 x 26 cm)  
(1) £200 - £300

183\* **Company School.** Seated Maharaja with an audience of noblemen, mid to late-19th century, fine miniature in opaque watercolour and gold on thin ivory, a seated Maharaja oversees an audience of Indian noblemen and an East India Company officer in formal dress, painted to the edges, adhered to backing board, size 11.3 x 8.3 cm (4 1/2 x 3 1/4 ins), framed and glazed (29.5 x 26.5 cm)

Ivory Act UK registration submission reference: B1LWZFML. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

(1) £200 - £400

184\* **Chinese School.** Mountainous landscape with winding river, early 20th century, watercolour on silk, depicting a mountainous landscape with trees dotted in the foreground, two small area of houses amongst the trees and hills, a winding river to the left with figures fishing from their wooden boats, artist's red stamp and Chinese writing to upper right, image size 127.5 x 58 cm (50 1/4 x 22 7/8 ins), mounted on silk scroll 217 x 71.5 cm (85 1/2 x 28 1/8 ins), hanging thread on wooden baton to upper edge, large wooden baton to lower edge with manuscript label '760-22' to one baton  
(1) £200 - £400



Lot 184



Lot 185



Lot 186

**185\* Kunisada III (Utagawa, 歌川国貞, 1848-1920).** Four sets of Japanese yakusha-e (役者絵) tatebanko, 16 sheets of of uncut ukiyo-e style woodblock paper models printed in colour showing Kabuki scenes: *Keian Taiheiki*, *Tsumoru Koi Yuki no Seki no To*, *Sugawara Denju Tenarai Kagami* and *Danshichi Kurobei*, each sheet 37 x 25 cm (14.5 x 9.8 ins)

A collection of woodblock prints intended to be cut out to create tatebanko (traditional Japanese paper dioramas) by Kunisada, a ukiyo-e printmaker of the Utagawa school who specialised in yakusha-e (pictures of kabuki actors). Due to their ephemeral nature, surviving tatebanko are rare.

(16) £200 - £300

**186\* Kunisada III (Utagawa, 歌川国貞, 1848-1920).** Six sets of Japanese yakusha-e (役者絵) tatebanko, 18 sheets of uncut ukiyo-e style woodblock paper models printed in colour showing: *Samurai Warriors in Battle*, *Tattooed Suikoden Heroes*, *Samurai Warriors Killing a Mythical Nue Monster*, *Kabuki Dance of Hagoromo (The Feather Robe)*, *Courtesan and Attendant at the Yoshiwara* and *Country House Meeting*, very fine condition, each sheet 37 x 25 cm (14.5 x 9.8 ins)

A collection of woodblock prints intended to be cut out to create tatebanko (traditional Japanese paper dioramas) by Kunisada, a ukiyo-e printmaker of the Utagawa school who specialised in yakusha-e (pictures of kabuki actors). Due to their ephemeral nature, surviving tatebanko are rare.

(18) £200 - £300



**187\* Oriental School.** *Mallard Ducks*, watercolour on silk, showing a female mallard bobbing upside down in the water, a male mallard flapping his wings and another female mallard sitting on a small island dozing, her head tucked beneath her wing, small blue flowers surrounding her, signed to right with two red ink stamps, some spotting, 85 x 55 cm, framed and glazed (66 x 97 cm)

(1) £200 - £300



**188\* Chinese School.** *The Wind is High and the Peace is Calm*, 20th century, large watercolour on yellow silk, showing a landscape with chrysanthemums, peonies, bamboo and exotic birds, titled in Chinese, signed with two red artist's stamps to upper right, 79.5 x 159.5 cm (31 3/8 x 62 3/4 ins) mount aperture, gilt moulded frame, glazed (90 x 180 cm)

(1) £300 - £500

## SCULPTURE



189\* **After Etienne Maurice Falconet (1716–1791).** Toilet of Venus, 19th century, wax sculpture, showing Venus seated disrobed by a painted case, with her attendant, 32 cm high, Norton Simon L.65.4.8 typed label to verso, mounted onto decorative marble and gilt wooden plinth with gilt title plaque 'Falconet "Toilet of Venus" 1716–1791' in black lettering, with small circular label 'M45' at rear, damaged, with the standing figure entirely broken off (with evidence of remains of old glue to the inside of the wax), overall height including plinth 40 cm

(1)

£300 - £500



190\* **Attributed to Antoine-Louis Barye (1795–1875).** Gavial attaqué par un tigre, circa 1840, terracotta sculpture, modelled as a large cat, with the neck of a pangolin-type creature in its maw, on an integral terracotta base, 10 x 18 x 11.5 cm

Provenance: with Cyril Humphries by 1963; from whom purchased by Michael Jaffé, 1 January 1963; Estate of Michael Jaffé (1923–1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

In 1840 Antoine-Louis Barye created a larger (21 x 52 x 16 cm) bronze sculpture *Gavial attaqué par un tigre*. The present work appears to be an autograph terracotta maquette for this bronze.

(1)

£2,000 - £3,000



191\* **Bonheur (Rosa, 1822–1899).** Bull, bronze sculpture with brown patina, signed on the base, size including base 83 x 125 mm (3 1/4 x 5 ins)

(1)

£200 - £300



192\* **French School.** Dionysus, called Narcissus, late 19th century, bronze sculpture of an ephebe in a contrapposto pose with a wreath on his head, goatskin over his left shoulder and sandals on his feet, unsigned, mounted on a decorative circular base with 'Musee de Naples' engraved to top, 33 x 14 cm

The original *Dionysus, called Narcissus* bronze is an ancient Roman statuette found during excavations in Pompeii in 1862 and is now in the Museo Nazionale, Naples.

(1)

£300 - £500



193\* **Gambogi (Giuseppe, 1862–1938)**. Bust of a Young Woman, marble figure of a young woman wearing a head scarf and square necked dress, her eyes looking down, mounted on an alabaster plinth, plinth, signed, two printed labels to underside with artist's name, and G. Gambogi signed, 23 cm tall  
(1)

£300 – £500



195AR\* **Mayer (Charlotte, 1929–2022)**. Lunarch, spiral bronze with pale green verdigris patina, incised signature, edition marker 2/6 and foundry stamp to outer edge, 33 cm (13ins) x 13.5cm (5 1/4ins)

Provenance: Purchased by the current owner from Pangolin Editions, Chalford, Gloucestershire.

Born in Prague and emigrating to the UK in 1939 at the age of 10, Charlotte Mayer was one of only a few women to study at Goldsmiths and the Royal College of Art in the late 1940s. She exhibited at the Royal Academy, Young Contemporaries, Bear Lane Gallery in Oxford, Gallery Pangolin in Chalford, Sladmore and Belgrave Galleries and elsewhere. Mayer has completed major public commissions for Alton Hospital, Hampshire, Basingstoke Hospital, Hampshire, The Barbican, City of London, Banque Paribas, Marylebone, and numerous British cathedrals.

(1)

£500 – £800



194\* **Baskin (Leonard, 1922–2000)**. Tall Seedheads, 1961/62, a pair of circular bronze reliefs, brown patina, one with handwritten label label to verso 'LEONARD BASKIN 1961/62 Given to Pat Milne-Henderson', 23 cm high (9 ins high), and slightly smaller, together with another carved bronze of a tall stemmed plant, with insised monograph of the artist and dated 1962 lower left, 110 x 257 mm (4 1/4 x 10 1/8 ins)

Provenance: Given by the artist to Patricia Milne-Henderson (1935–2018); thence by descent.

(3)

£700 – £1,000



Lot 196

196\* **Paolozzi (Eduardo, 1924–2005)** Triple Maquettes, *plaster, mounted on board, three architectural and sculptural maquettes, including a Doric column, hand holding a piece of vegetation (or a stick) and a section of masonry, the largest 11.5 x 2.5 cm (4 1/2 x 1 ins), framed (27 x 22 cm), together with two further framed maquettes, each with a pair of plaster casts, uniformly framed and glazed*

Provenance: Paolozzi Foundation, London.

(3)

£200 – £300



197AR\* **Coventry (Terence, 1938–2017)**. Flying Wings III, *bronze with pale green verdigris patina, incised initials 'TC' and foundry stamp to top side of base, 77 cm (30 1/4 ins) x 38.5 cm (15 1/8 ins)*

Provenance: Purchased by the current owner from Pangolin Editions, Chalford, Gloucestershire.

After studying at Stourbridge School of Art and the Royal College of Art, Coventry left London to establish a career as a farmer on the South Cornish coast. 'After twenty-five years farming in Cornwall, Terence Coventry returned to his first love, sculpture.' (Pangolin London Gallery).

(1)

£1,500 – £2,000



198AR\* **Chadwick (Lynn, 1914–2003)**. Standing Woman I, 1987, *bronze with black patina, cast by Pangolin Editions in 1988, number 3 from the edition of 9, 3/9 and 'C55' stamped to underside of figure, 29.5 cm (11 1/2 ins) x 10 cm (4 ins)*

Provenance: Purchased by the current owner from Pangolin Editions, Chalford, Gloucestershire in 2007.

Farr, *Sculpture of Lynn Chadwick*, C55.

(1)

£7,000 – £10,000

## 19TH & 20TH CENTURY PRINTS



199\* **Goya (Francisco, 1746-1828)**. Por que fue sensible (Because she was susceptible), from Los Caprichos, 1799 [but later], *etching and aquatint on wove paper*, plate 32 from Los Caprichos, from the fifth edition, printed by the Calcografica for the Real Academia Madrid, 1881-1886, light spotting and staining to blank margins, plate size 215 x 150 mm (8 1/2 x 6 ins), sheet size 285 x 210 mm (11 1/4 x 8 1/4 ins)

(1)

£200 - £300



200\* **Rossini (Luigi, 1790-1857)**. Veduta di Fianco dei Portici d'Ottavia, & Veduta dell'Interno dell'Arco di Giano, 1819-1820, two uncoloured etchings from *Le Antichita Romane* (1823), plate size 48 x 37.5 cm (18 7/8 x 14 3/4 ins) and lightly smaller, all good dark impressions, each individually framed in uniform antique-style gilt frames, glazed, (69.5 x 57 cm)

(2)

£150 - £200



201\* **Ward (James, 1769-1859)**. Copenhagen, 1824 [&] A Cossack Horse, 1824 [&] Soothsayer, 1823 [proof impressions from A Series of Lithographed Drawings of Celebrated Horses from Pictures painted by James Ward, R. Ackermann] 1823-24, *three lithographs on chine appliqué*, printed by C. Hullmandel, proof impressions of Copenhagen & A Cossack Horse with publisher's annotations 'S. Clay Ludgate Hill & Dickinson Bond St' in pencil to printed script title and publication lines, some minor toning to upper left area on Copenhagen, each approximately 37 x 46 cm (14.5 x 18.1 ins) mount aperture, all framed and glazed (56 x 64 cm)

Siltzer 285.

Ward was appointed Painter and Engraver in Mezzotint to the Prince of Wales, the future King George IV, who commissioned a series of 14 lithographs from the artist of celebrated horses of the day, including Copenhagen, the Duke of Wellington's horse.

(3)

£500 - £800

Each lot is subject to a Buyer's Premium of 22%  
(Lots marked \* 26.4% inclusive of VAT @ 20%)



202\* **Lewis (Frederick Christian, 1779–1856)**, New Wier on the Wye after J.M.W. Turner, circa 1825, mezzotint on wove paper, published Hurst, Robinson & Co., July 1 [1825], a rich and well-contrasted proof, plate size 152 x 202 mm (6 x 8 ins), sheet size 160 x 210 mm (6 1/4 x 8 1/4 ins), framed and glazed (34 x 38 cm)

Rawlinson R776.

A fine proof mezzotint after Turner's original painting then held in the collection of John James Chalon (1778–1854).

(1)

£200 – £300



203\* **Doré (Gustave, 1832–1883)**. The Dream of Pilate's Wife, Claudia Procula, 1879, steel engraving on paper, and india proof, by Alphonse Francois after Gustave Doré, published by Fairless & Beeforth, Doré Gallery, 35 New Bond Street, June 1st 1879, publisher's blindstamp to lower left 'LE, Artist's Proof HF', signed by Doré in pencil to lower left margin, outer blank margins with some marks and discolouration, and a few short closed tears plate size 67.5 x 93 cm (26 1/2 x 36 1/2 ins), sheet size 84.5 x 111 cm (33 1/4 x 44 ins)

(1)

£200 – £400

204AR\* **Raverat (Gwen, 1885–1957)**. Travellers, 1909, wood engraving on wove paper, signed and titled in pencil, The Redfern Gallery, 27 Old Bond Street, W.1 in pencil to verso of window mount, affixed to backing paper with adhesive to upper and lower margins, image size 7.9 x 10.1 cm (3 x 4 ins), sheet size 8.9 x 10.4 cm (3 1/2 x 4 ins), window mounted

Selborne & Newman 16.

(1)

£150 – £200



Lot 204



205AR\* **Brangwyn (Frank, 1867–1956)**. Church of St. Nicholas, Paris, etching wove paper, signed in pencil to lower right, 35 x 65 cm (13.7 x 25.5 ins) mount aperture, framed and glazed (90 x 98 cm)

(1)

£300 – £500



206AR\* **Brangwyn (Frank, 1867–1956)**. Pont Neuf, Paris, etching on wove paper, signed in pencil to lower right, minor toning to margins, short repaired tear to upper edge, 57 x 77 cm (22.4 x 30.3 ins)

(1)

£200 – £300



207AR\* **Brangwyn (Frank, 1867–1956).** The Monument, London, etching in brown on cream wove paper, 70 x 45 cm (27.5 x 17.7 ins) mount aperture, water stain to upper left corner of mount, framed and glazed (104 x 73 cm)  
(1)

£200 - £300



Lot 208

Each lot is subject to a Buyer's Premium of 22%  
(Lots marked \* 26.4% inclusive of VAT @ 20%)

208AR\* **Raverat (Gwen, 1885–1957).** The Visitation, 1912, wood engraving on thin wove paper, the 2nd state with outline frame, printed in an edition of 60 impressions, signed and titled in pencil, with Redfern Gallery, 27 Old Bond Street, W.1 inscription in pencil to verso of window mount, light scattered spotting, image size 10.2 x 7.6 cm (4 x 3 ins), sheet size 10.8 x 8 cm (4 1/4 x 3 1/4 ins), window mounted

Selborne & Newman 45.  
(1)

£150 - £200



209AR\* **Raverat (Gwen, 1885–1957).** oplars, 1916, wood engraving on wove paper, printed in an edition of 100 impressions, signed and titled in pencil, affixed to backing paper with adhesive to left and right margins, with Redfern Gallery, 27 Old Bond Street, W.1 inscription in pencil to verso of window mount, image size 8.4 x 17.9 cm (3 1/4 x 7 ins), sheet size 9.9 x 18.6 cm (4 x 7 1/4 ins), window mounted

Selborne & Newman 74.  
(1)

£200 - £300



210AR\* **Nash (John, 1893–1977)** The Vigilance Committee, pen and ink on paper, underdrawn in pencil, signed lower right, Abbott & Holder label to frame verso, mount aperture 18 x 18.5 cm (7 x 7 1/4 ins), framed and glazed (37 x 35.5 cm)

Provenance: Abbott and Holder, London, March 1997; Woolley & Wallis, Salisbury, *Modern British & 20th Century Art*, 5 June 2024, lot 340.

This illustration was likely published in *Land and Water*, a British magazine best known for its commentary on the First World War and its aftermath. Nash was a significant illustrative contributor.

(1)

£300 - £500



211\* **Gill (Eric, 1882–1940)**. Crucifix, 1919, wood engraving on wove paper, tipped onto backing paper, image size 13.3 x 10.2 cm (5 1/4 x 4 ins), sheet size 14.6 x 11.5 cm (5 3/4 x 4 1/2 ins), unframed, together with Christ and the Money-Changers, 1919, wood engraving on wove paper, from *Riches, Welfare Handbook 3*, tipped onto backing card, sheet size 6.7 x 8.5 cm (1 1/2 x 3 1/4 ins), unframed, plus **Jones (David, 1895–1974)**. Unicorn and Broken Column, 1930, wood engraving on laid paper, likely from the unsigned edition of 75 (aside from the book edition) and printed by Clover Hill in 1981 from the original block, image size 6 x 7.5 cm (2 1/4 x 3 ins), sheet size 18.5 x 13 cm (7 1/4 x 5 ins), unframed, together with an annotated bifolium taken from 'A note on the Latin preface to Eric Gill's introduction for his Engravings, by Walter Shewring', San Francisco: Black Vine Press, 1964

Physick 151 & 152.

(4)

£200 - £300

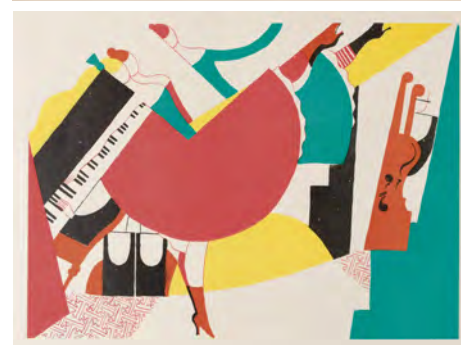
212\* **Klingen**, edited by Axel Salto, 4 volumes, October 1917–November 1920 & 1942, original lithographs, etchings, and woodcuts by J. A. Jerichau, Axel Salto, Harald Giersing, Albert Naur, Oluf Hartmann, Svend Johansen, Mogens Lorentzen, Gabriele Münter-Kandinsky (Helms, Münter, Druckgraphische Werk, 59), Per Krohg, Alf Rolfsen, Otte Skøld, Isaac Grünewald, Olaf Rude, William Schalff, Karl Larsen, Vilhelm Lundstrøm, Vilhelm Poulsen, Kamma Salto, Jais Nielsen, Oluf Høst, O. V. Borch, and others, numerous texts on Picasso, Matisse, Kandinsky, Der Sturm, etc., first volume bound in contemporary cloth-backed patterned boards, small 4to, second and third years bound in contemporary calf-backed patterned boards, folio, 1942 volume bound in original publisher's pictorial boards, folio, together with Voltaire, Den Hvide Tyr, Raderinger af Lars Bo, Copenhagen: Scripta, 1951, etched plates by Lars Bo, original printed boards, lightly marked, large 8vo, limited edition 142/150

Complete set of this important Danish expressionist journal edited by Axel Salto.

The 1942 volume includes original graphics by Vilhelm Lundstrøm, Richard Mortensen, Poul Christensen, Jens Sondergaard, and Salto.

(5)

£500 - £800



Lot 212



213\* **Reeve (Russell Sidney, 1895-1970).** On Deck, circa 1920, etching on wove paper, a proof aside from the edition of 50 impressions, artist's studio stamp to sheet verso, gallery label to verso, plate size 12.5 x 15.3 cm (5 x 6 ins), framed and glazed (26 x 28.5 cm), plus The Slade - Sculpture Studio, etching on wove paper, a proof aside from the published edition, artist's studio stamp to sheet verso, plate size 20 x 25.3 cm (8 x 10 ins), sheet size 23.2 x 31.5 cm (9 1/4 x 12 1/4 ins), framed and glazed (40.5 x 44 cm), and A Basketful, 1925, etching on wove paper, signed, titled and numbered 16/50 in pencil, artist's studio stamp to verso, plate size 17.6 x 25 cm (7 x 9 3/4 ins), mounted, together with sixteen further etchings and lithographs by the same artist, including: Farmyard Nativity, Nuns in Tramcar, Baby with Cat, Self-Portrait, and Self-Portrait with Coffee Maker, some with artist's studio stamp, a few duplicates, framed and unframed (22) £200 - £400



215\* **Austen (Robert Sargent, 1895-1973).** The Angel of Saint Matthew, Orvieto, 1924, etching on buff laid paper, signed in pencil, titled in the lower margin, from the edition of 40 artist's proofs, with margins, plate size 11.5 x 10.1 cm (4 1/2 x 4 ins), sheet size 25.2 x 18.7 cm (10 x 7 1/4 ins), unframed, plus Italian Fair, 1923, etching on cream laid paper, signed in pencil, with margins, plate size 9.2 x 13.8 cm (3 1/2 x 5 1/2 ins), unframed, and Sottocastello, etching on wove paper, signed in pencil, titled and numbered 31/40 in pencil by another hand to lower margin, tipped onto to backing board with tape to sheet verso, plate size 12 x 14.7 cm (4 3/4 x 5 3/4 ins), sheet size 23.5 x 26.5 cm (9 1/4 x 10 1/2 ins), windown mounted, and two further prints by the same artist, including Boy and Calf and Highbridge, each signed in pencil, the largest sheet 20.5 x 23 cm, all unframed (5) £200 - £300



214\* **Reeve (Sidney Russell, 1895-1970)** Where there's copper, there's hope, 1921, etching on wove paper, studio stamp to verso, plate size 12.5 x 15.3 cm (5 x 6 ins), mounted, together with a quantity of etchings and prints by Edward Bawden, John Buckland Wright, Eric Fitch Daglish, Gwen Raverat, Lucien Pissarro, Clare Leighton, etc., all unsigned, the majority mounted (29) £200-400



Lot 216

216\* **Gill (Eric, 1882–1940).** Naked Girl with Cloak, 1924, wood engraving on wove paper, signed and numbered 17/25 in pencil, an illustration for Enid Clay's *Sonnets and Verses*, areas of spotting, image size 9.5 x 5.5 cm (3 3/4 x 2 1/4 ins), sheet size 15.6 x 8.5 cm (6 x 3 1/4 ins), framed and glazed (17 x 13 cm)

Physick, Engraved Work of Eric Gill, 282.

(1)

£200 - £300



217\* **Jones (David, 1895–1974).** A Child's Rosary, 1924, wood engravings on japon, the full set of 14 engravings on four sheets, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheets, three or four images per sheet, each image approximately size 5.2 x 10.2 cm (2 x 4 ins), sheet size 30 x 23 cm (12 x 9 ins), unframed

(14)

£300-500

218\* **Jones (David, 1895–1974).** Epstein and John, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 8 cm (4 1/4 x 3 1/4 ins), unframed, together with 39 further wood engravings on japon, spilt across 23 sheets by the same artist, including *Aspidistra*, *Witanbel Watloo*, *Dominican Friar*, *S. Dominic blessing Friar*, *Eagle flies off with box*, *Gulliver on bridge*, *The Resurrection of Christ*, *The Most Holy Rosary*, *The Church on the Rock*, *Jesus before Pilate*, etc., a few duplicates, printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet, unframed

(24)

£500-800



219\* **Jones (David, 1895–1974).** The Church on the Rock, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 4.5 x 4 cm (1 3/4 x 1 1/2 ins), sheet size 14 x 23.5 cm (5 1/2 x 9 1/4 ins), mounted, and Epstein and John, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 8 cm (4 1/4 x 3 1/4 ins), mounted, together with 11 further wood engravings by the same artist, including *Aspidistra*, *Madonna and Child with SS. Dominic and Francis*, *Holy Ghost as a Dove*, *Gulliver on bridge*, etc., all printed from the original block and published by Douglas Cleverdon at Clover Hill Editions, London, 1981, mostly all mounted

(11) £300-500



220AR\* **Gross (Anthony, 1905–1984).** Encampment in the ruins of a Portuguese fort - Centa, 1925, etching with drypoint, signed, titled and dated to lower margin in pencil, Bruton Gallery label to frame verso, plate size 19 x 29.5 cm (7 1/2 x 11 3/4 ins), framed and glazed (41 x 19.5 cm)

(1)

£200 - £300



221AR\* **Raverat (Gwen, 1885-1957)**. *Jeu De Boules, Vence, in Sunlight, 1925*, wood engraving on thin wove paper, printed in an edition of 60 impressions, signed and titled in pencil, with Redfern Gallery stamp to lower margin of window mount, 'Redfern Gallery, 27 Old Bond Street, W.1' inscription in pencil to verso of window mount, fixed to backing board with adhesive to upper margin verso, image size 10 x 15.2 cm (4 x 6 ins), sheet size 12.9 x 18.1 cm (5 x 7 ins), window mounted

Selborne & Newman 126.

