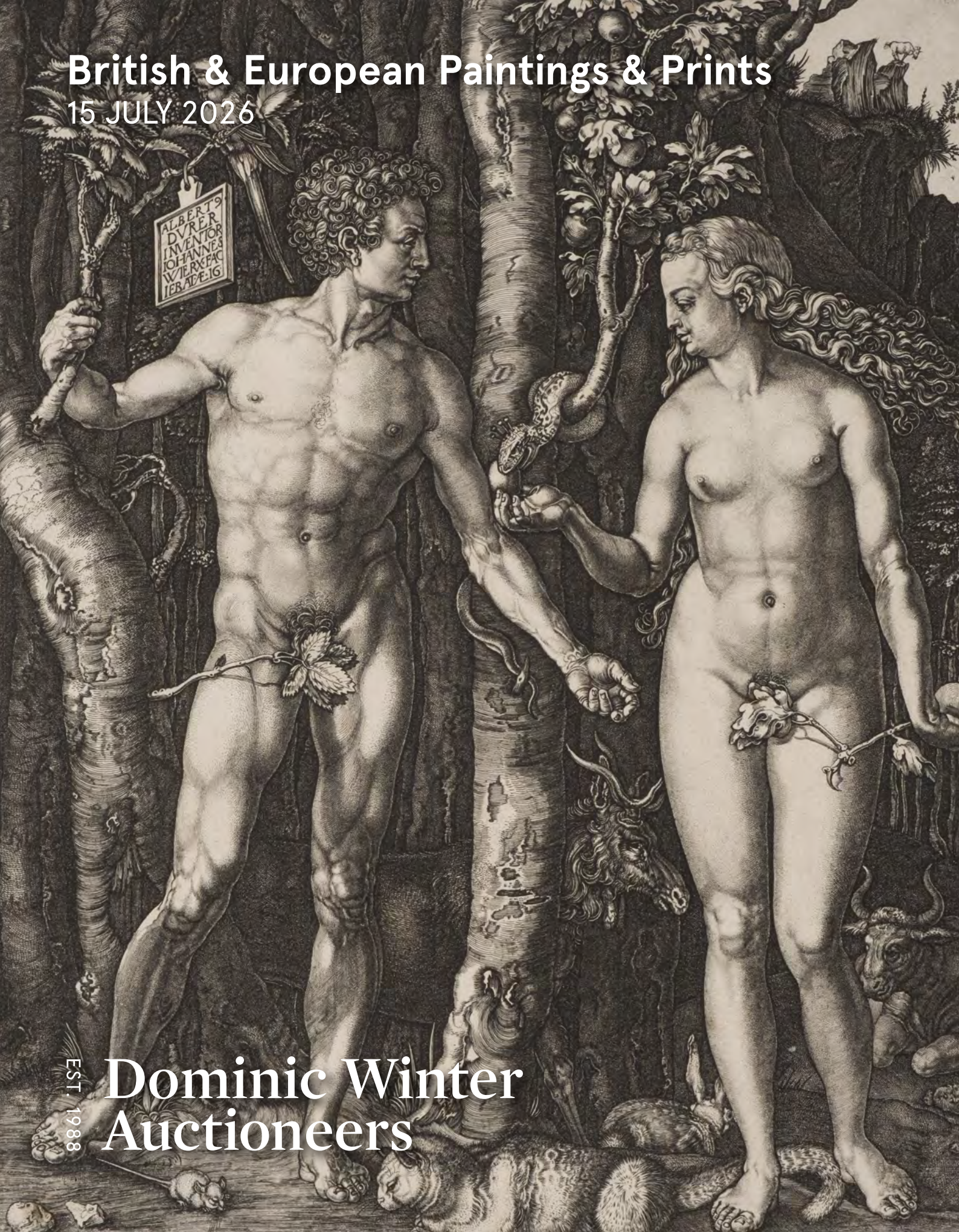


British & European Paintings & Prints

15 JULY 2026



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Dominic Winter Auctioneers

Printed Books, Maps & Documents

A Private Collection of Fine Bird Books

Theology, Art, Architecture & Design

2/3 SEPTEMBER 2026



Vincenzo Coronelli (1650-1718), publisher. *Regatte di Venezia* [so titled on spine], [Venice], c. 1688-1710, a rare bound collection of 68 engraved plates by Alessandro dalla Via and others, 7 divisional or part-titles (one dated 1688 and another 1709), arranged in five sections, the majority of plates featuring manned peottas, gondolas and other Italian maritime vessels, some plates proofs before letters, plate impressions 13 x 18.5 cm and similar sizes, modern armorial bookplate of Linley Thomas Messel, recent calf-backed boards with gilt-titled leather spine label, oblong folio (19 x 27 cm)

Estimate: £1,000-1,500

For further information or to consign
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Old Master Prints & Drawings British & European Paintings, Drawings & Prints 15 July 2026 at 10am

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Sale mornings from 9am (other times by appointment)

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



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Nathan Winter



Colin Meays



Rachael Richardson



Oriol Ambrogio Gali



Helen Pedder

Paintings, Watercolours & Prints

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Colin Meays BA Hons (Conservation)

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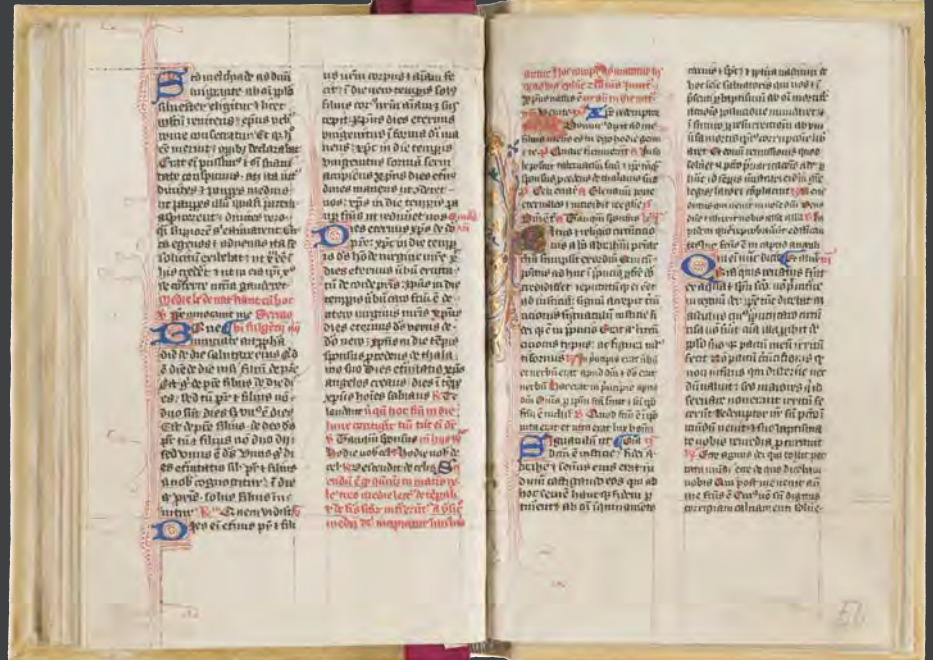
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Illuminated Medieval Manuscript. From the Temporale section of a Breviary or Prayer Book, English, Use of Sarum, 14th/15th century, comprising 71 foliated illuminated leaves on vellum, 5 pages of prayers for St Thomas Becket lightly crossed through (presumably in 1535 when Henry VIII refused to allow him as a saint and ordered all mention of him to be eradicated), 20th-century vellum, small 8vo (158 x 102 mm), contained in a 20th-century carved wooden book box with lid

£3,000-5,000 (22 July 2026)

FORTHCOMING SALES IN 2026

Wednesday 22 July

Printed Books, Maps & Documents
English Bibles 1500-1800

Wednesday/Thursday 2/3 September

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Printed Books, Maps & Documents
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Wednesday 7 October

Photographs, Autographs & Ephemera

Thursday 8 October

Military & Aviation History
Medals and Militaria

Wednesday 4 November

Printed Books, Maps & Documents

Wednesday 11 November

British & European Paintings & Watercolours
Old Master & Modern Prints

Thursday 12 November

Antiques, Jewellery & Historic Textiles

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

OLD MASTER PRINTS & DRAWINGS

To commence at 10am



1* **Altdorfer (Albrecht, circa 1480-1538).** Annunciation of the Birth of the Virgin to Joachim, & Noli Me Tangere, from The Fall and Salvation of Mankind through the Life and Passion of Christ, circa 1513, two woodcuts on laid paper, each trimmed to or very near printed outer borderline, sheet size 73 x 50 mm (2 7/8 x 2 ins) and 72 x 49 mm (2 7/8 x 1 7/8 ins) respectively, each laid down on later backing paper, together with one other unidentified 16th century woodcut on laid paper, torn and repaired (generally without loss), some surface marks, trimmed inside the image, sheet size 112 x 85 mm, laid down on later backing paper

New Hollstein w.4 and w. 36; Winzinger 29 and 61.

(3)

£200 - £300



Lot 2

2* **Dürer (Albrecht, 1471-1528).** Knight, Death and the Devil (Ritter, Tod und Teufel), 1513, copper engraving on laid paper, without watermark, a later impression, probably 18th century, with date removed from the tablet lower left, plate size 241 x 186mm (9 1/2 x 7 1/4 ins)

Meder 74; Bartsch 98; Hollstein 74.

(1)

£300 - £500



3* **Leyden (Lucas van, circa 1494-1533).** Christ in Gethsemane, from The Passion, 1521 [but circa 1600], engraving on laid paper, with 'L 1521' on a tablet in lower right corner, trimmed inside platemark, fragment of indistinct watermark, discreet restoration to upper right corner and to lower left margin, minor hole to back of Christ, 11 x 7 cm, plus The Scoffing of Christ from The Passion, 18th century, narrow margins, minor damp-staining, 12 x 8 cm, together with:

Dürer (Albrecht, 1471-1528). The Virgin and Child on a Grassy Bench, 1503 [or slightly later], engraving on laid paper, laid down onto thick paper, trimmed inside platemark, surface abrasion affecting AD monogram, light creasing and minor toning, A. A. de Pass and Truro Museum de Pass collection stamped marks to verso (Lugt 108a, 2014e), 11 x 6.5 cm, plus

Leyden (Lucas van, circa 1494-1533). The Poet Virgil Suspended in a Basket, 1525 [but later], engraving on laid paper, with 'L 1525' on a stone in lower left corner, trimmed inside platemark, a few minimal spots and minor creasing, tipped onto card, 24.5 x 19 cm, plus four similar engravings, including two later impressions of Lucas van Leyden, Samson and Delilah, some spotting and restoration, 28.5 x 20.5 cm, and a later impression of Lucas van Leyden, Gentleman with the Hawk and the Lady, minor restoration to upper left margin, 11 x 8.5 cm

Provenance: (Dürer) A. A. de Pass (1861-1953), London, then Cliffe House, Falmouth. De Pass made donations of paintings and drawings to various institutions, including the National Gallery, the Tate Gallery, the National Portrait Gallery, the Truro Museum, and finally numerous drawings and prints to the Fitzwilliam Museum and to the museum in Cape Town. The Truro Museum applied a special mark to the drawings and prints from the de Pass donation.

(Leyden) Hollstein, New Hollstein 44 (1st state); (Dürer) Bartsch VII.54.34, Hollstein 31; (Leyden, Virgil) Bartsch VII.409.136.

(7)

£400 - £600



Lot 4

4* **Hohwiesner (Clemens Aloys, 1772-1818)**. Saint Christopher, after Albrecht Durer, 1803, large woodcut on laid paper, light overall toning, small paper repair to verso, sheet size 465 x 202 mm (18 1/4 x 8 ins), together with

Cranach (Lucas, 1472-1553). Portrait of a Young Man in Fur Coat, woodcut on laid paper, margins trimmed (just inside the image to upper margin, sheet size 98 x 78 mm, inscribed in pencil to verso Cranach from 'J Anderson Rose sale 1876', hinge-mounted to large sheet of later backing paper, plus

Burgkmair (Hans, 1473-1531). Halberdiers, from the Triumph of Emperor Maximilian, 1496 [or slightly later], woodcut on laid paper with unidentified watermark, some marks and soiling, 305 x 400 mm (12 x 15 3/4 ins), tipped-on to modern backing card, and two other woodcuts by the German School, comprising Michael Wohlgemut (1434-1519), The Judgement of Solomon, 1493, woodcut, an illustrations from Schedel's Liber Chronicorum, with Latin text to verso, sheet size 155 x 229 mm, and a further woodcut from The Triumph of Maximilian, somewhat discoloured and laid down on modern backing card

Provenance: Sotheby, Wilkinson & Hodge, Catalogue of a Collection of Etched and Engraved Works by the Best Masters, formed during thirty years, by James Anderson Rose, which will be sold... on Tuesday, the 27th of June 1876 and ten following days (Hohwiesner).

(5)

£300 - £500

5* **Wierix (Jan, 1549-1615)**. Adam and Eve, after Albrecht Durer, 1566, engraving on laid paper, after the original work by Durer of 1504, of Adam and Eve standing on either side of the tree of knowledge with the serpent, and in the foreground a cat, an elk, an ox, a hare, a parrot, a mouse, an exceptionally fine, richly inked impression with narrow (very slightly uneven) margins, plate size 246 x 191 mm (9 3/4 x 7 1/2 ins), sheet size 253 x 197 mm (10 x 7 3/4 ins)

Bartsch VII.30.1a; Schoch, Mende, Scherbaum 39; Mauquoy-Hendrickx 54; Hollstein 22.II.

One of the first prints that Dürer dated on the copperplate is the iconic engraving of *Adam and Eve* (1504), a work that manifests Dürer's fascination with ideal form. The figure of Adam is reminiscent of the Apollo Belvedere, newly excavated in Italy late in the fifteenth century. The engraving shows Adam and Eve not only physically perfect but also ideally balanced psychologically. Four of the animals represent the four temperaments, or humours - the cat is choleric, the rabbit sanguine, the ox phlegmatic, and the elk melancholic - all of which were in perfect equilibrium prior to the Fall.

One of a number of fine copies by this artist after the prints of Durer, Jan Wierix executed his remarkably meticulous version in 1566 at the age of just sixteen.

(1)

£1,500 - £2,000



Lot 5



Lot 6



Lot 7

6* **Cort (Cornelis, 1533-1578).** The Annunciation with Prophets, after Federico Zuccaro, 1571 [but later], engraving on two sheets of laid paper, watermark of a shield and fleur-de-lis, originally published by Antonio Lafreri in Rome, 1571, here reissued by Frederick de Wit (1630-1706), a few light creases mainly to margins, overall plate size 464 x 697 mm, each sheet 530 x 405 mm (21 x 16 ins) New Hollstein 21 (1571 issue).
(1) £200 - £300

7* **Wierix (Jan, circa 1549-circa 1615).** Pieter Bruegel the Elder, 1572, engraving on laid paper with watermark, from *Pictorum aliquot celebrium Germaniae inferioris effigies*, by Dominicus Lampsonius, published by Theodore Galle, the fourth state, plate size 202 x 121 mm, sheet size 275 x 11 mm (10 7/8 x 6 3/4 ins), together with **Blotelingh (Abraham, 1640-1690).** Portrait of Frans van Mieris, circa 1680, mezzotint on laid paper, with six lines of verse below the image, trimmed to plate mark, sheet size 203 x 140 mm (8 x 5 1/2 ins), plus **Langlois (Francois, 1588-1647).** Guillaume du Vair, engraving on laid paper, with narrow margins, plate size 208 x 141 mm (8 1/8 x 5 1/2 ins), sheet size 213 x 148 mm (8 3/8 x 5 7/8 ins)
(3) £200 - £300



8* **Galle (Philips, 1537-1612).** Six engravings from Acta Apostolorum (Acts of the Apostles), after Jan van der Straet, circa 1575, six engravings on laid paper, consisting of Pontius Pilate debating with the Pharisees, The Meeting of the Apostles and the Women in the Upper Room, Cornelius kneels before Peter, Saint Peter freed from prison by the Angel, The Blinding of Elymas, & Saint Paul heals a cripple in Lystra, narrow or thread margins, sheet size 205 x 267 mm (8 1/8 x 10 1/2 ins)

New Hollstein 213, 215, 216, 217, & 227.

(6)

£400 - £600



9* **Goltzius (Hendrick, 1558-1617).** The Feast of the Gods at the Marriage of Cupid and Psyche, after Bartholomeus Spranger, 1587, engraving on three conjoined sheets of laid paper, the central portion with watermark of a Crown and Shield, the second state (of 4), with the dedication in 10 lines to Wolfgang Rumpf, trimmed just inside the plate mark, some marks and small light brown stains, light overall toning, small closed tear to upper right margin, several paper reinforcements to margins verso, sheet size 435 x 850 mm

Bartsch 277 Hollstein 322, ii/iv; New Hollstein 341, ii/iv.

(1)

£700 - £1,000



Lot 10

10* **Workshop of Hendrick Goltzius (1558–1617).** Juno and Jupiter consulting Tiresias, circa 1615, engraving on laid paper after the composition by Goltzius, published by Robert de Baudous, trimmed to image, a few marks and minor stains, sheet size 177 x 253 mm, together with Dispute between Jupiter and Juno, circa 1615 [or later], engraving on thin laid paper, published by Robert de Baudous, some minor stains, trimmed just inside plate mark, sheet size 173 x 254 mm

New Hollstein 577 (Dispute between Jupiter and Juno) and 578 (Jupiter and Juno consulting Tiresias). Two engravings from the series based on Ovid's Metamorphoses (these numbered 7 and 6 respectively).

Goltzius produced around forty illustrations for Ovid's Metamorphoses, originally published around 1589. This later issue of circa 1615–1630, published by Robert Willemsz. de Baudous (1574/75–1659).

(2)

£200 – £300

11* **Saenredam (Jan, circa 1565–1607).** Scipio wounded in Battle, after Hendrick Goltzius' drawing of Polidoro da Caravaggio's fresco, 1593, engraving on laid paper, without watermark, published by Claes Jansz. Visscher II, collector's marks 'TSC' (probably late 18th or early 19th century, similar to Lugt 2419, unidentified) and Galerie Arnot (Lugt 124), art dealers, Vienna and Paris (founded in 1909) to verso, very slight loss to extreme blank edge of the sheert to centre of upper margin, trimmed near to plate margin, verso with a few small adhesive residues to upper outer corners, and two small patches of modern backing card adhered to the sheet, sheet size 256 x 350 mm (10 1/8 x 13 3/4 ins), together with

Lisebetten (Pieter van, circa 1630–1678). The Gypsy Madonna, after Titian, circa 1670, etching on laid paper, with a watermark of a foolscap with three balls, published by Jan Meyssen of Antwerp (1612–1670), blue oval collector's stamp of Collection d'Arenberg, Brussels to verso (Lugt 567), one or two small areas of paper thinning to verso, trimmed just outside the platemark, sheet size 181 x 221 mm (7 1/8 x 8 3/4 ins), plus **Sadeler (Egidius, 1570–1629).** Saint Narcissus, Patriarch of Jerusalem in a Landscape, engraving on laid paper, with two lines of printed verse in Latin to lower margin, trimmed to plate margins, laid down on modern backing card, sheet size 207 x 261 mm (8 1/8 x 10 1/4 ins)

Provenance: Saenredam: TSC (similar to Lugt 2419, unidentified) and Galerie Arnot, Vienna and Paris (Lugt 124) & Lisebetten: Duke d'Arenberg, probably Engelbert-Marie, born 1872 (Lugt 567).

Bartsch III.230.31; Hollstein 117; New Hollstein 629 (Saenredam).

(3)

£200 – £300



Lot 11



Lot 13



12* **Bruyn (Nicolaus de, 1571-1656)**. Portraits of King David, Godfrey of Boulogne and Judas Maccabeus, from the series Kings and Heroes, 1594, three engravings on laid paper, the first two with margins, the third (Judas Maccabeus) trimmed to plate mark, the first and third images with light stain from hinge-mount, plate size 122 x 90 mm and similar, sheet size 130 x 95 mm, and slightly smaller, each hinge-mounted on 20th-century card
(3) £100 - £200

13* **Saenredam (Jan, 1565-1607)**. The Story of Niobe and her Children, after Hendrick Goltzius, after Polidoro da Caravaggio, Rome, 1594, a fine complete set of the eight engravings on laid paper, with watermark (unidentified), the first state, based on drawings of the Polidoro frescoes by Hendrick Goltzius, very good, dark, clear impressions, trimmed outside the platemark, sheet size 270 x 400 mm (10 5/8 x 15 3/4 ins) or very similar, each mounted on larger sheets of 18th century laid paper with hand-painted framing border and two single-rule outer border lines in thick black ink, backing sheets 360 x 525 mm

Provenance: Oettingen Wallerstein Collection; Trinity Fine Art and Artemis, London, by 2005; Private Collection, London.
Hollstein XXIII.86.113 I; B. a-h; Bartsch III.231.33; W. II. 545.33.