(1)

£200 - £300



223\* **Jones (David, 1895-1974)**. *Puma, 1926*, copper engraving on wove paper, printed from the original plate, printed by L'Atelier Georges Leblanc, Paris, and by Bernard Cook, Stoke Newington, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, the full sheet, plate size 7.5 x 10 cm (3 x 4 ins), unframed, together with *Life-in-Death, 1929*, copper engraving on wove paper, printed from the original plate, published in 1981 by Clover Hill, printed with a blue/green plate tone, with margins, plate size 17.5 x 13.5 cm (6 3/4 x 5 1/4 ins), framed and glazed (34.5 x 28.5 cm) (2)

£300-500



222\* **Gill (Eric, 1882-1940)**, *David, 1926*, copper engraving on handmade paper, printed in 1929 by Douglas Cleverdon from the original plate, from an edition of 400, image size 11 x 6.5 cm (4 1/2 x 2 1/2 ins), framed (30.5 x 26 cm), together with five further wood engravings by Eric Gill including *Resurrection, The Knight's Tale, Christ and The Money Changers, The Miller's Tale, and The Wife of Bath's Tale*, all framed, the largest 41 x 34 cm

Physick 372, 91, 540, 153, 542, & 650.

(6)

£200 - £300



224\* **Leighton (Clare, 1901-1989)**. *Umbrella Menders, Toulon, 1926*, wood engraving, a proof before the edition of 75, mount aperture 16.5 x 12.2 cm (6 1/2 x 4 3/4 ins), framed and glazed (35 x 29.5 cm), plus **Raverat (Gwen, 1885-1957)**. *Ricking, 1934*, wood engraving, later used as an illustration in *Farmer's Glory* by A.G. Street, plate size 8.2 x 13.2 cm (3 1/4 x 5 1/4 ins), framed and glazed (34 x 29.5 cm), plus two further wood engravings by Simon Brett, each signed, uniformly framed and glazed

(4)

£200 - £300



225\* Austen (Robert Sargent, 1895–1973). The Bell No 2, 1927, copper line engraving on laid paper, signed in pencil, with title to lower left corner of sheet, with margins, plate size 11.4 x 15.7 cm (4 1/2 x 6 1/4 ins), sheet size 26 x 19.5 cm (10 1/4 x 7 3/4 ins), unframed, plus Italian Fair, 1923, etching on cream laid paper, signed in pencil, with margins, plate size 9.2 x 13.8 cm (3 1/2 x 5 1/2 ins), sheet size 19 x 22 cm (7 1/2 x 8 3/4 ins), unframed, and Rain and Smoke, Leverkusen, 1919, etching on wove paper, signed in pencil, with margins, tipped onto to backing board with tape to sheet verso, plate size 11.2 x 11 cm (4 1/2 x 4 1/2 ins), sheet size 26 x 20.5 cm (10 1/4 x 8 ins), window mounted, and two further prints by the same artist, including Boy and Calf and Angel of Saint Matthew, Orvieto, each signed in pencil, the largest sheet 19.7 x 22.4 cm, unframed (5) £200 – £300



Lot 226

226\* Austin (Robert Sargent, 1895–1973). Woman Praying, 1927, copper engraving on cream FJ Head wove paper, signed and numbered 69/75 lower left, plate size 20.1 x 15.5 cm (8 x 6 1/4 ins), framed and glazed (41 x 35 cm), plus Walcot (William, 1874–1943). Giudecca No. 2, Venice, 1913, etching on paper, signed lower right, plate size 10 x 18.7 cm (4 x 7 1/4 ins), framed and glazed (31.5 x 38.5 cm), together with two further etchings of Venice, one by Louis Conrad Rosenberg, framed and glazed, the largest 38 x 42 cm

Dodgson 76 (Austin).

(4)

£150 – £200



227\* Gill (Eric, 1882–1940). Chalice and Host, 1927, wood engraving on thick laid paper, designed as an ordination card for the Rev. Desmond Chute, an unsigned artist's proof, with margins, tipped onto backing card with sheet to tape recto, image size 7 x 4.2 cm (2 3/4 x 1 3/4 ins), sheet size 13.1 x 9.4 cm (5 1/4 x 3 3/4 ins), mounted, together with Book-plate of Evan R. Gill, 1920, wood engraving on thick laid paper, an unsigned artist's proof, tipped onto backing card with sheet to tape recto, image size 4.1 x 5.8 cm (1 1/2 x 2 1/4 ins), sheet size 5.6 x 7.5 cm (2 1/4 x 3 ins), mounted, plus Cupid, 1935, wood engraving on laid paper, a design for a book-plate for Austen St Barbe Harrison and Last Essays, some scattered spotting, image size 6 x 5.5 cm (2 1/2 x 2 1/4 ins), sheet size 12.5 x 9.5 cm (5 x 3 3/4 ins), unframed, and six further prints by the same artist, including two further impressions of Cupid, Tree and Dog, two progress proofs for Lovers, and Spoil Bank Crucifix with additional text related to the Guild of St Jospeh and Dominic, various sizes, all unframed

Physick 490, 171, 887, 733, 294, & 157.

(9)

£300 – £500



228\* **Gill (Eric, 1882–1940)**. *My love among the lilies*, 1925, wood engraving, from *The Song of Songs*, an artist's proof, mount aperture 5.8 x 7.9 cm (2 1/4 x 3 ins), framed and glazed (26 x 26.5 cm), together with *Blind Girl*, 1939, wood engraving, a design for an advertisement for the National Institute for the Blind, an artist's proof, scattered spotting, image size 14 x 5.5 cm (5 1/2 x 2 1/4 ins), framed and glazed (34 x 26 cm), plus *Artist and Mirror I*, 1932, wood engraving, the variant state, from *Sculpture and Living Model* but not used, image size 11.9 x 6.4 cm (4 3/4 x 2 1/2 ins), with *Artist and Mirror II* to sheet verso, wood engraving, from *Sculpture and Living Model*, image size 11.8 x 6.2 cm (4 1/2 x 2 1/2 ins), framed and double glazed (32 x 26.5 cm), and two further prints by the same artist, *Lovers*, *The Raised Bottom* and *Cupid* (book-plate for Austen St Barbe Harrison), both uniformly framed and glazed, the largest 27.5 x 33 cm

Provenance for the first four works: Mary Gill (1878–1961), widow of Eric Gill; Private collection, UK, thence by descent.

Physick 327, 991, 836a, 837, 878, & 887.

(5)

£300 – £500



229\* **Gill (Eric, 1882–1940)**. *Adam and Eve in Heaven (or The Public-House in Paradise)*, 1927, copper plate engraving, plate size 11 x 6.8 cm (4 1/4 x 2 3/4 ins), framed and glazed (41 x 31.5 cm), together with *The Triumph of St Perpetua*, 1928, wood engraving, image size 8.5 x 8.5 cm (3 1/4 x 3 1/4 ins), framed and glazed (38 x 34 cm)

Physick 480 & 555 (the second state).

(2)

£200 – £300



230\* **Matisse (Henri, 1869–1954)**. *Danseuse au divan pliée en deux*, 1927, lithograph on thick Arches wove paper, from the series *Dix Danseuses*, published by Galerie d'Art Contemporain de Paris, 1927, the full sheet, signed and numbered 13/130 in pencil (from a total edition of 150), pale mount stain, verso with residue of mounting tape to upper and lower sheet edges, sheet size 328 x 502 mm (13 7/8 x 19 3/4 ins), framed and glazed (48 x 64 cm)

Claude Duthuit, *Henri Matisse, Catalogue raisonné de l'oeuvre gravé*, 489.

(1)

£4,000 – £6,000

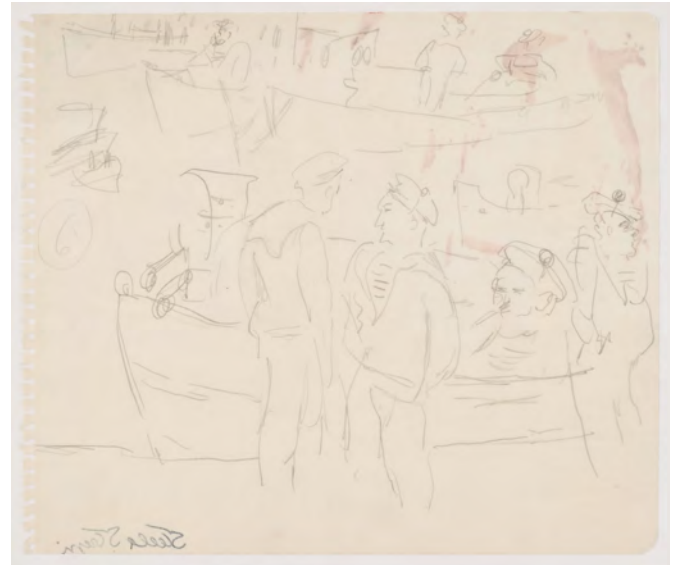
Each lot is subject to a Buyer's Premium of 22%  
(Lots marked \* 26.4% inclusive of VAT @ 20%)



231AR\* **Gibbs (Evelyn May, 1915–1991).** *The Departure* 1928, etching on cream wove paper, signed, dated and numbered from the edition of 50, with margins, plate size 14 x 17 cm (5 1/2 by 6 3/4 ins), sheet size 19.5 x 27 cm (7 1/2 x 10 1.2 ins), window mounted

Evelyn Gibbs was the 1929 British School at Rome Scholar in Engraving. *The Departure*, 1928, is one of Gibbs' most evocative pre-Rome images. The artist initially indicated an edition of 50, subsequently reducing it to 40. It is likely that fewer than even this number were printed.

(1) £200 – £300



233\* **Steyn (Stella, 1907–1987)** *Sailors*, pencil on wove paper, artist's studio stamp to verso, sheet size 18 x 21 cm (7 x 8 1/4 ins), unframed, together with seven further studies in various media: watercolour, pen, ink or pencil, various papers, each with artist's studio stamp to verso, the largest sheet 18 x 21 cm (7 x 8 1/4 ins), all unframed, held within an envelope detailing the drawings were executed in France between 1928 and 1929, includes a catalogue for the Stella Steyn exhibition at The Gorry Gallery, Dublin, 1995

(8) £200 – £300



232\* **Gill (Eric, 1882–1940).** *The Miller's Tale*, 1928, wood engraving on handmade laid paper, signed and numbered 4/10 in pencil, from *The Canterbury Tales*, with margins, sheet size 35 x 22 cm (13 3/4 x 8 3/4 ins), unframed, together with *The Reeve's Tale*, 1928, wood engraving on handmade laid paper, signed and numbered 8/10 in pencil, from *The Canterbury Tales*, with margins, some very scattered spotting, a few light creases to top margin (not affecting image), sheet size 33.7 x 22 cm (13 1/4 x 8 3/4 ins), unframed, together with *The Fall of Wolsey*, 1937, wood engraving on Japon, signed and numbered 5/10 in pencil, from *Henry the Eighth*, with margins, sheet size 38.3 x 22.5 cm (15 x 9 ins), unframed Physick 542, 543, & 928.

Gill made six wood engravings to illustrate Shakespeare's *King Henry VIII* which were published by the Limited Editions Club in 1939 in an edition of 1950 copies. The present work comes from the separate edition of only ten impressions, which was numbered and signed by the artist.

(3) £500 – £800



234AR\* **Henry (Paul, 1876-1958)**. Evening on Killary Bay, colour photolithograph on wove paper, printed by WJ Stacey London, signed in pencil lower right, Fine Art Trade Guild blindstamp lower left, Mucklows' Gallery label to verso detailing title and artist, mount aperture 36.5 x 41.5 cm (14 1/4 x 16 1/2 ins), framed and glazed (49.5 x 54 cm)

(1)

£200 - £300



235AR\* **Henry (Paul, 1876-1958)**. Village by the Lake, colour photolithograph on wove paper, printed by WJ Stacey London, signed in pencil lower right, Fine Art Trade Guild blindstamp lower left, Mucklows' Gallery label to verso detailing title and artist, mount aperture 36.5 x 41.5 cm (14 1/4 x 16 1/2 ins), framed and glazed (49.5 x 54 cm)

(1)

£200 - £300



236\* **Jones (David, 1895-1974)**. Animals at Rest, 1927, printed by offset on japon, after the dry-point, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, image size 12.4 x 17.4 cm (5 x 7 ins), framed and glazed (37 x 28 cm), together with a large quantity of further offset prints from the same 1981 edition, including numerous animal prints, The Sacred Heart, S. Joseph and S. Dominic, Basket of Flowers, etc., loose and mounted

(Approx. 66)

£400-600



Lot 237



Lot 238



Lot 239

237\* **Jones (David, 1895-1974).** Bookplate for Arthur J. Plenty, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 8 x 3.5 cm (3 1/4 x 1 1/2 ins), sheet size 14.5 x 22.5 cm (5 3/4 x 9 ins), mounted, plus Young Nobleman with Lewd Female, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 5.5 x 6 cm (2 1/4 x 2 1/2 ins), mounted, together with 10 further wood engravings by the same artist, including Pamela Riddick and Constance Gold, The Most Holy Rosary, Mammon and Worshipers, Elevation of the Host, Welfare Speaker, Crucifixion, Nativity with Cross & Star etc., all printed from the original block and published by Douglas Cleverdon at Clover Hill Editions, London, 1981, mounted

(11)

£300-500

238\* **Jones (David, 1895-1974).** David Jones and Pepler on Pegasus, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 7 cm (4 1/4 x 3 ins), unframed, together with 37 further wood engravings on japon, spilt across 23 sheets by the same artist, including: Gulliver cuts down trees, Gulliver seized by a monkey, Cockerel, Female Yahoo, Abraham Lincoln, Death of Absalom, Cain kills Abel, Spode, Madonna & Child, Nativity with Star & Cross, Jack Squire, etc., printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet (bar one), unframed

(24)

£500-800

239\* **Jones (David, 1895-1974).** The Bride, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 11.5 x 8 cm (4 1/2 x 3 1/4 ins), framed and glazed (34 x 26.5 cm), together with twelve scenes from A Child's Rosary, 1924, wood engravings on japon, from the original blocks, three or four images per sheet, each image approximately 5.2 x 10.2 cm (2 x 4 ins), uniformly framed and glazed (36.5 x 27 cm), and four further wood engravings by the same artist, Fishers of Men, Christ sending forth his disciples, Family at the Hearth and Nativity with shepherds and animals, each printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, uniformly framed and glazed, the largest 36.5 x 32 cm

(8)

£200-400



240\* **Jones (David, 1895-1974).** The Waters compassed me about, 1926, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 16 x 12.5 cm (6 1/4 x 5 ins), framed and glazed (34 x 27 cm), together with The Downs, 1922, wood engraving on japon, printed from the original block, published by Douglas Cleverdon in 1981, images size 7.5 x 9.5 cm (3 x 3 3/4 ins), framed and glazed (29 x 28.5 cm), plus He frees the waters, 1930, wood engraving on japon, printed from the original block, published by Douglas Cleverdon in 1981, images size 15 x 24 cm (6 x 9 1/2 ins), framed and glazed (28 x 37 cm)

(30)

£300-500



241AR\* **Picasso (Pablo, 1881-1973)**. Mort d'Orphée, 1930, etching printed in sepia brown on Rives BFK wove paper (with watermark), an artist's proof (there was no published edition of this work), printed by Fort, Paris, with printed remarque of a classical male head to lower left margin, with full margins, image size 17 x 22.5 cm (6 3/4 x 9 ins), plate size 22 x 31 cm (8 3/4 x 12 1/4 ins), sheet size 26 x 33.7 cm (10 1/4 x 13 1/4 ins)

Bloch 1317; Baer 174. See Cramer, *Picasso, Illustrated Books*, 19 for the published edition.

This plate was originally intended for *Les Métamorphoses d'Ovide* but according to Baer was not included.

Research has located only two other impressions of this work: one (printed in monochrome and lacking the remarque) in the collection of the Museum of Modern Art, New York (object number 2717.1967), and the other (like the present impression printed in sepia brown with the remarque in black) sold at Christie's, New York, *Prints & Multiples*, 18 April 2019, lot 299.

(1) £1,500 - £2,000

242\* **Raverat (Gwen, 1885-1957)**. The Remise Door (2nd state), wood engraving on wove paper, signed in the block, image measures 6.5cm x 9.5cm (2.6" x 3.6"), SN 469, staining to upper edges, together with Jones (David, 1895-1974). 'Coach and Horses' and 'The Lion and The Farmer', two off-set engravings, from the Cleverdon edition of 75, published by Clover Hill Editions in 1981, and Leighton (Clare, 1899-1989). Going to Market (Country Matters), 1937, all framed and glazed

(4) £150 - £200



Lot 242



243AR\* **Carter (Frederick, 1883-1967)**. D. H. Lawrence, 1932, etching on laid paper, signed and titled D.H.L. in pencil, from the edition of 32 artist's proofs, numbered 9/32 (?), window mounted, plate size 168 x 112 mm (6 1/2 x 4 1/2 ins), sheet size 322 x 202 mm (12 1/2 x 8 ins)

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

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

(1) £100 - £150



244AR\* **Lewis (Wyndham, 1882-1957)** James Joyce, 1932, lithograph on paper, from *Thirty Personalities and a Self-portrait*, published by Desmond Harmsworth in 1932, mount aperture 29.5 x 25.5 cm (11 1/2 x 10 ins), framed and glazed (40 x 34.5 cm)  
(1) £300 - £500



245\* **Leighton (Clare, 1899-1989)**. Pears, circa 1935, wood engraving, signed, titled and numbered VIII/XXX in pencil (some impressions numbered with Arabic numerals), used as an illustration in *Four Hedges: A Gardener's Chronicle*, published by Victor Gollancz in 1935, light scattered spotting, mount aperture 15.7 x 11.2 cm (6 x 4 1/2 ins), framed and glazed (30 x 25 cm)

Provenance: Patricia Jaffé née Milne-Henderson (1935-2018), art historian.  
(1) £300 - £400



246\* **Gill (Eric, 1882-1940)**. *The Most Precious Ointment*, 1937, wood engraving on Japan paper, a rare proof (there was no edition), with margins, image size 10.1 x 7.6 cm (4 x 3 ins), sheet size approximately 17.9 x 10 cm (7 x 4 ins), tipped onto backing board, mounted

Physick 935.  
(1)

£300 - £500



247\* **Allen (Harry Epworth, 1894-1958)**. *Wardlow Mires - Derbyshire*, wood engraving on Japon paper, signed and titled in pencil, with margins, image size 17.6 x 25.5 cm (7 x 10 ins), sheet size 24 x 33 cm (9 1/2 x 13 ins), mounted, together with *West Gate, Southampton*, wood engraving, image size 20.5 x 17.3 cm (8 x 5 1/4 ins), with margins, mounted  
(2)

£200 - £400



248AR\* **Redpath (Anne, 1895-1965)**. The Little Posy, colour lithograph, signed and numbered 6/75 in black pen to lower margin, 28.4 x 45.5 cm (11 1/4 x 17 7/8 ins), framed and glazed (47.5 x 64.5 cm)

(1)

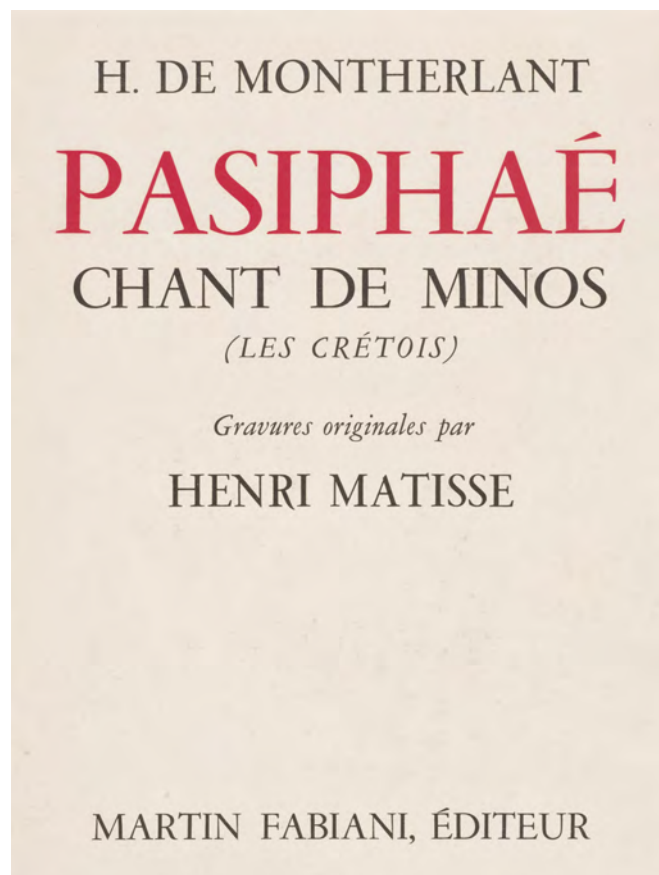
£200 - £300



249\* **Waters (Herbert Ogden, 1903-1996)**. Nova Scotia Shipyard, woodcut, signed and titled in pencil, additionally inscribed 'Ed/95' to lower margin, image size 18.5 x 33 cm (7 3/4 x 13 ins), framed and glazed (41 x 57.5 cm), together with prints by or after Joanna Irvin, Tom Philips, Felix Topolski, Harold Sayer, J. Dodd, Theo Carter, and Peter Burrigge, the largest image 28 x 21 cm (11 x 8 1/4 ins), framed and unframed

(9)

£200 - £300



250AR **Matisse (Henri, 1869 - 1954)**. Henry de Montherlant. Pasiphaë, Chant de Minos (Les Crétois). Gravures originales par Henri Matisse, Paris: Martin Fabiani éditeur, 1944, 121, [1], [6] pp., 147 linoleum engravings by Matisse: 18 full-page plates, 39 large head-pieces and 6 tail-pieces in black, and 84 initial letters in red, printed by Fequet and Baudier, Paris, sheet size 33 x 25 cm (13 x 9 7/8 ins), with tissue-guards, occasional unobtrusive very light spotting at foot of some leaves, loose as issued in original printed wrappers with lino-engraved design to covers by Matisse printed in blue and white, lightly rubbed to extreme outer corners only (a very good copy), folio (33.5 x 25.5 cm), limited edition of 250 copies, this being number 101 of 200 copies on velin d'Arches filigrané paper, signed in ink by Matisse on the justification page

Claude Duthuit, *Henri Matisse, Catalogue raisonné des ouvrages illustrés*, 10; *The Artist and the Book*, 198; *From Manet to Hockney*, 112; Rauch 169; Castleman, *A Century of Artists Books*, 113; Johnson, *Artists' Books in the Modern Era 1870-2000*, 102; Bidwell, *Graphic Passion. Matisse and the Book Arts*, 21.

All of the original linoleum plates were destroyed after the printing of this edition. Matisse took responsibility for the brilliant design, which combined black, white and red colours to create one of the most appealing livres d'artiste of the twentieth century. "A contemporary retelling of the story of Pasiphaë and the Minoan bull was the impetus for one of Matisse's most intensive printmaking experiences. Working with linoleum, a fairly easy material to use, Matisse cut many blocks of each image to achieve the perfect flow of line and relationship of forms. Intent on matching the spirit and ambiance of the classic tale, Matisse took as his model ancient Greek black-ground vase painting" (Castleman, *A Century of Artists Books*).

(1)

£7,000 - £10,000



JUSTIFICATION DU TIRAGE

Trente exemplaires sur Japon ancien avec suite de 12 planches gravées en vue du frontispice tirées sur Chine, numérotés de 1 à 30;

Deux cents exemplaires sur vélin d'Arches filigrané au nom de l'éditeur, numérotés de 31 à 230.

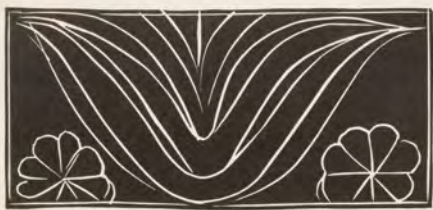
Il a été tiré en outre 20 exemplaires hors commerce sur vélin d'Arches, marqués de I à XX.

Ces 250 exemplaires sont signés par l'Artiste; et toutes les planches ont été rayées après le tirage.