This magnificent series illustrates the dramatic climax of the Greek mythological story of Niobe, Queen of Thebes, who boastfully claimed she was superior to the goddess Leto because she had fourteen children while Leto only had two. They depict the vengeance of the gods Apollo and Diana, sent by Leto to slay Niobe's children with arrows. The composition is from one of the panels in Polidoro's fresco cycle on the facade of the Palazzo Milesi, Rome, which he painted around 1525 to 1527. Through centuries of exposure, the frescoes have now practically disappeared. Goltzius was in Rome in 1591, when he presumably made his drawn versions which form the model for Saenredam's prints. In Saenredam's engravings something of Goltzius's style shows through in the figures. £2,000 - £3,000



Lot 13



14* **Reni (Guido, 1575-1642).** The Holy Family with scriptural scene in the background, circa 1595-1600, *etching on laid paper, with watermark, the first state, trimmed to the platemark, inscribed in an early hand in pencil to lower left corner 'Guido Reni', sheet size 222 x 145 mm (8 3/4 x 5 3/4 ins), hinge-mounted to modern card window-mount*

Bartsch XVIII.284.9, i.
(1)

£300 - £500



15 **Ribera (Jusepe de, called Lo Spagnoletto, Játiva 1591-1652 Naples).** The Martyrdom of Saint Bartholomew, 1624, *etching and engraving on laid paper, trimmed just inside platemark, tipped onto backing paper, tiny repairs to left margin, a few minimal spots, plate size 314 x 231 mm, together with:*

Villamena (Francesco, circa 1565-1624). Saint Francis receiving the Stigmata, after Federico Barocci, Rome, 1597, *engraving on laid paper, indistinct circular watermark, trimmed inside platemark, lightly shaved to lower right corner, a rich impression, highly contrasted, 52 x 35.5 cm, plus*

Sayer (Robert, publisher). Triumphal monument of Philopappus, Athens; Temple at Mount Laurium, from Ruins of Athens, [London: Robert Sayer, 1759], *engraving on laid paper, inscribed in pencil 'Proof' to lower margin, trimmed to platemark, tiny marginal hole to upper left corner, few minor areas of soiling, 27 x 39.5 cm, plus 61 others, mostly Italian and French engravings, 17th-century, including Giovanni Francesco Venturini (1650-1714), Le ninfe arcieri di Diana, after Domenichino, engraving on laid paper, narrow margins, creased, marginal closed tears, sheet size 36 x 47 cm, and Nicolas Bazin (1633-1710), Madonna del latte, after Antonio da Correggio, engraving on laid paper, with margins, some minor soiling and staining, sheet size 44.5 x 38.5 cm*

(Ribera) Bartsch XX.81.6; Jonathan Brown *Jusepe de Ribera: Prints and Drawings*, Princeton, Fogg Art Museum, 1973, 12, i/ii.

'Made during his most intense period of printmaking, this is Ribera's first multi-figured etched composition and his last print with a religious theme. Its subject is the martyrdom of Bartholomew the Apostle. Technically this is one of his most remarkable prints and this early impression shows the enormous variety of etching marks employed to describe the figures. Most striking is the delicate stippling across the saint's body to define areas of shadow and the whiteness of his skin that contrasts with the deep sculptural folds of the executioner's garments. The technical mastery combines with complex emotions of those represented to produce a moving account of the saint's martyrdom' (British Museum online).

(64)

£400 - £600

16 **Hollar (Wenceslaus, 1607-1677)**. A Peony, from *Animalium Ferarum, & Bestiarum, Florum, Fructum, Muscarium, Vermium*, 1663, etching on laid paper, 2nd state, rich impression, trimmed to platemark, 17.5 x 27.4 cm, plus a duplicate, with minor marginal loss to upper left corner and a closed tear, together with:

Muscarum Scarabeorum Vermiumque Variæ Figure & Formæ, 1646, 11 etchings on laid paper (of 12), 1st state (plus a duplicate of Six Insects and of Five butterflies, a moth, and two beetles, both in 3rd state), some with margins, minimal loss to upper left corner of one etching, a couple with minor repairs to corners, some soiling and spotting to a couple of etchings, all roughly 8.5 x 12 cm, plus five others similar, including Three waves and Four ships in heavy sea, etchings on laid paper, both in 2nd state, trimmed inside platemark, tipped unto card, 4.5 x 12 cm

(Peony) Pennington 2067; (Muscarum) Pennington 2164-2170, 2172-2175; (Three waves and Four ships) Pennington 2149-2150.

(20) £400 - £600



Lot 16



17* **Second School of Fontainebleau**. Hecuba finding the body of her son Polydorus washed up on the seashore, circa 1600, pen and brown ink, with brown and pink wash over red chalk, the outlines indented for transfer, sheet size 197 x 285mm

Provenance: Collection of Professor Doctor Richard Krautheimer and Doctor Trude Krautheimer-Hess; Christie's, New York, *Old Master Drawings*, 10 January 1996, lot 92 (as 2nd School of Fontainebleau, early 17th century); bought from Paul Pronté, Paris, 1998; Private Collection, UK.

(1)

£2,000 - £3,000



Lot 18



Lot 19



Lot 21

18* **Matham (Jacob, 1571-1631)**. Moses, after Giuseppe Cesari, 1602, engraving on cream laid paper, with watermark of a double-headed eagle, a very good, strong impression with margins, short closed tear repaired to lower blank margin just touching the platemark, plate size 310 x 220 mm (12 1/4 x 8 5/8 ins), sheet size 389 x 275 mm (15 1/4 x 10 3/4 ins), hinge-mounted to modern card window-mount, together with four other old master prints after Rubens: Jacob Matham, Samson & Delilah (trimmed to image, with loss of the printed verso to lower margin, repaired to lower right corner), Theodore van Kessel (circa 1620-circa 1693), Siren in the Arms of a Triton, etching on laid paper, Schelte Adamsz. Bolswert (1576-1659), The Birth of Christ, engraving and etching, published by Gillis Hendricx, & Schelte Adamsz. Bolswert (1576-1659), Holy Family

Moses: Hollstein XI, 216, 8; Bartsch III 152, 81. The first print from a series of prints depicting the Fathers of the Church. The others being Saint Gregory, Saint Gerome, and Saint Augustine, produced in Haarlem after the original paintings by Cavaliere d'Arpino. The Haarlem artist and printmaker Jacob Matham is closely associated with Hendrick Goltzius, who adopted Matham at the age of eight and trained him in his workshop. Matham took over the business after Goltzius turned exclusively to painting around 1600. (5) £200 - £300

19* **De Passe (Crispijn, 1564-1637)**. James I, 1604, copper engraving on laid paper, a very fine strong impression, the first state (of 2), depicting James I in half-length, wearing a plumed and jewelled hat, and collar of the Order of the Garter, with margins, collector's mark to verso of Frederic Robert Halsey (1847-1918), lawyer and bibliophile, New York (Lugt 1308), plate size 146 x 95 mm, sheet size 154 x 103 mm (6 1/8 x 4 1/8 ins)

Provenance: Frederic Robert Halsey (1847-1918), lawyer and bibliophile, New York (Lugt 1308).

Hollstein 754, i/ii; Franken, 679, i. (1)

£150 - £200



20* **De Bruyn (Nicolaes, 1571-1656)**. Orpheus Taming the Animals, circa 1610-30, engraving on two conjoined sheets of laid paper, with watermark of a griffon, some marks and surface soiling, one or two short closed tears to margins, plate size 438 x 628 mm (17 1/4 x 24 3/4 ins), sheet size 480 x 675 mm (19 x 26 1/2 ins)

New Hollstein 217; Hollstein 131.

(1)

£200 - £300

21* **Valesio, or Valegio (Francesco, active 1598-1624)**. Il Tatto (Touch, from the Five Senses), engraving on laid paper, a very good, rich impression, with margins, plate size 297 x 204 mm (11 3/4 x 8 1/8 ins), sheet size 320 x 220 mm

(1)

£200 - £300



22* **Cesari (Giuseppe, called Cavaliere d'Arpino, 1568–1640).** Head and Shoulders of Fame, circa 1613, black and red chalk on laid paper, with early handritten number in brown ink to upper right corner of the sheet '66', and collector's mark to lower right corner of Mathias Polakovits (Lugt 3561), inset to a sheet of later laid paper, numbered to upper right corner in an old hand in brown ink '82', and inscribed (in a later hand) in pencil to lower edge 'Arpino', also numbered in a later hand to verso in black chalk, 478 (encircled), sheet size 128 x 113 mm (backing sheet 231 x 205 mm)

Provenance: Mathias Polakovits (1921-1987), Paris (Lugt 3561).

Hungarian by birth, Mathias Polakovits moved to Paris in 1949, and became a journalist for Paris-Match from 1954 to 1969. Thenceforward, he devoted himself to collecting drawings, particularly of the French School. He had a particular interest in preparatory sketches for paintings (as in the present work), and according to Raoul Ergmann, was 'possédé par les démons de la quête, de la découverte, de l'achat, de l'identification' (Raoul Ergmann, 'Le Fruit de la Passion', *Connaissance des Arts*, Avril 1989, p. 112). Following his death, several sales of drawings from his collection took place in Paris, the most recent being 'Dessins Anciens. Ancienne collection Mathias Polakovits, Paris, Madame Chr. Joron-Derem, 30 June 2018 (152 lots).

Study for the frescoed *Allegory of Fame* painted in 1613–15 on the ceiling of the Villa Lante, Bagnaia (Palazzina Montalto), near Viterbo. The correspondence in anatomy and lighting of the neck is exact, although the hair is less luxuriant. A drawing for the whole figure, made earlier in the 1590s and later recycled for Bagnaia, is in the Metropolitan Museum of Art (inv. no. 1986.318). A comparable finished black and red chalk head study of the Virgin, datable circa 1635–40, is in a private collection (Marco Simone Bolzoni, *Il Cavalier Giuseppe Cesari d'Arpino: Maestro del disegno*, Rome, 2013, number 305).

(1)

£2,000 - £3,000



23* **Sadeler (Aegidius, 1570-1629).** Portrait of Count Palatine Johannes Petrus Magnus, 1617, *fine engraving on laid paper, trimmed to plate margins, a very strong clear impression, old brown ink annotation to verso 'No: 2354-116', sheet size 176 x 130 mm (7 x 5 1/8 ins), together with Portrait of Baltasar Marradas, circa 1620, engraving on laid paper, a very fine, clean impression, trimmed on all sides, including loss of the eight lines of engraved inscription at foot, sheet size 210 x159 mm*

Count Palatine Johannes Petrus Magnus was adviser to Emperor Matthias (1557-1619), Holy Roman Emperor from 1612 to 1619 whose counter-reformation policies led to the outbreak of the Thirty Years' War. Baltazar de Marradas (1560-1638) was a Spanish nobleman and Imperial field marshal during the Thirty Years' War. Sadeler's portrait is taken from life ('ad vivum descriptit'). (2) £200 - £300



24* **Sadeler (Aegidius, 1568-1629).** Portrait of Marquand Freher, 1618, *engraving on laid paper, with partial watermark, a very fine strong impression, thread margins, short closed tear to left margin (3/4 mm), ink signature of P. Mariette, 1664 to verso and with further collector's mark (Lugt 962, unidentified or Frans Friedrich Anton, Duke duc de Saxe-Coburg et Saalfeld, 1750-1806), sheet size 219 x 151 mm (8 5/8 x 6 ins), hinge-mounted to modern card window mount with Craddock & Barnard inscription to lower edge of the mount*

Provenance: Pierre Mariette II (1634-1716), print dealer, Paris, who habitually signed prints in his collection with his name and the date of acquisition. Hollstein 291, i/ii. Marquand Feher (1568-1614), a prominent German jurist, historian, and diplomat. Author of the *Corpus Francicaes Historiae* (1613). (1) £200 - £300



25* **Tempesta (Antonio, 1555-1630).** The Victory of the Hebrews over the Amalekites (Hebraeorum Victoria ab Amalechitis Reportata), circa 1620-40, *etching on two conjoined sheets of laid paper, with watermark, a very good, dark impression, with margins, published by Vincenzo Cenci, Rome, a few minor creases and very light soiling to extreme edges, but generally in very good condition, plate size 506 x 788 mm (20 x 31 ins), sheet size 535 x 795 mm (21 x 31 1/4 ins)*

Illustrated Bartsch 234; Michael Bury, *The Print in Italy 1550-1620* (2001) 53. For more information on the little-known Rome publisher Vincenzo Cenci, see Suzanne Boorsch, *Vincenzo Cenci, Erased Publisher*, Source: Notes in the History of Art, volume 31/32, no. 4/1, Summer 2012/Fall 2012, pp. 51-57. (1) £400 - £600

Lot 25



26* **Bloemaert (Cornelis, circa 1603–1692).** Saint Jerome Reading a Book by Candlelight, after Abraham Bloemaert, 1625, engraving on laid paper, trimmed to, or just inside the plate mark, some paper reinforcements to outer corners of verso, short closed tear towards upper left, sheet size 193 x 138 mm (7 5/8 x 5 1/2 ins), together with Shepherds, after Abraham Bloemaert, engraving on heavy laid paper, trimmed to image, some archival paper restoration to margins, sheet size 141 x 202 mm, plus The Virgin with the Child, after Abraham Bloemaert, engraving on laid paper, lower outer corners repaired with later paper, trimmed to image, sheet size 176 x 116 mm Hollstein 51 (Saint Jerome). Hollstein 8 (Virgin with the Child). (3) £200 - £300



Lot 27

27* **Callot (Jacques, 1592–1635).** Frontispiece to Les Gueux, 1st state, engraving on laid paper, trimmed to plate margins 14.6 x 9.2 cm (5 3/4 x 3 5/8 ins), mounted to card backing board with two small adhesive tabs to upper verso, Lieure 479i, together with La Revue, 1st state, engraving on laid paper, trimmed and laid onto cream laid paper, 15.8 x 12 cm (6 1/4 x 4 3/4 ins), sheet size 12.3 x 16.3 cm, contemporary ownership stamp to verso, mounted to card backing board with two small adhesive tabs to upper verso, Lieure 592i, plus Les Exercices Militaires, 12 etchings on laid paper (1 duplicate), showing various soldiers holding weapons and with cannons, each roughly 38 x 80 mm, short edges of verso adhered to cream laid paper, Lieure 1321–1331, plus seven other engravings by Callot, comprising: Les Fantasies de Noble, (L. 1374, & 1384), La Promenade (L. 436), Le Gentilhomme au grand manteau, vu de face, (L. 448), Escarmouche dans un cirque, (L. 470), Le Mendiant Obese aux Yeux Baisses, (L. 499), and Le Combat au Pistolet, and Le Combat a l'Épée, (L. 1313–1314), and ten other engravings (later copies) (a folder) £300 - £500



28* **Callot (Jacques, 1592–1635).** Diverse Vedute designate in Fiorenza per Jacopo Callott, circa 1618–30, titlepage engraving on laid paper, the second state, published by Israel Henriet, image size 11.7 x 24.4 cm (4 5/8 x 9 5/8 ins) with thread margins, adhered to thick backing paper on the two short sides, together with L'Eventail, engraving on laid paper, trimmed to plate edge and laid onto cream paper, small loss to lower right edge, central vertical crease, 21.8 x 28.9 cm (8 5/8 x 11 3/8 ins), plus three other Old Master engravings and etchings: Stefano Della Bella (1610–1664), Horsemen and Cannons (from Peace and War), Le Mendiant by Israel Henriet, etching, 96 x 241 mm (3 3/4 x 9 1/2 ins), trimmed to plate edges, laid onto cream paper, David Deuchar (1743–1808), Banquet Scene, etching, 86 x 140 mm (3 3/8 x 5 1/2 ins), with thread margins, and Procession for Saint Rosalie in Palermo, Sicily, from Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile by Jean Claude Richard Abbé de Saint-Non (1727–1791), etching on laid paper, with watermark, small crease to upper right corner, 20.3 x 33.7 cm (8 x 12 1/8 ins), sheet size 20.8 x 34.3 cm (8 1/4 x 13 1/2 ins) Lieure 267 Titre (M.1187); L'Eventail 302 (M.617). (5) £200 - £300



29* **Van Vliet (Jan, circa 1605/10-1668)**. Humpbacked Beggar, circa 1632, from the series by T Geeue *Bestaet ons Leeue*, etching on laid paper, signed in the plate to upper left, the 3rd state with the plate number 4 (added in the 3rd state and removed in the 4th state), short margins, plate size 92 x 66 mm, sheet size 98 x 72 mm, window-mounted, together with

Lievens (Jan, 1607-1674). Bearded Man in a Velvet Cap with a Jewel Clasp, etching laid down on backing paper, and two others (Lievens, *Bearded Man in a Velvet Cap with a Jewel Clasp*, after Rembrandt, and *First Oriental Head*, both later re-issues)

(4) £200 - £300

30* **Panneels (Willem, circa 1600-circa 1640)**. *Cursus Mundi*, after Peter Paul Rubens, etching on laid paper, trimmed to image, with loss of lower caption area, laid down on later backing paper, some very small losses to left margin, sheet size 239 x 170 mm, together with other Dutch, Flemish, German and French Old Master prints, various, including Cornelis Bloemaert (1603-1692), *Saint Margaret*, after Annibale Carracci, published in Rome by G. de Rossi, Gabriel Perelle (1604-1677), *Harbour View with Ruins*, circa 1660, Salomon Gessner (1730-1788), *Classical Landscape with Nymphs Bathing*, a few 19th century British prints, etc.

Hollstein 33, ii? (1) £150 - £200

31* **Teniers (David, 1610-1690)**. *Two Farmers by the Hearth*, from the series of *Peasants*, circa 1650s, etching on laid paper, trimmed to or just inside platemark, laid on thin card, sheet size 69 x 59 mm, together with

Hollar (Wenceslaus, 1607-1677). *Head of an Old Man with a Pronounced Chin*, after Leonardo da Vinci, circa 1644-1652, etching on laid paper, trimmed to platemark, minor marginal reparations, laid down onto modern card, sheet size 112 x 80 mm, plus Van Vliet (Jan, 1600-1668). *The Rat Catcher*, from *The Beggars*, 1632, etching on laid paper, trimmed inside platemark, light soiling, laid down onto modern backing paper, sheet size 95 x 65 mm, together with other various Dutch and Flemish Old Masters prints, including Matthaes Merian (1593-1650), *Wild Boar Hunting*, circa 1640, Van Vliet, Van Ostade, Nicolas van Haeften, and Jacob Schmutzer, etc.

(Teniers) Hollstein, 21. (Van Vliet) Hollstein 80. (26) £300 - £500



Lot 30



Lot 31



32* **Drevet (Pierre Imbert, 1697–1739).** Portrait of Hyacinthe Rigaud, engraving on laid watermarked paper 44.9 x 31.6 cm trimmed to edge of image, together with Elizabetha D.G. Regina. Ang: Fran: et Hib.; probably by William Faithorne, after Isaac Oliver, circa 1845, engraving on laid paper, with contemporary previous ownership inscriptions in brown ink to recto and verso, 126 x 78 mm, plus Francis Bacon, 1st Viscount St Alban by William Marshall, after Simon de Passe, 1640, engraving, with a verse of prose below image in Latin, and thirteen other similar engravings including Elisabeth of Bourbon after Rubens, Lady Mary Sidney Countess of Pembroke by Simon de Passe, King Charles II by Coryn after Gonzales Coques, Prince Don Carlos of Spain, Simon Episcopus, after Hendrick Sorgh, etc., various sizes, largest 42 x 29.5 cm
(16) £300 - £500



33* **Herr (Michael, 1591–1661).** A Quarrelling Couple, pen, black ink, brown and grey wash on laid paper with small watermark of a shield with cross in the centre, black ink outer ruled border, sheet size 267 x 190 mm (10 1/2 x 7 5/8 ins), modern card window mount
Provenance: Private Collection, London.

The South German painter and engraver Michael Herr trained in Stuttgart from 1603 to 1609, moving to Nuremberg in 1610. From 1614, he was in Italy, travelling to Rome and Venice, and the influence of Italian painting of the period, especially that of the Carracci and Guide Reni, is apparent in his work. Returning to Nuremberg in 1619, he quickly established a reputation as one of the city's leading painters of historical, religious, and mythological subjects.

Drawings by Herr are rare, but enough have survived to make a full attribution to him of the present work. A good stylistic comparison is the drawing, similarly in black ink and wash, dating from 1615, wrongly identified as Christ Healing the Paralytic at the Pool of Bethesda, but in fact representing Christ exorcising a legion of demons, transferring them to a herd of pigs (The Gadarene Swine), White Rose Fine Art, Gouda, which is particularly close to the present work in its use of parallel hatching and cross-hatching in the foreground and in the emphatic contours of the figures.

Similar comparisons can be made to other drawings by the artist: Allegory of Justice, with Art and War (1630), Museum Muzeum Narodowe (INV. NNG SD 391 R), and Allegory of Winter, Kupferstich Kabinett, Berlin (inv. KdZ 8373). See H. Geissler, *Zeichnung in Deutschland, Deutscher Zeichner 1540–1640*, (Staatsgalerie Stuttgart, 1979–1980), volume I, pp. 220, catalogue numbers E31 and E33.

(1)

£1,000 - £1,500



Lot 34



34* **Hollar (Wenceslaus, 1607-1677).** Mons S. Laurentii Pragae vulgo Lorentzberg, 1643, etching on laid paper, the only state, a very good, strong impression, small stain to centre of upper margin, trimmed to plate mark, collector's mark of Col. George Ambrose Cardew (1865-1942) to verso (Lught 1134), sheet size 88 x 137 mm, hinge-mounted to upper margin to 20th century window-mount, together with seven other small etchings of European views by Hollar: Esslingen (Pennington 759), Ingolstadt (Pennington 760), Stuttgart: The Lake (Pennington 761), Rhenen (Pennington 778), Pfatern (Pennington 780, second state with erasure in the sky at upper centre), Muiderberg (Pennington 872), Ratisbon (Pennington 882), plus the etched title page for Hollar's English Views (Divers Views after the Life by W. Hollar, P. Tempest ex:), most trimmed to plate mark or with narrow margins, sheet size 68 x 140mm and a little smaller

Pennington 727, i/i (Lorentzberg).

(9)

£300 - £500

35* **Cochin (Nicolas, 1610-1686).** Les combatz donnéz devant la Ville et Chasteau de Fribourg en Brigau et les attaques des forts et retranchements faictz au tour d'icelle par l'armée Bavoise et les avantages remportéz sur ladicte Armée par Monseigneur le Duc d'Angvien les 3. 5. et le 10 aoust 1644, after Stefano della Bella, [Paris]: Sébastien de Pontault de Beaulieu, circa 1644-45, fine large-scale engraving on two conjoined sheets of laid paper, a very good, strong impression, with short margins, short closed tears to outer edges (most without loss and not affecting the image), very light surface soiling and creases to outer margins, generally in good condition, overall sheet size 610 x 930 mm (24 x 36 1/2 ins)

Large-scale bird's eye view of the Battle of Freiburg, also known as the Three Day Battle, fought between the French army and the armies of The Holy Roman Empire and Bavaria commanded by Franz von Mercy, part of the Thirty Years War. The French engineer and print publisher Sébastien de Pontault de Beaulieu (circa 1612-1674) is well known for his large detailed copperplate engravings of European cities, fortresses and battle scenes documenting the conquests of Louis XIV.

(1)

£300 - £500



36* **LaFage (Raymond, 1656–1684)**. Battle of the Giants, pen and black ink over graphite on laid paper with fleur-de-lys watermark, some marks and minor soiling, to verso a faint study in graphite of an ornamental panel, sheet size 470 x 320 mm (18 1/2 x 12 1/2 ins)

A drawing close in style for the same composition was formerly in the collection of Mathias Polakovits (1921–1987) and is now in the Musée des Beaux-Arts, Paris (inventory number PM 983; see Musée Raymond LaFage, *Raymond Lafage, 1656–1684: dessins & gravures*, L'Isle sur Tarn, 30 June–19 August 1990, number 15).

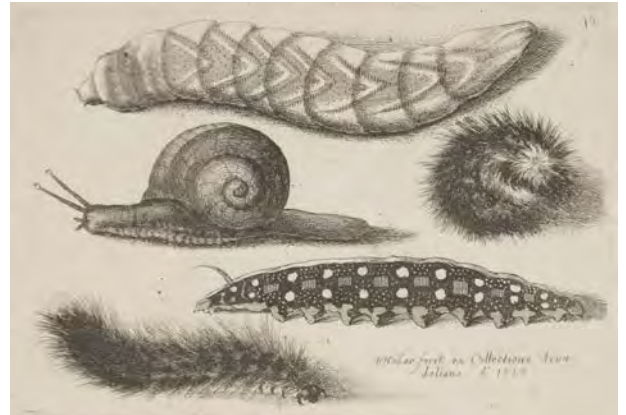
(1)

£500 - £800

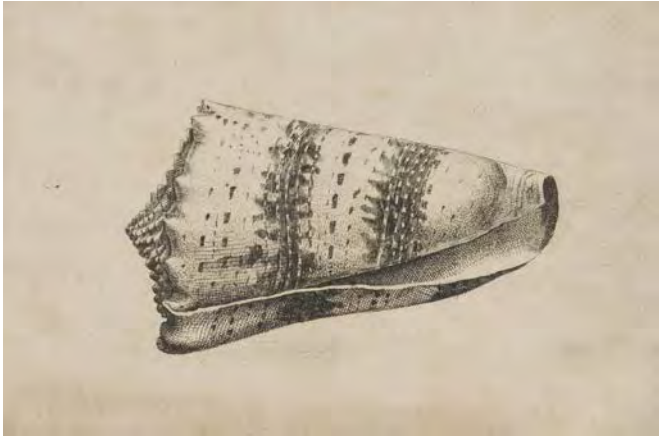
37* **Hollar (Wenceslaus, 1607–1677)**. Muscarum Scarabeorum Vermiumq Varie Figure & Formae omnes primo ad vivum coloribus depictae & ex Collectione Arundelian, Antwerp, 1646, the complete set of 12 etchings on laid paper with armorial watermark incorporating the initials H. S. at foot, mixed states, the majority being the second state with numbers added to upper right corner (title appears to be first state without the added publisher's name of F. De Wit), some surface marks and light toning, all glued to two sheets of later card to the upper edge, except title laid down on backing card, and Four Caterpillars and a Snail (Pennington 2167) loose, all with some margins (Four Caterpillars with wider margins), plate size 80 x 120 mm and similar, sheet size 88 x 127 mm (3 1/2 x 5 ins) and similar Pennington, 2164–2175.

(12)

£400 - £600



Lot 37



Lot 38

38* **Hollar (Wenceslaus, 1607-1677)**. *Conus imperialis*, *Anostoma ringens*, *Cassis cornuta*, *Trochus niloticus*, from the Shells series, circa 1646, four etchings on laid paper, trimmed to or just inside platemark, laid down onto thick backing paper, lightly soiled, handwritten inscriptions to versos, fragment of Foolscap watermark in *Conus imperialis* and *Anostoma ringens*, all roughly 9.5 x 14.5 cm

Pennington 2195, 2211, 2219, 2222.

Four rare etchings from a series of 39 prints of sea shells by Bohemian draughtsman and etcher Wenceslaus Hollar (1607-1677). Unsigned and undated (circa 1646), these proofs were possibly intended as illustrations to an unknown work of natural history and were never published (The British Museum, *West Indian crown conch*, *Melongena melongena*). 'The history of this set is unknown, and its raison d'être obscure. Representations of shells at this time are not common, nor were the shells themselves'. 'It was until recently believed that Rembrandt had copied one of Hollar's shells - P2195, *Conus imperialis*' and 'there is a tradition that Rembrandt was inspired to etch this, his only still-life etching, from seeing Hollar's series of shells' (Pennington, p. 337). For additional reference see, New Hollstein 1273-1311; Pennington 2187-2224; A. Griffiths (ed.), 'Landmarks in Print Collecting, Connoisseurs and Donors at the British Museum since 1753', BM, 1996, cat. 4; and R. Godfrey, 'Wenceslaus Hollar: A Bohemian Artist in England', New Haven and London, 1994, no. 93.

(4)

£700 - £1,000



39* **Hollar (Wenceslaus, 1607-1677)**. *Pietro Aretino*, 1647, etching on laid paper, a fine rich impression of the first state (of 4), plate size 204 x 136 mm, sheet size 236 x 172 mm (9 3/8 x 6 5/8 ins), modern card-mount (by Craddock & Barnard with their pencil annotation at foot of mount)

Pennington 1346 i/iv.

(1)

£150 - £200



40* **Hollar (Wenceslaus, 1607-1677)**. Catherine of Aragon, after Holbein, 1647, etching in a circle with a border line, on laid paper, ex *Collectione Arundeliana* A. 1647 to lower margin, Oswald Stein (not in Lugt) and Heinrich Füssli (Lugt 1008) stamps to verso, with wide margins, tipped onto backing paper, 14 x 11.5 cm, together with: Mulier coloniensis, 1643, etching on laid paper, 1st state, indistinct (likely German) armorial library stamp to upper right corner and circular library stamp to verso, Oswald Stein stamp to verso, trimmed to or just inside platemark, tipped onto backing paper, minimal loss to lower margin, 9.5 x 6 cm, plus Bearded old man with a wart, 1645, etching on laid paper, with some margins, Oswald Stein and Paul Davidsohn (Lugt, 654) stamps to verso, tipped onto backing paper, 7 x 5.5 cm, plus four others similar by Hollar: Bearded old man, 1645, etching on laid paper, with margins, Charles of Lorraine, after Van der Horst, circa 1640s, etching on laid paper, with margins, Iohannes Van Balen, after Johannes Van Balen, circa 1649, etching on laid paper, 2nd state, trimmed inside platemark, *Kupferstichsammlung der Königlichen Museen, Berlin, B Veräußert k.k.* (sold by the Imperial Royal Authority), Baron Hans Albrecht von Derschau (Lugt 2510), and Oswald Stein stamps to verso, and *The Creation Robe of an Earle*, later reprint



Provenance: (Catherine of Aragon) Thomas Howard, Earl of Arundel (1585-1646), owner of England's first great collection of classical antiquities, famously known as the Arundel Marbles. Heinrich Füssli, the fourth of that name (1755-1829), son of the celebrated painter Heinrich Füssli (1741-1825), distinguished himself more as an art dealer than as an artist. He began as a painter on porcelain, then took part in the publication of the hand-coloured *Views of Switzerland* issued by Wagner in Bern. In 1779 he went to Paris, where he worked as a drawing master, and returned in 1792. Together with the booksellers Heinrich Füssli & Usteri vom Neuenhof, he founded in Zurich an art business, the first of significance in that city.

(Bearded old man with a wart) Paul Davidsohn, born in Danzig, went to Scotland as early as 1858 and became a merchant in London in 1862. His activity as a collector was immense; he attended almost all the major sales of the previous forty years. It was for Dürer, Ostade, and Rembrandt that he made the greatest sacrifices.

(Johannes Van Balen) Baron Hans Albrecht von Derschau, a Prussian captain on inactive service, became known through his research on old original woodblocks, from which he had new impressions pulled, published at Gotha between 1808 and 1816. Von Derschau also formed a considerable collection of prints, which he sold to the King of Prussia in 1817.

(Catherine of Aragon) Pennington 1549; (Mulier) Pennington 1841; (Bearded old man with a wart) Pennington 1674; (Bearded old man) Pennington 1675; (Charles of Lorraine) Pennington 1555; (Iohannes Van Balen) Pennington 1356

(Catherine of Aragon) Pennington entitles this etching 'Unknown woman', as 'there is no evidence for Parthey's suggestion that this is Katherine of Aragon or Lady Sister' (Pennington 1549).

(7) £300 - £500

41* **Hollar (Wenceslaus, 1607-1677)**. The Dead Hare, after Peeter Boel, 1649, etching on laid paper, 1st state, with narrow margins, a few minor spots, 27 x 19.5 cm, together with:

Dunstall (John, 1653-1693). A Lion, surrounded by various insects and plants, including a white rose, apple blossom, a tulip and hearts-ease, after Wenceslaus Hollar, [London]: Peter Stent, circa 1750s, etching on laid paper, trimmed just inside the platemark, minor closed marginal tears and minimal soiling, watermarked GR with a crown, 17.5 x 27.5 cm, plus

Hollar (Wenceslaus, 1607-1677). A Jay, 1646, etching on laid paper, with narrow margins, minimal areas of spotting, mounted to thick laid paper, with maroon ruled borders, handwritten inscription to recto and verso, 10 x 11 cm (etching size), plus six others similar: A poodle, after Maetham, 1649, some loss to lower and upper left corners, A stag lying, after Dürer, 1649, minor marginal loss to upper and lower left corners (Pennington 2092), A stag lying, after Dürer, ex *Collectione Arundeliana*, 1649, some loss to upper and lower left corners (Pennington 2093), and three etchings by Philippe Galle, after Marcus Gheeraerts, from *Animalium quadrupedum omnis generis verae et artificiosissimae delineationes*, later impressions, depicting bears, boars, donkeys, deers and reindeers, two with minor marginal losses (9 x 22 cm)

(Hollar, Hare) Pennington 2058; (Dunstall) Pennington 2068 (1st issue); (Hollar, Jay) Pennington 2159; (Poodle) Pennington 2097.

(9) £300 - £500



42* **After Govaert Flinck (1615-1669).** Tobias Disembowelling a Fish, probably early 20th century, pen and brown ink and wash, on wove paper, laid down onto laid paper, 21 x 17 cm

Provenance: Cornelis Hofstede de Groot (1863-1930), Dutch art collector, art historian and museum curator.

The original drawing on which the present work is based, attributed to Govaert Flinck according to the Witt Library photograph, was in the collection of Cornelius Hofstede de Groot, the Dutch art collector, art historian and museum curator.

(1)

£200 - £300



43* **Berghem (Nicolaes, 1620-1683).** The Pissing Cow, circa 1650, etching on thin laid paper with margins, the second state, upper left outer corner replaced with blank paper (not affecting plate area), plate size 208 x 263 mm, sheet size 230 x 286 mm

Hollstein 2 ii/iv.

(1)

£200 - £300



44* **Della Bella (Stefano, 1610-1664).** Ten engravings of Soldiers, from a set of 16, ten engravings on laid paper, in the style of Callot, showing various images of soldiers on horseback, soldiers with weapons, figures on a boat, fighting, etc., seven with brown ink ownership inscription to verso 'G. Storck' (Lugt 2318 or 2319), various sizes, largest 77 x 10.3 cm (3 x 4 ins)

Provenance: early 19th-century ownership inscription to verso of seven prints in brown ink 'G. Storck à Milano 1804...' Giuseppe Storck (1766-1836) German born print dealer who worked in Milan. His collection of early prints was acquired by Woodburn (see *Landmarks in Print Collecting* (1996), p.297).

Ten of sixteen pieces in the style of Callot, attributed by Jombert to Della Bella, but rejected by De Vesme.

(10)

£200 - £300



Lot 45

45* **Hollar (Wenceslaus, 1607-1677).** Rex et Regina de Tunis, after Leonardo da Vinci, etching on laid paper, the first state (of 3), trimmed to plate margins, collector's mark of Reverend J. Burleigh James (1811-1891), Knowbury Park (Lugt 1425), sheet size 67 x 123 mm

Provenance: Reverend J. Burleigh James (1811-1891), Knowbury Park, Shropshire (Lugt 1425); P. Davidsohn (1839-1924), Berlin (his neat signature in ink to verso).

Parthey 1608; New Hollstein 742.

(1)

£200 - £300



Lot 46

46* **Hollar (Wenceslaus, 1607-1677).** The Angler, after Breughel, 1650, etching on laid paper, a very good impression of the first state before the edition of 'buyten Brussel', to centre of lower margin, plate size 121 x 177 mm (4 1/2 x 7 ins), with thread margins, sheet size 124 x 180 mm, together with *The Straight Canal*, after Breughel, 1650, etching on laid paper, a very good, clear impression, with watermark of an orband cross with three balls, trimmed to image, with loss of the lower blank margin, sheet size 168 x 226 mm, plus *The Mineral Spring*, etching on laid paper with watermark, the third state (of 4), with narrow margins, unidentified collector's mark of entwined initials surmounted by a crown printed in blue to verso, and later stamp of Oswald Stein, inscribed with title in an old hand 'La fontaine de Spaa oder.. Wolfsbrunn zu Heidelberg', plate size 121 x 192 mm, sheet size 128 x 200 mm (5 1/8 x 7 7/8 ins), hinge-mounted to upper margin to later backing card

Pennington 1214, i/ii, 1218 (only state), & 138 iii/iv respectively.

(3)

£200 - £300

47* **LaFage (Raymond, 1656-1684).** Fall of the Rebel Angels, pen and black ink over graphite on laid paper, light central vertical crease where previously folded, sheet size 358 x 510 mm (14 x 20 ins)

A very similar, though less finished drawing that includes many of the same figures as here, is in a French private collection (see Musée Raymond LaFage, Raymond LaFage (1656-1684), Lisle sur Tarn, 30 June-19 August 1990, number 25).

Raymond Lafage (1650-1684) was the son of a stained glass artist. Initially he went to Lyon where he studied anatomy with a surgeon. He also studied in Paris but returned to Toulouse and then died at the age of just 28.

Lafage's early renown is mainly due to Pierre Crozat (1665-1740), who first began to assemble his celebrated collection of drawings in Toulouse with the purchase of a group of drawings by Lafage, who was working there in the year before his death. Pierre-Jean Mariette wrote a long and laudatory account of Lafage in his *Abécédario*, stating that Lafage so excelled in drawing, that he could be ranked on a par with the greatest draughtsmen of the past.

(1)

£700 - £1,000



Lot 47



48 **Dorigny (Michel, 1616-1665)**. Hercules fighting the Lernaean Hydra, after Simon Vouet, 1651, etching and engraving on laid paper, with wide margins, some light soiling and handling creases to margins, plate size 259 x 195 mm (10 1/4 x 7 3/4 ins), sheet size 335 x 248 mm (13 1/4 x 9 3/4 ins), hinge-mounted to modern backing card, together with:

Aveline (Pierre, the Elder, 1654-1722). Fire, circa 1700s, engraving on laid paper, faint indistinct watermark, trimmed inside platemark, one closed repaired tear to upper margin and one tiny hole, 120 x 185 mm, tipped onto modern backing card

Robert-Dumesnil IV.298.130 (Dorigny).
(2)

£200 - £300

49* **Hollar (Wenceslaus, 1607-1677)**. Three Peacocks, Herons, Nine Ducks, from *Diversae avium species*, circa 1654, three etchings on laid paper, 1st state, Peacocks and Ducks after Francis Barlow, trimmed to or just inside platemark, light marginal damp-stain and a few spots to herons, minor toning to ducks, all roughly 15.5 x 19.5 cm, plus a later impression in reverse and with only eight ducks of Nine ducks, after Barlow, printed by François Vivares, on laid paper, circa 1750s, 11.5 x 17 cm, and Hearnshaes and Woodcockes, from *Multae et diversae avium species*, later impressions, two etchings on laid paper, Hearnshaes mounted to backing paper, trimmed on or just inside platemark, minimal losses to a couple of corners of Woodcockes, together with:

Griffier (Jan, 1645/52-1718). A Goose fighting with a Dog, A Magpie, Sparrow and Turkey, from Set of Birds dedicated to Lord Maitland, after Francis Barlow, [London]: Edward Cooper, 1686 [but circa 1750s], two etchings on laid paper, watermarked IV (Jean Villedary), Goose trimmed to or just inside platemark, Magpie with margins, minimal toning, minor loss to corners of Goose, roughly 23 x 31.5 cm, plus three unsigned etchings after Barlow, from Set of birds dedicated to Lord Maitland, later impressions, all roughly 23 x 31 cm, plus

Place (Francis, 1647-1728). Various Wild Birds: partridge, pheasant, bustard, jay, woodpecker, magpie, snipe, sparrow, kingfisher, lapwing and woodcock, from Set of birds dedicated to Lord Maitland, after Francis Barlow, [London]: John Bowles, circa 1750s, etching on laid paper, watermarked IV (Jean Villedary), trimmed to or just inside platemark, minor loss to lower margin, 22 x 30.5 cm, plus

Collaert (Adriaen, 1560-1618). Paris sylvaticus and Sturnus (2), Falco, Pica glandaria and Auriuittis from *Avium Vivae et Artificiosissimae Icones*, [Antwerp]: Adriaen Collaert, circa 1600 (but mid-17th century), four etchings on laid paper, trimmed to or inside platemark, Ex Bibliotheca Regia Berolin stamp to Paris sylvaticus and Sturnus and to Pica glandaria and Auriuittis, pale water-stain to Falco, mounted to backing paper, all roughly 14.5 x 20.5 cm, plus two etchings by Collaert depicting deers, reindeers and lions, later impression, trimmed inside platemark, mounted to backing paper, 12 x 19 cm

(Hollar) Pennington 2132, 2139, 2143, 2152, 2153.
(18)

£300 - £500



Lot 49



50* **Rosa (Salvator, 1615–1673)**. *Figurine*, Paris, chez de Poilly, 1656 [or slightly later], a collection of 58 etchings on laid paper, all near-contemporary copies in reverse of male and female soldiers, numbered 1 – 42, and 45 – 60, trimmed near or to the plate mark, some minor marks and discolouration to sheet edges, sheet size 147 x 96 mm (5 7/8 x 3 3/4 ins), or similar, all tipped-on to six later 19th century or early 20th century pale blue-green sheets of backing paper, the etched title with original pen and ink coat-of-arms and inscribed 'en 58 Estampes, Marquis De Muso', outer wrapper with handwritten label to upper cover 'Figures of Men & Women Warriors - after Salvator Rosa', and below in pencil '60 plates, 43 & 44 missing' (6)

£300 - £500



Lot 51

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

51* **Nanteuil (Robert, 1623-1678).** Pierre Séguier, Marquis de Saint-Brisson, prevost de Paris, 1659, engraving on laid paper after Charles Le Brun, neatly trimmed to plate margin, with oval of the Museum of Fine Arts, Boston to verso, and stamped duplicate below (Lugt 282), sheet size 271 x 193 mm (10 3/4 x 7 5/8 ins), window-mounted, together with Claude Thevenin, 1657, fine engraving on laid paper, trimmed just inside the plate mark, sheet size 342 x 264 mm (13 5/8 x 10 3/8 ins), window-mounted, Lépicicé (Bernard, 1735-1784). Molière, after Charles Antoine Coppel, 1734, engraving on thick laid paper, proof before letters, a very good, strong impression, with the published caption supplied in contemporary manuscript in brown ink, with wide margins, plate size 228 x 166 mm (9 x 6 1/2 ins), sheet size 348 x 240 mm, window-mounted, and other similar engraved portraits: Pierre Gassendi by Robert Nontay?, Pierre Bouthier by Jean Morin after Philippe de Champagne, circa 1640, engraving on laid paper, a proof before caption, inscribed in an old hand in pencil to verso Proof of one of Morins finest portraits, and Veue d'une partie de l'Hostel Royal des Gobelins, ousont establies les Manufacturers des meubles de la Couronne, by Sebastien Le Clerk (1637-1714) and Pierre Gunst, Charles V, after Van der Werff

Provenance: (Pierre Séguier) Museum of Fine Arts, Boston, Massachusetts (Lugt 282). Duplicataes from the Boston Museum of Fine Arts collection, one of the largest in America, were sold in an auction of 429 lots by Anderson Galleries, New York, February 19-20, 1918.

Petit-Jean Wickert 208, ii/iv. (Pierre Séguier).

Petit-Jean Wickert 217 (Molière).

(7)

£300 - £500



52* **Vaillant (Wallerant, 1623-1677).** The so-called Portrait of Prince Rupert, circa 1660, mezzotint on laid paper, trimmed to plate edges, collector's mark to verso 'JR' (Lugt 1521a), sheet size 214 x 165 mm

British Museum 1838,0420.19, Hollstein 192.