Exemplaire N° 101

*Henri Matisse*

Automatisme 1930

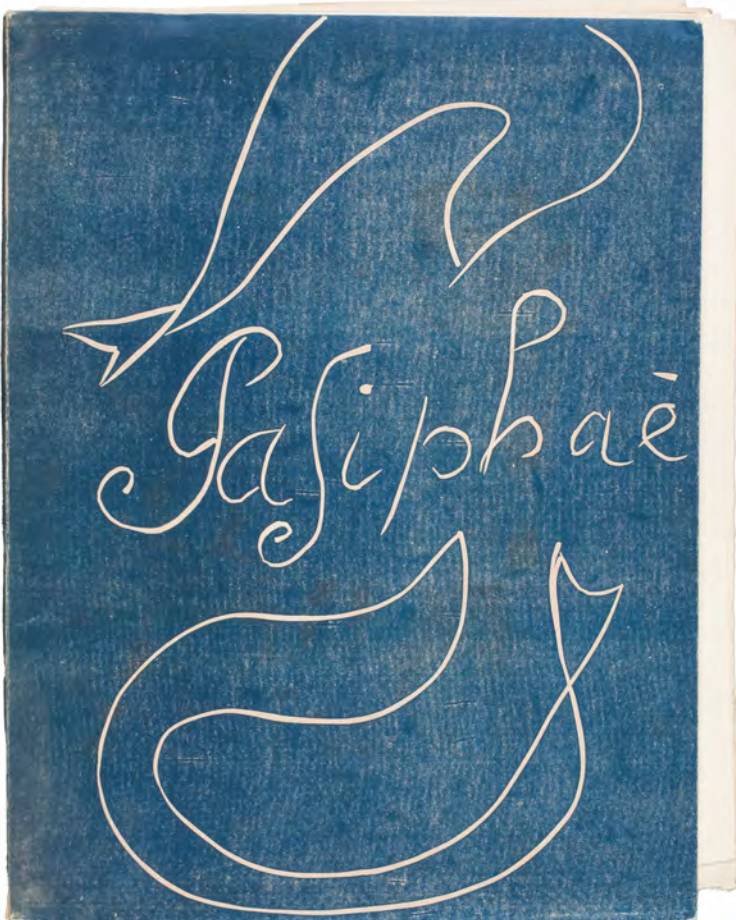


*La nourrice et le veilleur sont seuls,  
devant le palais de Minos.*

LA NOURRICE

**J'**ai laissé la reine étendue sur sa couche, comme un poisson jeté par la mer sur le sable, et qui meurt. Le regard fixe, les joues en feu, la bouche ouverte. Elle fait aller sa tête à droite et à gauche. Parfois ses orteils se

13



LE VEILLEUR

**T**u ne femme s'éloigne par la campagne. Sans doute une des servantes.

LA NOURRICE

**C**e doit être Peitho. Je gagerais qu'elle aime quelque bouvier. Mais j'ai beau regarder, je ne la reconnais pas.


LE VEILLEUR

**C**ertainement c'est Peitho, car elle se dirige vers les troupeaux, elle s'approche d'eux. Elle les contemple, appuyée à un arbre.


LA NOURRICE

**E**lle parle au bouvier?

14



... Elle y port sa main... Elle l'embrasse...



PASIPHAË

**T**rop tard. Il faut rester seule. Depuis que je t'ai parlé, tu ne m'as pas regardée une fois. Est-ce que déjà je n'aurais plus une face humaine? Mais qui te dit que ce n'est pas une face divine?


LA NOURRICE

**E**h bien, je te regarde.

PASIPHAË

**P**our me montrer l'horreur dans tes yeux.

15



LA NOURRICE

**P**auvre reine!

PASIPHAË

**P**ourquoi dis-tu? « Pauvre reine! »?

LA NOURRICE

**P**arce que je te vois malheureuse.

PASIPHAË

**O** beau jour! « N'ai-je pas dit: « O beau jour! »?

16



251\* **Agnes Miller Parker (1895–1980)**. *Siamese Kittens in a Landscape*, original engraved fruitwood printing block showing a pair of Siamese cats in a house and hill with trees in the background, pheasant atop the hill amongst clouds, minor hairline scratch to surface, contemporary ink inscription to verso reads 'Agnes M. McCance, Pheasants Hall, Hambleden, Henley-on-Thames, another ink inscription to side reads '21738', surface size 95 x 83 mm, accompanied by an impression taken from the print on card (with tape stains), together with Rabbits, original engraved fruitwood printing block showing a pair of rabbits among foliage, ink inscription to side reading 'Agnes Miller Parker', printed sheet to verso reading '5 Trumpington Street, Cambridge', surface size 35 x 90 cm

Agnes Miller Parker (1895–1980) Scottish engraver, illustrator and painter especially known for her wood engravings. Famously collaborated with H. E. Bates on *Through the Woods* (1936) and *Down the River* (1937), published by Victor Gollancz. Parker's early works, (as well as those of her artist husband William McCance) reflect the short-lived group of artists known as Vorticists, an avant-garde art and literary movement that emerged in 1914, led by Wyndham Lewis.

(2)

£300 - £400



252AR\* **Reckitt (Rachel, 1908–1995)**. *Agricultural Show*, wood engraving, signed, titled and numbered 13/50 in pencil, a rich impression, image size 20 x 25.1 cm (8 x 9 3/4 ins), framed and glazed (45.5 x 50 cm)

(1)

£200 - £300



253AR\* **Reckitt (Rachel, 1908–1995)**. *Fairground*, wood engraving printed in green, red, yellow, and black from four blocks, signed, titled and numbered 6/50 in pencil, photocopied gallery catalogue listing to frame verso, image size 9.5 x 15 cm (3 3/4 x 6 ins), framed and glazed (32.5 x 38 cm)

(1)

£150 - £200



254AR\* **Raverat (Gwen, 1885–1957)**. Queen's College, Essex Building, Cambridge, 1947, wood engraving on laid paper, signed and titled to lower margin, mount stained, sheet size 284 x 219 mm (11 1/8 x 8 1/2 ins), hinge mounted to upper edge, with a few small losses to blank margin at top and to lower left, in card mount (33.5 x 28 cm)

Selborne & Newman 551.

(1)

£200 – £300



Lot 255

255\* **Leighton (Clare, 1899–1989)**. The Net Menders, 1948, wood engraving on thin Japon, signed, titled and numbered 44/300 in pencil, commissioned by the Marblehead Arts Association, with margins, tipped onto backing board, image size 16.2 x 12 cm (6 1/4 x 4 3/4 ins), sheet size 23.6 x 18.5 cm (9 1/4 x 7 1/4 ins), window mounted

BPL 615

(1)

£200 – £300



256AR\* **Bawden (Edward, 1903–1989)** Life in an English Village, 1949, lithographs on wove paper, the full set of sixteen, printed by the Curwen Press, originally published in Bawden and Noel Carrington's book Life in an English Village (London: Penguin Books, 1949), mount aperture 10 x 15 cm (4 x 6 ins), uniformly framed and glazed (27 x 32 cm)

(16)

£300 – £500



257AR\* **Reckitt (Rachel, 1908–1995)**. Old Vic Theatre, Rehearsal, 1949, wood engraving, signed, titled and numbered 4/5 in pencil, photocopied gallery catalogue listing to frame verso, some mount staining, image size 10 x 13.5 cm (4 x 5 1/4 ins), framed and glazed (32.5 x 36.5 cm)

(1)

£150 – £200

258AR\* **Gross (Anthony, 1905–1984)**. Nymphs, etching on wove paper, signed in pencil lower right, additionally signed in the plate, an artist's proof aside from the published edition, plate size 22.3 x 14.6 cm (8 3/4 x 5 3/4 ins), framed and glazed (45 x 37 cm)

(1)

£150 – £200



259\* **Hasall (Joan, 1906–1988)**. *The Nest*, circa 1950, wood engraving, titled and signed in pencil, mount aperture 6.5 x 8 cm (2 1/2 x 3 1/4 ins), together with *Grass Snake*, 1950, wood engraving, from *The Strange World of Nature* published by Lutterworth Press, mount aperture 6 x 11 cm (2 1/2 x 4 1/4 ins), plus **MacGregor (Miriam, 1935–)**. *Sunday*, wood engraving, titled, signed and numbered 6/50 in pencil, mount aperture 14 x 18.5 cm (5 1/2 x 7 1/4 ins), framed and glazed (29 x 34.5 cm), and **Smith (Richard Shirley, 1935–)**. *Rhinoceros Beetle*, 1978, wood engraving, signed, dated and numbered 85/100, engraved for *Buzz Buzz* published by Gruffyground Press, 1981, image size 11.5 x 9.4 cm (4 1/2 x 3 3/4 ins), framed and glazed (30 x 26 cm)

(3)

£200 – £300



260\* **Kasimir (Luigi, 1881–1962)**. *Wien*, colour etching with aquatint, signed in pencil to centre of lower margin, plate size 20 x 32 cm (8 x 12 1/2 ins), framed and glazed (48 x 58 cm), and *The Middle Tower, Tower of London*, 1913, colour etching with aquatint, signed in pencil to centre of lower margin, plate size 48.5 x 39 cm (19 x 15.3 ins), framed and glazed (74 x 64 cm), and four further etchings (some with aquatint) by other artists, all views of Vienna, including the *Staatsoper* and *Karlskirche*, framed and glazed, the largest 42 x 33.5 cm

(6)

£200 – £300



261\* **Mackley (George, 1900–1983)**. A small archive relating to George Mackley, including a small selection of letters, both manuscript and photocopies, sent to various recipients and often signed 'Mac', held in a plastic folder, eight impressions of *Barn* at *Giethoorn*, wood engraving on various papers, each signed, titled and numbered, image size 9.9 x 12.5 cm (4 x 5 ins), largest sheet size 20.5 x 20.5 cm (8 x 8 ins), mounted and loose, together with *The Millenium Ark*, 2000, wood engraving on wove paper, signed in pencil by the participating artists, titled and numbered 99/100, a print consisting of squares with images of a variety of animals, commissioned by the Society of Wood Engravers in which 26 artists collaborated on a print to celebrate the Millennium, scattered spotting, image size 38.5 x 28.5 cm (15 1/4 x 11 1/4 ins), unframed

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

The 26 artists involved with the Millenium Ark print are: Vitaly Moiseev, Anne Tout, Anne Hayward, Andy English, Sarah Van Niekerk, Simon Brett, Yvonne Skargon, Andrew Davidson, Jim Todd, Howard Phipps, Miriam McGregor, Chris Wormell, Kathy Lindsley, Ian Stephens, Pam Hughes, Pam Pebworth, Paul Kershaw, Jim Westergard, Cordelia Jones, Anne Jope, Peter Forster, Sue Scullard, Peter Lawrence, Judy Jaidinger, Harry Brochway, and Hilary Paynter.

(a carton)

£400 – £600



**262\* Mackley (George, 1900–1983).** Riverside Church, wood engraving on cream wove paper, signed, titled and numbered 28/75 in pencil, with wide margins, image size 10 x 12.7 cm (4 x 5 ins), sheet size 18.5 x 25.5 cm (7 1/4 x 10 ins), together with Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 69/75 in pencil, with margins, tipped on to backing board with tape to sheet verso, image size 9.9 x 12.5 cm (4 x 5 ins), sheet size 20 x 20 cm (8 x 8 ins), mounted, plus three other wood engravings, Mill Stream, Haybarn and Lock and Vonders at Giethoorn, unsigned, all unframed

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.  
(5) £200 – £400



**264\* Mackley (George, 1900–1983).** The Deserted Farm, wood engraving on cream wove paper, signed, titled and numbered 17/75 in pencil, remnants of old tape to sheet verso, image size 12.9 x 15.2 cm (5 x 6 ins), sheet size 16.5 x 19.5 cm (6 1/2 x 7 3/4 ins), together with Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 69/75 in pencil, with wide margins, 9.9 x 12.5 cm (4 x 5 ins), sheet size 20 x 24.5 cm (8 x 9 3/4 ins) and two further wood engravings, Cow Parsley and Litter Basket, each signed, all unframed

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.  
(4) £200 – £300



**263\* Mackley (George, 1900–1983).** Footbridge, wood engraving on wove paper, signed, titled and numbered 32/75 in pencil, tipped onto backing board, image size 7.7 x 10.2 cm (3 x 4 ins), sheet size 12.5 x 18 cm (5 x 7 ins), mounted, together with Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 71/75 in pencil, with margins, tipped onto backing board, image size 9.9 x 12.5 cm (4 x 5 ins), sheet size 20.5 x 20.5 cm (8 x 8 ins), mounted, plus Cow Parsley, wood engraving, signed in pencil, tipped onto backing board, image size 20 x 16 cm (7 7/8 x 6 1/4 ins), sheet size 24.5 x 19.5 cm (9 1/2 x 7 3/4 ins), mounted, and two further wood engravings, Canal Inn and Litter Basket, each signed, the largest sheet 27 x 35.5 cm, unframed

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.  
(5) £200 – £400



**265\* Mackley (George, 1900–1983).** Drawbridge, wood engraving on thin wove paper, signed, titled and numbered 72/75 in pencil, with margins, image size 12.5 x 15 cm (5 x 6 ins), sheet size 20 x 23 cm (8 x 9 ins), together with Watchtower, wood engraving on Japon, signed, titled and numbered 27/75, with margins, image size 12.5 x 14.9 cm (5 x 6 ins), sheet size 18 x 21.5 cm (7 x 8 1/2 ins), plus Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 71/75 in pencil, with margins, 9.9 x 12.5 cm (4 x 5 ins), sheet size 20 x 24.5 cm (8 x 9 3/4 ins), and Cow Parsley, wood engraving, signed in pencil, image size 20 x 16 cm (7 7/8 x 6 1/4 ins), sheet size 24.5 x 19.5 cm (9 1/2 x 7 3/4 ins), all unframed

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.  
(4) £200 – £400



**266\* Mackley (George, 1900-1983).** The Horse Pond, wood engraving thin wove paper, signed and titled in pencil, with margins, light mount staining, scattered spotting, image size 12.5 x 15 cm (5 x 6 ins), sheet size 19.5 x 27 cm (7 3/4 x 10 1/2 ins), plus Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 73/75 in pencil, with margins, 9.9 x 12.5 cm (4 x 5 ins), sheet size 20 x 24.5 cm (8 x 9 3/4 ins), together with Mill Stream, wood engraving on Japon, unsigned, image size 12.5 x 18 cm (5 x 7 ins), sheet size 18.5 x 24 cm (7 1/4 x 9 1/2 ins), all unframed

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



**267\* Mackley (George, 1900-1983).** Watchtower, wood engraving on Japon, signed, titled and numbered 30/75, with margins, image size 12.5 x 14.9 cm (5 x 6 ins), sheet size 18 x 21 cm (7 x 8 1/4 ins), together with Barn at Giethoorn, wood engraving on laid paper, signed, titled and numbered 64/75 in pencil, with margins, 9.9 x 12.5 cm (4 x 5 ins), sheet size 19.5 x 24.5 cm (7 3/4 x 9 3/4 ins), and Cow Parsley, wood engraving, signed in pencil, image size 20 x 16 cm (7 7/8 x 6 1/4 ins), sheet size 24.5 x 20.5 cm (9 1/2 x 8 1/8 ins), all unframed

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



**268\* Mackley (George, 1900-1983).** On the Beach, original engraved boxwood printing block, showing a rowing boat resting on a beach, paper label to one side with '39' in pencil, surface size 4.8 x 12.7 cm (2 x 5 ins), together with another original engraved boxwood printing block likely by the same artist, showing a rowing boat resting on a bank, with ropes and planks of wood beside, surface size 4.3 x 5.8 cm (1 3/4 x 2 1/4 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935-2018), art historian.  
(2) £200 - £300



**269\* Bell (Vanessa, 1879-1961).** Flowers and Grapes, 1951, lithograph in colours on buff paper, signed and dated in pen to lower right, an artist's proof, before the published numbered edition of 170 (there was also a smaller numbered edition of 20), image size 25 x 18 cm (9 3/4 x 7 ins), framed and glazed (51 x 43.5 cm), together with Madonna and Child, colour pochoir on wove paper, studio stamp to sheet verso, gallery information to frame verso, tipped onto backing board with tape to sheet verso, some overall toning, a few light handling creases, sheet size 25 x 20 cm (9 3/4 x 8 ins), framed and glazed

(2) £400 - £600



270AR\* **Herman (Josef, 1911–2000)**. *The First Star*, 1974–75, lithograph, printed by the Curwen Press, in an edition of 100 impressions, signed and numbered 62/100 in pencil to lower margin, image size 31.3 x 47.4 cm (12 3/8 x 18 5/8 ins), framed and glazed (59 x 74 cm)

(1)

£150 – £200

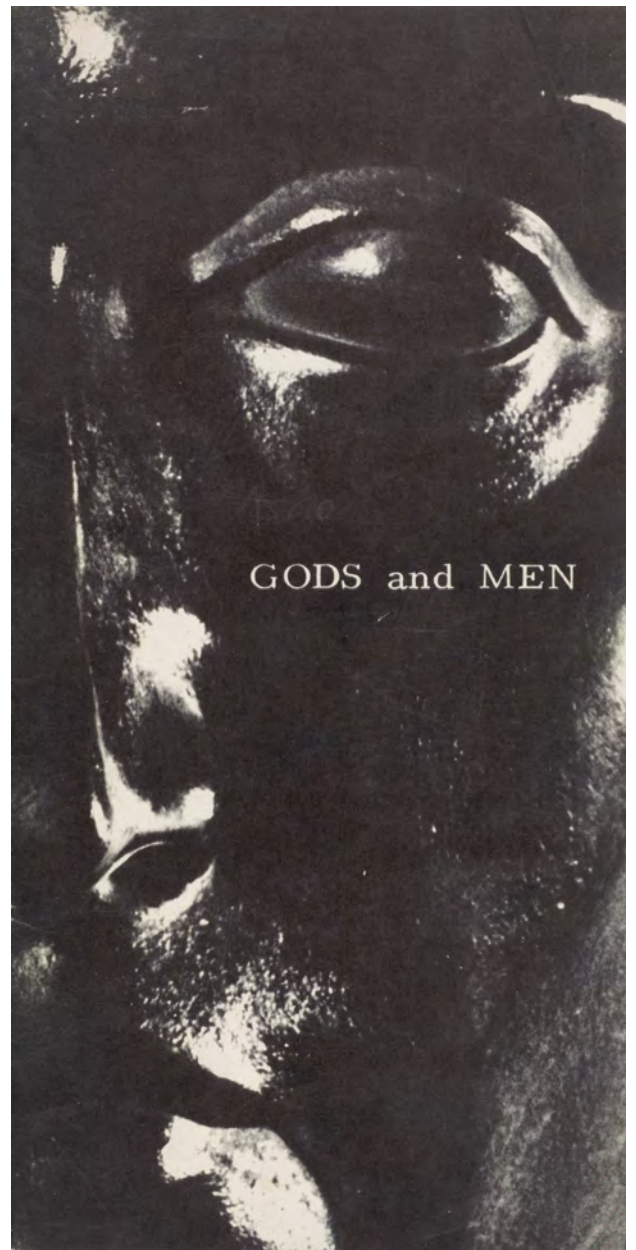


271\* **Sugai (Kumi, 1919–1969)**. *Soleil Vert*, 1968, colour lithograph, signed, dated, and numbered 143/200 in pencil, sheet size 76 x 55.5 cm (30 x 21 3/4 ins)

Sugai, *Catalogue Raisonné de l'Oeuvre Gravé 1955–96*, 135.

(1)

£150 – £200



272 **Hamilton (Richard, 1922–2011)**. *Gods and Men*, an exhibition of sculpture from collections in Northumberland and Durham, University of Durham: Hatton Gallery King's College, December 1957, monochrome photographs, 23 x 12 cm

(1)

£200 – £300



Lot 273

273\* **Chagall (Marc, 1863–1937)**. *La Maison de mon Village*, 1960, colour lithograph on Velin d'Arches paper, from the unsigned edition of 100, printed by Mourlot, Paris, published by Andre Sauret, Monte Carlo, gallery label to verso, mount aperture 31 x 23.5 cm (12 1/5 x 9 2/5 ins), framed and glazed (54 x 47 cm), together with *Le Profile l'Enfant Rouge*, 1960, colour lithograph on Velin d'Arches paper, from the unsigned edition of 150, printed by Mourlot, Paris, published by Andre Sauret, Monte Carlo, gallery label to verso, mount aperture 30 x 22 cm (12 x 8 3/4 ins), framed and glazed (56 x 47.5 cm), plus *Vision de Paris*, colour lithograph, sheet size 32 x 24.4 cm (12 5/8 x 9 5/8 ins), framed and glazed (54 x 46.5 cm), and five other lithographs by the same artist including: *Le Jeu des Acrobates*, *Le Ciel de la Place de la Concorde*, *Les Saltimbanques*, *Le Clown Amoureux*, etc., three framed and glazed, largest 46 x 39 cm, and 6 volumes of Chagall Lithograph volumes I–VI by Julien Cain in German, lacking numerous plates, 4to

This lot sold as seen, not subject to return.  
(15)

£200 – £400

274\* **Chagall (Marc, 1887–1985)**. *Drawings for the Bible* by Marc Chagall, Text by Gaston Bachelard, New York: Harcourt, Brace & Company, 1960, 24 original colour lithographs by Chagall, printed by Mourlot, (355 x 265 mm) (14 by 10 1/2 ins), 96 monochrome illustrations, original pictorial boards with colour lithograph design by Chagall, spine near-detached, with original colour lithograph dustwrapper, rubbed and a little chipped at head of spine with slight loss, folio

Mourlot 230/280: Cramer 42.  
(24)

£1,200 – £1,800



Lot 274



Lot 275

275AR\* **Dali (Salvador, 1904-1989).** Velazquez, 1968, etching printed in brown on wove paper, of Velazquez with the cross of St. James on his chest, signed and numbered 21/150 and in pencil to lower margin, 28 x 23 cm (11 x 9 ins) mount aperture, framed and glazed (48 x 43 cm)

(1)

£150 - £200



276AR\* **Ayrton (Michael, 1921-1975).** Acropolis at Cumae, lithograph, signed and limited 16/50 in pencil to lower margin, sheet size 480 x 550 mm (19 x 21 3/4 ins), masking tape to verso of sheet edges, card mount (54 x 59.5 cm)

(1)

£200 - £300



277AR\* **Dali (Salvador, 1904-1989).** Sixteen colour prints from La Divine Comédie, [Paris: Les Heures Claires, 1963], 16 colour printed illustrations printed on vélin pur chiffon de Rives, after the original watercolours by Dali illustrating Dante's Divine Comedy, including 8 signed by the artist in pencil: Departure for the Great Journey (Inferno, Canto 1, marked 'EA', epreuve d'artiste or artist's proof), The Hands of Antaeus (Inferno, Canto 16), The Eagle of Grace (Purgatorio, Canto 9), On Geryon's Back (Inferno, Canto 17), Manto (Inferno, Canto 33), Minos (Inferno, Canto 5), Paradiso Canto 1 (marked 'EA'), and The Logician Devil (Inferno, Canto 27, marked 'EA'), the unsigned plates being Arachne (Purgatorio, Canto 12), Ascent to Venus (Paradiso, Canto 8), Cacciaguida Sees Dante's Exile in God (Paradiso, Canto 17), Beatrice Resolves Dante's Doubts (Paradiso, Canto 4), The Bishop Cum Troubadour (Paradiso, Canto 9), The Tree of Punishment (Purgatorio, Canto 24), Greed and Lavishness (Purgatorio, Canto 20), and Preparation for the Final Prayer (Paradiso, Canto 32), all in very good condition, sheet size 33 x 26 cm

In 1950, the Italian government commissioned Salvador Dalí to illustrate Dante's *Divine Comedy* to commemorate the 700th anniversary of the poet's birth. The idea of a Spanish surrealist artist being chosen to illustrate one of Italy's greatest works of literature outraged many and the contract was cancelled. The French publisher Editions d'Art Les Heures Claires bought Dalí's 100 watercolours (34 Inferno, 33 Purgatory and 33 Paradiso) from the artist, and exhibited them at the Museum Galliera in Paris in 1960. The book was then published in Paris in 1963.