Thought to be a copy, inverse of a print by Prince Rupert himself (according to Hind), the inventor of the mezzotint process. Wallerant Vaillant was one of the earliest practitioners of this new technique.

Lugt L.1521a, the collector's mark is unidentified but visible on German and Dutch prints from the 16th and 17th centuries.

(1)

£600 - £800



53* **Attributed to Willem van de Velde I (1611-1693).** Seascape, pen, ink, and wash on paper, laid onto cream paper, showing a calm sea with various ships, including a frigate, light overall toning, 10.9 x 18.1 cm (4 3/4 x 7 1/8 ins), mounted, framed and glazed (26 x 32 cm)
(1) £700 - £1,000



54* **Hollar (Wenceslaus, 1607-1677).** Sea Storms (A Yacht and Three Warships in a Storm, Warship in a Trough of a Wave, Warships and a Spouting Whale & The Galley), 1665, the set of four etchings on laid paper, appears to be the second state with much reworking, two with the publisher's name Peter Stent and one other with publisher's name of John Overton, some marks and one or two slight losses (Warships and Spouting Whale (Pennington 1275) with loss to upper right corner and very slight loss to centre of upper margin and The Galley (Pennington 1276) with short tear to upper left corner, generally without loss), narrow margins or trimmed to plate mark, each glued along top edge to 20th century backing card, sheet size 135 x 280 mm and slightly smaller

Pennington 1273-1276 ii/ii.

(4)

£300 - £500



55* **Hollar (Wenceslaus, 1607-1677)**. Christ's Entry into Jerusalem, circa 1670, *fine engraving on laid paper, trimmed to outer border line, sheet size 132 x 80 mm (6 1/4 x 3 1/4 ins), laid down on later wove backing paper, window-mounted*

Pennington 78. The first in a series of illustrations for the *Office of the Holy Week*, according to the *Missal and Roman Breviary*, published in Paris in 1670. (1) £150 - £200

56* **Küsel (Melchior, 1626-1683)**. Joanni Guilielmi Baur Iconographia. Erster Theil. Begreiff in sich die gantze Passion Baur und Aufferstehung Christi. Darbey ein Anhang Sinn- und Lehrreicher Emblema mit Figura vorgebildet, Augsburg: Melchior Kusell, 1671, *printed title and dedication leaf in German, 16 copper engraved emblematic scenes from the Passion of Christ, plates numbered 2, 4-5, 7-10, 12, 13, 16-17, 19, and 22-24, plus one other plate from the series with large loss to lower and outer portion (probably plate 14 or 15), each plate with two four-line verses in German below the platemark, some marks and light soiling to margins, short closed marginal tears, some repaired and first three leaves with modern archival paper repairs to upper and lower margins (title with lower outer blank corner replaced), oblong folio, sheet size 285 x 350 mm (11 1/4 x 13 3/4 ins)*

See Berlin Kat 4294; Brunet I, 707.

Sixteen baroque engravings from the first part only (of a series of four) by Melchior Küsel after Johann Wilhelm Baur, forming an emblematic series of 146 prints in total, published in Augsburg in 1671-1672, under the general title: *Iconographia: complectens In se passionem, miracula, vitam Christi universam: nec non, prospectus rarissimorum portuum, palatiorum, hortorum, historiarum, aliarumque rerum, quae per Italiam spectatu sunt dignae / proprio aere aeri incisae et venales expositae a Melchiore Kysell Augustano.* (1) £200 - £300



57* **Attributed to Willem van de Velde (1633-1707)**. Man-of-War with other ships, *brown pen & ink and watercolour on laid paper, with traces of pencil, showing a three masted warship, with others smaller ships nearby, and two other men-of-war in the background, overall toning and light foxing, small pale marks to each side, some worming to sky, 3 cm closed tear from right edge (with tiny edge chip), short closed tear to bottom left corner, sheet size 11.2 x 18.7 cm (4 3/8 x 7 3/8 ins), adhered in places to later backing card, with ink manuscript inscription 'Said to be an original sketch by Vandevelde', the inscription dated 1857, float mounted, glazed and framed (33 x 39 cm)*

(1) £200 - £300



Lot 56



58* **Bolswert (Schelte Adamsz., 1576-1659)**. Willem de Vos, circa 1677, engraving by Bolswert based on the original etching by Van Dyck, on laid paper, with Arms of Amsterdam watermark, the full sheet, plate size 241 x 155 mm, sheet size 390 x 297 mm (11 1/2 x 15 3/8 ins), together with seven other engraved portraits by Bolswert, Willem Delff, Paul Pontius, Robert van Voerst, Lucas Vorsterman and Pieter de Jode after Van Dyck (Adriaen Brouwer, Michiel Mierveld, Don Diego Felipe de Guzman, Jan van Ravestein, Robert van Voerst, Gaston de France Duc d'Orleans, and Pieter de Jode), all very good, strong impressions, mostly with margins, various watermarks, fullscap, Agnus Dei, Arms of Amsterdam, etc., mostly sixth or seventh states (of 7), except Diego Guzman fourth state, Robert van Voerst 5th state, Pieter de Jode 5th state, and Michiel Mierveld 8th state, all hinge-mounted to 20th century card window mounts with Craddock & Barnard pencil inscriptions to lower edge of each mount

Mauquoy-Hendrickx 15, vi/vii, 21, vi/vii, 26 (eighth state), 50 (fourth state), 60 (seventh state), 73 (fifth state), 82 (sixth state) and 104 (fifth state). (8)

£300 - £400

59* **Berchem (Nicolaes Pieterszoon, 1620-1683)**. *Animalia ad vivum delineata, et aquaforti aeri impressa*, [Amsterdam]: Frederick de Wit, circa 1680s, complete set of eight etchings on laid paper, numbered 1-8, number four with armorial watermark with two lions, with wide margins, closed marginal tear to number five, minor spotting and soiling, left corners faded, tipped onto modern thick paper, each 11.5 x 13 cm, together with:

Visscher (Jan de, 1633-1712). *Cattle with Women Shepherds*, after Nicolaes Berchem, circa 1680s, etching on laid paper with foolscap watermark, a few minor spots and a minimal closed marginal tear, trimmed just inside the platemark, 27 x 21 cm

(2)

£200 - £300



Lot 59



60* **Follower of Peter Paul Rubens (Flemish, 1577–1640).** *Diana and her Nymphs Departing for the Hunt*, later 17th century, watercolour with pen and brown ink, on laid paper, short closed vertical tear to centre of upper edge of the sheet, sheet size 200 x 210 mm (8 x 8 1/4 ins), hinge-mounted to modern card window mount

The present work is loosely based on Rubens' *Diana and her Nymphs Departing for the Hunt* (Cleveland Museum of Art) of circa 1615.

(1) £300 - £500

61* **Simon (John, circa 1675–1751).** *The Raphael Cartoons*, [London]: Edward Cooper, circa 1700–1725, five mezzotint engravings (from the set of seven) on laid paper (*The Miraculous Draught of Fishes*, *Paul Preaching at Athens*, *The Death of Ananias*, *The Lame Man healed by Peter & John*, and *Christ's Charge to Peter*), trimmed to or just inside the platemark, minimal loss to upper left corner of *The Miraculous Draught*, minor discreet repairs to upper corners of *Christ's Charge to Peter*, all roughly 26 x 35 cm, together with:

Robinson (Robert, active 1674–1706). *Still Life*, [London]: Isaac Beckett, circa 1680s, mezzotint on laid paper, narrow margins, tipped onto backing paper, sheet size 26 x 20.5 cm, platemark size 25 x 20 cm, and three others similar: *John Smith* (1652–1743), *Virgin and Child after Bartolomeo Schedoni*, 1700, mezzotint on laid paper, narrow margins, a couple of light stains, sheet size 26.5 x 19 cm, platemark size 25.5 x 18 cm, and two tinted mezzotints by *Georg Philipp Rugendas* (1666–1742), published by *Christian Rugendas* (1708–1781), wide margins, minor scuffing and creasing to one, sheet size 18 x 25 cm, platemark size 16 x 23 cm

(9) £300 - £400

62* **Van der Bruggen (Jan, c. 1648–1714).** *Tavern scene with woman smoking a pipe*, after *David Teniers the Younger* (1610–1690), circa 1680, mezzotint on laid paper, artist and engraver's initials in the image to lower margin, trimmed to plate mark, 267 x 188 mm (10 1/2 x 7 1/2 ins), together with

Noort (Johannes van, 1620–1676), *Ruth and Boas*, circa 1650, etching on laid paper, small mark in sky area upper left, trimmed to plate mark, 102 x 72 mm (4 x 2 3/4 ins), plus

Baader (Amelie, 1763–c. 1840), *Bust of a man with an oriental turban*, possibly after a design by *Rembrandt van Rijn*, circa 1800, etching on laid paper, etcher's monogrammed initials in the image centre left, 90 x 68 mm (3 1/2 x 2 3/4 ins), sheet size 93 x 74 mm

Brusse (Hermanus van, 1763–1815), *Portrait of the painter Franciscus Andreas Milatz (1763–1808) on his deathbed*, 1808, etching on wove paper, 112 x 152 mm (4 1/4 x 6 ins), detached in window mount

2) Hollstein 338; Hollstein (Noordt) 5; Rovinski 338. 4) NGL 14-228-264.

(4)

£150 - £200



Lot 61



Lot 62



63* **Gaulli (Giovanni Battista, il Baciccio, 1639–1709).** *The Communion of St Mary Magdalene, red chalk on thick laid paper, two conjoined sheets, minor paper residues to upper margins (from the mount), verso with heat-set adhesive film from a previous mounting, 710 x 385 mm (28 x 15 1/4 inches), now tipped onto modern arched card mount, framed and glazed (90 x 59 cm)*

Provenance: A. R. Heath, antiquarian bookseller, Bristol (died 2019); thence by descent.

Peter Ward-Jackson, *Italian Drawings, Volume Two: 17th–18th Century*, p.51, n. 704.

Another version of the same work by Pietro Paolini (1603–1681) after Gaulli, is in the Victoria and Albert Museum, D.687–1889. Smaller in scale (508 × 374 mm) and rectangular in format, the V&A drawing omits two additional cherubs present in the drawing offered here.

The Ashmolean Museum, Oxford, has a study in pen and brown ink with brown and grey wash by Gaulli of the angel offering the host in this composition (ID 54648), dated 1700–1709. The Kunstmuseum, Düsseldorf, possesses a study for the Magdalene (FP. 11189) and another for the attendant angel on her left (FP.11206 recto).

(1)

£3,000 - £5,000



64* **De Hooghe (Romeyn, 1645–1708)**. View of Chatham, Rochester, Isle of Sheppey and River Medway (Afbeelding van de Stadt en Revier van Rochester, Chetham, & Het Eylant Shepey en't Fort Shirenasse), circa 1690–1700, two panoramic etched views on a single large sheet of laid paper, by Romeyn de Hooghe, after paintings by Willem Shellinks, published by Joachim Ottens (1663–1719), Amsterdam, very good impressions, a few light handling marks to sheet edges, and one or two light creases, short closed tear to lower margin, sheet size 42 x 53 cm (16 1/2 x 21 ins)

Landwehr, *Romeyn de Hooghe the Etcher*, page 55.

Two views of the Dutch raid on the Medway, commanded by Admiral Michiel Adriaenszoon de Ruyter (1607–1676), in which the British fleet lying at Gillingham and Chatham was substantially destroyed during the Second Anglo–Dutch War of 1665–67. The first of De Hooghe's 'Newsprints'.

(1)

£200 – £300

65* **Fennitzer (Georg, 1646–1722)**. Portrait of Christoph Balthasar Gugel, circa 1690, mezzotint on laid paper, a very good, rich impression, trimmed to plate margins, tipped onto modern mount, sheet size 135 x 86 mm (6 3/8 x 3 7/16 ins), together with:
Vogel (Bernhard, 1683–1737). Portrait of Sigmund Elias Holzschuher, after Johann Leonhard Hirschmann, Augsburg, circa 1720, copper-engraving on laid paper, a rich impression, trimmed to or just inside platemark, tipped onto modern mount, sheet size 351 x 261 mm, plus
Watson (Thomas, 1750–1781). Portrait of Mr. David Garrick, after Sir Joshua Reynolds, circa 1770s, mezzotint on laid paper, trimmed to or just inside platemark, title trimmed and adhered to verso, two tiny marginal holes, upper left corner lightly frayed, tipped onto modern mount, sheet size 346 x 282 mm, plus three other similar, including: Lucas Vosterman (1595–1675), Portrait of Isabella d'Este, after Rubens and Titian, engraving on laid paper, laid down upon backing paper, trimmed inside platemark, sheet size 425 x 325 mm

Christoph Balthasar Gugel (1499–1577), jurist and later member of the Greater Council of Nuremberg from 1527 until his death.

David Garrick (1716–1779), English actor who wrote, produced and influenced nearly all aspects of 18th century European theatrical practice.

(1)

£100 – £150



Lot 65



66* **Bocquet (Nicolas, active 1684–1716)**. Cérémonies de l'Année Sainte pour le Jubilé de 1700, sous le pontificat d'Innocent XII, etching and engraving on two conjoined sheets of laid paper, published by Jean-Baptiste Nolin, Paris, trimmed to plate mark, some marks and small stains, laid down on old backing paper, sheet size 885 x 565 mm (34 3/4 x 22 1/4 ins)

The upper half of this large-scale print is engraved by Jean-Baptiste Nolin after Bocquet, and the lower half engraved by Bocquet after his own drawing. The lower half contains a text explaining the origins and course of the Jubilee of 1700, which took place every twenty-five years in Rome beginning in 1300 under Pope Boniface VIII, who opened the various churches of Rome to the huge numbers of visiting pilgrims.

(1)

£200 - £300



67* **Dutch School**. Portrait of a woman in an interior, pen & sepia ink, on card, depicting a woman wearing robes and a wimple, seated in an ecclesiastical chair at a table beside a draped curtain, holding a money bag in her left hand, an indenture with seal protruding from an open box and coins on the table beside, sheet size 16.1 x 16.1 cm (6 3/8 x 6 3/8 ins), together with **Howitt (William Samuel, 1765–1822)**. A Brace of Pheasants, watercolour, signed lower right, 24.3 x 19.8 cm (9 5/8 x 7 3/4 ins) mount aperture, framed and glazed (45 x 39 cm), contemporary printed Frost & Reed Ltd label retained and adhered to verso, plus **English School**. The Count, 19th century, watercolour on paper, 19.3 x 13.6 cm (7 1/2 x 5 3/8 ins), adhered to cream wove paper at verso edges, title in brown ink to verso, plus three others including: Boy and Girl seated in a field, head and shoulders portrait of a young man, and rural countryside featuring a thatched cottage, largest (27 x 38 cm)

(6)

£200 - £300



68* **Gole (Jacob, 1660-1737)**. Dame en Falbala à la Promenade, Deshabillé de Princesse, Homme de qualité en habit garny d'agremens, & Damme de Qualité en Stenkerke et Falbala, together four mezzotint engravings of European costume on laid paper, published in Amsterdam, plate size 250 by 180 mm (or similar), narrow margins, except Homme de qualité (wider margins), together with one other similar mezzotint portrait of a male and female figure in contemporary dress, without a printed title caption, and another similar anonymous mezzotint portrait, thought to depict Julie d'Aubigny, known as Mademoiselle Maupin (1673-1707, opera singer and cross-dresser), similar sizes (6) £200 - £300



69* **Schenk (Pieter, 1660-1711)**. Eight mezzotint portraits: Francisc. Ludovicus Borbonius, Princ. Conty, et Roch, Madame La Princesse de Conty, Douairiere, Adolphus Joh. Adolphi, P. M. Fil Duk. Saxon de Weissenfels, Johann Georg Quartus, Dux Saxoniae, Augusta, Com. Hohenloh, Magdelaina Sibylla, Dukc. de Weissenfels, Sternutans, & Amor Errat, Ut Ipsae, together eight fine mezzotint full-length portraits on laid paper, several with large Strasbourg Lily watermark, published in Amsterdam, each with printed caption below image, with margins, one or two minor marks, a few corners with neat paper reinforcements to verso, sheet size 275 x 190 mm (10 3/4 x 7 1/2 ins) and similar, generally in very good condition (8) £500 - £800

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



Lot 70

70* **Schenk (Pieter, 1660–1711)**. Five etched portraits: Louisa Elisabetha, Duc. Saxon et Wirtemberg, Ludovicus Magnus, Donna Laura, Cortegiana di Venetia, Sophia Charlotta, March. & Elect. Brandenb., & Eleonora Magdelaina Theresia, Rom. Imperatr., together five full-length portrait etchings by Schenk, published in Amsterdam, on laid paper, very good strong impressions, narrow or close-trimmed to plate margins, generally in very good condition, sheet size 265 x 180 mm (10 3/8 x 7 1/8 ins) and very slightly smaller

(5)

£300 - £500



71 **Birckhart (Anton, 1677–1748)**. Album of copper engraved portraits of Czech Kings, from Bohuslav Balbin's *Historia de ducibus, ac regibus Bohemiae*, Prague, [1735], 56 fine engraved portraits of the historical kings of Bohemia, from Czech to Charles VI, each with engraved title caption below the image, plate size 240 x 155 mm, sheet size 255 x 160 mm (10 x 6 1/4 ins), bound in late 18th or early 19th century plain marbled boards, with label to spine in German 'Böhmische Könige', a little rubbed and label with partial loss, large 8vo (26 x 16 cm)

Collection of portraits by Anton Birckhart (1677–1748) depicting the Bohemian rulers from Czech to Charles VI, published in the second edition of Bohuslav Balbin's *Miscellanea historia Regni Bohemiae*, volume VII (*Historia de ducibus, ac regibus Bohemiae*), first published in 1687.

(1)

£200 - £300



72* **After William Hogarth (1697–1764)**. Six engravings from *The Rake's Progress*, [1735], six engravings from the set of eight plagiarized versions of Hogarth's *Rake's Progress*, being plates I–III, V–VII (plates IV and VIII not present), each with engraved title to upper margin, and four six-line verses at foot, some marks and soiling, trimmed near plate mark, one or two closed marginal tears, laid down on 20th century backing card, sheet size 34 x 39.5 cm (13 1/2 x 15 1/2 ins), together with three others by Hogarth: *Masquerades and Operas* or *The Bad Taste of the Town*, 1724, etching and engraving on laid paper, without the engraved verses beneath the image, plate size 13 x 18 cm, sheet size 14.5 x 19 cm, *The Bathos, or Manner of Sinking*, in *Sublime Paintings*, inscribed to the *Dealers in Dark Pictures*, 1764 [but later], etching and engraving on laid paper, watermarked J. Whatman, sheet size 39 x 40 cm, and *Nathaniel Parr, The King and Miller of Mansfield*, after Francis Hayman, published by Thomas & John Bowles, etching and engraving on laid paper, some short closed tears and handling marks to outer blank margins, sheet size 38 x 47 cm

Stephens & Hawkins, *BM Satires* (1877) 2172, 2184, 2198, 2222, and 2235 (*Rake's Progress*, plates I, II, III, V & VI); *BM Satires* 246 (*Masquerades*) and 4106 (*The Bathos*).

Six plates from a contemporary plagiarized edition of Hogarth's *Rake's Progress*. Hogarth exhibited the original paintings on which his planned print series were based before they were published, which allowed several unscrupulous print-publishers to produce their own versions of Hogarth's already famous images from memory.

(9)

£200 - £300



Lot 73

73* **Fratta (Domenico, 1696–1763)**. Head and Shoulders of a Bearded Man, pen and brown ink on laid paper, single-rule outer border in brown ink, with old inscription in ink to upper margin verso: 'fratta...come sop[r]a' (faintly visible from the recto), collector's blindstamp towards lower right margin of B. Wolff (Lugt 420), sheet size 163 x 124 mm (6 1/2 x 4 7/8 ins), laid down on 19th century backing sheet (the collector's blindstamp showing through on the verso), overall size 255 x 220 mm

Provenance: Benjamin Wolff (1790–1866), Engelholm Manor, Tappernøje, Denmark. Wolff attended the Copenhagen Academy of Fine Arts in his early years, and was a talented draughtsman. He returned to Copenhagen from India in 1829 a wealthy man, and in 1830 acquired the Engelholm manor near Tappernøje, south of Copenhagen. Many of the best drawings in his collection were acquired from two well-known Danish collectors, Johan Conrad Spengler (1767–1839) and Gottfried Schaper (1775–1851).

Domenico Maria Fratta was active in his native Bologna, principally as a draughtsman and engraver. His output shows the influence of his teacher Donato Creti, as well as (in the present work) Guercino.

(1) £200 – £400



Lot 74

74* **Aveline (Pierre Alexandre, 1702–1760)**. Les Amours Folâtres, after François Boucher, Paris: Jean Daullé, mid-17th century, engraving on laid paper, wide margins, a couple of minor closed marginal tears, platemark 33.5 x 25.5 cm, sheet size 37 x 29 cm, together with:

Desplaces (Louis, 1682–1739). The Sacrifice of Isaac, after Charles Le Brun, Paris: Nicolas Tardieu, circa 1720s, engraving on laid paper, with margins, some minor spotting, platemark size 38.5 x 28 cm, sheet size 41.5 x 29 cm, plus

Bouilliard (Jacques, 1744–1806). Education de l'Amour, after Louis Lagrenée, late 18th century, engraving on laid paper, wide margins, minor soiling and spotting to margins, platemark size 31 x 25 cm, sheet size 41.5 x 29.5 cm, plus 16 others similar, mostly 18th-century etchings and engravings by French artists, including La Chasse aux Canards, by Jean Moyreau (1690–1762) after Wouvermans, a copy in reverse of Antoine Watteau's Concerts Champêtres, and Saint François d'Assise by Jacques-Philippe Le Bas (1707–1783) after David Teniers, the largest 29 x 36 cm, the smallest 18 x 22.5 cm

(19) £200 – £300



Lot 75

75* **Dutch School**. Woman with her Dog, circa 1750s, pen & black ink on laid paper, with Pro Patria watermark incorporating a seated Britannia within a palisade (similar to Churchill 135, dated 1755), depicting a full-length figure of a countrywoman, wearing a wide-brimmed hat and an apron over her gown, looking down at a dog trotting beside her, faint pencil sketches of 3 faces to the right-hand side, sheet size 22 x 17.9 cm (8 5/8 x 7 ins), tipped onto a sheet of laid paper, the latter in turn tipped onto a large piece of card (49.5 x 33 cm), together with

Byron (Richard, 1724–1811). Trading a Horse, pen & ink drawing on laid paper, depicting a horse being led by a countryman holding a pitchfork, another man to the right with a dog, and to the left a gentleman wearing a coat, brimmed hat, and boots with spurs, proffering a coin, signed lower left, slightly soiled to upper right corner, and lower right corner a little creased, sheet size 20 x 31.5 cm (8 x 12 1/2 ins), tipped onto card (33 x 49.65 cm)

(2) £200 – £300



76* **Watteau Antoine (1684–1721)**. Livre de Différents Caractères de Têtes, Inventez Par M. Watteaux et gravez d'après ses Desseins par Filloeuil, A Paris chez François Chereau rue Saint Hacques aux deux Piliers d'Or Avec Privilège du Roy, 1752, a complete set of 27 etchings showing the heads and shoulder portraits of young and old men and women, title page, first and second etchings loose, some edges with loss (not affecting image), all edges gilt, old auction label tipped onto front free endpaper, lacking covers, first gathering with later stitching, 17 x 12.8 cm (6 3/4 x 5 cm), sheet size 26 x 20.3 cm (10 1/4 x 8 ins)

(1) £400 – £600



77* **Russell (John, 1745–1806).** A collection of 262 original drawings and watercolours, 1757–1794, 262 watercolours and drawings in pen, ink, and wash, plus three in red chalk, on laid paper, subjects include portraits, mythological and religious studies, classical and landscape scenes, views of English towns, churches and cottages, many signed and dated, some with handwritten caption, some soiling and marginal closed tears, one drawing torn into two and one or two with some minor loss, mostly 20.5 x 14.5 cm, 25 x 17.5 cm and 20 x 32 cm, mostly mounted into two volumes of Acts of Parliament, 1753, original panelled calf gilt, with George II royal coat of arms gilt to boards, extremities worn and some scuffing to boards, upper board of second volume near detached, folio (32 x 20.5 cm)

English painter John Russell (1745–1806) was renowned for his portrait work in oils and pastels. British neoclassical sculptor John Bacon (1740–1799) defined him 'the finest painter in crayon this country ever produced', while English painter Richard Redgrave praised him as 'the prince of crayon portrait-painters' (George C. Williamson, *John Russell, R.A.*, 1894, p. 86). The son of a Guildford bookseller and print seller, Russell soon showed precocious artistic talent and, at the age of 14, won a prize of four guineas from the Society of Arts. After establishing his own studio in London in 1767, he quickly became a portrait painter highly esteemed by fashionable society, and was appointed Crayon Painter to George III in 1790.

This remarkable collection of original drawings and watercolours offers a unique opportunity to observe Russell's artistic development from an early age through to maturity. The first album contains drawings and sketches executed largely between 1757 and 1758, and demonstrates Russell's remarkable precociousness. Most of his earliest works were copied from engravings that the young artist likely encountered in his father's bookshop in Guildford. These included engravings by Thomas Worlidge and etchings after Rembrandt, as well as topographical views of Rome and Vienna. In some cases, as with an engraving of a man with a stick by Worlidge, Russell repeated the subject several times, gradually refining his technique and revealing his early artistic development and experimentation.

While these early drawings reveal Russell's youthful genius, the second volume presents a more mature and accomplished style. Executed largely between 1786 and 1794, these watercolours and drawings demonstrate Russell's interest in landscape painting and provide a pictorial record of his extensive travels throughout England. During visits to Oxford in 1786, he produced views of Merton College, Magdalen College, Oxford Castle, and the local churches of St Martin's, St Ebbe's, and St Giles's. Subjects also include landscapes, churches, and cottages observed during his travels in Buckinghamshire, Sussex, Surrey, Reading, Jersey, Kent, Canterbury, Tetsworth, Hampshire, and Whitby.

A full list, with descriptions of each drawing, is available on request.
(2)

£5,000 - £8,000





78* **Weirötter (Franz Edmund, 1733-1771)**. A collection of 99 engravings of landscapes in Italy and France, mostly of ancient ruins and dilapidated buildings, 99 engravings on 31 sheets of laid paper, from the *Erste [Zweite, Dritte, Vierte, Funfte] Folge von Gegenden und Bruchstücken Alter Gebaeude*, as well as *Suite de XVIII Paysages, XII Vues de la Normandie, Six Differentes Vues d'après Nature*, mostly two, three, and sometimes five engravings to each sheet, a few several single-page engraved titles, various plate sizes, sheet size 400 x 250 mm (15 3/4 x 9 7/8 ins)

(31)

£300 - £500



Lot 79



Lot 80



Lot 81

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

79* **American Colonial School**. Portrait of a young gentleman, circa 1780s, coloured chalks on pale blue laid paper, half-length portrait of a young man, half-profile to the right, with curly auburn hair, wearing a pale green waistcoat, a light grey coat, and a white necktie, sheet size 22.7 x 19.6 cm (9 x 7 3/4 ins), previous owner's manuscript note on mount below image 'bt. by Emile Wolf - I suspect in New York ?American colonial (cf. [indistinct words] 18th c. Hamilton Johnston', mounted (38 x 32 cm), remains of Folio Fine Art label on verso with stock number only partly visible

Art collector, donor, and philanthropist Emile E. Wolf (1899-1996) was born in Hungary but emigrated to the United States in 1938, settling in New York City. He assembled an important and eclectic art collection over many decades, during a lifetime commitment to the arts. Wolf's passion and generosity meant that he became a major patron to a number of museums and galleries, including the National Gallery of Art, Israel Museum in Jerusalem, the Metropolitan Museum, and Chrysler Museum, as well as a donor of many works to a number of universities. An exhibition titled 'The Discovery of the Everyday: Seventeenth-Century Dutch Paintings from the Wolf Collection' toured American museums between 1982 and 1983. In May 2017 Sotheby's sold a small but significant collection of Impressionist and Expressionist works, by Picasso, Renoir, Pissarro, Pechstein, and others, offered on behalf of the artist's family.

(1)

£200 - £400

80* **Attributed to Nicholas Pocock (1740-1821)**. The Lively Becalmed, 1780, grisaille watercolour on laid paper, depicting the Bristol privateering frigate the *Jupiter*, commanded by John Marshall, capturing an American brig which was afterwards named 'The Lively', toned and foxed, slight damage to 3 corners, sheet size 14.2 x 20 cm (5 5/8 x 7 7/8 ins), laid down on wove paper, with near-contemporary ink manuscript inscription, adhered around edges to uneven paper window mount, with additional board window mount (containing title and description captions), glazed and framed (33 x 39 cm), together with: **Dutch School**, two marine pen, ink, and watercolour drawings of sailing ships, late 19th century, each on thick light brown laid paper, both hinged to a backing board, with some clear tape to top edges of rectos, sheet sizes approximately 22 x 27.3 cm (8 5/8 x 10 3/4 ins) and 21.6 x 25.3 cm (8 1/2 x 10 ins)

(3)

£200 - £300

81* **Schön (Erhard, 1491-circa 1542)**. Portrait of Albrecht Dürer, 1527, Vienna: 1781, woodcut printed on heavy cream laid paper, a very good impression, with woodcut shield incorporating Dürer's initials and the date 1527 to upper left corner, and woodcut inscription to lower margin 'Alberti Dureri Effigies, Edita ex lignea Tabula ab eodem A. MDXXVII incisa, quae Vindobonae in Aug. Bibliotheca Caes. Reg. asservatur. MDCCLXXXI', sheet size 340 x 255 mm, corner-mounted to 20th century card window-mount

Hollstein 156 (copy a variant); Dodgson, *Early German and Flemish Woodcuts*, I, 361, 32d.

According to Hollstein, this version was printed at the request of Adam von Bartsch from the original woodblock held in the Imperial Library, Vienna.

(1)

£150 - £200



82* **Kay (John, 1742-1826).** An album containing 113 mounted portrait caricatures of Edinburgh personalities, circa 1789, *etchings with aquatint, good impressions bearing dates but before the numbering of the plates, lifetime impressions on laid and wave paper, many with engraved titles, signature or dates in the impressions, some margins slightly trimmed, occasional worm tracing and small marginal tears, numbered in contemporary ink to margins with additional key numbering for multiple figures within the prints, various sizes, mounted singly and as multiples to rectos of 50 numbered leaves, contemporary 4-page manuscript index and key at rear in an unidentified hand, (listing prints 1-103 only), later pencil ownership inscription of 'J[ohn] L[auder] More Nisbett, 14 Strathearn Place [Edinburgh] / Bought 17 July 1925' to front pastedown, with further pen and pencil notes by him (and others) to endpaper, some print and album leaf margins and index, contemporary sheep, worn, spine perished and contents loose, folio (32.5 x 20 cm)*

Having started his career as Barber Surgeon, John Kay is said to have etched some 900 caricature portraits in his second career as an artist, including nearly every notable Scotsman of his day. His etchings of Adam Smith are considered the 'only authentic likenesses that we possess of the great economist' (DNB). Kay's etched portraits were posthumously reprinted and published in book form in 1838, under the title *A Series of Original Portraits and Caricature Etchings*, edited by Hugh Paton, Edinburgh.

The Collection of the Boston Athenaeum (\$5 //IDS //K) holds an album with 403 John Kay prints, also with a manuscript index. That album has the bookplate of Henry Homes of Kames (1696-1782), but he is unlikely to have been the compiler as many of the prints are from after his death.

The prints in this album, which include two self-portraits, Adam Smith with a tricorn hat, and two of the pioneering Italian balloonist, Vincenzo Lunardi are mounted in the following order:

1st Laird Robertson (James Robertson of Kincaigie); George Pratt; Shon Dow; John or Jon Neil; [John C.] Campbell; Dr Alexr Hamilton; Dr Hutton; Dr Gregory; Dr Francis Hume; Dr Hope; Mr Bennett, Surgeon; Mr Alex Wood; Dr Cullen; Dr Andrew Hunter; Dr Monro; Dr Duncan; The Laird of McNab; The Reverend Dr Walker; Represents Mr Arnold's head on Mr McNab's body and vice versa - with the back front of Roger Hog of Newliston; Lord Kames and Hugo Arnot; Mr Montgomery; Baron Moncrieff; Mr Butler Wright & Sir John Morrison; Major Montgomery of Coilsfield in Ayrshire; Sir James Campbell; A Stupid attempt to represent Mrs Siddons; An unsuccessful representation of Miss Burns, a very handsome woman - the most celebrated courtesan now in Edinburgh; Baillie Lothian and Mr Stewart; An Irishman [Charles Byrne]; Orlanda Hart, Deacon Jamison, and Baillie McDowal in the background. Thom Hay surgeon attempting to fill up a hole which another figure is clearing out; A street concert with the Campbells brothers and Jamie Duff playing the bagpipe; Sir James Hunter Blair, Sir William Forbes & Lord Haddington; Lord Errol & Lord Haddo; Mr Bain; Martin, an auctioneer; The Grand Chaplain; Captains Pitcairn, Robertson and Pillan; The City Guard removed; Dr Black; Drs Black and Hutton; Ditto, Clarlyle; Professor Dalzell; Andrew Donaldson; Dr Laing; Mr Johnston & Miss Hutton Melcore; Dr Gen and Laird Robertson, Dr Graham; George [?] the clapman; Dr Lessassier a man-midwife and his wife; Thomson, grocer; Sir Hugh Crawford; Dr Graham; Dr Graham lecturing; Dr Webster lecturing; Heads of Voltaire and Watson; Dr Cullen; Sir Arch: Hope (hand coloured); Adam Aitchison, a cow feeder; Lunardi; Lunardi in the basket; Hume Rig[g], Isaac Grant, Mr McArthur, Captain Leslie; Campbell of Rellbeg; Saunders Hunter and Roger Hog; Principal Robertson and Mr Burke; Lord Leven; Mr Grose; Lord Monboddo; The Late Deacon Brodie; Geordie Syme; The Late Mr Henderson; Mr Moss; The beggars' feast; Eiston, Stabilone, Laird of McNab & Mackenzie of Red Castle; Laird Robertson, John Dow and Jamie Duff; Mr Braidwood; Marquis of Graham & Lord Buchanan; Baillie Dickson, bookseller & Baillie Torry; Colonel Hunter; A fancy etching; Captain Dalrymple; Ronalason, a baker; Bell, the engraver & the Late Mr Gavin; The Late Mr Pirie; the Archy Maxwell; Old Cumming the baker; Dr Brown; Mr Syme; Lord Rockville; Colqn. Grant, Glenturchy & Archibald Macdougall; Mr Davidson and others; Provost Hunter Blair; Mr Scott, the plumber, Mr Sibbald, bookseller and others; Captain Fraser and others; Captains Gordon and Robertson; Lord Gardenstone; The Later Lord Kames, Hugo Arnot & Lord Monboddo; Hugo Arnot; Auctioneers; Alluding to a brother of Polly Crawford's daughter; Kay done by himself (miniature); Ditto (worm damage); Mr Angelo, riding master; Colonel Lenox; Mr Cranstoun, the singing body; George Cranstoun; A whimsical procession; Mr Hardie, a banker and others; Dr Hunter and others; [The Sapient Septemviri; General Buttons; Cockfighting match between Lanark and Haddington; Petrus Degravers; Henry Erskine; Principal William Robertson; Chimney sweepers (partly coloured), by William Kay, son of John Kay; Adam Smith; The Social Pinch, by William Kay; Henry Melville & Robert Dundas.

Two of the plates, 110) chimney sweeps, and 112) 'The Social Pinch', are by John Kay's son, William Kay.

Five of the prints are not included in the Collected Plates of 1837-38, the portraits identified as follows: 8) Dr James Gregory; 47) Pierre Lesassier, a French doctor and man-midwife, walking with his wife Christina Hamilton; 61) William Robertson and Edmund Burke; 77) Captain Robert Dalrymple-Horn-Elphinstone; 107) Dr Peter Degravers.

Four of the prints are variants to those included in the Collected Plates: 35) The Grand Chaplain, the Grand Clerk, and the Grand Secretary, alias John McLure, Mr Meikle and Mr Mason; 58) Hume Rigg, Isaac Gant, Mr. McArthur, Captain Leslie & Major Wemyss; 62) Lord Leven; 96) John Kay, miniature self-portrait.



Lot 83

Lot 86

83* **Kay (John, 1742–1826)**. A collection of 162 etchings, mostly 1800 and later, mostly portrait caricatures of Edinburgh personalities, including duplicates and variants from various printings, mostly on wove paper, mostly signed and dated and sometimes captioned in the plater impression, all unnumbered, five hand coloured, including portraits of John Kay, Mary, Queen of Scots, Patrick O'Brien, the Irish Giant, Thomas Paine, Adam Smith, Joseph Black, John Erskine, William Forbes, etc., various sizes, many pasted onto card with manuscript filing details, housed in Secol sleeves in two archive ring binders

Kay's print shop and many of his original copper plates were destroyed in the Great Edinburgh Fire of November 1824. These prints appear to be various 19th-century iterations, but none bear numbers as in the published editions of Kay's works between 1837 and 1877.

(162) £300 - £500

84* **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 eglomisé, attractive period gilt frame, (39.5 x 34.5 cm)

Provenance: Private Collection, Gloucestershire, UK.

(1) £200 - £300

85* **Smith (John Raphael, 1752–1812)**. The Loves of the Gods, 1708–09, four mezzotints showing: Neptunus & Amphitrite, Vulcanus & Ceres, Pluto & Proserprina, and Bacchus & Ariadne, each with title and 'Ex Tabula Titiani J. Smith fecit Londini - 1708 [or 1709]' in plate underneath image, plate size 41.5 x 28.2 cm (16 3/8 x 11 1/8 ins), sheet size 42.6 x 30.5 cm. mounted, framed and glazed (62 x 48.5 cm)

(4) £1,000 - £1,500



Lot 84

86* **Burney (Edward Francis, 1760–1848)**. Mr and Mrs Lovemore in The Way to Keep Him, act IV, scene I, by Arthur Murphy, circa 1792, fine pen, ink, and grey wash drawing on paper, 133 x 80 mm (5 1/4 x 3 1/8 ins), framed and glazed

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

The original monochrome watercolour design for the second full page illustration (after the frontispiece) engraved by William Satchell Leney (1769–1831) for the Bell's British Theatre edition of *The Way to Keep Him*, by Arthur Bell, published in 1792.

(1) £150 - £200



Neptunus & Amphitrite.
Ex Tabula Titiani. G. Smith fecit Londini. 1709.



Bacchus & Ariadne.
Ex Tabula Titiani. G. Smith fecit Londini. 1709.



Pluto & Proserpina.
Ex Tabula Titiani. G. Smith fecit Londini. 1709.



Vulcanus & Ceres.
Ex Tabula Titiani. G. Smith fecit Londini. 1709.

Lot 85



87* **Attributed to Jean-Honoré Fragonard (1732-1806).** Study of Putto drinking from an Amphora, supported by Two Satyrs, pencil on laid paper, laid down on later pale brown backing paper, with losses to left side of the composition, sheet size 126 x 99 mm (5 x 4 ins), old gilt frame, glazed, inscribed in ink in a 20th century hand to verso 'Fragonard. Jean Cailleux 9/8 1966 in New York, it could be a Fragonard. E. C. Wolf'

Provenance: Collection of Michael Jaffé (1923-1997) and Patricia Jaffé (1935-2018); thence by descent.

Jean Honoré Fragonard published a set of four etchings of playful bacchanalian scenes in 1763.

(1)

£500 - £800



88 **Kay (John, 1742-1826).** A Series of Original Portraits and Caricature Etchings, with Biographical Sketches and Illustrative Anecdotes, 2 volumes, 1st edition, Edinburgh: Hugh Paton, 1837-38, subscribers' list, 357 etched plates (170 in volume 1, 159 in volume 2, and 28 in the appendix at rear of volume 2), some faint offsetting to text, including portrait caricatures of Adam Smith, Thomas Jefferson, Thomas Paine, Francis Grose, John Wesley, Admiral Duncan, Mirza Aboul Hassan Khan (Persian ambassador), Napoleon, Toussaint Louverture, etc., scattered minor finger soiling, all edges gilt, contemporary green morocco gilt by Henderson & Bisset [of Edinburgh], minor rubbing, 4to (27 x 20.5 cm)

(2)

£300 - £400



Lot 89

89* **Attributed to Bartolomeo & Pietro Paoletti (1757-1834 & 1801-1847).** Night & Day, a pair of cameos after Bertel Thorvaldsen (1770-1844), Italy, circa 1820s, two circular white plaster intaglios, one depicting the winged female figure of Night carrying sleeping children through the sky beside an owl, the other depicting the winged female figure of Day strewing flowers and accompanied by a putto holding a flaming torch aloft (surface slightly rubbed), each bordered with pale yellow paper (with manuscript number added) and edged in gilt, diameter of each 4.2 cm (1 5/8 ins), original matching neo-classical beribboned gilt frames (12.5 x 9 cm), together with 16 miniature Grand Tour oval plaster intaglios of classical and neo-classical subjects, also attributed to Bartolomeo & Pietro Paoletti, each bordered with pale yellow paper (with manuscript number added) and edged in gilt as before, dusty, some with slight surface rubbing, 4.5 x 3.4 cm (1 3/4 x 1 3/8 ins) and slightly smaller

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

A collection of early 19th century plaster intaglios, known in Italian as 'impronte', manufactured by the Paoletti family, which became highly popular amongst aristocratic and fashionable travellers on the Grand Tour, especially those from England. The Paolettis numbered amongst their clients Catherine the Great of Russia, Ferdinand III, Grand Duke of Tuscany, and Lord Elgin. The firm is listed in Heinrich Keller's contemporary directory of artists and craftsmen working in Rome in 1824 (*Elenco di tutti i pittori, scultori, architetti miniatori... di Roma*), and advertised in Count Hawks Le Grice's guide *Walks through the Studii of the Sculptors at Rome* (1841) as follows: 'Paoletti begs to inform the public that he has arranged a collection of impressions (Impronte in Scajola) of many of the works in sculpture executed by distinguished artists ... Although the Impronte are but miniature copies; yet they exhibit all the fidelity and beauty of the original, and convey to the eye a better idea of sculpted works of art than the most finished engravings'.

Subjects present here include: Hercules and the Nemean Lion, after John Flaxman; Cupid driving a chariot; the goddess Diana with bow and arrow and hunting hound; and Terpsichore with lyre.