(16)

£800 - £1,200



Lot 278



Lot 279



Lot 280

278AR\* **Richards (Ceri, 1903-1971)**. The Pianist, 1963, offset lithograph on Japon, signed and dated in blue pencil lower right, some light creasing to upper margin, mount aperture 47.5 x 30 cm (18 3/4 x 11 3/4 ins), framed and glazed (64.5 x 49.5 cm)

(1) £150 - £200

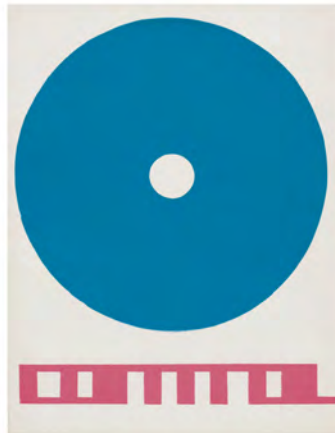
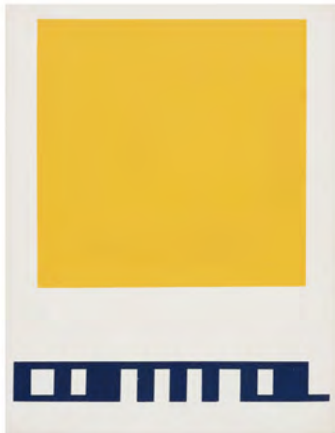
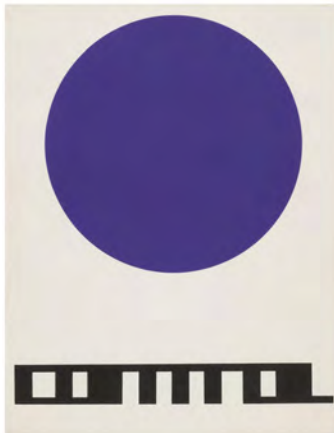
279\* **Jones (Allen, 1937-)**. Polka, 1965, screenprint in colours on wove paper, signed and numbered 13/50 in pencil, printed by Chiron Press, New York, with their blindstamp, the full sheet, Christie's and Whitford Fine Art labels to frame verso, sheet size 61 x 46 cm (24 x 18 ins), framed and glazed (glazing defective)

(1) £300 - £400

280\* **Mellon (Eric James, 1925-2014)**. Mermaid of Zennor, wood engraving, signed, titled and inscribed 'A.P.', image size 10 x 12.5 cm (4 x 5 ins), framed and glazed (31 x 33 cm), together with Sleeping Figure, 1960, watercolour on fibrous buff paper, signed and dated lower right, mount aperture 24.5 x 33.5 cm (9 3/4 x 13 1/4 ins), framed and glazed (45 x 54 cm) and The Kitchen, 1945, watercolour, gouache and ink on paper, signed and dated lower left, mount aperture 24.5 x 35 cm (9 3/4 x 13 3/4 ins), framed (41.5 x 50 cm)

Eric James Mellon worked in a variety of media including watercolours, prints and ceramics. He studied at Watford, Harrow and Central Schools of Art. Mellon has exhibited at Victoria & Albert Museum, The David Paul Gallery and The British Craft Centre.

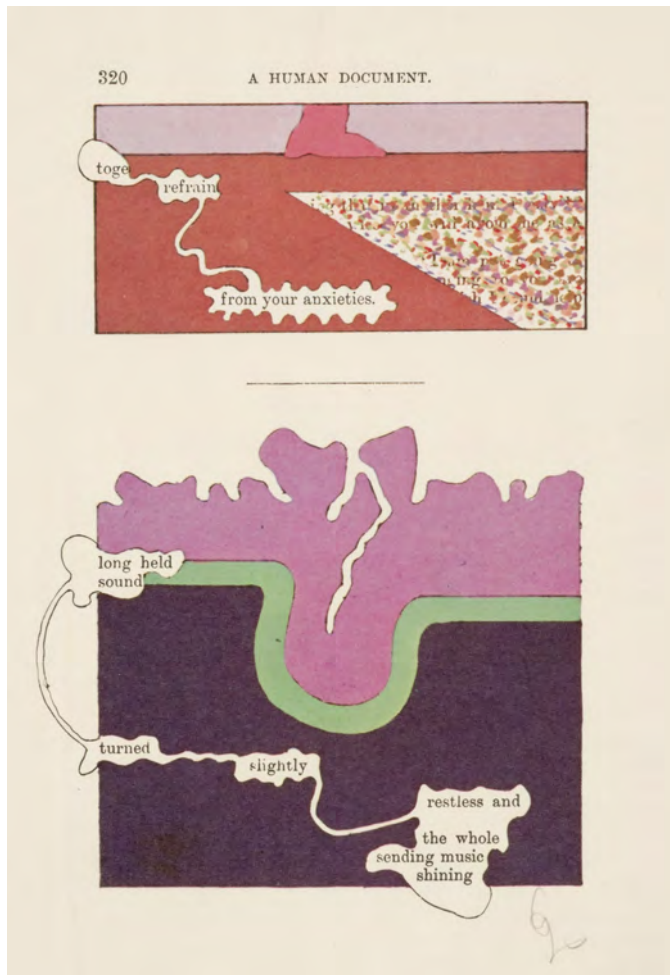
(1) £200 - £300



281\* **Willats (Steven, editor)**. Control Magazine, issues 1-4, London: Control magazine, 1965-1968, number 3 with stapled insert Poem blanc, and folded reproduction of an untitled painting by Peter Upwood as well as three light modulators in an envelope, photographic illustrations, original stapled printed wrappers, with colour screen print design to upper cover of each issue, fourth issue with promotional flyer for the fifth issue loosely inserted at rear, slim square folio (34 x 26.5 cm), generally VG

Pioneering conceptual art magazine Control, which concentrated on theories of communication, cybernetics, and social science and rejected the traditional methods of the art world. Contributors include Logie Barrow, Roy Ascott, Stephen Willats, Adrian Berg, Tom Phillips, Joe Tilson, Noel Forster, Peter Cook (founder of Archigram), Victor Burgin, and others.

(4) £300 - £500



Lot 282

282\* **Phillips (Tom, 1937–2022).** *A Humument*, 1970, seven colour lithographs on cream wove paper, each signed with initials in pencil, pages 4, 100, 248, 277, 320, 327 and 360, from the edition of 100, sheet sizes 19 x 14 cm (7 1/2 x 5 1/2 ins), unframed, presented in original card box, spine titled 'Humument Vol VII' (7) £200 - £300

283AR\* **Brunsdon (John, 1933–2014).** *Malvern Hills*, colour etching, from the edition of 350 impressions, signed, titled and numbered 50/350 in pencil to lower margin, plate size 45 x 60.5 cm (17 3/4 x 23 3/4 ins), with margins, framed and glazed (1) £200 - £300

284AR\* **Brunsdon (John, 1933–2014).** *Valley in the Hills*, colour etching, from the edition of 150 impressions, signed, titled and numbered 92/150 in pencil, plate size 38 x 44 cm (15 x 17 1/4 ins), with margins, silver frame, glazed (1) £200 - £300



Lot 283



Lot 284



Lot 285

**285AR\* Poole (Monica, 1921-2003).** Dry September, 1980, wood engraving, signed, titled and numbered 2/75 in pencil, from the edition of 75 impressions, image size 19.7 x 10.6 cm (8 x 4 ins), framed and glazed (38 x 31.5 cm)

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

Stevens, Monica Poole: Wood Engraver, 41.  
(1) £700 - £1,000



Lot 286

**286AR\* Poole (Monica, 1921-2003).** Piddock Architecture, 1975, wood engraving, signed, titled and numbered 25/75 in pencil, from the edition of 75 impressions, with Studio One Gallery, Banbury Road, Oxford exhibition label to frame verso, image size 10.5 x 19.7 cm (4 x 8 ins), framed and glazed (27.5 x 36.5 cm)

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

Exhibited: Monica Poole Exhibition, Studio One Gallery, Oxford, 9 November 1981.  
(1) £800 - £1,200

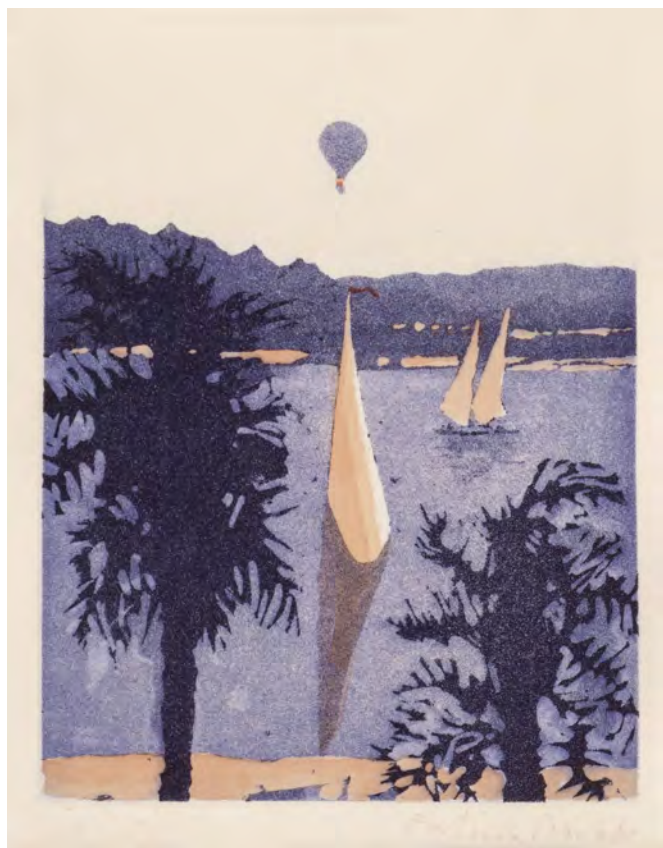
287AR\* **Poole (Monica, 1921–2003)**. *The Bay*, wood engraving, signed, titled and inscribed 'for Pat' in pencil, an unnumbered proof from the numbered edition of 125, image size 12.4 x 17.5 cm (5 x 7 ins), framed and glazed (30 x 34 cm)

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

(1) £500 – £800



Lot 287



288\* **Procktor (Patrick, 1936–2003)**. *The Nile*, 1996, two plate etching and aquatint on wove paper, signed and numbered 60/75 in ink, printed by Charles Newington, published by the Redfern Gallery, plate size 18.5 x 14.5 cm (7 1/4 x 5 3/4 ins), framed and glazed (36 x 30.5 cm), together with a limited edition copy of Patrick Procktor by John McEwen, Aldershot: Scolar Press, 1997, signed and numbered by the artist 60/75 in ink to the title page, numerous colour and monochrome plates, original pictorial wrappers, 4to

(2) £150 – £200



289\* **Shirley Smith (Richard, 1935–)**. *Nymph and Pulcinella*, 1976, wood engraving on wove paper, signed and inscribed AP in pencil, image size 5 x 7.5 cm (2 x 3 ins), framed and glazed, together with five further prints, mostly ex-libris for Boston Athenaeum and John Sparrow, wood engravings and offset lithographs on various papers, four signed in pencil, some impressions numbered and dated, largest image size 11 x 8 cm (4 1/4 x 3 ins), all framed and glazed

(6) £200 – £300



290AR\* Gillmor (Robert, 1936-2022). Brooding Ringed Plover, linocut on wove paper, signed in pencil, titled and numbered 41/65, image size 6.4 x 20.6 cm (2 1/2 x 8 ins), sheet size 12 x 27.4 cm (4 3/4 x 10 3/4 ins), unframed  
(1) £300 - £400

292AR\* Gillmor (Robert, 1936-2022). Turnstones, linocut on light brown card, signed, titled and numbered 18/32 in pencil to lower margin, image size 12.8 x 18.5 cm (5 x 7 1/4 ins), sheet size 20.5 x 20 cm, unframed  
(1) £300 - £400



293AR\* Gillmor (Robert, 1936-2022). Turnstones, linocut on light brown card, signed, titled and numbered 19/32 in pencil to lower margin, image size 12.8 x 18.5 cm (5 x 7 1/4 ins), sheet size 20.5 x 20 cm, unframed  
(1) £300 - £400



291AR\* Gillmor (Robert, 1936-2022). Tufted Drake, linocut on paper, signed, titled and numbered 83/85 in pencil to lower margin, image size 20.8 x 20.5 cm (8 x 8 ins), framed and glazed (38 x 38 cm)  
(1) £300 - £500



Lot 294



Lot 292

294AR\* Gillmor (Robert, 1936–2022). Willy Wix, linocut on buff paper, signed, titled and numbered 12/65 in pencil to lower margin, image size 19 x 13.4 cm (7 1/2 x 5 1/4 ins), sheet size 17.4 x 18.5 cm (6 3/4 x 7 1/4 ins), unframed

(1)

£300 - £400



295AR\* Hockney (David, 1937–). San Francisco Opera, Summer Festival Season 1982, 1982, off-set lithograph poster, signed in ink to lower right, light handling creases, small area of spotting to right margin, sheet size 99.1 x 86.4 cm (39 x 34 ins), unframed

(1)

£400 - £600



296AR Dali (Salvador, 1904–1989). Les Chevaux de Dali, Textes Alain Decaux et Léon Zitron, preface Yves Saint-Martin, Paris: Armand et Georges Israël, 1983, 17 colour lithographs only (of 18, lacking number 10 'La Licorne'), sheet size 56 x 36.5 cm, plates and text loose as issued within chemise, all contained in original dark red velour-lined box, spine lettered in gilt, with brass embossed plate 'Le Picador' window-mounted to upper cover, spine lettering partially rubbed, small splits along folds, some light edge wear, folio, the box 61 x 40 cm

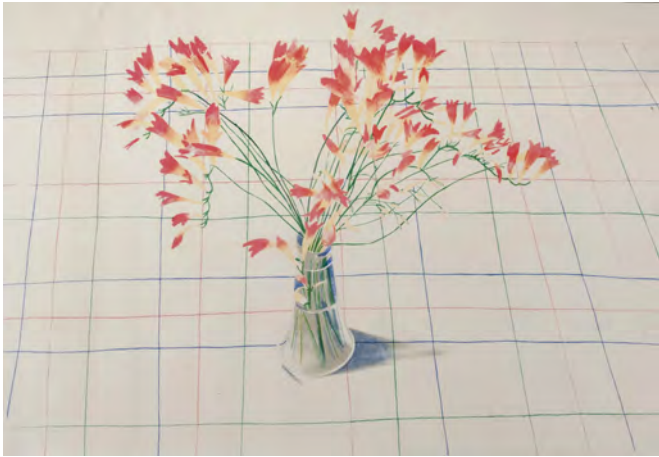
Limited edition 3593/1890, from an overall edition of 4980. The same work was also issued in an edition of 1000, which contained two signed lithographs by the artist, and an edition of 2000, which contained one signed lithograph.

(1)

£400 - £600



Lot 296



297AR\* **Harte (Glynn Boyd, 1948–2003)**. Freesias, lithograph, signed in pencil lower right, edition 33/100 in pencil lower left, 60 x 85 cm 23 5/8 x 33 1/2 ins)

(1)

£200 - £300

298AR **Frost (Terry, 1915–2003)**. Untitled (Laced III), 1994, screenprint in colours, on two sheets of Arches paper, stitched together with leather cord, printed by Coriander Studio, London in an edition of 100 impressions, signed and dated in pencil, and numbered 58/100, sheet size 260 x 540 mm (10 1/4 x 21 1/4 ins), as issued in the deluxe edition of Terry Frost, A personal narrative by David Lewis, Scolar Press, 1994, the book signed by the artist in ink to half-title, and numbered 58/100 to verso of title, numerous colour and monochrome illustrations, original black cloth, spine lettered in gilt, in dustwrapper, the screen print protected in a separate black card folder, all contained in original publisher's red cloth slipcase, 4to

Kemp 138.

(1)

£400 - £600

299\* **Tindle (David, 1932–)**. African Violets, circa 1995, etching with aquatint on wove paper, from an edition of 10 impressions, signed, titled and numbered '5/10 AP' in pencil, the full sheet, plate size 25 x 20 cm (9 3/4 x 8 ins), sheet size 36.5 x 31.5 cm (14 1/4 x 12 1/2 ins), together with

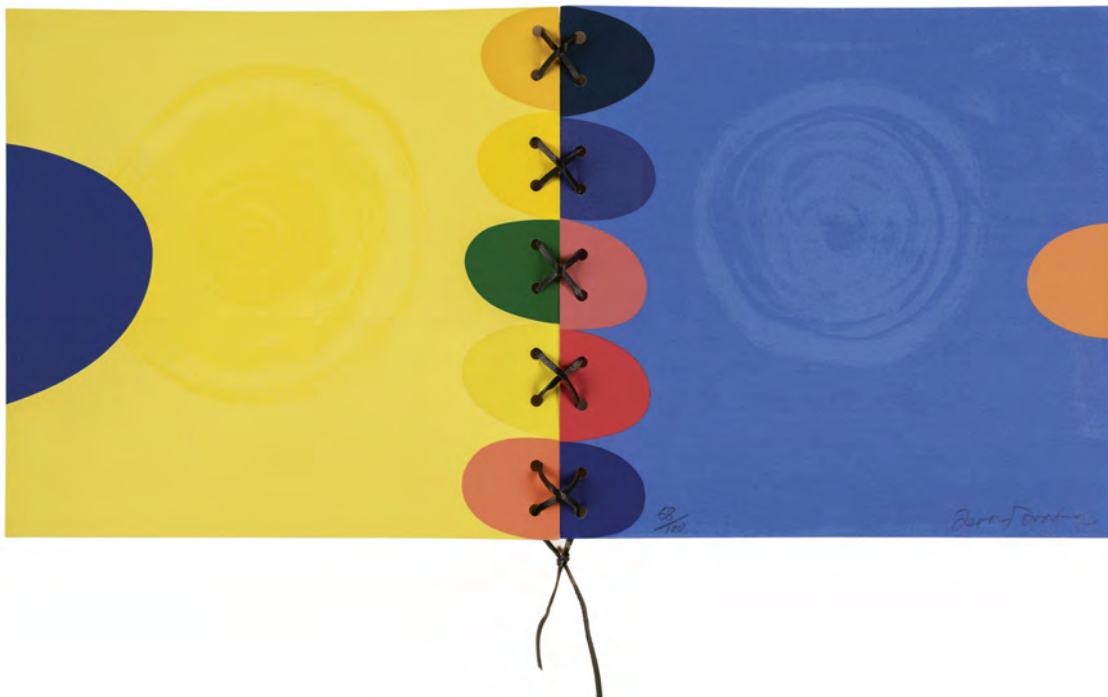
**Orr (Chris, 1943–)**. Learning a part in 10 minutes flat, 1972, etching with aquatint, signed, titled, dated and numbered 56/75 in pencil, the full sheet, image size 22.5 x 35 cm (8 x 13 3/4 ins), sheet size 44.5 x 53.5 cm (17 1/2 x 21 ins), unframed, together with Travelling. Where next?, 1972, etching with aquatint, signed, titled, dated and numbered 56/75 in pencil, the full sheet, image size 22.5 x 35 cm (8 x 13 3/4 ins), sheet size 43.5 x 55 cm (17 x 21 1/2 ins), unframed, and

**Diserens (Violette, 1888–1965)**. Nativité, etching on wove paper, signed and numbered 16/30 in pencil to lower margin, plate size 15.7 x 10.8 cm (6 1/4 x 4 1/4 ins), framed and glazed (43.5 x 31 cm), together with four other 20th century etchings, linocuts and one original black ink drawing, comprising: Walid Abu Shakra, Al Moallaka II; Fete au Bord de L'eau; Clowns; etc., one signed Marc Fonthien?, largest size 21 x 28 cm (8 1/4 x 11 ins), all but one framed and glazed, largest (42.5 x 49 cm), plus

**Lazzarini (Giuliana, 1950–)**. Night Village, linocut on wove paper, signed, titled and numbered 5/8 in pencil, image size 11 x 11 cm (4 1/4 x 4 1/4 ins), mounted, together with 14 other linocuts by the same artist, mostly landscape or nature scenes: Running Hare, Autumn Fields, Birds, Poppy Field, etc., some duplicates, mounted or framed, the largest image size 21 x 22 cm (8 1/4 x 8 3/4 ins)

(23)

£200 - £300



Lot 298



Lot 299



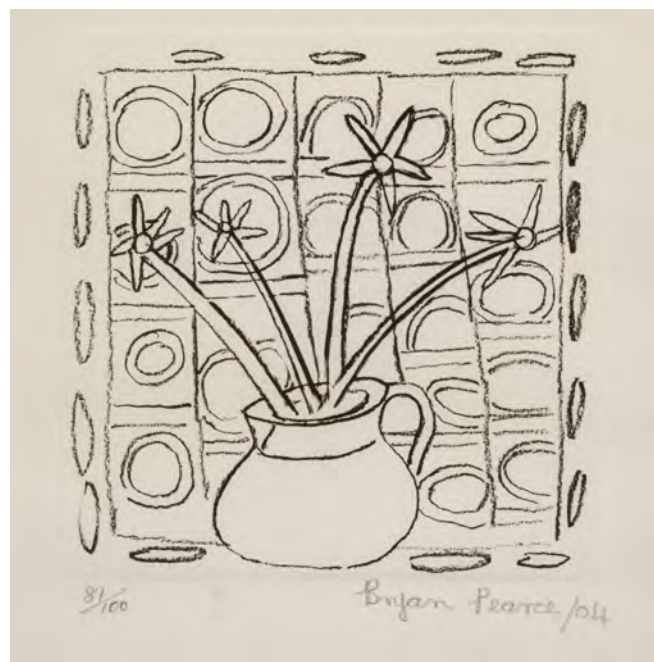
Lot 300

300AR\* **Blake (Peter, 1932-)**. Fag Packets (La Ronde), 2004, screenprint in colours on wove paper, signed and numbered 26/95 in pencil, published by CCA Galleries, London, the full sheet, affixed at corners to backing board, sheet size approximately 100 x 75 cm (39 1/2 x 29 1/2 ins), framed and glazed (113 x 97 cm)

(1) £400 - £600

301AR\* **Pearce (Bryan, 1929-2007)**. Shisha, 2004, lithograph on wove paper, signed, dated and numbered 81/100 in pencil, printed by Curwen Chilford Prints, with their blindstamp, gallery label to frame verso, plate size 15 x 15 cm (6 x 6 ins), sheet size 20 x 20 cm (8 x 8 ins), framed and glazed (35 x 35 cm)

(1) £200 - £300



Lot 301

## 20TH CENTURY PAINTINGS & WATERCOLOURS



**302\* Attributed to Théophile Alexandre Steinlen (1859–1923).** Street stalls, Paris, black chalk sketch with small areas of green and pink on brown wove paper, depicting a street market with lamp post, fruit cart and figures, lower portion of sheet with artist's extensive colour notes also in black chalk, sheet size 25 x 18 cm (9.8 x 7 ins) mounted, framed and glazed (37 x 29 cm)

Swiss-born French Art Nouveau painter and printmaker, associated with the *Chat Noir* cabaret in Montmartre, and principally known for his scenes of everyday life in Paris.

(1)

£200 – £300

**303\* Dixon (Charles Edward, 1872–1934).** Langham Sketch of 'Labour', watercolour, showing the ship Manitoba docked, surrounded by men in smaller boats, signed 'Charles Dixon Langham Sketch of "Labour"' to lower right, 51 x 36.5 cm (20 x 14 3/8 ins) mount aperture, framed and glazed 69.5 x 54.5 cm), together with another watercolour by the same artist, Langham Sketch of 'Tidal River', watercolour, showing a red and black ship tied to the dock on a river, steam rising from the funnel, signed with title by artist to lower left, some overall spotting, 44 x 25 cm (17 1/4 x 9 7/8 ins) mount aperture, framed and glazed (59 x 39 cm)

Charles Dixon worked as an illustrator for the *Graphic* and other periodicals. He is best known for his marine paintings and was a member of the Langham Sketch Club.

(2)

£300 – £400



Lot 303

304\* **Gauld (David, 1865–1936)**. Two Ayrshire Calves, early 20th-century, oil on canvas, signed lower right, two Ayrshire calves rest in a byre, relined, canvas size 40.5 x 51 cm (26 x 20 ins), in a gilt wood frame (49 x 59.5 cm)

An important Scottish artist who worked in both oils and stained glass, Gauld is regarded as one of the innovators within the Glasgow Boys group. He was a good friend of Charles Rennie Mackintosh and had studied part-time at Glasgow School of Art. His first works to attract public attention were his illustrations in the Glasgow Weekly Citizen, which reflected his interest in Japanese prints. These also influenced his easel paintings and designs for stained-glass windows. From the mid-1890s, he began producing the work he is best known for – studies of cattle and rural scenes from the Ayrshire countryside.