£400 - £600



90* **demollo (Luigi, 1764-1849).** Resurrection of Christ, etching on wove paper, hand-coloured by the artist, small number '27' in brown ink to lower right corner, and contemporary inscription in brown ink to upper margin verso '27. Prop: Alessandro Tessinori' [?], some marks and light creases, sheet size 350 x 380 mm (13 7/8 x 15 ins)

(1)

£200 - £300



91* **Circle of Sir William Segar (active 1580s-1633).** Portrait of a Lady, circa 1580-1600, oil on oak panel, half-length portrait of a lady with blue eyes and brown curly hair, dressed in a black gown embroidered in gilt threads, with large grey and white leg-of-mutton oversleeves and matching narrow stomacher elaborately quilted all over with a fishscale pattern, a multi-stranded long pearl necklace and jewelled flowers on gold chains hanging down either side of the stomacher, a double-strand pearl choker and a large fine lace ruff around her neck, and a bejewelled black velvet cap on her head, some minor surface flaking and chipping, sometime cleaned and with small areas retouching, verso with early 20th century wooden lozenge repairs to vertical split, and with Christie's stencil 'NK683' and chalk markings '2 15 APR 94 NK 683 ENG', 79 x 63.5 cm (31 x 25 ins)

Provenance: Major Sir Ralph Bruce Verney (1915-2001); Christies, London, *British Pictures*, 15th April 1994, lot 2.

Sir Ralph Verney, 5th Baronet, gave his family seat, Claydon House, Buckinghamshire, to the National Trust in 1956. It had been home to the Verney family since 1620. Until 2019 the family kept an apartment in the east wing, and they still own and run the Claydon Estate.

(1)

£2,000 - £3,000

92* **Veneto-Cretan School.** Madre della Consolazione (Mother of Consolation), circa 1600, *tempera on wood panel, some surface losses, 21 x 16 cm (8 1/4 x 6 1/4 ins)*

Attractive example of 'Madonnero' work, a term of Venetian origin describing the workshops of painters in Venetian Crete, Dalmatia, and later Italy, of the 17th and 18th centuries, which supplied the popular demand in Italy for images of the Virgin in the old fashioned, or Byzantine style. Such works imitated the major Cretan masters of the 15th and 16th century such as Nikolaos Tzafouris (1468-1501).

(1)

£400 - £600



Lot 92



Lot 93

93* **English School.** Portrait of an English Civil War Royalist soldier, circa 1640s, *oil on canvas, half-length portrait, half profile to the right, of a gentleman standing in an interior, wearing a metal breastplate and embroidered sleeves over a buff leather coat, a white collar at his neck and a red silk sash around his waist, his left hand resting on a metal helmet on a table, his other arm akimbo, some surface flaking and chipping, stretcher with chalked date 14/3/85 and number 286, and with old manuscript label '[indistinct word]' from Danehurst 1875 [indistinct initials], 115 x 90 cm (45 1/4 x 35 1/2 ins)*

Provenance: Purchased by the owner in the 1970s from a country house in Wiltshire.

Danehurst, a substantial country house in Haywards Heath, East Sussex, built around 1828 by Thomas Frederick Hunt, was sold, along with its estate of over 1,000 acres, in 1875.

(1)

£700 - £1,000



94* **Dutch School.** Still Lives of Flowers in a Silver Goblet, later 17th century, a set of four matching oval oil still lifes on canvas, each depicting a variety of tulips, buddleia, carnations, chrysanthemum, poppy, cornflower, iris, peony, rose, etc., all with later relining, each 60.5 x 43 cm (23 3/4 x 17 ins), in matching period carved gilt wood frames, three with contemporary looped iron hanging hook attached to verso, each frame with contemporary carved inscription to lower edge to verso '1693' and 'GAD' (presumably referring to the frame maker), frame size 76 x 57 cm

Provenance: Private Collection, Hampshire, U.K.
(4)

£1,000 - £1,500

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

95* **English School.** Portrait of William Shakespeare, circa 1720, oil on Baltic oak panel, with early manuscript label pasted to the back of the panel by Charles Buckeridge of Lichfield, 'This Portrait of Shakspear was long in the Possession of the Revd. Archdeacon Vyse and was presented to me by Lieut. Col. Vyse, his Nephew. An Engraving was made from the [?this] Painting, by Vertue 1765 - and is prefixed to Dr Johnson's first Edition of Shakspear's Plays - Chas Buckeridge, Lichfield Close', with a further manuscript annotation of a slightly later date (in a different hand) referencing the date of 1765 above, 'Engraving was made in 1719 [Th]e painting was then in possession of [Rober]t Keck Esq. of the Inner Temple. G. Buckeridge, Wor. Coll. Oxon', later black auction stencil above: 571 (or 57J) to verso of the panel, chipped with minor loss to lower right corner, two vertical hairline cracks to upper left and lower left, 243 x 186 mm (9 1/2 x 7 1/4 ins)

Provenance (according to manuscript note on the back of the panel): Reverend William Vyse FRS, FSA (1741-1816), Archdeacon of Coventry from 1793 to 1816, and Chancellor of Lichfield from 1798; Lieutenant-Colonel Richard Howard-Vyse (1784-1853); Charles Buckeridge (1756-1827) of Lichfield, who matriculated from St. John's College, Oxford, 3rd June 1772; his nephew George Buckeridge (born 1798) son of Charles's brother Richard who matriculated from Worcester College, Oxford on 20th March 1816; Mrs Walter F. Smith (Christie's auction stencil to verso) by 1894 when it was offered at auction by Christie's in their sale *Ancient and Modern Pictures*, 27 January 1894, catalogued as a portrait of Shakespeare by an unknown artist, unsold at £25 (information supplied by Christie's in November 2000); Alan Goalby, by whom sold to A. R. Heath, circa 1975; A. R. Heath, Bookseller, Bristol; thence by descent.

Archdeacon Vyse graduated from All Souls College, Oxford. In 1765-66 he travelled in France, Switzerland and Italy with Patrick Brydone (1736-1818), and William Beckford of Somerly, and was also in Rome in 1770 with Beckford in the company of Charles Burney who was then researching for his *General History of Music*. Charles Buckeridge succeeded Vyse as Archdeacon of Coventry from 14 March 1816 until his death in 1827.



The 1719 engraved portrait of Shakespeare referred to by George Buckeridge in his manuscript note, was engraved by George Vertue ('Geo. Vertue Londini Sculpsit 1719') and published by him (the engraving bears the caption at foot, 'Sold by G. Vertue, in Brownlow street Drury lane'). Vertue added a four-line encomium on Shakespeare on the socle supporting the portrait, and below that, at the base of the socle, the statement: 'Done from the Original now in the Possession of Robert Keck of the Inner Temple Esqr.' An original impression of this engraving accompanies the present work.

As the Buckeridge manuscript notes claim on the back of the panel, this portrait was believed to be the painted portrait from which Vertue derived his engraved portrait of 1719. It is certainly true that the painting and the engraving are near-identical, both in detail and in format. Although it cannot be entirely ruled out that the painting might have been traced from the engraving, it would be rather unlikely for a distinguished churchman such as Archdeacon Buckeridge to make a written statement in his own hand that this picture is the 'original' used by Vertue. It is also possible that this painting is the rough copy in oil made by George Vertue himself, 'Done from the Original now in the Possession of Robert Keck', as the engraved portrait says.

Robert Keck (circa 1686-1719), barrister, is an important figure in the history of Shakespearean iconography, as he is credited as the owner of the famous Chandos portrait of Shakespeare, now in the National Portrait Gallery, London. Moreover, in an anonymous publication of 1720, entitled *A Poem on the Death of Robert Keck, Esq., of the Inner-Temple, who died in Paris, Sept. 16. 1719. By a Friend* (ESTC T42539), it is stated (in a footnote) that Keck commissioned George Vertue to make a print from the painting of William Shakespeare in his possession. The poem also confirms that the four lines of verse at the foot of the 1719 engraving were composed by Keck himself.

A tree-ring report on the painting was undertaken on behalf of A. R. Heath in September 2010, by Ian Tyers of Dendrochronological Consultancy Ltd., Sheffield, which established that the wood dates from some time between 1702 and 1732 (this detailed report accompanies the lot).

For further reading on the complex history of Shakespeare portraiture, see Tarnya Cooper, *Searching for Shakespeare*, London: National Portrait Gallery (2006). We are grateful to Brian Grist, R.P.S., former research assistant to A. R. Heath, for help in preparing this catalogue description.

(1)

£7,000 - £10,000



96* **Follower of Gerard David (circa 1460-1523).** Madonna and Child, 18th century, oil on wood panel, some very small areas of flaking with some paint loss to Madonna's mantle, 40 x 32 cm (15 3/4 x 12 1/8 ins), in carved wood gilt frame with cherubic faces to upper and lower, (52 x 43 cm)
(1) £400 - £600

Lot 96

97* **Attributed to Pietro Longhi (1702-1785).** Portrait of a lady dressed as a man for a Venetian masquerade ball, oil on canvas, half-length portrait, half-profile to the left, of a young lady dressed in a sumptuous cloth of gold brocade gentleman's coat ornamented with large floral buttons to front, cuffs, and rear, a necktie with lavish lace frill, a long curled white wig, and a fur-trimmed tricorne hat embellished with a matching button, holding a mask in her left hand, a dark green velvet curtain draped to her right, relined, very occasional tiny spots of retouching, stretcher with Christie's black ink stencil '451 DF', and printed label 'W. Freeman & Son Ltd. Picture Restorers, 43/44 Albemarle Street, W.1.', 93.5 x 68.5 cm (36.75 x 27 ins), framed, verso with chalked ownership name 'R. Aickman' and with Rowley Gallery printed label

Provenance: Christie's, London, 19th November 1920, lot 37; Christie's, London, 15th July 1921, lot 67; Robert Aickman (1914-1981), British author and conservationist, co-founder of the Inland Waterways Association; given to Margaret Rawlings, Lady Barlow (1906-1996), English stage actress; thence by descent to her daughter, the current owner.

A striking image of a Venetian lady, her slightly condescending gaze directly engaging the viewer. Dressed in the most sumptuous brocade and lace she flaunts her wealth, status and beauty. What is most unusual for an eighteenth century portrait, however, is the sitter's clothing which, although clearly made for her at some cost, is in the style of a man's clothes: she wears a wide-cuffed gentleman's coat (with perhaps a nod to her femininity seen in the nipped-in waist), a lace-frilled necktie, and a tricorne hat. The clue to her attire is the mask held in her left hand, indicating that she is dressed for one of Venice's famous masquerade balls. Masking was woven into everyday life for long stretches of the year in 18th century Venice, especially during Carnival season. A mask and a costume allowed class and gender to become blurred; maskers of all ranks could mingle freely, and people sometimes took the opportunity to cross-dress, with men appearing in women's gowns, and women in the clothes of men, such disguises making possible behaviours which were not normally acceptable. A French tourist declared of eighteenth-century Venice, 'The entire town is disguised.' (James H. Johnson, Venice *Incognito: Masks in the Serene Public*, University of California Press, 2011).

(1)

£2,000 - £3,000



Lot 97



98* **Manner of Aelbert Cuyp (1620-1691).** Riverscape at sunset, probably late 18th century, oil on oval wood panel, depicting sailing and rowing boats on a wide river at sunset, a dwelling on a hillside in the background, some superficial surface rubbing, very small chip to left-hand side, 33.5 x 46 cm (13 1/4 x 18 1/8 ins), attractive early elaborately gilt moulded frame with name plaque 'Cuyp' (60 x 72 cm)
(1) £300 - £500



Lot 99

99* **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) £400 - £600

19TH CENTURY PAINTINGS & WATERCOLOURS



100* **Attributed to Thomas Girtin (1775-1802).** Tattershall Castle, Lincolnshire, watercolour with traces of pencil, depicting the north east view of Tattershall Castle's Great Tower against a stormy sky, with an ox lying down in the foreground and several figures, 31 x 26 cm (12 1/4 x 10 1/4 ins), neat ink inscription to mount (title, artist, dates), framed and glazed (53.5 x 48 cm), backboard with typed letter pertaining to provenance on J. Davey & Sons headed paper entitled 'Extract from letter from Mssrs Frost & Reed Ltd., 41, New Bond Street, London, W. 1 dated 22nd September 1950', and Frost & Reed label beneath with artist's name (crossed through) and title of painting in manuscript

The extract from the letter from old established art dealers Frost & Reed, dated 1950, traces the painting's history, stating that they purchased the work from an unnamed gentleman who acquired it in 1924 from London dealer Mr E. Permain of King Street, St. James, saying: 'The gentleman from whom we purchased this drawing formed his collection between the years 1910 and 1930. He is now over 80 years of age, and during the last few years we have purchased a number of works from him.'

The Whitworth Art Gallery, University of Manchester, has a watercolour of Tattershall by Girtin painted in 1798 which is larger, but otherwise very similar to that offered here (accession number D.1892.109). Both show the north east view of the imposing 15th-century red brick fortress known as the Great Tower, built by Ralph Cromwell, Lord Treasurer of England in 1434, which still stands today. In 1801 Bartholomew Howlett (1767-1827) published *A Selection of Views in the County of Lincoln*. The work has 75 plates from drawings by various artists, including a north east view and a south west view of Tattershall after Girtin.

(1)

£2,000 - £3,000



101* **English School.** Album of 70 watercolour views in England and Wales, by the Reverend G. Boraston, late 18th/early 19th century, including views in North Wales, the Lake District, Devon, Cornwall, Yorkshire, Somerset, Gloucestershire, etc., mostly watercolour with pencil, but including some in monochrome, the majority 23 x 29 cm and similar sizes, mounted to album leaf rectos with ink captions to lower mounts and some identified in the lower margins, some leaves frayed and detached (not affecting drawings), with Boraston armorial bookplate to front free endpaper and contemporary ink inscription beneath, 'G. B. Boraston, Tranmere, [Bournemouth] – all the work of his father Rev. G. Boraston', partial contents list in blue pencil to verso, contemporary calf-backed cloth, some wear, upper cover detached, oblong folio (28 x 33 cm)

Provenance: Gregory Barch Boraston (circa 1802-1892), of Tranmere, Branksome Park, Bournemouth.

(1) £300 - £500



Lot 102

102* **English School.** Portrait of a young girl, circa 1800, oval watercolour and coloured chalks on paper, laid down on card, head and shoulders portrait of a young girl with fair hair, wearing a high-waisted white silk gown and a pearl necklace, and gazing directly at the viewer, slightly mottled in places, 19.5 x 15.5 cm (7 3/4 x 6 1/8 ins), mounted, framed and glazed (38 x 33 cm)

(1) £150 - £200



103* **Gillow Studios.** An album of Interior and Furniture Designs from Gillow Studios, circa 1780, watercolour and pencil, thirteen leaves containing twenty-seven different interior designs, including drapes and curtains, panelled walls with murals, and a tall wooden cabinet, some with initials or signed to lower margin, some with notes in pencil, 45 x 30.5 cm, Gillow stamp in purple ink to front pastedown, original half cloth brown boards, worn, rubbed with some losses, folio

(1) £300 - £500



104* **Smith (John Warwick, 1749-1831).** General View of the Island of Caprea, from the East Promontory, watercolour with traces of pencil on paper, laid onto thin cream card, with ink border, some light overall toning, 17.2 x 26.6 cm (6 3/4 x 10 1/2 ins), sheet size 19.5 x 29.1 cm (7 3/4 x 11 1/2 ins), title and artist's signature in pencil and 'Scipio' ownership stamp of Henry Scipio Reitlinger (1882-1950) to verso of card

Provenance: Henry Scipio Reitlinger (1882-1950), Lugt 2274a.

(1) £150 - £200



105* **Harding (George Perfect, 1779/80-1853)**. Sir William Balfour, 1803, monochrome watercolour on wove paper, showing a portrait of 'Sr William Balfour (d. 1660)', signed and dated to lower right, 19.5 x 16 cm (7 3/4 x 6 1/3 ins), inscribed in ink to rear "From a rare print in the possession of Mr Sutherland", together with another by the same artist, Portrait of Sir Arthur Aston, watercolour and ink on wove paper, inscribed in ink "Sr. Arthur Aston. From an Original Picture at Blithfield, Staffre." with the Aston family crest to upper left, 35 x 23.5 cm (13 3/4 x 9 1/4)

Sir Arthur Aston (1590-1649), Royalist soldier, who was bludgeoned to death at the Siege of Drogheda with his own wooden leg.
(2) £300 - £500



107* **Attributed to Joseph Farington (1747-1821)**. A collection of 29 landscape studies in pencil, circa 1800/1820, comprising sketches of Cornwall, Devon, Cumberland, etc., many identified and dated with day and month to lower margins, mostly mounted to album leaves, but including five in mount apertures (two pen and ink), some album leaves detached, various sizes but many 16 x 27 cm and similar, contemporary sheep with gilt-titled leather labels to spine and upper cover, some wear, upper cover detached, folio (50 x 34 cm)
(1) £250 - £350



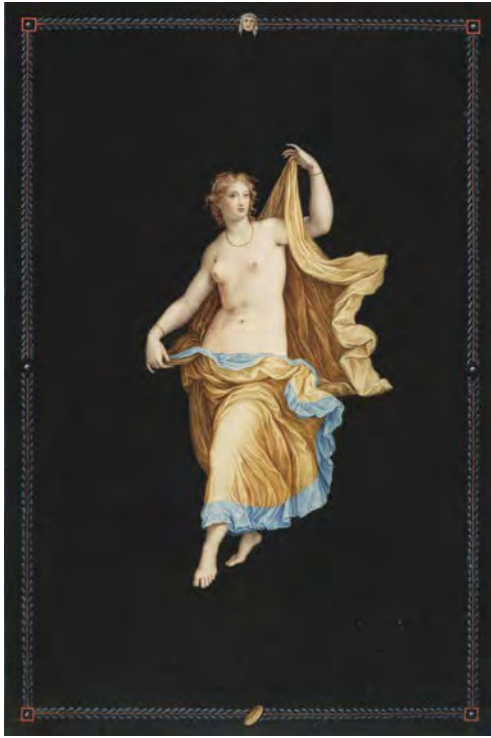
106* **Butterworth (Thomas, 1758-1827)**. A Royal Navy cutter heading towards the British fleet, oil on canvas, 305 x 406 mm (12 x 16 ins), framed

Provenance: Christie's South Kensington, *Maritime Art*, 27 May 2010, lot 38; Private Collection, London.
(1) £2,000 - £3,000



108* **English School**. A Royal Navy brig heading into Portsmouth, circa 1810, oil on canvas, 304 x 381 mm (12 x 15 ins), framed

Provenance: Christie's South Kensington, *Maritime Art*, 18 May 2011, lot 91; Private Collection, London.
(1) £1,000 - £1,500



109 **Maestri (Michelangelo, active in Rome 1790s-1812).** Two allegorical female figures, from the series of Hours of the Day and Night, watercolour with pen and black and brown ink, on laid paper, with outer decorative border in gouache on a black background, sheet size 348 x 232 mm (13.7 x 9.1 ins), matching early to mid 19th-century rosewood veneer frames, with gilt inner slip, glazed

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

(2)

£700 - £1,000



110* **Owen (Samuel, 1768-1857).** Sailing Vessels in Choppy Seas, watercolour, laid onto backing card, signed to lower right, 89 x 133 mm (3 1/2 x 5 1/4 ins), mounted, framed and glazed (30.5 x 36 cm), together with nine other 19th-century British marine watercolours by various artists including: Charles James Keats, W. Collingwood Smith, Edward Tucker, F. J. Aldridge, Thomas Bush Hardy etc., all individually framed and glazed, various sizes, largest (60 x 75.5 cm)

(10)

£200 - £300

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



Lot 112



Lot 113



111* **Wigand (Balthasar, 1770-1846)**. Schloss Hunyadi, Maria Enzersdorf, [Hunyadi Castle, Maria Enzersdorf], Austria, circa 1815, watercolour, showing a large white building with green shutters, a group of figures walking through the gardens, a country landscape with the amphitheater surrounding Liechtenstein Castle in the background, signed lower left, 18.8 x 24.6 cm (7 3/8 x 9 5/8 ins), framed and glazed (34.5 x 39 cm), printed Abbott and Holder label to verso with artist's details and handwritten update to title

Balthasar Wigand (1770-1846), was born in Vienna. He attended the Academy of Fine Art in Vienna and went on to specialise in small-format works, mostly depicting political events during the Napoleonic era and landscape scenes in and around Vienna.

(1) £500 - £800

112* **Rowlandson (Thomas, 1757-1827)**. For such a mild, and placid Dear, He pays two Thousand Pounds a Year, from *The English Dance of Life* by William Combe, circa 1817, pen, ink, and watercolour on paper, depicting a chaotic domestic scene, with a woman throwing a cup of tea over a gentleman at a dining table, a maid looking on from the doorway, inscribed in pencil in a later 19th century hand 'Original watercolour by J. Rowlandson', sheet size 119 x 183 mm (4 3/4 x 7 1/4 ins), mounted (titled in pencil to lower board of mount), framed and glazed (41 x 53.5 cm)

Executed for William Combe's book *The English Dance of Life*, published by Rudolph Ackermann in 1817 as a companion volume to *The English Dance of Death*, 2 volumes, published 1815-1816. The three volumes together had 100 satirical hand-coloured aquatint plates after Rowlandson, that taken from this watercolour captioned 'For such a mild, and placid Dear, He pays two Thousand Pounds a Year'.

(1) £800 - £1,200

113* **Company School**. Punckaburdar [sic] or Fan Bearer, circa 1819, pen, black ink and watercolour on laid paper, showing an Indian servant carrying a large fabric fan, some discolouration, pale stain along left edge, crowned watermark faintly visible at centre, sheet size 36.8 x 23.9 cm (14 1/2 x 9 3/8 ins), laid down on a sheet of contemporary backing board, with ink manuscript title to lower margin, old frame and glazed (46.5 x 33 cm), together with: three mid-19th century watercolours of Indians, depicting basket weavers, itinerant dancers & musician, and a water carrier, some light foxing and dust-soiling, sheet sizes 16 x 17.6 cm (6 1/4 x 7 ins) and smaller, each uniformly float mounted, glazed and framed (31.5 x 23.5 cm), frame versos with typewritten label stating that the works are taken from a volume of drawings of 'Trades and Costumes of Bahar (Bihar)' and collected by Sophie Cornwall in India in 1819, one verso also with label of Joanne Harmer Gallery, Deal, Kent, plus an original watercolour portrait of Jawaharlal Nehru (1889-1964), signed A. Thomas and dated 1952, small adhesive tape stains to edges, sheet size 44.1 x 34.7 cm (17 3/8 x 13 5/8 ins)

(5) £200 - £300



114* **Cari (Godisart de, 1803-1829).** A La Renomé de la Bonne Galette, original illustration from Musée Grottesque, published in Paris, circa 1820, *pen, ink and watercolour on wove paper, with numerous artist's notes in French text to margins, titled and numbered '60' in brown ink to upper margin, used as a vignette on the title page of Musée Grottesque, sheet size 22.2 x 30.1 cm (8 3/4 x 11 7/8 ins), lower verso adhered to backing card, stencil in brown ink 'H. Sibthorpe & Son Ltd' to verso of backing card, framed and glazed (30.5 x 41 cm)*

An original illustration for one of 64 engraved plates produced by Godisart de Cari (1803-1829) and published together in Musée Grottesque. Cari was, according to the British Museum, a caricature illustrator who worked for Aaron Martinet (1762-1841). He was first recorded in 1803 as 'ex-militaire, amateur' when registering a print (de Vinck 7689). The Musée Grottesque was published in Paris and sold at the Martinet bookshop. The plates he produced often featured his own name somewhere within the design, as per this example.

(1)

£200 - £300



Lot 115

115* **Continental School.** Portrait of a young lady, circa 1820, *watercolour on laid paper, head and shoulders portrait of a young woman with plaited and curled fair hair and blue eyes, wearing a high-waisted blue gown with ruched bodice and strapwork sleeves, a lace-trimmed white muslin collar at her neck, and a woven shawl around her arms, toned and a few small marks, edge-chipped in places, with short closed tear in upper blank margin, sheet size 20 x 16.5 cm (8 x 6.5 ins), laid down on green paper, mounted (31.5 x 27 cm)*

The sitter's elaborately plaited hair piled on top of her head, with accompanying tight ringlets, suggest that she is probably Austrian or German.

(1)

£150 - £200



116* **English School.** An album of 314 original drawings of heads and characters, early 19th-century, *314 small drawings in pen, ink and wash, some on dark, yellow, red, and blue paper, mainly depicting human heads and characters, including a few landscape scenes and a couple of animal heads, mounted to rectos and versos of 42 album leaves, closed tear to one drawing, minor spotting to a few drawings, various sizes, the smallest 2.5 x 2 cm, the largest 7 x 12 cm*

(1)

£300 - £500



117* **Cunningham (Richenda, 1782-1855)**. Sketches in Switzerland Baden & Zurich, 1820, [cover-title], 31 full-page numbered pencil drawings, including 4 unfinished, all on rectos, except 2 on versos, depicting picturesque views and buildings, many with figures, each captioned and dated in the artist's hand to lower left corner, lightly toned, some foxing, leaf size 27 x 37 cm (10.5 x 14.5 ins), index in contemporary ink (presumably in the artist's hand) on verso of front free endpaper listing titles and dates, e.g.: 'Chaumière Reiden Canton Argov. July 3. 1820'; 'Couvent de Wettingen July 28. 1820'; 'Mailen ser la rive du lac de Zurich Augt. 14. 1820'; 'L'entrée à Friburg en venant de Berne. Sepr. 2. 1820'; 'Neufchatel de Vaudijon Sepr. 5. 1820, original maroon half morocco, spine ends and corners a little frayed, gilt lettered maroon morocco title label on upper cover, cloth sides faded to top edge, oblong folio

Norfolk artist Richenda Cunningham née Gurney was born into a wealthy Quaker family, the owners of Gurney's Bank in Norwich. She was raised at Earlham Hall, one of twelve children including Elizabeth Fry (1780-1845), the renowned prison reformer. At the age of ten, Richenda became a pupil of the celebrated Norwich landscape painter John Crome (1768-1821), founder of the Norwich Society of Artists, the first provincial art movement in England. Following their mother's death in 1794, the enterprising Elizabeth took on the role of raising her young sister. Elizabeth's care and the influence of the Quaker environment, which fostered active feminine roles, provided a conducive background to Cunningham's artistic training and development. At twenty-nine she was the only woman to have her work published in *The Architectural Antiquities of Great Britain*, an influential sourcebook for the Gothic Revival by antiquarian John Britton. Subsequently, in around 1830, a portfolio of her views lithographed by Charles Joseph Hullmandel was published under the title *Nine Views Taken on the Continent*. At thirty-four, she married the Reverend Francis Cunningham of Lowestoft Vicarage, from where she taught, organized women's groups, assisted the homeless, and continued to pursue her art.

(1)

£2,000 - £3,000



118* **After David Tenniers II (1610–1690).** Peasant Smoking in an Interior, early 19th century, oil on copper, 18.3 x 14 cm, red chalk 3851 and pencil note for framer to verso

The original oil on wood by David Tenniers II (1610–1690), entitled *Peasant Smoking in an Interior (Flemish Pastimes, Interior)*, is housed in Nottingham Castle, U.K (accession number NCM 1904-110).

(1) £200 - £300



Lot 119

119* **Westall (Richard, 1765–1836).** Elisha and the Widow's Child, watercolour, 21.5 x 16.5 cm (8 1/2 x 6 1/2 ins) mount aperture, framed and glazed (36 x 31.5 cm) with title and artist's name in modern ink to verso, together with three other original watercolours by Westall, one produced for Lalla Rookh, entitled 'He rais'd his veil - the maid turn'd slowly round Look'd at him - Shriek'd- and sunk upon the ground!', 12.5 x 10 cm (5 x 4 ins), framed and glazed (31 x 26.5 cm) with previous auction numbers in white and yellow chalk to verso, another showing Hagar and Ishmael, 22.2 x 17.2 cm (8 3/4 x 6 3/4 ins), framed and glazed (42 x 35.5 cm), yellow chalk numbers to verso, and the final one showing a mythical female figure sitting at an artist's easel painting, a ship in the background and two cherubs above her holding a decorative window, 12 x 8 cm (4 3/4 x 3 1/8 ins) mount aperture, framed and glazed (31.5 x 27 cm) previous auction lot number in white and yellow chalk to verso

Provenance: Sotheby's, 30th January 1990, lot 46 (part lot).

(4) £200 - £300



120* **English School.** Portrait of a Lady, circa 1820s, oil on canvas, half-length portrait of a lady wearing a high-waisted black dress and a patterned shawl, an elaborate white frilled and lace bonnet on her head, seated in a red upholstered chair, her hands resting on the arms of the chair, relined, some overall craquelure, 51 x 41.5 cm (20 x 16 1/4 ins), elaborately gilt moulded frame with floral decoration to corners (70 x 60 cm)

(1) £200 - £300



121* **English School.** Wellington and His Staff, early 19th century, black pen & ink drawing on laid paper, depicting the Duke of Wellington on his horse, with his officers nearby, watching a line of troops marching towards a hilltop town in the distance during the Peninsular War, paper with Britannia watermark (late 18th century), lightly toned (pale marks where hinges are adhered on verso), narrow mount stain, sheet size 19.6 x 32.5 cm (7 3/4 x 12 3/4 ins), hinged to mountboard, window mounted (with printed title), glazed and framed (39.5 x 50.5 cm)

(1)

£200 - £300



122* **English School.** An album containing approximately 32 topographical watercolour sketches by C[harles?] Porcher, c. 1827, mostly scenes and architectural details in south-west England, including Stoke Park, Stoke Gifford Church, Salisbury Close, Lyme Cobb, St Just, Cheddar, Monmouth, Fowey, St Ives' Bay, Land's End, Zennor, etc., mostly 17 x 26 cm, and some back to back, occasional ink annotations and notes, plus a few rough pencil sketches, ownership name inscription and date to front pastedown, somewhat shaken with many leaves loose, contemporary half calf over marbled boards with remains of clasp, some wear, oblong small folio (18 x 26 cm), together with a similar but unrelated album of approximately 30 watercolours and drawings, [?drawn by James Curtis Leman, 1833-1897, London solicitor], c. 1860s, comprising 24 topographical watercolours and 6 pen and ink or pencil sketches, mostly Sussex and Kent coastal scenes, including Hastings, Dover, Fairlight, mostly captioned and dated in the margins, many 12 x 17 cm and similar, but some slightly larger, pasted to album leaf rectos only, many leaves blank, ownership ticket of [?the artist] James Curtis Leman to front pastedown, contemporary half roan over cloth, rubbed, oblong folio (24 x 29 cm)

(2)

£150 - £200



123* **Nibbs (Richard Henry, 1816-1893).** Dutch Sailbarge off a Pier, watercolour, signed to lower right, 40 x 55.5 cm (15 3/4 x 21 7/8 ins) mount aperture, with artist's name and dates printed to lower mount, framed and glazed (67.5 x 82 cm)

(1)

£200 - £300



124* **Silhouette Portraits.** 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 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)

£200 - £300



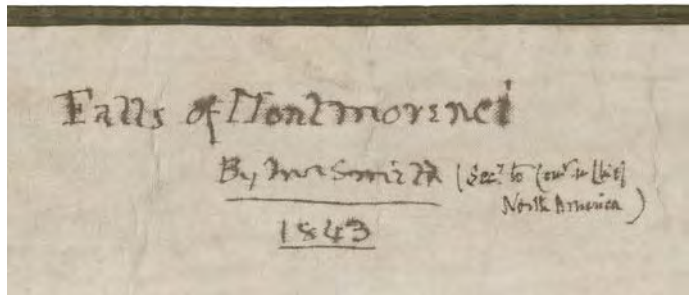
125* **MacCulloch (Edgar, 1808-1896)**. Album of 51 landscape views in pencil, in Belgium, France and Wales, 1833-34, comprising topographical sketches near Brussels (4), Brittany and Normandy, including Saint-Servan, Dinan and Dinard (30), Wales, including Glamorganshire, Brecknockshire and Pembrokeshire (17), mostly 17 x 24 cm and mounted two to a page on stiff card rectos, later ink captions to mounts, including some dated, one drawing loose, photocopies of three ownership title labels to album leaf versos, modern blue half calf gilt over cloth, oblong folio (39 x 46 cm)

Edgar MacCulloch, antiquarian and amateur artist, who became Bailiff of Guernsey, was born in St. Peter Port in 1808 and educated at La Plaiderie, St. Peter Port, and in Brussels. He was also an expert on Guernsey folklore. His research was posthumously published as Guernsey Folk Lore in 1903.
(1) £200 - £300



126* **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

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) £150 - £200



127* **Smith (James, 19th century)**. Niagara Falls, and The Falls of Montmorency, 1843, two watercolours on paper mounted on linen (contemporary), edges bound with olive green silk ribbon, matching ribbon ties for securing when rolled, the first depicting Niagara Falls, with trees in the foreground and the Clifton Hotel in the distance to the left, lightly toned, some small marks, verso with blue biro annotation 'Water Colour of Niagara Falls (about 1840)', 50.5 x 81 cm (19 7/8 x 31 7/8 ins), the second depicting the Falls of Montmorency, with tiny figures in the foreground, creasing to paper, 2 very small holes to top blank edge towards right corner, verso with near contemporary inscription in sepia ink (in the artist's hand?) 'Falls of Montmorency By Mr Smith (Secy. to Comr. in Chief North America) 1843', 48.5 x 89 cm (19 x 35 ins)

Provenance: Acquired by Eden Colvile (1819-1893), Governor of Rupert's Land and later the Hudson's Bay Company; possibly a gift to his sister Isabella Colvile (1812-1896); given to her grandson, Major General Arthur Henry Marindin (1868-1947); given to his daughter, Barbara Eunice Marindin Adam (1905-1908); part of an important collection of artefacts 'Property of the descendants of William and Robert Adam' sold Royal & Noble, Sotheby's, London, 7-14 January 2021 (but not offered in that sale); purchased in Scotland by the current owner.

James Smith was Secretary to Sir Charles Adam (1780-1853) between 1841 and 1844 during Adams's tenure as Commander-in-Chief of the North America and West Indies Station (or North American Station as it was known) whilst aboard the flagship HMS *Illustrious*. The North American Station was a major regional command of the British Royal Navy responsible for protecting British interests across the North Atlantic, the Caribbean, and North American coastal waters from 1745 to 1956. During the 1840s James Smith served as Secretary to the Commander-in-Chief on various stations. Smith was evidently a keen amateur artist, these two views - clearly having been painted on location - capturing the magnitude and atmosphere of these impressive landscapes with no little expertise.

Clifton House was a luxury hotel in Niagara Falls renowned for its opulence and prime views of the Horseshoe Falls. It was built by entrepreneur Harmanus Crysler, opening for business in 1835, not long before Smith painted it into his view.
(2) £1,500 - £2,000



128* **English School.** Sepoys, circa 1846, pencil highlighted with body colour, titled to lower margin 'Sepoys Ne de H. Moth?', in brown ink, 16 x 21.5 cm (6 1/4 x 8 1/2 cm) mount aperture, framed and glazed (38 x 42 cm)

Illustration appeared in the *Illustrated London News* in 1846.

(1) £200 - £300



130* **Morgan (J., 19th century).** Boy on a Rocking Horse, 1849, watercolour and pencil on wove paper, depicting a young boy in a pink skirted tunic with a white collar, over white trousers, seated on a rocking horse with bow rocker, and holding a short cane, the horse is set on grass overlooking a rural landscape, a wide-brimmed straw hat with blue ribbon on the ground nearby, signed and dated lower centre, narrow mount stain to extreme edges, sheet size 50.8 x 33.8 cm (20 x 13 1/4 ins), laid down on linen-backed paper, window mounted, gilt frame and glazed (80.5 x 63.5 cm)

(1) £200 - £300



129* **Copley Fielding (Anthony Vandyke, 1787-1855).** River Landscape, 1849, watercolour on paper, signed and dated lower left, sheet size 235 x 364 mm (9 1/4 x 12 1/4 ins), 19th century gilt frame, glazed, with old type-written auction title attached to verso, giving the title of the work as 107. River Landscape View. Copley Fielding, and a handwritten date adjacent of 1916

(1) £200 - £300

131* **Attributed to Joseph Farington (1747-1821).** View of Totnes, 9 April 1834, pen, ink and monochrome watercolour on paper, dated 9 April [18]34 in pencil to verso, 16 x 38 cm, together with other early to mid 19th century topographical watercolour views and studies, including two attributed to William James Muller (1812-1845), circa 1830s, one with mount caption identifying this as a tree study in Leigh Woods, [Bristol], the other a rougher sketch of a country scene (small marginal defects), 30 x 20 cm and similar, aperture mounts; another of a rural English river scene with cattle, trees and a figure, circa 1840s, signed 'Geo[rg]e] Hawkins, Bath [1809-1852]' to lower margin, 14 x 20.5 cm, pasted onto a later paper mount; plus watercolour views of Wareham, Glastonbury, Totnes, and other rural scenes and studies by unidentified artists, various sizes

(18) £150 - £200



Lot 131



Lot 132

132* **Amphlett (Mary G., 1810–1880)**. An album of approximately 130 watercolours and drawings, by Mary G. Amphlett, c. 1840s/1860s, comprising approximately 33 topographical watercolours and 57 pencil drawings, including scenes in the Maritime Alps, northern Italy and Switzerland, Scotland, Germany, France, Staffordshire, New Forest, Felixstowe, etc., plus 32 botanical watercolours and a small number of portraits, tree studies, etc., sketches 27 x 36 and mostly smaller, including many postcard sizes, mostly corner-mounted to 88 album leaf rectos, with brief captions and dates, a few identified and initialled in the lower margins, oval vignette albumen print portrait (?of Mary Amphlett) mounted to first sheet, ink ownership inscription of E. Amphlett of Wychbold House, Leamington, to front pastedown, identifying the artist as Mary G. Amphlett, rough pencil contents list on two sheets hinged onto front pastedown, contemporary half roan over cloth, backstrip deficient, oblong folio (27 x 37 cm)

Mary Georgianna Male (1810–1880) married a Birmingham surgeon, Samuel Holmden Amphlett, in 1844. The Amphletts were a prominent local gentry family who owned Wychbold Hall, near Droitwich, Worcestershire. They had three children, Eliza, Richard Holmden and Edward Amphlett.

(1)

£150 - £200



133* **Joy (John Cantiloe, 1806–1866)**. Preparing to Sail, 1855, watercolour, showing a square rigged two-decked Man o' War about to set sail with other various sailing craft in attendance, signed and dated lower right, some light overall spotting, 32 x 47.5 cm (12 5/8 x 18 3/4 ins), in foliate gilt frame, glazed (51.5 x 66 cm), some previous auction marks in white chalk to verso

(1)

£700 - £1,000



Lot 134

134* **Neapolitan School.** Eruzione, Night & Day, mid 19th century, a pair of neapolitan gouaches on paper, one showing Mount Vesuvius erupting at night with naval vessels and boats in the bay, the other showing Vesuvius smoking in the daytime with boats in the bay and a small group of figures looking on, circular mount aperture 20 x 20 cm (8 x 8 ins), matching painted wood framed with gilt inlay, glazed (35 x 35 cm)

(2)

£400 - £600

135* **Jackson (Samuel, 1794-1869).** Jungfrau, Mönch, and Eiger from the Bernese side, circa 1858, watercolour and pencil on wove paper, titled in pencil to lower margin, some spots and light vertical crease, small closed tear repair to lower margin, 27 x 37 cm (10 1/2 x 14 1/2 ins), mount aperture, with pencil note identifying this as ex Oppé Collection, together with a wide assortment of mostly amateur Victorian British and Continental topographical views, comprising 58 watercolours, 49 pencil sketches and 13 engravings, mostly unsigned and unidentified, several watercolours with initials H. S. B[ryant] to versos, various sizes, some in mount apertures (approx. 120)

£150 - £200



Lot 135



136* **English School.** Génereux and H.M.S. Leander, 19th century, pen, ink and watercolour, 10.7 x 16.7 cm (4 1/4 x 6 1/2 ins) mount aperture, framed and glazed (28.5 x 34.5 cm), paper label to verso with Genereux and Leander in pencil to verso, together with another 19th century, pen, ink and watercolour showing two battleships, one under sailing under a Union Jack, firing at a French ship, one of its masts broken, 10.7 x 16.7 cm (4 1/4 x 6 1/2 ins) mount aperture, framed and glazed (28.5 x 34.5 cm), label with Nymphe(?) & Cleopatra in pencil to verso

(2)

£200 - £300



137* **Attributed to Carl Haag (1820–1915).** *An Arab Gentleman, oil on canvas laid onto panel, canvas size 16.1 x 12.8 cm (6 1/2 x 5 1/8 ins), panel size 16.6 x 13.3 cm (6 5/8 x 5 1/4 ins), in contemporary gilt moulded frame (40.5 x 37 cm)*

Provenance: Private Collection, London.
(1)

£700 – £1,000



Lot 138

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

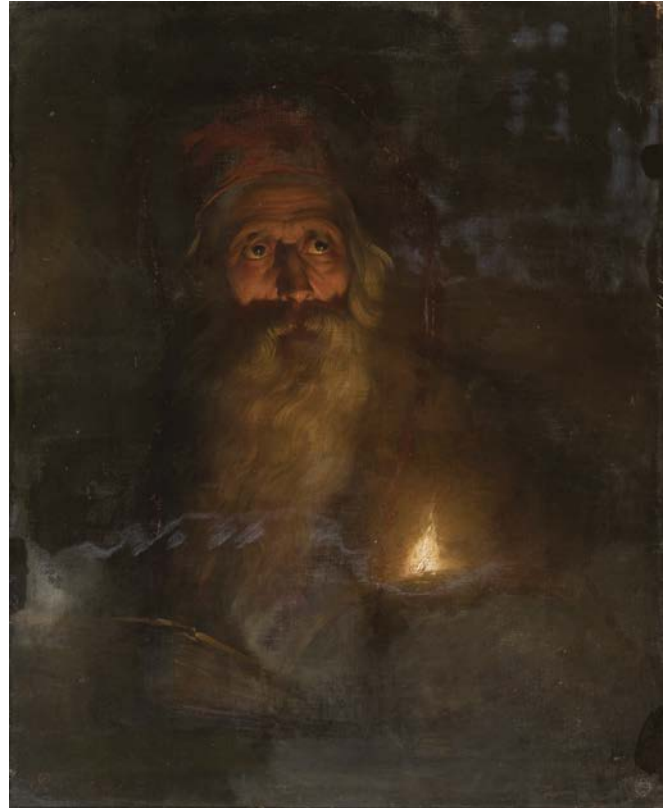
138* **Manner of Ford Madox Brown (1821–1893).** *Marguerite and Mephistopheles, oil on canvas, laid down on pale blue painted wood panel, signed with monogram lower right, 227 x 152 mm (9 x 6 ins), gilt frame, glazed, with late 19th century handwritten label to verso 'Marguerite and Mephistopheles' by Ford Madox Brown*

Provenance: Collection of Michael Jaffé (1923–1997) and Patricia Jaffé (1935–2018); thence by descent.

Although no finished oil painting of this subject is known, Ford Madox Brown produced a number of preliminary sketches in oil similar to the present work, including *The Young Mother*, of circa 1848–51 (Whitwick Manor), primarily to explore lighting and tonal relationships.