(1) £1,000 – £1,500



Lot 304



Lot 305

305AR\* **Lamb (Henry, 1882–1960)**. Portrait of Euphemia Lamb, circa 1905, pencil on paper, titled in pencil, head and partial shoulders portrait, head turned to the right with eyes gazing down, gallery label and description to frame verso, mount aperture 17 x 14.7 cm (6 3/4 x 5 3/4 ins), framed and glazed (43.5 x 37 cm)

The present work is similar to the drawing *Euphemia* (1906), illustrated in the catalogue 'Henry Lamb 1883–1960' (No. 7, page 17), for the 1984 touring exhibition of the same name. It is also similar to *Portrait of Euphemia Lamb*, which sold at Roseberry's, London on 29 November 2023 (Modern British & 20th Century Art – Part I, lot 53).

(1) £300 – £500

306\* **Nutt, Alfred Young (1847–1924)**. A Worcestershire Holiday, 1907, an album of 45 watercolours of Worcestershire, including town views, high streets, canals, church spires, archways, viewpoints, rural scenes, large houses and gardens, most with small manuscript location notes, each approximately 125 x 95 mm, all pasted into later card, light spotting to album paper, ownership inscription M. S. Malahes to front blank, title written in pencil to recto of front blank, all contained within a contemporary album (worn), 4to

Alfred Young Nutt (1847–1924) English architect and artist, and Surveyor to the Dean and Canons of St George's Chapel, Windsor in the late 19th century.

(1) £100 – £200



**307\* Arts & Crafts Painted Box.** Sleeping Beauty, circa 1910, watercolour and ink on five separated bevel edged wood panels with elaborate raised gilt gesso vine and leaf motifs depicting scenes from the story of Sleeping Beauty, comprising: Sleeping Beauty and the Spinning Wheel, The Prince brandishing a sword amongst branches in a forest, King and Courtiers asleep at a Banquet, Sleeping Beauty in her chamber surrounded by sleeping attendants with the prince leaning over her to give true love's kiss, and Yawning Cupid within a gilt circular motif with 'Amor Omnia Vincit' inscribed above, and two sleeping courtiers on either side, some glue residue to outer borders, and some further glue and cloth residue to verso, each panel numbered to verso in blue pencil, painted surface on two square panels approximately 16.5 x 15 cm, painted surface on three rectangular panels approximately 16.5 x 43 cm

(5)

£200 - £300



**309\* Harvey (John Rathbone, 1866-1933).** Portrait of the Artist's Wife, oil on canvas, title and artist to frame verso, canvas size 41 x 51 cm (16 x 20 ins), in a gilt wood frame (54.5 x 64.5 cm)

(1)

£300 - £400



**308\* Breakspeare (William, 1855-1914).** Imbibing, oil on canvas, signed lower right, a soldier sits with a glass of wine in his hand while a woman stands beside him, a salt-glazed ewer and sword sit on the table, canvas size 46.5 x 36 cm (18 x 14 1/4 ins), in a moulded gilt wood frame (64 x 54 cm)

(1)

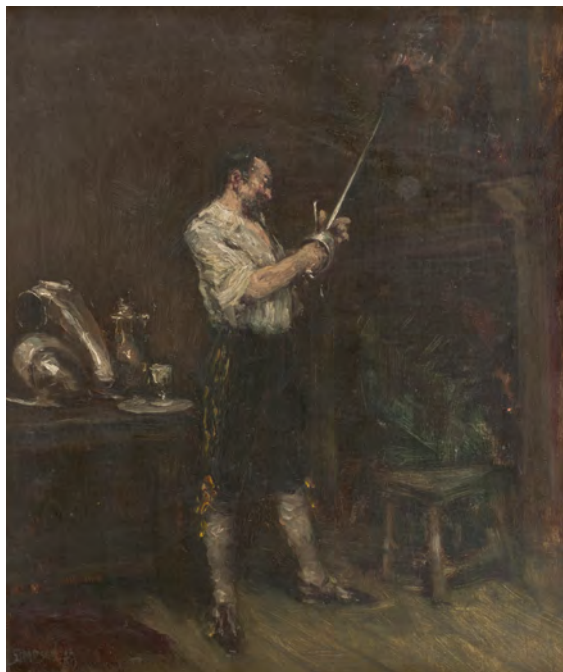
£300 - £500



**310\* School of Paris.** Nature morte aux hareng, circa 1910, oil on canvas, with use of impasto, contemporary manuscript label to verso 'M. Demachy(?)', partial ink stamp to frame verso '... 24 Fev 1914 / Trouville-Sur-Mer', partial printed label to stretcher verso '[Bea]lux Arts / ...and 1913', canvas size 33 46.5 cm (13 x 18 1/4 ins), in a handsome late Art Deco carved wooden frame (41 x 53 cm), frame with some loss

(1)

£300 - £500



Lot 311

311\* **Simpson (Alexander Brantingham, active 1904–1931)**. Interior with a Man inspecting his sword, oil on wood panel, showing a gentleman by a large fireplace examining a sword, behind him a breastplate, helmet, jug and goblet on a table, signed to lower left, 30.5 x 25 cm (12 x 9 7/8 ins), Reeves & Son stamp to verso of wood panel, in gilt frame (37 x 32 cm)

(1)

£200 - £300



Lot 313

313\* **Bennett (Frank Moss, 1874–1953)**. Courting couple by a stream, 1915, oil on canvas, signed and dated to lower left, decorative moulded gilt frame with plaque containing artist's name to lower edge (51 x 58 cm), Cooling Galleries label and 3959 stamp to verso

(1)

£700 - £1,000



312\* **Ault (Norman, 1880–1950)**. Tarquin, from The Lays of Ancient Rome by Thomas Babington Macaulay, 1911, watercolour, of a man on horseback dressed in armour holding a spear and shield, signed and dated lower left, 28.5 x 20 cm (11 1/4 x 7 7/8 ins), mounted (43 x 33 cm)

(1)

£200 - £300



314\* **Ricciardi (Oscar, 1864–1935)**. Italian Food Market, circa 1916, oil on canvas, signed lower right, small puncture hole to middle of canvas, 39 x 25.5 cm (15 3/8 x 10 ins), pencil notes to verso of stretcher and frame, (48.5 x 35 cm)

(1)

£200 - £300



**315\* Carlos (Ernest Stafford, 1883–1917).** Impression of a Trench: Water Carrier, Impression in the Trench: The fat Corporal sticks, & A Happy Easter to me, 2am, 1917, *three pencil sketches on paper, 18.5 x 10 cm (mount aperture) or similar, each framed*

Provenance: According to a separate typed note accompanying the lot: 'The drawings date from April to June of 1917 and are out of a sketch book he took with him to France inscribed 1917 on the cover'.

Painter and war artist Ernest Stafford Carlos (1883–1917) initially joined the Queen's Westminster Rifles Regiment early in the First World War before being commissioned as a lieutenant, 8th Battalion, East Kent Regiment ('The Buffs') in 1916. Whilst in the Artois sector in 1917, he completed several sketch books and a number of paintings containing his observations on life in the trenches. He was killed on June 14 1917 whilst assaulting a German position near Zillebeke, 'Buff's Bank', during the Battle of Messines, and is buried at Chester Farm Cemetery in Belgium. An early adherent of the scouting movement, Carlos produced a number of works on the theme of scouting prior to the war, of which the most famous is *The Pathfinder* (1913).  
(3) £200 - £300

**316\* Foweraker (Albert Moulton, 1873–1942).** Portugal, watercolour, signed lower left, 28 x 23 cm (11 by 9 ins), mount aperture, framed and glazed, with label of J. Dudley Ost, High Street, Corsham, Wilts to verso  
(1)

£200 - £300



**317\* Gill (Eric, 1882–1940).** Design for an ecclesiastical statue, pencil on paper, a design for a statue in a niche of the Virgin Mary with the infant Jesus, with an additional smaller study of the infant in her arms, mount aperture 7.2 x 2.8 cm (2 3/4 x 1 1/4 ins), framed and glazed (23.5 x 18.5 cm)

Provenance: Mary Gill (1878–1961), widow of Eric Gill; Private collection, UK, thence by descent.  
(1) £200 - £300



Lot 316



Lot 318

318\* **Manner of Sir John Lavery (1856–1941).** Portrait of Marjorie Doreen Crawford, circa 1920, watercolour on wove paper with underdrawing in pencil, head and shoulders portrait of the sitter, unsigned, sheet size 50 x 40 cm (19 3/4 x 15 3/4 ins), framed and glazed (71 x 61 cm)

Provenance: Marjorie Doreen Penson, née Crawford (1902–1971), thence by descent. Doreen Crawford was the third child of Frederick Hugh Crawford, CBE (1861–1952), an officer in the British Army. A staunch Ulster loyalist, Frederick Crawford was notable for organising the Larne gun-running which secured guns and ammunition for the Ulster Volunteers in 1914, making him a hero among Northern Ireland's unionists. Doreen Crawford married John Hubert Penson in 1929.

(1)

£300 – £500



319\* **Marchand (Jean Hippolyte, 1883–1937).** Rural Landscape, oil on canvas, signed lower left, ink stamp on paper to verso 'Douanes. Francais. Paris. Service des Expositions', two further indistinct ink stamps to canvas verso, various pencil inscriptions to stretcher, some small areas of paint flaking, canvas size 33.5 x 41.5 cm (13 1/4 x 16 1/4 ins), framed (45 x 53.5 cm)

(1)

£300 – £500

320\* **Sims (Charles, 1873–1928).** Portrait of a Woman, circa 1920, oil on canvas, signed lower right, some paint loss to lower portion of canvas, old auction numbers in white chalk to frame verso, 'Charles West, 117 Finchley Road NW' stamp to canvas verso, canvas size 77 x 64 cm (30 1/4 x 25 ins), in an ebonised and gilt wood frame (89 x 74 cm)

(1)

£400 – £600

321AR\* **Spencer (Gilbert, 1892–1979).** Julian Morrell, September 1920, pencil on cream wove paper, half-profile to the left, a small pencil sketch of eyelashes to upper right, lightly foxed, verso with pencil inscription in the hand of the sitter 'Julian Morrell by Gilbert Spencer', sheet size 35.5 x 25.4 cm (14 x 10 ins)

Provenance: Julian Morrell (1906–1989), daughter of society hostess and patron of the arts Lady Ottoline Morrell (1873–1938); thence by descent.

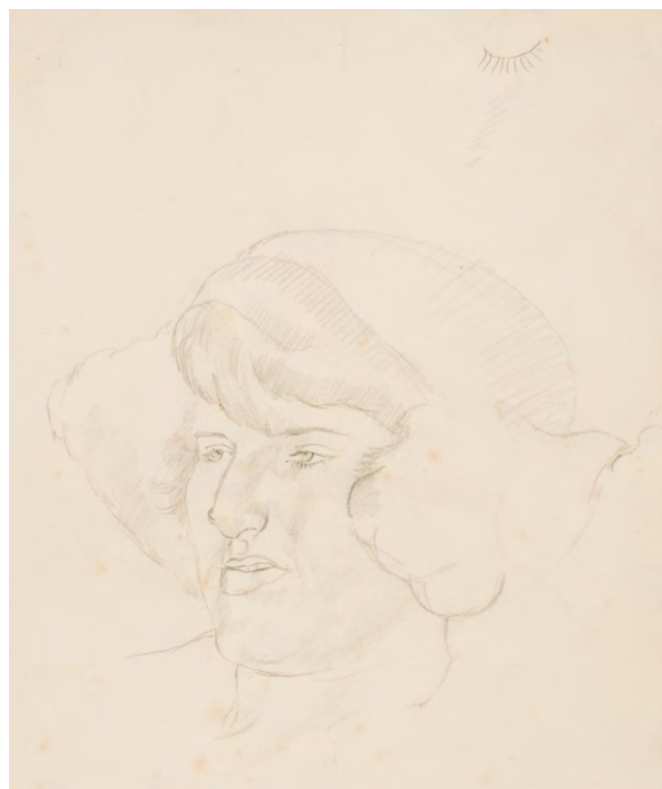
The Morrells lived at Garsington Manor, Oxfordshire, and the Garsington Visitors Book (held by the British Library) shows that brothers Gilbert and Stanley Spencer visited the Manor the weekend of 24–27th September 1920. Julian Morrell subsequently recalled that the two artists sat down together to draw her (see the portrait by Stanley Spencer also offered in this sale).

(1)

£300 – £500



Lot 320



Lot 321



322AR\* **Spencer (Stanley, 1891–1959).** Julian Morrell, September 1920, pencil on cream wave paper, half-profile to the left, lightly foxed, small nick in left-hand edge, verso with pencil inscription in the hand of the sitter 'Julian Morrell by Stanley Spencer', sheet size 35.5 x 25.4 cm (14 x 10 ins)

Provenance: Julian Morrell (1906–1989), daughter of society hostess and patron of the arts Lady Ottoline Morrell (1873–1938); thence by descent.

The Morrells lived at Garsington Manor, Oxfordshire, and the Garsington Visitors Book (held by the British Library) shows that brothers Gilbert and Stanley Spencer visited the Manor the weekend of 24–27th September 1920. Julian Morrell subsequently recalled that the two artists sat down together to draw her (see the portrait by Gilbert Spencer also offered in this sale).

(1) £400 – £600



323\* **Wallace (Harold Frank, 1881–1962).** Stag and Hinds in the Hills, gouache on paper showing red deer in a landscape, signed to lower left, 21 x 33 cm (8.2 x 12.9 ins) mount aperture, framed and glazed (40 x 52 cm)

(1) £150 – £200

Each lot is subject to a Buyer's Premium of 22%  
(Lots marked \* 26.4% inclusive of VAT @ 20%)



324\* **Collett–Mason (William Wallace Collett, 1895–1957).** Charcoal Burner from Quetta, chalk and watercolour, showing a bearded Indian man wearing a blue and black patterned turban, signed lower right, title to verso, 56.5 x 39 cm (22 1/4 x 15 3/8 ins), together with an Indian Gentleman, pencil on paper, laid onto card mount, showing the half profile of a bearded gentleman in a large collared shirt with a turban, signed lower right, 54 x 34 cm (21 1/4 x 13 3/8 ins), in card mount (72.5 x 53 cm), plus Nazua Diu, Quetta, Balochistan Police Force, June 1923, pencil, showing the side profile of a gentleman in uniform with Baluchistan Police Force lapel, signed lower right, overall spotting, 54 x 34 cm (21 1/4 x 13 3/8 ins), in card mount (72.5 x 53 cm), and Dalbandin, May 1923, black chalk on paper, laid onto card mount, showing a bearded young gentleman with chin length hair, wearing a shirt with a button the the shoulder, looking to the left, titled and dated in pencil to lower left, some spotting and overall toning, 54 x 34 cm (21 1/4 x 13 3/8 ins), in card mount (72.5 x 53 cm)

Provenance: By direct descent from the estate of the artist.

William Collett–Mason, familiarly known as 'Uncle Bill' by his family, was educated at Eton, and from Sandhurst entered the Eighth Hussars. He studied under Professor Tonks, Sir William Rothenstein, Bernard Adams and Leon Underwood, and travelled extensively. In 1929 he sailed from Liverpool to New York on the Samaria, listing his profession as an artist. During the 1930's he was living and working in Kashmir, where he held a one-man show in Quetta. By 1939 he was living at 32 De Vere Gardens, London, the census listing him as a traveller. During World War Two he was a Pilot Officer before being promoted on 7th March 1942 to Flying Officer. By 1951 he was living at 23a Prince of Wales Terrace before finally moving to Tunbridge Wells.

A short article on the artist illustrating three of his head-and-shoulder portraits appeared in the Winter–Spring number of The Hippodrome in 1937. The article reviews works exhibited by Collett–Mason at the Pastel Society Exhibition held at the Royal Institute Galleries in London that year, and lists amongst his other sitters, the Duchess of Atholl, and Sir Ernest Wills.

(4) £300 – £500



**325\* Collett-Mason (William Wallace Collett, 1895-1957).** Portrait of a Dozing Military Gentleman, black chalk and watercolour with traces of white bodycolour, showing a gentleman wearing a turban dozing, a trench coat with collar pulled up around his neck, signed lower left, 54.5 x 34.5 cm (21 1/2 x 13 1/2 ins) mount aperture, in card mount (72.5 x 53 cm), together with Dumah Khan, Baloch Quetta, 6th April 1923, pencil on thick card laid onto mount, showing a gentleman wearing a turban, titled in pencil to lower left, some minor spotting, 57 x 36 cm (22 1/2 x 14 1/8 ins), in card mount (72.5 x 53 cm), together with a plus a Portrait of a Young Man, pencil, showing a young man wearing a turban with a hoop earring in his left ear, a large pin holding a scarf around his neck, facing forward, notes by artist about colour in pencil to lower left, 54.5 x 34.5 cm (21 1/2 x 13 5/8 ins), in card mount (72.5 x 53 cm), and Portrait of Military Gentleman, pencil, showing a man with wrinkles around his eyes, wearing a turban and button up shirt with lapels, looking to the right, Winsor & Newton's Bristol Board Made in England blind stamp to lower left, 52 x 34.5 cm (20 1/2 x 13 1/2 ins), in card mount (72.5 x 53 cm)

Provenance: By direct descent from the estate of the artist.

(4)

£300 - £500



**326\* Collett-Mason (William Wallace Collett, 1895-1957).** From Dalbandin, black chalk with touches of watercolour on thick paper, laid onto card mount, showing a half portrait of an Indian man wearing a shirt, jacket and Marathi Phet style turban, looking down to the right, some overall toning and slight spotting, signed lower right, 57 x 36 cm (22 2/8 x 14 1/8 ins), card mount (59.3 x 38.8 cm), handwritten notes: exhibited in Paris Salon and reproduced in the Salon Paris Book in pencil, and exhibited in the Royal Portrait Exhibition 1924. Held at Burlington House in later red ink, plus three letters dated 11th April 1924 - 30th May 1924 from Revue du Vrai et du Beau, La Peinture (typed in English), and La Revue Moderne about using the illustration in their magazines, all to verso of mount, together with Dalbaudiu, 2.5.23, black chalk and watercolour on thick paper laid onto card mount, showing an older Indian man, mouth open, with a white beard wearing ragged clothes, holding a stick, sitting down with a small bowl on a strap by his feet, titled and dated lower left, some notes in blue ink to card mount, some toning, 57 x 36 cm (22 2/8 x 14 1/8 ins), in card mount (68 x 53 cm), plus Rizan Marmund, black chalk and pencil on thick paper, showing a sketch of a young boy with chin length dark curly hair, wearing a decorative shirt, hoop earring and turban, titled in pencil to lower right, 56.5 x 35.5 cm (22 1/4 x 14 ins), and four other portrait sketches by Collett-Mason, comprising: a young boy wearing a fitted brimless hat covering his ears; an older man wearing a keffiyeh, chain holding something around his neck; a young woman with head covering wearing traditional jewels and an older man with a white beard looking to the left, all on thick paper, 57 x 36 cm (22 2/8 x 14 1/8 ins), some spotting, all but one in a card mount, largest (72.5 x 53.5 cm), together with some ephemera including: Wallace Collett Collett-Mason coat of arms, postcard to Collett-Mason and copper etched plate of From Dalbandin, etc.

Provenance: By direct descent from the estate of the artist.

(7)

£400 - £600



**327\* Collett-Mason (William Wallace Collett, 1895-1957).** Man in a pointed turban, black chalk and watercolour with traces of white bodycolour on paper, laid onto card mount, showing a portrait of an intense well dressed gentleman wearing a robe and a pointed cap, signed lower left, 57.5 x 35.5 cm (22 5/8 x 14 ins), on card mount (72.5 x 53 cm), together with Pier Marmund, Punjabi, pencil on thick paper, laid onto card mount, showing a gentleman in uniform wearing a badge on his turban, title in pencil to lower left, some minor spotting, 54.4 x 34 cm (21 1/2 x 13 3/8 ins), in card mount (72.5 x 53 cm), plus an Indian Gentleman wearing a Marathi Phet turban, 28th March 1923, pencil on paper, laid onto mount, showing the profile of a bearded gentleman wearing a Marathi Phet turban looking to the left, signed in pencil to lower left, notes to lower margin including date, 54.4 x 34 cm (21 1/2 x 13 3/8 ins), in card mount (72.5 x 53 cm), and an Asian Gentleman, pencil on thick paper, showing the portrait of a gentleman wearing a brimless soft hat, some minor spotting, 50.5 x 37 cm (19 7/8 x 14 1/2 ins) (4) £300 - £500



**328\* Adcock Webb (Marion St John, 1888-1930)** A Song, ink, sheet measures 25 cm x 17 cm, accompanied by various ink drawings and poems, many signed, dated and with watercolour, and newspaper cuttings and ephemera relating to Adcock Webb, unframed

Adcock Webb was the daughter of the poet Arthur St John Adcock. Webb wrote poems for a series of fairy books illustrated by Margaret Tarrant, with whom she worked on around 20 publications. (12) £200 - £300



**329\* Mundlak (Regina, 1887-1943).** Portrait of a Smiling Jewish Boy, & Elderly Jewish Man Eating Soup, circa 1925, pen and brown ink on paper, each signed lower right, sheet size 37 x 32 cm (14 1/2 x 12 1/2 ins) and smaller, period wood and silver metal frames, glazed

Polish Jewish artist Regina Mundlak's subject matter was East European shtetl life. She maintained a studio in Warsaw, occasionally exhibiting in Berlin. Following the Nazi occupation of Poland Mundlak was forced to live in the Warsaw Ghetto, and from there was deported to Treblinka where she died in 1942. (2) £300 - £500



**330\* Collett-Mason (William Wallace Collett, 1895–1957).** Punjabi Military Officer, black chalk and watercolour, on thick paper, laid onto card mount, showing a full length portrait of a young man wearing military attire with a bayonet over his shoulder, 57 x 36 cm (22 1/2 x 14 1/4 ins), card mount (72.5 x 53 cm), together with Supharas Khan, Punjab from J[h]elum, 1926, black chalk on thick paper, laid onto card mount, showing head and shoulder portrait of a young moustached gentleman with a comb in his hair, titled with very small sketch to lower left, in pencil, some spotting, 54.5 x 34 cm (21 1/2 x 13 3/8 ins), in card mount (72 x 53 cm), together with two other portraits by Collett-Mason of the same sitter, plus a portrait of a young boy wearing a hoop earrings, turban, decorative shirt and plain jacket, signed lower right in pencil, 54.5 x 34 cm (21 1/2 x 13 3/8 ins), and another young gentleman with a moustache wearing a scarf under a jacket and a brimless stiff hat, 54.5 x 34 cm (21 1/2 x 13 3/8 ins)

Provenance: By direct descent from the estate of the artist.

(6) £400 – £600



**331\* White (Mildred, late 19th–20th century).** Rob Roy, 1927, oil on canvas laid onto thin wood panel, head and neck of a chesnut horse with a white blaze, wearing a headcollar, ears pricked, initialled and dated to lower left, 42 x 32 cm (16 1/2 x 12 1/2 ins), handwritten label with title and artist's name and printed N. Docwra Rogers picture frame maker label to verso, in gilt frame (52 x 42 cm)

(1)

£300 – £500



**332\* Attributed to William Conor (1881–1968).** Irish Landscape with Church, pen, black ink and watercolour on card, unsigned, two small pin holes to centre of upper edge, 16 x 17.75 cm (6 1/4 x 7 ins), modern frame, glazed

Provenance: Marjorie Doreen Crawford (1902–1971), thence by descent.

Please see lot 336 for more information on William Conor (1881–1968).

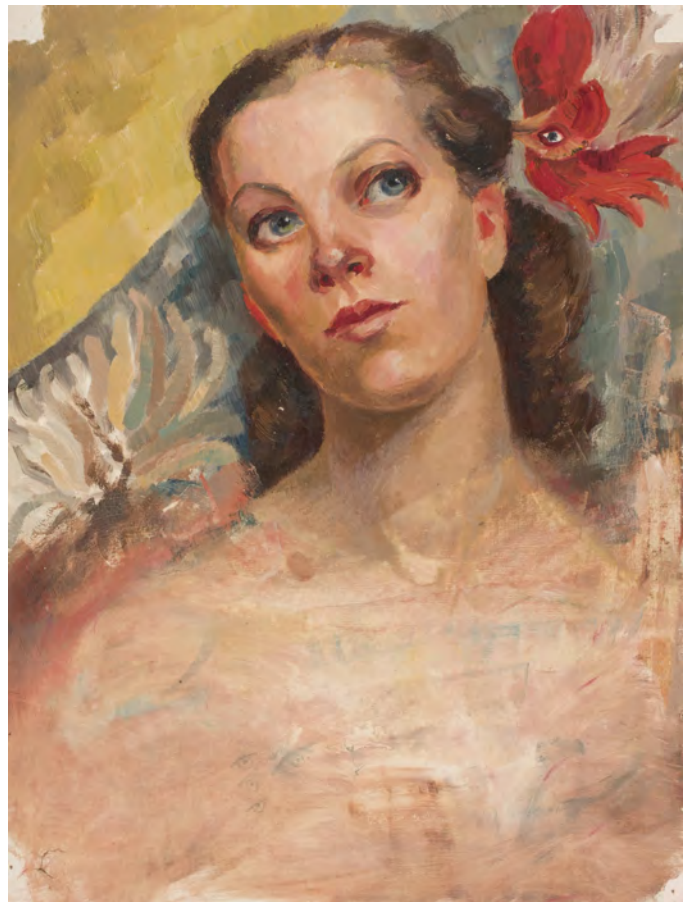
(1)

£300 – £500

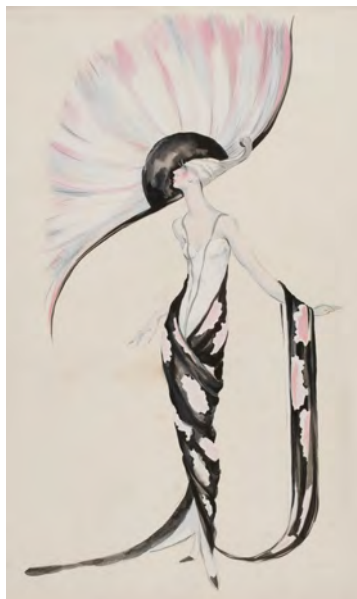


333\* Casper (Robert, 20th Century). A pair of Still Life with fruit, oil on board, each signed in red lower right, both depicting peaches, grapes and plums, one with a blue and white bowl, the other with a pewter dish on stone ledges, both with Hibbert Fine Art label to frame verso, board size 20 x 25 cm (8 x 9 3/4 ins), in matching gilt wood frames (42.5 x 47.5 cm)  
(2)

£200 - £300



Lot 334



Lot 335

**334\* Collett-Mason (William Wallace Collett, 1895-1957).** A collection of 73 portraits and life studies, circa 1920-1950, mainly oil on Reeves or Daler sketching paper for oil, or pencil and watercolour on thick paper, including: Portrait of a Young Lady, 1923, pencil and watercolour, showing the head and shoulder profile of a blonde haired blue eyed lady, looking to the left, signed and dated 1923 to lower left, 43 x 33.5 cm (16 7/8 x 13 1/4 ins) mount aperture, framed and glazed (48 x 38.5 cm), printed with care label with artist's address and name in ink to verso; together with Portrait of a Young Boy, 4th July 1937, pencil with watercolour, showing the head and shoulders of a young boy dressed in shirt and tie looking at the artist, signed and dated to lower right, 55 x 36.5 cm (21 5/8 x 14 3/8 ins) mount aperture, framed and glazed (60 x 42.5 cm), plus Mrs Weir-Lewis, chalk on laid paper, showing the head and shoulders of an older lady wearing pince-nez glasses and decorative necklace, looking at the artist, signed by artist with 'Exhibited' in pencil to lower right, sheet size 51 x 38.2 cm, and 22 other head and shoulder portraits of various men and women, mainly in profile, including: Conductor Taylor from Hendon Garage, 1/2 hr Oct 29th 1929 in pencil to upper margin; two portraits of men wearing British Military uniform; women of colour; portrait of a male person of colour, Olympic's Nairobi 1948 in pencil to upper margin; etc., and 48 nude studies, mainly in oil on sketching paper, a few with short descriptions including time artist took to sketch, in pencil, some signed or initialled, a few spotted, four oils stuck together, all various sizes, unframed, largest 76 x 50 cm (29 7/8 x 19 5/8 ins)

Provenance: By direct descent from the estate of the artist.

(2 folders)

£700 - £1,000

**335\* Collett-Mason (William Wallace Collett, 1895-1957).** A collection of 50 theatre and fantasy designs, circa 1920-1950, mainly pencil with watercolour, gouache and some oil on paper or thick card, including 33 theatrical costume designs and 17 fantastical scenes, some titled in pencil by the artist, including: Gown for a Mother-in-Law (blast her); Miss Cicily Courtneidge; Decision for Mother-in-Law, who is feeling 'Sportie'; Monsieur Fulshom, Managing Director London Casino Soho; Design for 'Homes & Gardens' magazine 1924; Janet Barrow; The Unveiling; Rough idea for poster ordered by 'Thamar Ltd' (original in print); illustration for 'Stolen Idols' translated from the French; etc., various sizes, one framed and glazed, largest 76.5 x 55.5 cm (30 x 22 ins), some signed or initialled, and a still life by James Bateman (1893-1959), oil on canvas over board, signed 'J Bateman, Demonstration for Collett Mason' lower right, 30.5 x 40.5 cm (12 x 15 7/8 ins)

Provenance: By direct descent from the estate of the artist.

(2 folders)

£500 - £800



Lot 336

**336\* Conor (William, 1881-1968).** Girl wearing a green shawl, circa 1930, pen, black ink and coloured crayon on card, entitled "Are You!", and inscribed to lower margin in capital letters 'We both, "Shalie" & I, wish you Hubert & Family a Very Happy New Year.', signed to right margin, sheet size 151 x 123 mm (6 by 4 7/8 ins), together with The Accordionist, pen, black ink and watercolour on wove paper, signed lower left, a few surface marks, 122 x 100 mm (4 7/8 by 4 ins), plus Landscape at Whitchurch, 1937, pen and black ink on card, inscribed by the artist to verso "Whitchurch, May 22nd 1937", and additionally inscribed "Rackets resting, cards printed, shoes, paints, tools sharpened", 89 x 114 mm (3 1/2 by 4 1/2 ins), and two other watercolour and pen & ink Christmas Greetings cards by William Conor, one a caricature portrait in brown ink, inscribed "He wishes you 336 happy days in 1936", the other showing a church in a snowy landscape with robin inscribed in black ink at foot 'New & original design for xmas card copyright reserved', similar size, and 5 handwritten greetings from William Conor to Doreen Crawford (now enclosed in laminated clear plastic, dating from 1925-1961

Provenance: Marjorie Doreen Penson, née Crawford (1902-1971), thence by descent. Doreen Crawford was the third child of Frederick Hugh Crawford, CBE (1861-1952), an officer in the British Army. A staunch Ulster loyalist, Crawford was notable for organising the Larne gun-running which secured guns and ammunition for the Ulster Volunteers in 1914, making him a hero among Northern Ireland's unionists. Doreen Crawford married John Hubert Penson in 1929.

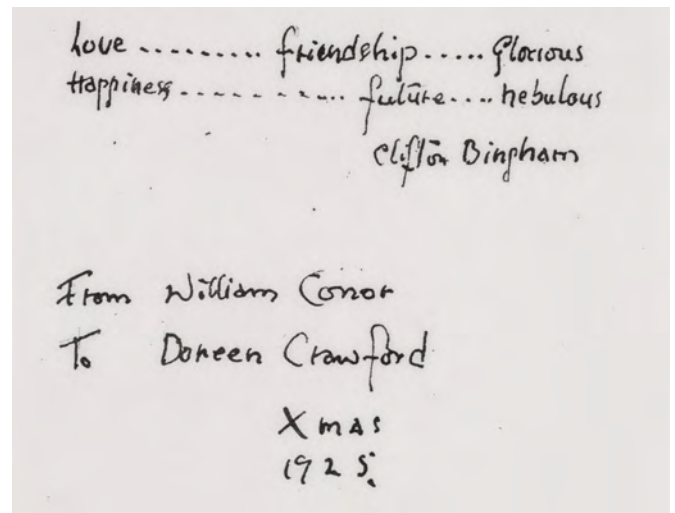
Irish artist William Conor (1881-1968) first exhibited in Belfast in 1910, and was appointed an official war artist in both the First and Second World Wars. He moved to London after the First World War and came into contact with the Cafe Royal circle, including Sir John Lavery and Augustus John. In 1921 Conor returned to Belfast and opened a studio at 7 Chichester Street. He carried a sketch book at all times to record ordinary life in the streets. He became a member of the Royal Hibernian Academy in 1946, received an OBE in 1952 and was President of the the Royal Ulster Academy from 1957 to 1964. (10) £400 - £600

**337\* Attributed to William Conor (1881-1968).** Irish Coastal Landscape, pen, black ink and watercolour on paper, unsigned, small pin hole to top edge 15.5 x 15.5 cm (6.1 x 6.1 ins), modern frame, glazed (35 x 35 cm)

Provenance: Marjorie Doreen Penson, née Crawford (1902-1971), thence by descent.

Please see lot 336 for more information on William Conor (1881-1968).

(1) £300 - £500



Lot 336



Lot 337



**338AR\* Douglas (Sholto Johnstone, 1871-1958).** Figures in a Landscape, oil on card, SJD studio stamp and incomplete pencil sketch of figures to card verso, partially adhered to frame with adhesive and tape, verso of backing board with additional SJD studio stamp, card size 23 x 19.5 cm (9 x 7 3/4 ins), framed (33 x 30 cm), together with Figures in a Landscape, oil on paper, SJD studio stamp to frame verso, mount aperture 16.6 x 22.5 cm (6 1/2 x 9 ins), framed and glazed (39 x 44 cm)

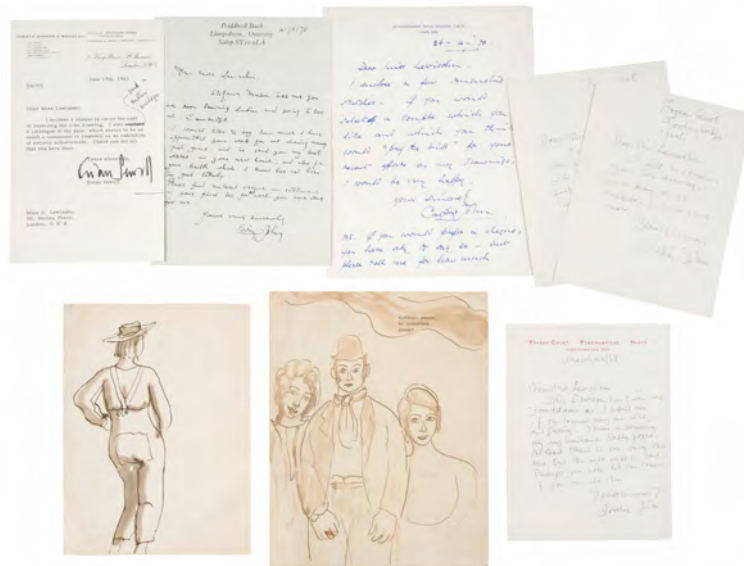
Sholto Johnstone Douglas was a Scottish figurative artist of portraits and landscapes. He attended the Académie Julian in Paris and the Slade School of Fine Art in London where he was tutored by Henry Tonks, Fred Brown and Philip Wilson Steer. In 1895 he stood surety for the bail of Oscar Wilde. During the First World War he was known for his paintings of "dazzle" ships, with fifty-two of these works now held in the collection of the Imperial War Museum. (2) £200 - £400



**339AR\* Douglas (Sholto Johnstone, 1871-1958).** Marine Landscape, oil on card, a view of rocks and beach with the sea in the background, SJD studio stamp and incomplete pencil sketch of figures to card verso, partially adhered to frame with tape, verso of backing board with additional SJD studio stamp, card size 25.2 x 35.3 cm (10 x 14 ins), framed (35 x 45.5 cm), (1) £200 - £300

**340\* John (Augustus, 1878-1991).** Three Figures, early 20th-century, pen and wash on Alderney Manor headed note paper, two female figures flank a male figure wearing a hat and neckerchief, handling creases, a few very short marginal closed tears, sheet size 22.4 x 17.6 cm (8 3/4 x 6 3/4 ins), and Female Figure, pen and wash on lined note paper, a female figure wearing overalls and a wide-brimmed hat stands with their back to the viewer, sheet size 20 x 15 cm (8 x 6 ins), together with an autograph letter signed 'Caspar John' to Miss [Doreen] Lewisohn, saying that he is sending her a small number of his father's sketches for her to select two as payment for work she has carried out for him, plus five further autograph letters to Doreen Lewisohn from Edwin John, Caspar John and Brian Sewell

Doreen Lewisohn (1916-2000) was a well-respected paper conservator in private practice, working for the Fitzwilliam and Ashmolean museums, and elsewhere. She is listed in the National Portrait Gallery's British Paper Restorers 1600-1950 online research programme. (8) £500 - £800



Lot 340



341\* **McKillip (Mary 'Day', 1876-1960)** Rocky Outcrop on the Irish Coast, circa 1930, French pastel on pale brown paper, signed to lower left, 22 cm x 26 cm (8.6 x 10.2 ins) mount aperture, period oak framed and glazed (29 x 34 cm)

Mary Day McKillip (née Griffiths, 1876-1960) married John McKillip in 1907 and set up a large studio in Derry, Northern Ireland. She exhibited at the Royal Academy and in Belfast, and did most of her open-air sketches in pastels.

(1)

£50 - £80



343\* **Douglas (Sholto Johnstone, 1871-1958)**. Figures on a Beach, coloured pastel on buff wove paper, initialled in pencil lower right, SJD studio stamp to frame verso, mount aperture 19.2 x 26 cm (7 1/2 x 10 1/4 ins), framed and glazed (41.5 x 47.5 cm), together with Two Figures on Horseback, chalk and watercolour on wove paper, SJD studio stamp to frame verso, mount aperture 17.2 x 23.5 cm (6 3/4 x 9 1/4 ins), framed and glazed (39.5 x 45 cm), plus another study of figures, oil, watercolour and chalk on paper, SJD studio stamp to frame verso, framed and glazed (48.5 x 40 cm)

(3)

£200 - £400



342\* **Wellesley (Victor, 1876-1954)**. Palazzo Pubblico from Piazza Mercato Siena, & San Gimignano from Via San Matteo, two watercolour and gouache views on paper, 26 x 35.5 cm (10 1/4 x 14 ins), matching period gilt frames, glazed, one with contemporary pencil inscription to verso 'by Sir Victor Wellesley'

(2)

£200 - £300



344\* **Garin (Louis, 1888-1959)**. Trois Bretonnes, oil on thin wood panel, showing three Breton women sitting under the shade of a tree, signed lower right, additionally inscribed by the artist above the signature 'À madame et au Docteur Williamson avec les sentiments de bonne amitié de sa famille et de:', 51.5 x 61.5 cm (20 1/4 x 24 1/4 ins), decorative moulded frame (64.5 x 74.5 cm)

Louis Garin visited Morbihan on the advice of his friend Octave-Louis Aubert (director of *Le Bretagne Touristique*) in 1922. He fell in love with Ile-aux-Moines, eventually buying a home for his family there. Garin was a distinguished artist who exhibited at galleries including the National Society of Fine Art. He also designed the decor for the Breton Pavilion at the Exposition Universelle in Paris (1937).

(1)

£200 - £300



**345AR\* Ziegler (Archibald, 1903–1971).** *Embankment at Chelsea (High Tide)*, 1935, oil on board, signed and dated, board size 60 x 73 cm (23 1/2 x 29 ins), unframed

Archibald Ziegler was born to Jewish-Lithuanian immigrant parents in Plaistow, East London. He studied at the Central School of Arts and Crafts and the Royal College of Art under William Rothenstein from 1927 to 1930. He had several solo exhibitions in London, including the Adams Gallery in 1935, Leger Gallery in 1938, and Ben Uri in 1950 (as well as a retrospective five years later). A similar view of the embankment at Chelsea, dated 1936, is held in the Ben Uri Collection.

(1)

£300 - £500



**346AR\* Ziegler (Archibald, 1903–1971)** *Hampstead*, oil on canvas, signed, canvas size 51 x 61 cm (20 x 24 ins), unframed

Ziegler moved to Hampstead in the 1930s and depicted street scenes in The Borough of Camden throughout the rest of his career.

(1)

£200 - £300

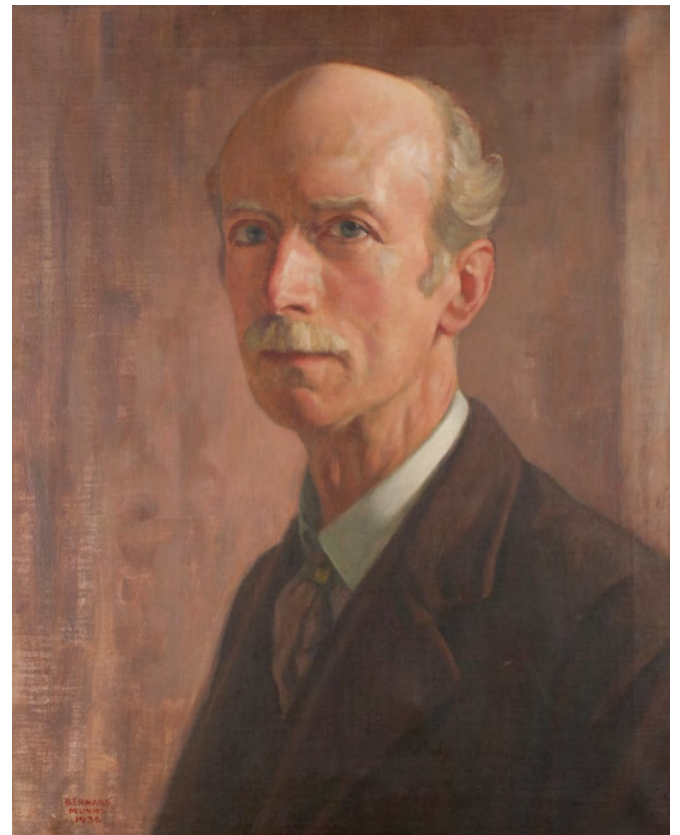
**347AR\* Ziegler (Archibald, 1903–1971)** *Rhapsody in Blue*, 1935, oil on board, signed and dated lower left, additionally signed and dated to the right margin, partial inscription to board verso '25 Edith Grove - Chelsea / Rhapsody in Blue', board size 50 x 76 cm (19 3/4 x 30 ins), unframed

(1)

£300 - £500



Lot 347



**348\* Munns (John Bernard, 1869–1942).** *Self Portrait*, 1936, oil on canvas, showing a graceful older gentlemen with grey hair, wearing a brown suit, signed and dated to lower left, 50.5 x 40.5 cm (19 13/4 x 16 ins), in wooden gilt frame (57.5 x 47 cm)

John Bernard Munns, who went by the name Bernard Munns, was a distinguished portrait painter who belonged to a dynasty of Birmingham artists. John Bernard studied at the Birmingham School of Art and exhibited for many years with the Royal Birmingham Society of Artists, becoming an Associate in 1917 and a Member in 1923.

(1)

£200 - £400



349AR\* **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, 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) £400 – £600

350AR\* **Mann (Cathleen Sabine, 1896–1959)**. Still life of a Vase of Flowers on a patterned table cloth, 1937, oil on canvas, signed and dated lower right, with label to verso of the Royal Society of Portrait Painters giving the artist's name and address Cathleen Mann, 5 Cheyne Walk, Chelsea, and title Chinese Girl (presumably the frame having been reused for the resent work), with remains of printed label for Leicester Galleries at foot of stretcher, 76.5 x 63.5 cm (30 x 25 ins), period moulded and painted frame (95 x 82 cm)

Provenance: Estate of The Honourable Barbara Marie-Louise Constance Gilmour, née Berry (1935–2023).

Daughter of the painters Harrington Mann and Florence Sabine Mann, Cathleen studied at the Slade School of Fine Art and in Paris. She exhibited her portraits and still lifes at the Royal Academy, Goupil Le Fevre, and Leicester Galleries, and elsewhere. The present work may have been exhibited at the artist's Leicester Galleries exhibition of 1937, or the Reid and Lefevre Gallery exhibition of 1938.

(1) £300 – £500

351AR\* **Mann (Cathleen Sabine, 1896–1959)**. Portrait of Miss Berry, portrait of Barbara Marie-Louise Constance Berry, in a pale blue summer dress seated on a cabriole-legged stool, 1938, oil on canvas board, signed and dated lower right, with old label attached to verso, inscribed in blue pencil 'Miss Berry', 60.5 x 51 cm (24 x 20 ins), period frame (81 x 70 cm),

Provenance: Estate of The Honourable Barbara Marie-Louise Constance Gilmour, née Berry (1935–2023).

Barbara Gilmour (née Berry) was the wife of Alexander Clement Gilmour, daughter of the Honourable Denis Gomer Berry and his first wife Rosemary Leonora Ruth de Rothschild, and granddaughter of Lionel Nathan de Rothschild.

(1) £300 – £500



Lot 350



Lot 351



352\* **Gaing (Ngwe, 1901-1967)**. Portrait of a Burmese Man, watercolour, depicting a male wearing a headwrap and white open necked shirt, mountain landscape in background, signed lower right, 33 x 25 cm (12.9 x 9.8 ins) mount aperture, framed and glazed (47 x 37 cm), contemporary printed framers label of Star Art Framing Works, 90 Meadows Street, Fort, Bombay to verso (1) £500 - £800



Lot 354

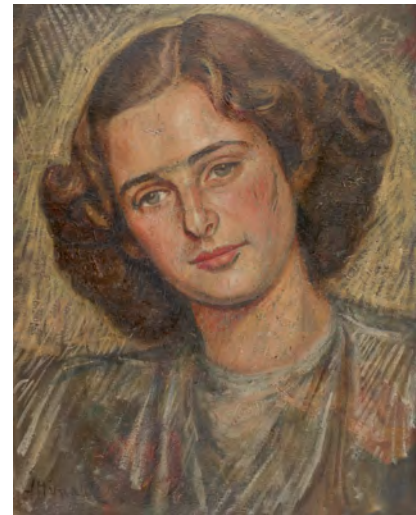


353\* **Mackley (George, 1900-1983)**. Country Landscapes, circa 1930-1950, a collection of six works, two acrylic on wove paper and four watercolour on heavy wove paper, depicting various scenes, mainly English country landscapes, villages, riverscapes, waterfalls, rocky scenery, and buildings, etc., one signed, the rest unsigned, two with drawing pin holes to each corner, largest sheet approx. 33.5 x 49 cm (13 1/4 x 19 1/4 ins), unframed bar one

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (6) £150 - £200

354AR\* **Vaughan (Keith, 1912-1977)**. Wheel Barrow and Farm Yard, 1940, pen, ink and wash on paper, signed lower right, a view of farm buildings, trees and a wheelbarrow, sheet size 16.5 x 12.5 cm (6 1/2 x 5 ins), framed and glazed (40.5 x 35 cm)

Provenance: Bonhams, London, Modern Pictures, 20 June 2006, lot 147. (1) £600 - £800



355\* **Hölzer-Weineck (Irene, 1888-1965)**. Portrait of Heidwick Blahovec, Vienna 1942, oil on canvas, laid down on thin wood panel, signed lower left, additionally initialed to upper right, 50 x 40 cm (19 3/4 by 15 3/4 ins), original painted wood frame, with artist's name inscribed (presumably in the artists hand) to verso, and with further inscription, possibly supplying the name of the sitter (indistinct)

Heidwick Blahovec, whose father served in the British Army, met and married (in Vienna) William Henry Lambert, a Private in the East Surrey Regiment in 1943 (information supplied by the vendor).

Irene Hölzer-Weineck was born in Prague, but worked as a painter in Vienna. She trained initially with the Czech painter Vojtech Hynais, then studied at the Prague Academy of Arts and Crafts, and subsequently took lessons with the German painter Lothar von Kunowski in Berlin. She was a committee member of the Vereinigung Bildender Künstlerinnen Österreichs, and the Zentralverband Bildender Künstler. Primarily known as a portrait painter with an expressive colourful style, she painted many members of the Austrian high society, and also corresponded with Sigmund Freud between 1931-36. She exhibited on several occasions at the Vienna Secession between 1918-1953.

(1)

£200 - £300



**356AR\* Methuen (Paul Ayshford, 1881–1974).** Greenwich, 1942, watercolour and pencil on paper, signed lower right in ink, titled and dated lower left in pencil, a view of the north-west corner of King Charles Court, part of The Old Royal Naval College, numerous labels to frame recto, mount aperture 26.5 x 36 cm (10 1/2 x 14 1/2 ins), framed and glazed (51 x 62 cm)

Lord Paul Ayshford Methuen RBA RA RWS was born at Corsham Court in Wiltshire and studied art under Sir Charles Holmes and Walter Sickert. His first solo exhibition was held at the Warren Gallery, London, in 1928.

(1) £200 - £300



**357\* Hennell (Thomas, Barclay, 1903–1945).** Finishing the Shoe, 1943, pen and ink on paper, initialled, inscribed and dated 'T.H. to W.A.S. / 31/12'43.', a farrier attends to a horse as a gentleman looks on, titled under mount, gallery information label to frame verso, mount aperture 22.8 x 28.2 cm (9 x 11 ins), framed and glazed (41.5 x 48 cm)

*Finishing the Shoe* was used as the title page illustration in Hennell's book 'The Countryman at Work', published by Architectural Press in 1947.

(1) £200 - £300



**358\* Hawke (Marjorie, 1894–1979).** Sussex Sunset, oil on canvas, signed lower right, manuscript label with title, artist and price to verso, Nottingham County Council Education Department Resources Service label to frame verso, some areas of paint flaking (mainly to lower right of canvas), canvas size 58.5 x 84 cm (23 x 33 ins), in a gilt wood frame under-painted in red (70 x 96 cm), together with:

**McQuoid (Winston, 1909–1984).** Enniscorthy, 1945, oil on plywood, signed and dated lower right, a landscape view of Irish countryside, 'Winston McQuoid / 6 Beulah Hill / London S. E. 19 / Inis Courthy' in pencil to verso, plywood size 22.8 x 34.9 cm (9 x 13 3/4 ins), unframed, plus Lough Neagh, 1964, oil on board, a view of Lough Neagh in Northern Ireland, 'Winston McQuoid / 1964 / Lough Neagh' in pen to board verso, some areas of paint loss, in need of cleaning, board size 29.5 x 41.2 cm (11 1/2 x 16 1/4 ins), unframed

Draughtsman and painter in oil, born in London, Marjorie Hawke studied at Heatherley's, the Central School of Arts and Crafts and the Westminster School of Art, under Bernard Meninsky. Her work found its way into many private collections in Britain and abroad from mixed exhibitions at Leicester Galleries, O'Hana and galleries in Greece, France and Italy. Her single artist shows included Bear Lane Gallery, Oxford, and the Rotunda Gallery (David Buckman, *Artists in Britain Since 1945*, 2007).

Second item: Winston McQuoid attended art schools in Belfast, Nantwich and London. He painted landscapes and townscapes but by the 1930s onwards he became a well-known portrait artist - his sitters included Osbert Sitwell, Lady Cunard and Sir Edward Marsh. In 1969 he moved to Ireland. His work can be found in numerous collections, including Kettle's Yard, University of Cambridge.

(3) £200 - £400



359\* **Michaelis (Cecil-Max, 1913–1997)**. Apulia, Italy, 1944, oil on board, a view of numerous Puglian trulli in an open landscape, *The Redfern Gallery* printed information label detailing title, artist, purchaser and date to board verso, board size 20 x 24.6 cm (8 x 9 3/4 ins), framed (33.5 x 8 cm)

(1)

£200 – £300



360AR\* **Durrant (Roy Turner, 1925–1998)**. Evening, Brixham Harbour, 1945, oil on board, signed and dated in pencil lower left, additionally signed, dated and titled to board verso, a view of Brixham Harbour with the tower of All Saints church in the background, board size 16 x 24 cm (6 1/4 x 9 1/2 ins), framed and glazed (29.5 x 37.5 cm)

(1)

£200 – £300

361AR\* **Cox (Morris, 1903–1998)**. Old Church, 1946, watercolour, ink and pencil on paper, signed and dated in pencil, indistinctly titled to lower right, gallery label to frame recto, mount aperture 18.8 x 26.2 cm (7 1/2 x 10 1/4 ins), framed and glazed (38.5 x 46 cm)

(1)

£200 – £300



Lot 361



362AR\* **Marr (Leslie, 1922–)**, Self Portrait, 1946, oil on board, signed and dated in red lower right, additionally signed and dated to verso in black, 49.5 x 36.5cm (19.5 x 14.3 ins), framed

After his war service in the RAF, Leslie Marr attending life classes at Heatherley's Art School in Pimlico, and at the Borough Polytechnic under David Bomberg who became his teacher and mentor. Marr exhibited with the Borough Group in 1947 at the Everyman Cinema Gallery, London, and the following year was elected founder member and secretary. His work was recently shown alongside Bomberg's at Piano Nobile Gallery, London, *Spirits in the Mass* (17th November 2017 – 19th January 2018).

(1)

£200 – £400



363\* **Stickland (Edgar E.)**. Abstract Forms, 1951, watercolour and pencil on thick wove paper, monogram and date in white to lower left, Cubist-inspired forms in semi-abstract in muted tones, sheet size 32 x 37.2 cm (12 1/2 x 14 1/2 ins), mounted, with another semi-abstract watercolour and ink work to the sheet verso, together with Two Figures, 1946, watercolour and ink on thick wove paper, initialled and dated top left, two figures stand beside an artwork on an easel, sheet size 30.7 x 37 cm (12 1/4 x 14 1/2 ins), mounted, and another work, various stylised animals and plants, with a cancelled work to sheet verso, with the artist's name and address in black, unframed

Stickland was a member of the Royal Institute of Painters in Water Colours and exhibited *Landscape seen from a Train* (No. 702) at the 1953 Summer Exhibition at the Royal Academy. In the 1930s he designed tiles for Carter & Co. (later Poole Pottery).

(4) £200 - £300

364AR\* **Fishwick (Clifford, 1923-1997)**. Group of Workers, gouache and ink on paper, artist's studio stamp to sheet verso, an industrial scene of labourers at work, photocopied gallery catalogue description to verso, mount aperture 44.5 x 89 cm (17 1/2 x 35 ins), framed and glazed (79 x 123.5 cm)

Provenance: Estate of the artist.  
(1) £500 - £700



365\* **Rhodes (Marion, 1907-1999)**. Leep, Hampshire, pen, ink and watercolour on paper, signed to lower right, 25 x 35 cm (9 7/8 x 13 3/4 ins) mount aperture, framed and glazed (44 x 51.5 cm), together with **British School**. Polperro Harbour, pencil on paper, 28.2 x 40.6 cm (11 1/8 x 16 ins) mount aperture, framed and glazed (44 x 57 cm), plus **Weir (Andrew Stewart, 1948 -)**. Cats and Trees above St Ives, Nov 2011, oil on board, signed and dated lower right, 25.6 x 40.4 cm (10 x 15 7/8 ins), framed (45 x 60.5 cm) plus **Richmond (Leonard, 1889-1965)**. Cornish Landscape, pastel on paper, 35.5 x 50 cm (14 x 19 3/4 ins), in card mount (50.5 x 65.5 cm) and two individually framed ceramic hearts, hand painted by Victoria Hilliard, 12.5 x 13 cm  
(6) £200 - £300



Lot 364



366AR\* **Appleyard (Joseph, 1908-1960)**. *A Meet at the Fox and Grapes*, circa 1950, oil on canvas, signed lower right, a group of huntmen and hounds (possibly the Badsworth and Bramham Moor Hunt) meet at the Fox and Grapes public house near Potterton, West Yorkshire, board size 61 x 92 cm (24 x 36 ins), in a gilt wood frame (77 x 107 cm)

Joseph Appleyard was a painter and draughtsman specialising in sporting subjects. He studied at Leeds College of Art and exhibited widely in Yorkshire. Appleyard had his work reproduced in Yorkshire newspapers and magazines, gaining a reputation as a horse painter, and he became honorary secretary of the Yorkshire Group of Artists.

(1)

£200 - £300



367\* **Medley (Robert, 1905-1994)**. *Composition*, ink and watercolour on buff paper, signed lower right, mount aperture 35.5 x 39.5 cm (14 x 15 1/2 ins), framed and glazed (56 x 63 cm), together with Jones (Barbara, 1912-1978). *Figure and Bird*, circa 1930s, watercolour on buff paper, signed lower right, possibly taken from a sketchbook, fading to the figure, mount aperture 18.5 x 15 cm (7 1/4 x 6 ins), framed and glazed (41 x 38 cm)

(2)

£200 - £300



368\* **Crawford (Marjorie Doreen, 1902-1971)**. *Portrait of Colonel Frederick Hugh Crawford*, oil on canvas, half-length portrait wearing Mess dress uniform, with a Commander of the Order of the British Empire miniature medal on his left breast, with use of impasto, old exhibition label '242' to lower left, short abrasion to lower portion of canvas (approx. 5cm), canvas size 91 x 63 cm (35 3/4 x 24 3/4 ins), framed (106.5 x 79.5 cm)

Provenance: The artist, thence by descent.

Marjorie Crawford was the third child of the sitter Frederick Hugh Crawford, CBE (1861-1952). Crawford was an officer in the British Army. A staunch Ulster loyalist, Frederick Crawford is most notable for organising the Larne gun-running which secured guns and ammunition for the Ulster Volunteers in 1914. This act made him a hero among Northern Ireland's unionists.

(1)

£200 - £300



369\* **Bruce (Matt, 1915-1983)**. *Country Lane*, oil on canvas, 30 x 41 cm (11 3/4 x 16 1/8 ins), decorative moulded gilt frame (48 x 58.5 cm), together with

**Hanson (Richard, 1908-1983)**. *Summer Flowers*, oil on panel, signed to lower right, 41 x 33 cm (16 1/8 x 13 ins), decorative moulded frame (51 x 43 cm), printed *The Museum Galleries* label with typed title and artist information to verso

(2)

£200 - £300



Lot 370

370AR\* **Nash (John, 1893-1977)** *Narcissus Triandrus Albus*, 1958, pen and ink on paper, used as an illustration in *The Tranquil Gardener* by Robert Gathorne-Hardy (page 109), *The Minorities* exhibition label to frame verso, mount aperture 10 x 13 cm (4 x 5 ins), framed and glazed (26 x 28 cm), together with a copy of *The Tranquil Gardener*, Edinburgh: Thomas Nelson and Sons Ltd, 1958, small 4to

Provenance: Woolley & Wallis, Salisbury, *Modern British & 20th Century Art*, 5 June 2024, lot 336; Dominic Winter, *Art Reference, Pictures & Prints*, 21 May 1997, lot 1047.

Exhibited: *John Nash Book Designs*, The Minorities, Colchester, 1986.

(2)

£300 - £500



371AR\* **Cliffe (Henry, 1919-1983)**. *Figure*, circa 1955, gouache on paper, 58 x 39.5 cm (22 4/5 x 15 1/2 ins), wooden frame, 75 x 58 cm (29 1/2 x 22 4/5 ins)

(1)

£200 - £300



**372\* Baskin (Leonard, 1922–2000).** Self Portrait, 1962, pen, black ink and wash on heavy wove paper, signed in ink, additionally inscribed 'for Pat / with affection / Leonard / Fort Hill / Northampton / 12 May 1962' lower right, affixed to backing board with pins to each corner, the full sheet, sheet size 78.5 x 57.5 cm (31 x 22 3/4 ins), in a contemporary white painted wooden frame with backing board covered in grey fabric (88 x 65.cm)

Provenance: Given by the artist to Patricia Milne-Henderson (1935–2018); thence by descent.

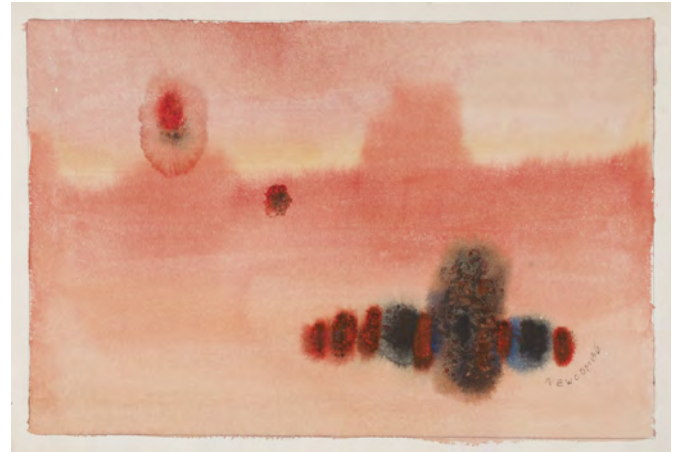
(1) £700 – £1,000

**373AR\* Fishwick (Clifford, 1923–1997).** Nude, 1962, gouache and watercolour on paper, signed and dated lower right in pencil, mount aperture 32 x 26.5 cm (12 1/2 x 10 1/2 ins), framed and glazed (51 x 44.5 cm)

(1) £200 – £300

**374AR\* Fishwick (Clifford, 1923–1997).** Abstract Composition, 1962, watercolour and gouache on paper, signed and dated lower left, mount aperture 18 x 26.5 cm (7 x 10 1/2 ins), framed and glazed (40.5 x 48.5 cm)

(1) £150 – £200



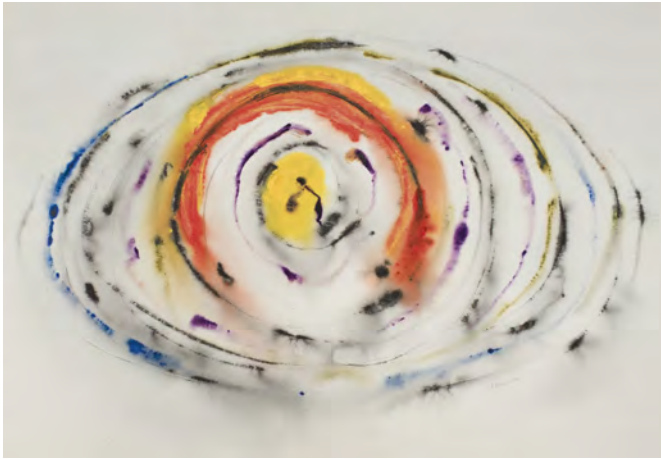
**375\* Newcombe (William John Bertram, 1907–1969).** Sun Fire, London, 1962, watercolour on thick paper, signed to lower right, title, artist's name and date to verso, sheet size 25 x 36 cm (9 7/8 x 14 1/4 ins), together with a series of three watercolours with paper collage by the same artist, entitled: Blue Rhapsody No.1, No.2 and No.4, all signed to lower right, title, artist's name and date Lon – Oct 28/65 to verso, various sizes, largest 13.8 x 36 cm (5 3/8 x 14 1/8 ins) and smaller, and Sail Away, London, 1962, watercolour thick paper, signed to lower right, title, artist's name and date to verso, sheet size 20.8 x 44.8 cm (8 x 17 5/8 ins)

(5) £200 – £300



**376AR\* Fishwick (Clifford, 1923–1997).** Landscape with Rocky Forms, 1964, watercolour and gouache on buff paper, signed and dated lower right, mount aperture 24.5 x 30 cm (9 3/4 x 12 ins), framed and glazed (45.5 x 55 cm)

(1) £200 – £300



377\* **Newcombe (William John Bertram, 1907-1969).** Ring-A-Round, London, May 12 1966, watercolour on thick paper, signed to lower right, title, artist's name and date to verso, sheet size 51 x 72.5 cm (20 x 28 1/2 ins), together with: Serene Mood, London, 1964, watercolour on thick paper, signed to lower right, title, artist's name and date Lon - '64 to verso, sheet size 52 x 71 cm (20 1/2 x 28 ins), and Swinging, London, May 23 1965, watercolour on thick paper, signed to lower right, title, artist's name and date Lon-May 23/65 to verso, sheet size 55.3 x 76 cm (21 3/4 x 29 7/8 ins)  
(3) £200 - £300



Lot 378

378\* **Newcombe (William John Bertram, 1907-1969).** Up There, Down Here, London, December 1967, watercolour with oil on thick paper, signed to lower left, title, artist's name and date to verso, sheet size 78.5 x 58 cm (31 x 22 7/8 ins), plus Long Down, London, December 1967, watercolour on thick paper, signed lower left, title, artist's name, date and display instructions to verso, sheet size 78 x 37.5 cm (30 3/4 x 14 3/4 ins), and One It Was Yellow, London, July 1969, watercolour on thick paper, signed to lower right, title, artist's name and date to verso, sheet size 39.5 x 59 cm (15 1/2 x 23 1/4 ins)  
(3) £200 - £300



379AR\* **Fishwick (Clifford, 1923-1997).** Earth Movement: Cliff, 1968, mixed media, signed and dated in ink lower right, gallery label to frame verso, a few small areas of flaking paint, frame aperture 53.5 x 72 cm (21 x 28 1/4 ins), framed and glazed (70 x 89 cm)  
(1) £600 - £800



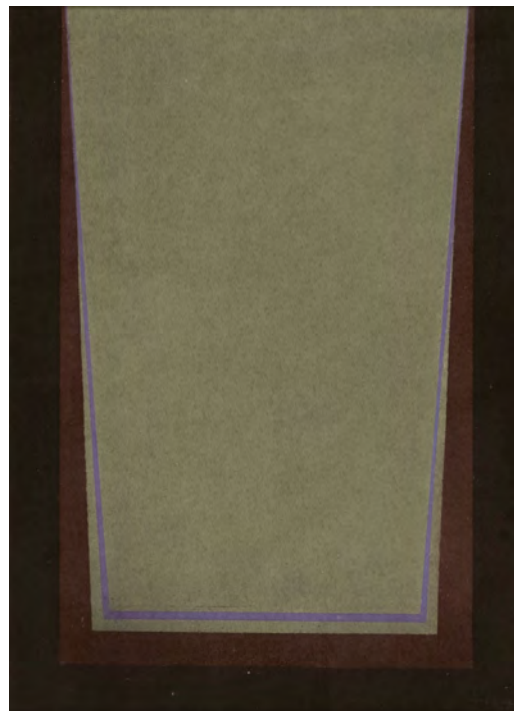
380AR\* **Knapp-Fisher (John, 1931-2015).** Welsh Landscape, 1968, watercolour on wove paper, signed and dated in black ink, a view of cottages and houses, mount aperture 19.5 x 16.8 cm (7 3/4 x 6 1/2 ins), framed and glazed (43.5 x 35 cm)  
(1) £200 - £300



381\* **Newcombe (William John Bertram, 1907–1969).** Swoosh, London, 1968, watercolour on thick paper, signed to lower right, some minor spots to lower margin, artist's name, title and date to verso, sheet size 58 x 79 cm (22 3/4 x 31 1/8 ins), together with Mysteries, London 1965, watercolour on thick paper, signed to lower right, artist's name, title and date to verso, sheet size 68 x 54 cm (26 3/4 x 21 1/4 ins), and Harinom, London, September 15 1964, watercolour on thick paper, signed lower right, artist's name, title and date to verso, sheet size 54 x 73 cm

(3)

£200 – £300



382AR\* **King (Cecil, 1931–1986).** Berlin Pastel I, 1970, pastel on paper, signed lower right, blocks of colours (purple, grey, maroon and dark brown) in geometric forms, mount aperture 34 x 24 cm (13 1/4 x 9 1/2 ins), in a contemporary frame with a fabric mount (58.5 x 46 cm)

Provenance: Purchased by the present owner from the Oxford Gallery in 1971.

Irish artist Cecil King began to paint in a semi-realist style, but from the late 1960s figurative elements in his work were replaced by plain fields of colour and geometric forms. King was a founding organiser of Rosc, the series of international art exhibitions that took place at various venues in Dublin between 1967 and 1988. He was also the subject of a major retrospective at Dublin City Gallery in 1981, and a solo exhibition at IMMA in 2008.

(1)

£300 – £500



383AR\* **Pearce (Bryan, 1929–2006).** Boats at St Ives, watercolour, pastel and ink on plate blue-grey wove paper, depicting five boats in a walled harbour, signed to right side, 24 x 32 cm (9.4 x 12.5 ins) mount aperture, framed and glazed (44 x 51 cm)

Bryan Pearce (1929–2006), one of Britain's most notable naive artists, best known for his portrayals of the St Ives landscapes.

(1)

£2,000 – £3,000



384 Austin (Robert Sargent, 1895-1973). *Sleeping Infant*, 1928, charcoal and coloured chalks on fibrous buff paper, signed and dated lower left, additionally dated in the lower margin, with margins, mount stained, mount aperture 40.5 x 31.5 cm (16 x 12 1/2 ins), sheet size 57 x 39.5 cm (22 1/2 x 15 1/4 ins), mounted, and *Two women in a boat*, 1927, coloured chalks on grey paper, signed and dated, sheet size 59 x 47 cm (23 1/4 x 18 1/2 ins), mounted, together with two nude studies, chalk and charcoal on paper, mounted, the largest 54 x 41 cm

(4)

£300 - £500



385\* Moiseiwitsch (Tanya, 1914-2003). Costume design for *The Double Dealer*, 1978, pencil, watercolour and gouache on paper, initialed and dated, character, production and dedication in pencil to upper and lower margins: 'Lord Touchwood / The Double Dealer' and 'for Frank / with love / & thanks / from / Tanya', some very scattered spotting, mount aperture 37.5 x 27 cm (14 3/4 x 10 1/2 ins), framed and glazed (56 x 44.5 cm), together with Costume Design for *Phaedra Britannica*, 1975, white chalk, wash and gouache on buff paper, initialed and dated, character and production in white chalk to upper margin 'The A.D.C. / Phaedra Britannica', mount aperture 42 x 29 cm (16 1/2 x 11 1/2 ins), framed and glazed (45 x 32 cm), plus:

**Toms (Carl, 1927-1999).** Costume design for *Harlequinade*, circa 1988, pencil, watercolour and gouache on paper, signed, character and production title in pencil to top margin 'Arthur Gosport / Harlequinade', minor staining to lower margin, mount aperture 51 x 38 cm (20 x 15 ins), framed and glazed (55.5 x 42.5 cm), together with Costume Design for *Rough Crossing*, circa 1984, pencil and watercolour on paper, signed, character, production and dedication in pencil to upper margin: 'Rough Crossing', 'Turai act 2' and 'for Frank / with love & gratitude', sheet size 45 x 31.5 cm (17 3/4 x 12 1/2 ins), framed and glazed (50 x 40 cm), plus another costume design by the same designer, signed, framed and glazed and **Dudley (William, 1947-).** Costume Design for the National Theatre production of Sheridan's *The Critic*, 1985, pencil and watercolour on paper, signed and dated, production information in pencil to lower margin 'The Critic Mr Dangle. 1st Scene Roy Kinnear', scattered spotting and a few marks, sheet size 42 x 30 cm (16 1/2 x 12 ins), in a clip frame (glazing defective), plus seven other costume designs for National Theatre productions, including designs by Cynthia Tingey (1931-2005) and Timothy O'Brien (1929-2022), the others unsigned or indistinctly signed, all framed and glazed, together with a National Theatre Twenty-Fifth Anniversary commemorative coin, in its original presentation case

Provenance: From the collection of Frank Davidson, a former Head Tailor and Cutter at the National Theatre and later a Director at the theatrical costumiers Bermans & Nathans Ltd.

(14)

£300 - £500



386AR\* **Aggett (Lionel, 1938–2009)**. Trevi from the Vale of Spoleto, coloured chalk, showing a view of a town on a hill from between the olive groves in the valley below, signed lower left, 32 x 43 cm (12 5/8 x 16 7/8 ins) mount aperture, framed and glazed (53 x 64 cm)  
(1) £150 – £200



387\* **English School**. Walking to the Parlour, mid to late 20th century, large oil on canvas, showing two Friesian cows walking across a farmyard towards a parlour door, a farmer resting his arm above the door, holding a stick in the other, 126 x 142 cm (49 5/8 x 55 7/8 ins), framed (135 x 152 cm), printed yellow label 85 Old Brompton Road to stretcher verso  
(1) £200 – £400



388\* **Ward (Eric, 1945–)**. St Ives Nocturne, oil on board, signed lower left, a view across St Ives Bay with Smeaton's Pier and fishing boats in the foreground, 20.4 x 30.5 cm (8 x 12 ins), framed (42 x 46.5 cm), plus West Pier at St Ives, oil on board, signed lower left, 20.3 x 25.4 cm (8 x 10 ins), framed (36.5 x 41.5 cm), together with three etchings by the same artist, Avril, Barbara Hepworth Garden and The Jazz Trio, each on deckle-edged Somerset wove paper, signed, titled and numbered in pencil, sheet size 38 x 28 cm, unframed  
(5) £200 – £400

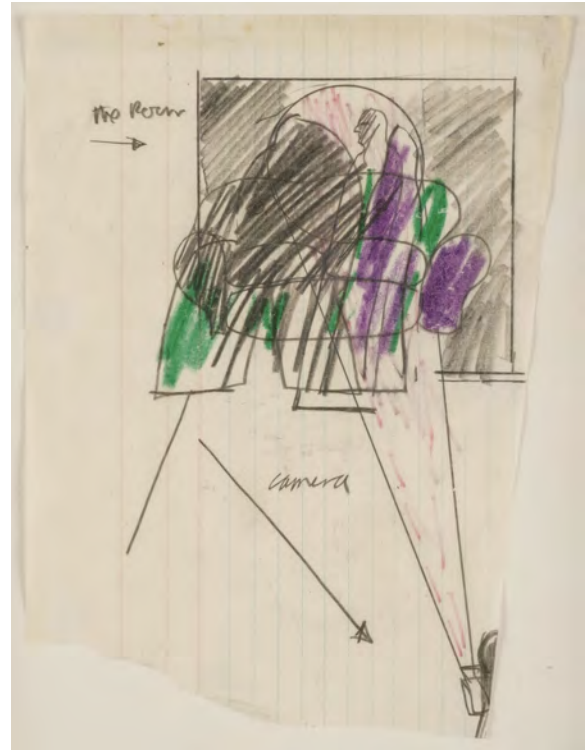


389\* **Welch (Rosemary Sarah, 1946–)**. Huntsman on horseback, oil on canvas board, signed lower left, a huntsman wearing a traditional red hunt coat rides a dark bay horse through vegetation, canvas board size 70 x 60.5 cm (27 1/2 x 23 3/4 ins), framed (73 x 64 cm)

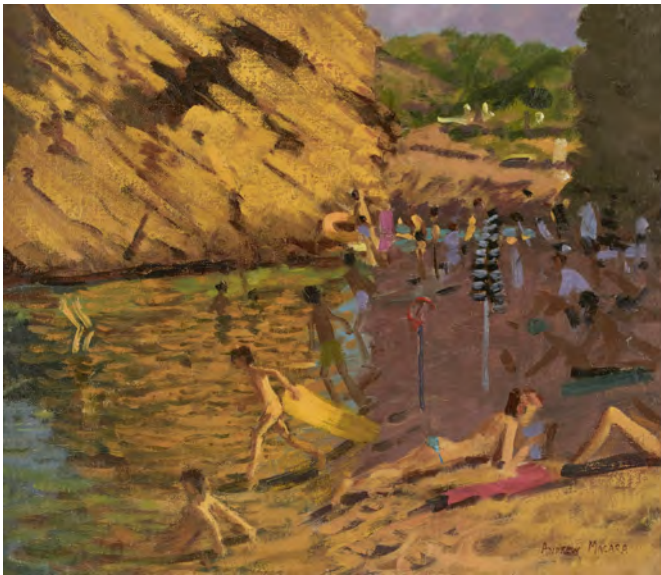
Rosemary Sarah Welch was taught by Leonard Fuller at the School of Painting and Drawing in St Ives. She is a member of the Society of Equestrian Artists.  
(1) £300 – £500



390\* **Halliday (Charlotte, 1935-)** Little Venice, 1984, watercolour, signed and dated, mount aperture 30 x 32 cm, framed, together with **Soper (Eileen, 1905-1990)**. Children fishing, 1930, pencil on paper, 1930, 15.5cm x 21.5cm, unframed, and **Foster (Peter, 1919-2010)**. Hemingford Grey Mill, 1984, watercolour on paper, signed and dated, 40 x 50 cm, framed  
(3) £200 - £300



Lot 392

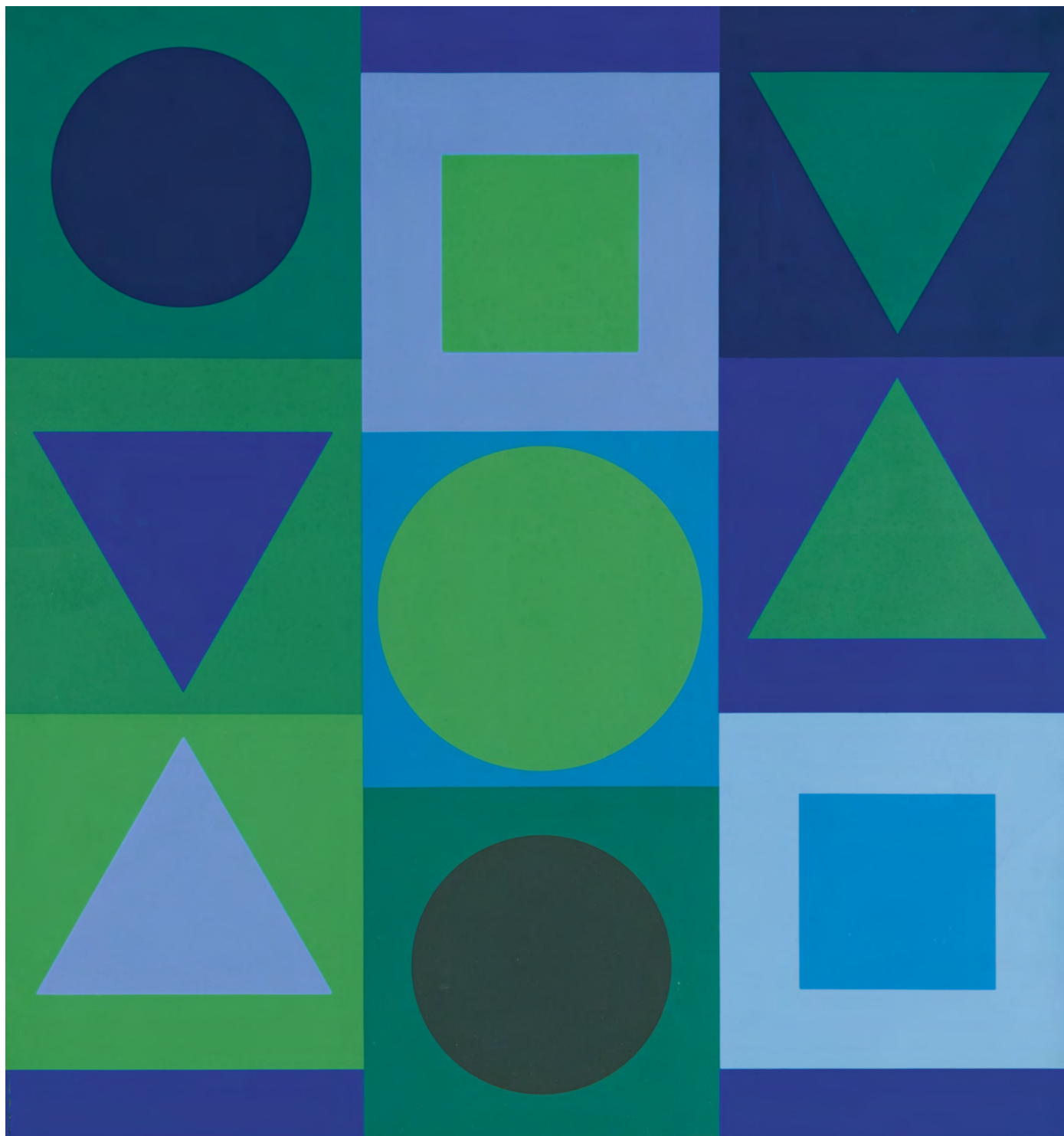


391AR\* **Macara (Andrew, 1944 -)**. Late Afternoon, Rosas, Costa Brava, oil on canvas, showing a beach scene with figures along the beach and in the sea, signed lower right, canvas size 31 x 35.5 cm (12 1/4 x 14 cm), framed (42.5 x 47.5 cm)  
(1) £200 - £400

392AR\* **McLean (Bruce, 1944-)**. Exploration of an Idea, pencil and crayon on lined paper, sheet irregular with maximum measurements 24 x 18 cm (9 1/2 x 7 ins), presented in box frame measuring 37.5cm x 31cm (14 3/4 x 12 1/2 ins)  
(1) £150 - £200



393AR\* **Herman (Josef, 1911-2000)**. Snooker Players, late 1980s, watercolour, gouache and ink on paper, printed label with artist's name, address and telephone number to verso, mount aperture 15.5 x 15.5 cm (6 x 6 ins), framed and glazed (32.5 x 32 cm), together with The Ice Skater, circa 1982, watercolour, gouache and ink on buff paper, printed artist's information label to verso, manuscript inscription to frame verso: 'Joseph (sic) Herman R.A. signed verso 'the ice skater' / Provenance: Peter Davies, author of "Joseph (sic) Herman's works on paper"', mount aperture 14.2 x 20 cm (5 1/2 x 8 ins), framed and glazed (29 x 33.5 cm)  
(1) £300 - £500



394AR\* **Vasarely (Victor, 1908–1997).** *Blue and Green*, acrylic on paper, laid down to board, image size 59.7 × 56 cm (23 9/16 × 22 1/16 ins), gallery-style aluminium frame, inset to wider aluminium outer frame with hessian backcloth, without glass, overall size 83 x 79 cm

An impression of the colour screenprint based on this work is held by the Art Institute of Chicago (number 1968.209).

(1)

£3,000 – £5,000

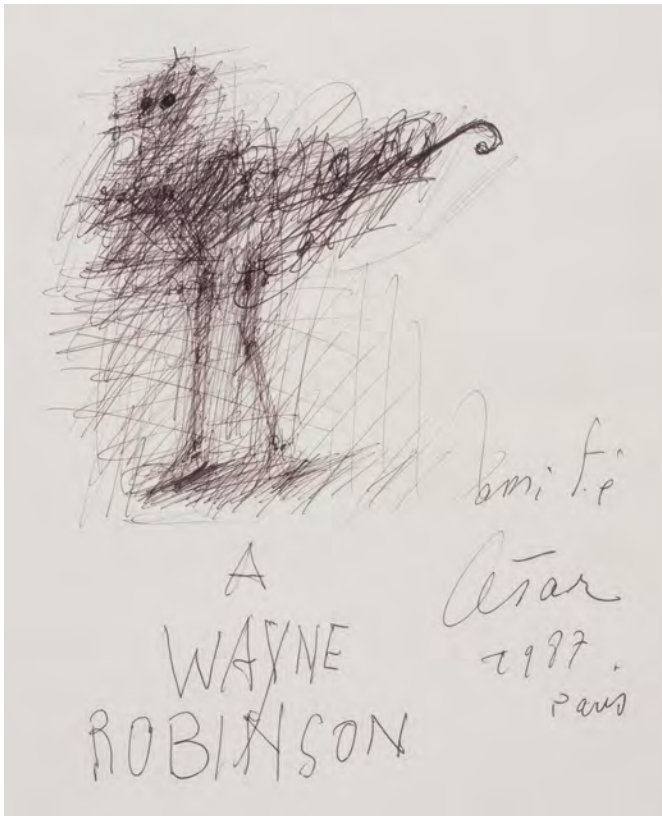


395\* **Wyatt (Robert, 1946-)**. Simple Pleasures - Rough Shooting, acrylic on board, signed lower right, title and artist in pencil to board verso, a spaniel flushes a game bird as a shooter takes aim, board size 50 x 65 cm (19 3/4 x 25 1/2 ins), framed (63.5 x 79 cm)

Wyatt was born in Canada and studied at Alberta College of Art and Hornsey College of Art. He has lectured in Painting at the Glasgow School of Art. He is also a published author on trout fishing.

(1)

£200 - £300



396AR\* **César (Baldaccini, 1921-1998)**. Bird, 1987, pen and ink on white paper, showing a bird standing on long legs looking to the left, signed and inscribed by the artist 'Wayne Robinson, amitiés, Paris, 1987' in black ink lower right, 27.8 x 19.5 cm (11 x 7 3/4 ins) mount aperture, in card mount (39.8 x 29.5 cm)

(1)

£200 - £300

Each lot is subject to a Buyer's Premium of 22%  
(Lots marked \* 26.4% inclusive of VAT @ 20%)



397AR\* **Emanuel (John, 1930-)**. Figure with Raised Leg, 1987, mixed media on board, signed in ink to frame verso, two gallery labels to verso detailing artist, title and medium, board size 152 x 56.5 cm (59 3/4 x 22 1/4 ins), mounted and framed (175.5 x 79 cm)

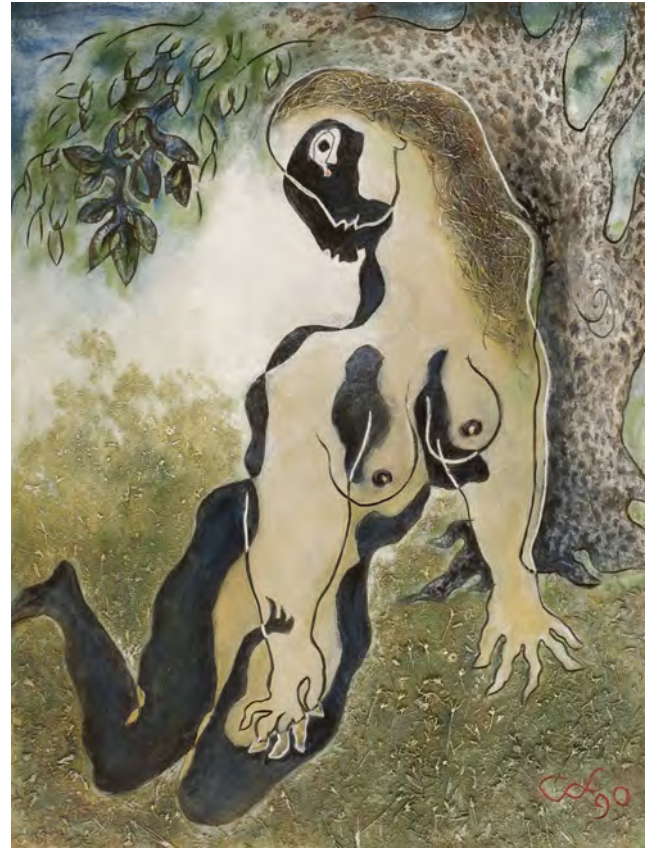
John Emanuel has exhibited extensively throughout the United Kingdom. Solo exhibitions include Wills Lane Gallery, St Ives, Newlyn Gallery, Penwith Gallery, Gilbert Parr Gallery, London, Montpelier Studio, London, Beaux Arts Gallery, Bath and Maltby Art, Winchester.

(1)

£300 - £500



398\* **British School**. Abstract Composition, 1988, mixed media on wove paper, initialled and dated lower right, various geometric shapes and forms set against a blue and beige background, mount aperture 35.5 x 45.5 cm (14 x 18 ins), framed and glazed (56.5 x 67 cm) (1)  
£150 - £200



399AR\* **Cox (Morris, 1903-1998)**. Nude under a tree, 1990, acrylic on board with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label to verso, unframed, together with Head with sun, 1990, acrylic on panel with incised lines, signed and dated lower left, 46 x 56 cm (18 1/8 x 21 3/4 ins), unframed (2)  
£200 - £300

Lot 399



400\* **Spencer (Roy, 1918-2006)** Apsley House, 1975, ink and watercolour on thick wove paper, signed, titled and dated, a view of the Striped Drawing Room at Apsley House, Hyde Park Corner, London, scattered spotting, sheet size 42 x 59.5 cm (16 1/2 x 23 1/2 ins), mounted, together with 19 further works by the same artist, ink, pencil or watercolour sketches on various papers, including portraits, interiors and landscape views, most signed, a few with Sally Hunter Fine Art information labels, various conditions, one framed, the rest loose and mounted, the largest sheet 76 x 50 cm

Provenance: Sally Hunter Fine Art.  
(20)

£400 - £600



401AR\* **Thompson (John, 1924–2011)**. *The Race*, ink and pastel on paper, depicting a red steam locomotive in the background, a man on a bicycle with a dog in the foreground, signed to lower right, 29 x 41 cm (11.4 x 16.1 ins) mount aperture, framed and glazed (59 x 69 cm), printed gallery label 'Catto Gallery, London' to verso  
(1) £200 – £300

402 No lot



403AR\* **Hyam (Michael, 1958–)**. *Natacha*, 1992, oil on canvas panel, signed with dragonfly motif lower left, Waterman Fine Art Limited information label to frame verso, mount aperture 15.8 x 13.5 cm (6 1/4 x 5 1/4 ins), framed and glazed (43 x 47 cm)  
(1) £200 – £300



404AR\* **Joyce (Peter, 1964–)**. *Seacombe's Depth*, 1993, acrylic on paper, initialled and dated lower right, additionally signed, titled and dated in pen to frame verso, Anthony Hepworth Fine Art label to frame verso, sheet size 51 x 38 cm (20 x 15 ins), framed and glazed (72.5 x 59 cm)  
(1) £500 – £800



Lot 405

405\* **Fry (Anthony, 1927–2016)**. Indian Orange Tree [&] Areca Palm, watercolour with body colour and coloured wax crayon studies on sketchbook leaves, signed in pencil to lower right corners, each approximately 24 x 28 cm (9.4 x 11 ins), uniformly framed and glazed (30 x 35 cm), frame marker's label 'Turner Fine Frames Ltd, Box, Wiltshire' to verso

Anthony Fry (1927–2016), figurative painter and alumnus of Camberwell School of Arts and Crafts and the British School of Rome. Fry's travels in India, Turkey, Spain and Morocco inspired large parts of his oeuvre.

(2) £400 – £600



406\* **Rigby (Adrian C., 1962–)**. Peregrine, watercolour on paper, signed lower left, 29 x 23 cm mount aperture, framed and glazed, frame size 55 x 46 cm, Alexander Gallery labels to verso

(1) £150 – £200



407AR\* **Hilton (Bo, 1961–)**. The Jetty, oil on canvas, laid onto thin board, signed lower left, 20 x 25 cm (7 7/8 x 9 7/8 ins), framed (38 x 43.5 cm)

(1) £200 – £300



408\* **Nicholson (Tim, 1939–)**. Bird, 2004, acrylic on paper, dated lower right in pencil, information label and artist's name in ink to frame verso, sheet size 29.5 x 41 cm (11 3/4 x 16 1/4 ins), together with Kites Nest Farm, 2001, acrylic on paper, dated lower right, information labels to frame verso, sheet size 29.5 x 41 cm (11 3/4 x 16 1/4 ins), plus two other similar works by the same artist, all four works uniformly framed and glazed (the largest 45 x 56 cm)

Tim Nicholson is the nephew of Ben Nicholson and son of the designer and painter E.Q. Nicholson who was a life-long friend of John Craxton. Between 1941 and 1947 he lived at Alderholt Mill House and was the subject of several works by Craxton. He continues to work in Dorset where he is one of the Cranbourne Chase artists.

(4) £300 – £500



409AR\* **Weir (Linda, 1951 –)**. *St Ives*, 2010, oil on board, showing a view over St Ives Harbour, St Ives Church in the foreground, initialled and dated lower right, canvas size 21 x 60 cm (8 1/4 x 23 3/4 ins), framed (38 x 76.5 cm)  
(1)

£200 - £300



410\* **Jinivizian (Victoria, 1971–)**. *Interior, Patrick & Joan Fermor's, Kardamyli, Greece*, 2014, oil on gesso panel, an interior scene with a female figure standing beside a large table, titled and dated to frame verso, panel size 39 x 47 cm (15 1/2 x 18 1/2 ins), framed and glazed (55.5 x 63.5 cm)

Victoria Jinivizian is a painter who lives and works in Wiltshire. She graduated from The Slade School of Fine Art in 1995 and was elected a member of the New English Art Club in 2019.

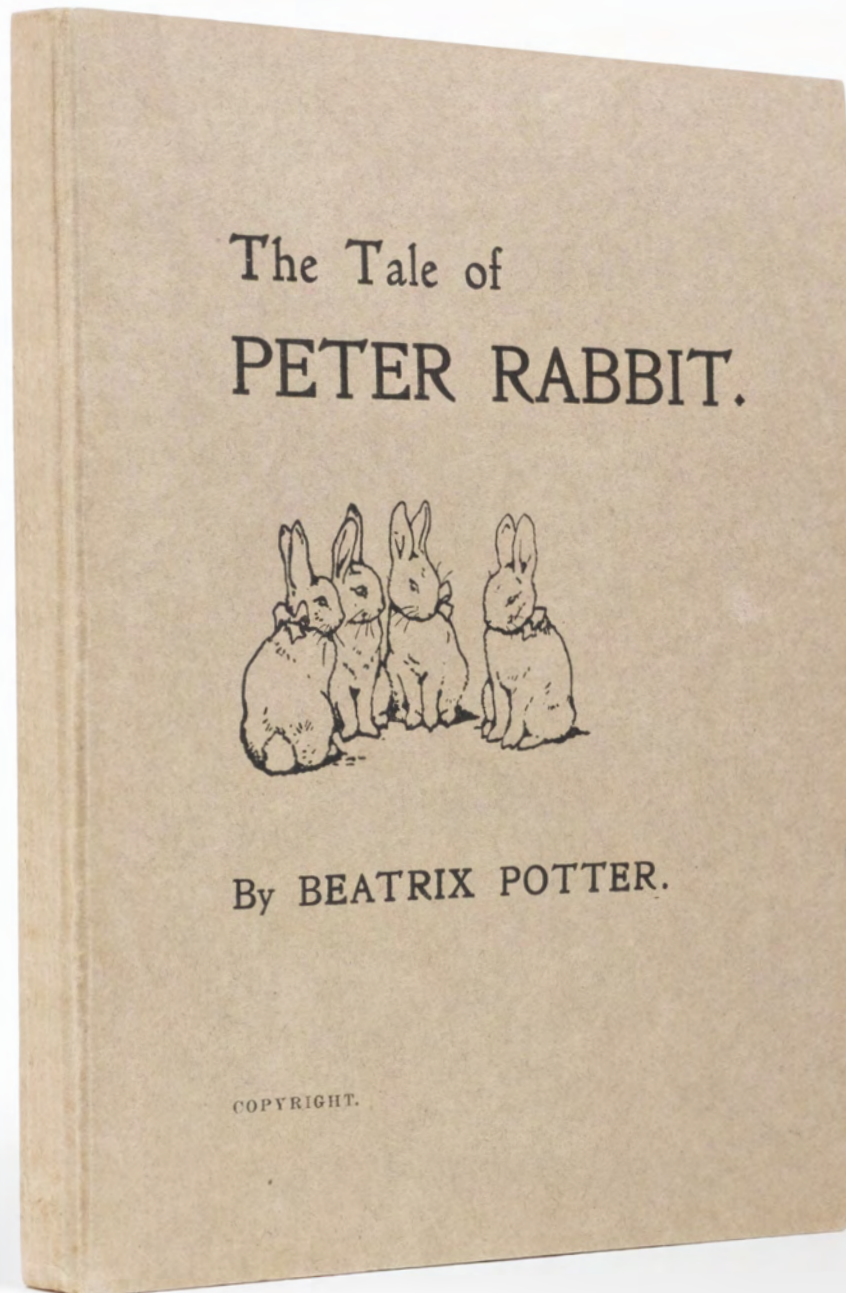
The figure featured in this work is almost certainly Joan Elizabeth Eyres Monsell (1912–2003), formerly Rayner, an English photographer and the wife of author Sir Patrick Leigh Fermor (1915–2011). Sir Patrick, universally known as Paddy, was an author, scholar and decorated war hero, who is remembered as one of the finest travel writers of his generation. In the 1960s the pair chose to spend the rest of their lives in Greece and to build their home in the idyllic coastal town of Kardamyli.

(1)

£200 - £300

# Beatrix Potter (1866–1943): The Schuster Collection

2 OCTOBER 2025



An exceptional copy of the rare 1st privately printed edition of *The Tale of Peter Rabbit*, by Beatrix Potter, [London: Strangeways, December 1901], One of 250 copies of the first issue.

Estimate £40,000–£60,000

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