(1)

£400 – £600



139* **Schendel (Petrus van, 1806–1870).** *The Alchemist, oil on canvas, head and shoulders portrait of an elderly gentleman with flowing white hair and beard, wearing a red cap on his head, a leather-bound book on the table beside him, his far-off gaze illuminated by a flaring candle flame, signed in red lower left, relined, with signs of restoration, including repaired tears, and areas of retouching and filling-in, 73 x 59 cm (28 3/4 x 23 1/4 ins), stretcher with old typed label stating artist and title, framed (90 x 76 cm)*

'Monsieur Chandelle' as Petrus van Schendel was known, was a Dutch genre painter who specialised in night-time scenes lit by lamps or candles. He studied at the Antwerp Academy, and subsequently lived in Amsterdam, Rotterdam, and The Hague, before settling in Brussels in 1845. Around this time Schendel began to produce the trademark scenes of which he was a master: evocative works which explored the depiction of light and the varying dramatic effects of its shadows on the subject matter. Schendel exhibited in Amsterdam, Antwerp and The Hague between 1827 and 1867, and in 1845 won a gold medal at The Brussels Exhibition with 'Market by Moonlight'. He exhibited at the Royal Academy, London, in 1855 and 1856, and won a further medal at the Art Treasures Exhibition in Manchester in 1857 with a painting entitled 'A Fish Market'. His work can be found in prominent collections around the world.

(1)

£300 – £500



140* **Green (Nathaniel Everett, 1833-1899)**. North Wall, Jerusalem, watercolour on thick paper, some mount staining to edges, signed and titled to lower left in brown ink, 13.9 x 19.3 cm (5 1/2 x 7 5/8 ins), together with:

Thorpe (Freeman, 1844-1922). The Village of Shiloah, Kidron Valley, Jerusalem, 1911, watercolour on thick paper, signed and dated lower left in brown ink, some mount staining to edges, 22.1 x 29.2 cm (8 6/8 x 11 1/2 ins), in card mount (38 x 45 cm)

(2) £300 - £500



141* **Orkney & Shetland**. A group of 7 drawings of the Northern Isles, c. 1870s, watercolour and pencil on thick wove paper, contemporary ink captions to versos, unsigned and undated, all 25 x 35.5 cm (10 x 14 ins)

The drawings are titled: Stromness and the hills of Hoy, Orkney (2); Cathedral of St. Magnus, Kirkwall, Orkney; The Standing Stones of Stenness, Orkney; Scalloway Castle, Shetland (2); Lerwick, Shetland.

(7) £150 - £200



142* **Carter (Richard Harry 1839-1911)**. Stranded, 1872, watercolour, signed and dated to lower left, 33 x 51.5 cm (13 x 20 1/4 ins) mount aperture, in ornate gilt frame (62.5 x 82 cm), near contemporary printed label 'F. Tate practical gilder & frame maker' to verso

(1) £200 - £300



143* **Richmond (William Blake, 1842-1921)**. Study of a classical head, pencil on laid paper, a study of a greek or Roman classical head turned to the right and looking upwards, with ink inscription by the artist to the lower edge of the sheet 'The nose is unfortunately broken, but what Divine eyes & mouth!', fixed to the backing board with two small pieces of tape, sheet size 23 x 18 cm (9 x 7 ins), mounted

(1) £150 - £200



144* **Atkins (William Edward, 1842-1910).** Man O'War ships anchored off Portsmouth Docks, and Two-decked Man O'War leaving Portsmouth Harbour, two watercolours, both signed to lower right, 24.5 x 40.5 cm (9 5/8 x 16 ins) mount aperture, artist's name printed in black to lower mount, framed and glazed (45 x 61 cm)
(2)

£300 - £500



145* **Kilburne (George Goodwin, 1839-1924).** The Toast, watercolour, signed lower right, 14.2 x 21 cm (5 5/8 x 8 1/4 ins) mount aperture, period gilt molded frame, glazed (30.5 x 39.5 cm)
(1)

£100 - £150

146* **Kilburne (George Goodwin, 1839-1924).** Woman and Flowers, watercolour, signed to lower left, 17.5 x 14.5 cm (6 7/8 x 5 3/4 ins) mount aperture, in ornate moulded gilt frame, glazed (36 x 33 cm)
(1)

£100 - £150

Lot 145



147* **Orientalist School.** Portrait of a North African dancer, holding a tambourine, late 19th century, oil on canvas, 31 x 26 cm (12 1/4 x 10 1/4 ins), moulded gilt frame (58.5 x 54 cm)
(1)

£400 - £600



Lot 146



Lot 148

148* **Souzay (Adrien Jacques, 1841-1928)**. Paysage à Etaples, Normandie, oil on wood panel, signed lower right, 16 x 28.5 cm (6 1/4 x 11 1/4 ins), period gilt frame, glazed, with City of Sheffield Art Galleries label to verso bearing the reference number L.I. 916

Provenance: Private Collection, Yorkshire, UK.

(1)

£300 - £500



150* **Pierhead Ship Portraits**. Kestrel and Busy Bee, late 19th century, gouache and coloured chalks on grey paper, depicting a rescue on a stormy sea, in which Schooner Kestrel, built in 1874, rescued a crew of six from brigantine Busy Bee, as reported in the Daily News in 1882, 46 x 69.5 cm (18 1/8 x 27 1/8), captioned to lower margin 'Sch. Kestrel Cap Joyce Rescuing the crew of Busy Bee', pasted onto modern white mount card (56 x 77 cm), minor tears at margins, visible fold lines, and light abrasion to surface, together with London Dover, early 20th century, gouache and coloured chalks on card, inscribed to lower right 'London Dover', light spotting and scratches to surface, 24 x 53.5 cm (9 1/2 x 21 ins), together with SS Counsellor, circa 1930, gouache and coloured chalks on paper, 37 x 59 cm (14 1/2 x 23 2/8 ins) signed 'David' to lower right, pasted onto brown card (41 x 63.5 cm), oil staining to lower half

(3)

£150 - £200



149* **Clausen (George, 1852-1944)**. Stormy Landscape, watercolour and pencil, signed in brown ink to lower left 'George Clausen to Miss Robinson', 18 x 25 cm (7 x 9 7/8 ins) mount aperture, framed and glazed (38 x 47 cm)

(1)

£300 - £500



Lot 151

151* **Victoria (1819-1901)**, *Queen of the United Kingdom of Great Britain & Ireland*. Still life with anemones, mimosa and a chrysanthemum in a vase, 1890, oil on card, signed with initials and dated lower right, 'VR 90', 50 x 36 cm, later gilt moulded frame (1) £1,500 - £2,000



152* **Stanier (Frederick, active 1847-1893)**. Still life of fruit with a vase and ewer, 1892, oil on canvas, depicting fruit, including grapes, peaches, and a pineapple, an ewer with a blue and white vase, signed and indistinctly dated lower right, some surface marks and slight flaking (now stabilised with varnish), 61 x 50.5 cm (24 x 19 7/8 ins), laid down on thin wood board (61.5 x 51.5 cm) (1) £150 - £200



153* **Stoitzner (Constantin, 1863-1934)**. Im Klosterkeller, & The Amusing Read, a pair of oil on wood panel paintings, the first of an abbot in the wine cellar holding a glass of wine and tankard, the second a monk reading the Journal Amusant, each signed to lower left and right corner respectively, 20.5 x 15 cm (8 x 6 ins) mount aperture, period gilt molded frames, with a few minor chips, the first work with handwritten title in German to label verso (2) £200 - £300



154* Fletcher (William Teulon Blandford, 1858-1936). *The Old Mill*, Surrey, oil on canvas, large scale preparatory study for *The Old Mill*, depicting a mill by a mill pond, a child kneeling by the pond, a young girl in a blue dress standing with her father, and a gentleman with a small dog looking at the pond, the evening sun on the rooftops, some tiny lines of surface loss (from old canvas creases), a few slightly retouched - possibly by the artist, 51.2 x 76.3 cm (20 1/8 x 30 ins), moulded gilt frame (76 x 101 cm), together with Ombersley, Worcestershire, 1898, oil on canvas laid on board, preparatory painting for 'Coming From Church', depicting a village cross in the snow, with snow-covered houses and winter trees, titled and dated with artist's initials lower left, some light creasing with related minor surface loss, 35.6 x 25.3 cm (14 x 10 ins), verso with pencilled title and date of 1901, also with ink manuscript label: Sketch for "Coming from Church" by Blandford Fletcher, and with maker's stamp: George Rowney & Co., Birchmore Board ..., framed (44.5 x 34 cm), frame verso with lower half of framer's label: [Ryman & Co. Ltd.] ... 23 High Street, Oxford, plus Sketch, 1916, black chalk on cream paper, depicting a village grocer, displaying piled up baskets of fruit and vegetables to a lady shopper, with the grocer's boy waiting nearby, turning to look at the artist, signed, titled and dated lower left, mount aperture 35 x 44.4 cm (13 3/4 x 17 1/2 ins), framed and glazed (52.5 x 61 cm)

Provenance: Gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

The Old Mill (Gomshall, Surrey) was exhibited at the Royal Academy in 1908. It now resides in Southwark Heritage Centre (gifted by the artist's daughter). Nancy Hood, in her book *William Teulon Blandford Fletcher 1858-1936 A Painter of Village Life* explains that Fletcher made several studies for this picture (page 13), in which you can see him gradually building up the various components and making adjustments, until he was satisfied with the final scene. This item is accompanied by a greetings card which bears an illustration of *The Old Mill* (the final, exhibited work).

(3)

£1,000 - £1,500



155* **Clark (Albert, 1843–1928)**. *Flying Fox*, circa 1899, oil on canvas, depicting a bay horse with a white stripe standing in a loose box, a horse rug with initial 'W' hanging over the side of a water trough, and the name 'Flying Fox' on a plaque on the wall above, signed lower right, 30.5 x 41 cm (12 x 16 ins), period gilt moulded frame (39 x 49.5 cm)

Flying Fox (1896–1911) was owned by Hugh Lupus Grosvenor, the first Duke of Westminster, and trained by John Porter who, according to the National Horseracing Museum was "undoubtedly the most successful trainer of the Victorian era." The champion British Thoroughbred racehorse was highly-strung and only raced for two years, but won the English Triple Crown in 1899, becoming only the eighth horse in history to do so. In the last race of his career, he won the Jockey Club Stakes at Newmarket, and shortly afterwards his owner, the Duke, died and *Flying Fox* was sold to French breeder, Edmund Blanc, for the incredible sum of 7,500 guineas (the equivalent of around £140,000 at the time), the largest price ever paid for a horse at auction.

(1) £500 - £800

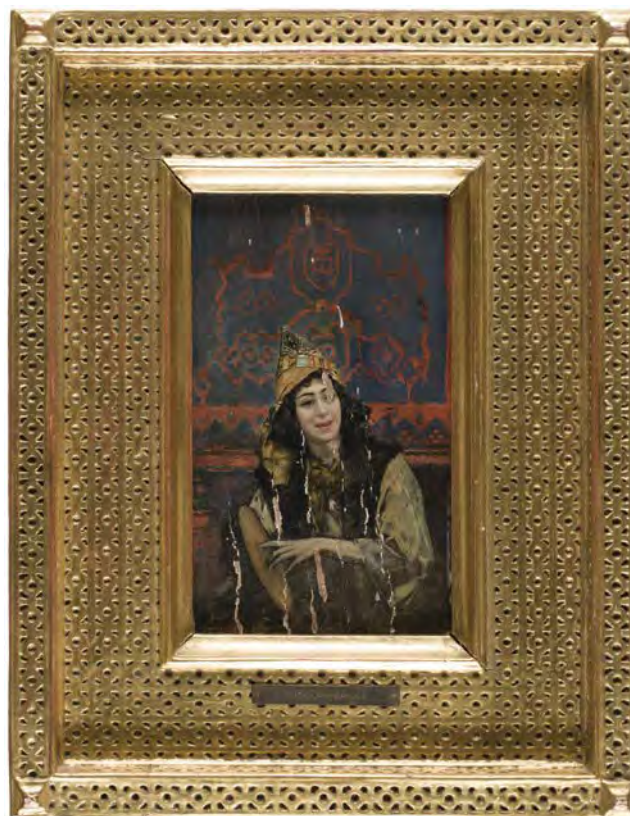


Lot 155



156* **Vautier (Carl, 1860–?)**. *Jeune Femme au Lingerie*, pastel, signed to lower right, 40 x 31.5 cm (15 3/4 x 12 1/2 ins), in decorative gilt frame, glazed (51.5 x 43 cm), black ink stencil '672YN' & '266WS', white chalk marks, previous printed catalogue description, printed label of The Veerhoff Galleries, Washington, to verso

(1) £150 - £200



157* **Attributed to Rudolph Ernst (1884–1932)**. *Young Woman holding a Bendir*, wearing traditional North African dress, oil on panel, some flaking with loss, 28.5 x 17 cm (11 1/4 x 6 3/4 ins), in carved wooden gilt pierced geometric lattice frame with Rudolph Ernst to brass plaque pinned to lower section, 50 x 39 cm

(1) £600 - £800

19TH CENTURY PRINTS



Lot 158

158* **Wilkie (Sir David, 1785-1841)**. The Persian Prince, and an Arab Sheik, two lithographs on cream paper, one showing the Portrait of Halakoo Mirza, The Persian Prince, dated Constantinople Novb 4th 1840, and the other showing a Sheik who escorted Sir David Wilkie & party to the Dead Sea and the Jordan, both 42.5 x 29 cm (16 3/4 x 11 3/8 ins) mount aperture, individually framed and glazed (61.5 x 46.5 cm)

Both taken from Sir David Wilkie's Sketches in Turkey, Syria & Egypt, 1840 & 1841, drawn on stone by Joseph Nash, London: Messrs Graves and Warmsley, 1843.

(2)

£150 - £200

159* **Palmer (Samuel, 1805-1881)**. The Skylark, 1850, etching on chine collé on thick wove paper, the seventh or eighth state (of 8), after the plate was minimally cut down, but this impression without the vertical line extending obliquely to the right of the skylark towards the tree on the right side of the image, and without the etched lettering to lower margin Samuel Palmer lower left and number 17 lower centre, signed in the plate to lower-left corner of the image, short closed tear to centre of left margin of the backing sheet, thick laid backing paper with vertical crease to right hand side extending the length of the sheet, later ink calligraphic inscription to verso 'PL.2 (c) The Skylark state viii (possibly in the hand of Robin Tanner), plate size 118 x 95 mm, sheet size 297 x 239 mm, hinge-mounted to modern card window-mount

Lister E2, viii/viii.

(1)

£400 - £600



Lot 159



160* **Whistler (James Abbot McNeill, 1834-1903)**. Billingsgate, (2nd state), 1859, drypoint etching on buff paper, with title and state in modern pencil to lower margin, some light overall toning, plate size 12.2 x 17.7 cm (4 3/4 x 7 ins), sheet size 21.2 x 25.6 cm (8 1/4 x 10 1/8 ins), in card mount (36 x 39 cm)

(1)

£150 - £200



161* **Whistler (James Abbot, 1834-1903)**. Billingsgate, 1859, etching on laid paper, watermarked Portfolio MBM, some light scattered spotting, the eighth state (of 9) as issued in *The Portfolio*, in 1878, plate size 151 x 324 mm (6 x 8 7/8 ins), sheet size 245 x 331 mm, together with *La Robe Rouge*, 1894, *The Smith's Yard*, 1895, *The Doctor*, 1894, and *Little Evelyn*, 1896, four transfer lithographs, plus a duplicate of *La Robe Rouge* and *The Smith's Yard*, sheet size 300 x 210mm, and similar, as issued in *The Studio*, *The Pageant*, and *Art Journal*, *Little Evelyn* with mount stain, plus three auto-lithographs by T. R. Way after Whistler (*The Purple Cap*, *Portrait Study in Pastel*, & *The Blue Girl*), colour lithographs, as published in *The Studio*, and two reproductions of the etching *Chelsea* issued by J. S. Virtue

Kenedy 47; Glasgow 51 (Billingsgate).

Levy 96 (*La Robe Rouge*), 117 (*The Doctor*), 126 (*The Smith's Yard*), Levy 159 (*Little Evelyn*).

(12)

£300 - £400



162* **Manet (Edouard, 1832-1883)**. Portrait of Charles Baudelaire in Profile, & Portrait of Charles Baudelaire, Full Face (Baudelaire de profil en chapeau, & Charles Baudelaire de face), 1862 & 1868, first work an etching on Arches laid paper, second, posthumous state, inscribed in the plate lower left 'Peint et Gravé par Manet 1862', and lower right in the plate 'Imp. A. Salmon', plate size 107 x 87 mm, sheet size 283 x 214 mm (11 1/8 x 8 1/2 ins), second work an etching on thin laid paper, the 4th and final state, with printed inscription to lower margin of the image 'Peint et Gravé par Manet 1865' and 'Imp. A. Salmon', plate size 94 x 82 mm (3 7/8 x 3 1/4 ins), sheet size 197 x 149 mm (7 3/4 x 5 7/8 ins), both hinge-mounted to Craddock and Barnard white card window-mount, with their pencil inscription to lower edge of the mount

Provenance: Craddock & Barnard, London; Private Collection, Yorkshire, UK.

Moreau-Nélaton 15 & 16; Guérin 31, ii & 38, iv.

(2)

£300 - £400



Lot 163

163* **Whistler (James Abbot McNeill, 1834-1903)**. *The Model Resting (4th state)*, 1870, *drypoint etching on buff paper, with title and state in modern pencil to lower margin, some overall toning*, plate size 18.2 x 11.8 cm (7 1/4 x 4 5/8 ins), sheet size 28.5 x 19.7 cm (11 1/4 x 7 3/4 ins), in card mount (38.5 x 30.5 cm)

Kennedy 100; Glasgow 109.

(1)

£300 - £500

164* **Rodin (Auguste, 1840-1917)**. *Le Printemps*, 1882-88, *dry point on cream laid paper, printed with plate tone, published by the Gazette des Beaux-Arts, Paris, 1902, with margins, a very good strong impression*, plate size 147 x 98 mm, sheet size 266 x 180 mm, *window-mounted*

(1)

£300 - £500



Lot 164

165* **Poynter (John Edward, 1836-1919)**. *The Hostage Heart*, published by Landeker, Lee & Brown, 1897, *fine photogravure on Chine Colle, signed lower left in pencil*, 63.5 x 80 cm (25 x 31 1/2 ins), *window-mounted (81.5 x 104 cm)*

(1)

£200 - £300



166* **Renoir (Pierre-Auguste, 1841-1919)**. *Femme nue couchée (tournée à gauche)*, circa 1906, *etching printed with plate tone on pale cream laid paper, the second (final) state, signed in the plate lower right, as issued in L'Histoire des peintres impressionnistes by Théodore Duret, published by H. Floury, Paris, with wide margins*, plate size 140 x 200 mm, sheet size 182 x 265 mm, *hinge-mounted to backing card*

Delteil 15, ii/ii.

(1)

£300 - £500

JAPANESE PRINTS



167* Kunisada I (Utawaga, 歌川国貞, known as Toyokuni III, 1786–1865). Kabuki diptych, circa 1810–1842, a pair of colour woodblock prints of actors: the left scene showing Onoe Eizaburō as a gracious promenade in a snowy winter landscape by a lake, she is being seized by her sash by the man in the right scene, actor Ichikawa Ebizō (father of the actor Danjuro), who is carrying a parasol and is armed with two swords, both signed Gototei Kunisada, published Kinshindo, few tiny holes mainly near left edges (repaired on versos), otherwise good impressions with bold colours, both oban tate-e, approximately 35.5 x 23.5 cm (14 x 9 1/4 ins), each hinged to separate card mounts, with ink manuscript annotations, together with:

Meeting of Two Geishas diptych, circa 1833–1844, a pair of colour woodblock prints: the left scene showing a geisha in a green and purple kimono with floral lining, the right scene with a geisha in a kimono of purple and grey with flowers, lined with red and yellow fabrics, each wears a decorative sash in which a roll of paper is tucked, the geishas are set against a background of houses, with people carrying goods over a bridge, both signed Kochoro Kunisada, published Joushouya Kinzo, right scene with a few tiny repaired holes (mainly near right edge), each with some edge strengthening to versos, otherwise good impressions with bold colours, both oban tate-e, approximately 36.8 x 24.8 cm (14 1/2 x 9 3/4 ins), each hinged to separate card mounts, with ink manuscript annotations

(2)

£200 - £300



168* Kunisada I (Utawaga, 歌川国貞, known as Toyokuni III, 1786–1865). Nagasaki Tamemoto with his son Tamewaka, 1817, colour woodblock kabuki print, showing the actor Ichikawa Komazou/Koraizo portraying Nagasaki Tamemoto, with a child actor as his son, published Iseya Toshibe, few small holes to left side (supported on verso), one lower corner a little strengthened, tipped to backing card, oban tate-e, approximately 38.4 x 25.6 cm (15 1/8 x 10 ins), together with: Ichikawa Danjūrō as Kusunoki Masayuki, circa 1810–1842, colour woodblock print, signed Gototei Kunisada, one small hole near bottom edge, couple of lightly worn areas (no loss of image), two short edge tears, one lower corner strengthened on verso (with small edge loss), hinged to mount card, oban tate-e, approximately 36.4 x 24.4 cm (14 3/8 x 9 5/8 ins), plus: Nakamura Shikan, circa 1810–1842, the actor Nakamura Shikan as an unknown character with a sword, signed Gototei Kunisada, central horizontal crease, few small holes near bottom edge (supported on verso), hinged to paper count, oban tate-e, approximately 34.7 x 24.4 cm (13 5/8 x 9 5/8 ins), with another two prints by Kunisada I: Bandō Takesaburō I as Ashikaga Yoshihisa, 1851 (centre panel only of a triptych), signed Toyokuni; another of an unknown actor in an unknown role, circa 1860, signed Toyokuni, published Tsutuya Kichizo, and a colour woodblock kabuki print, possibly by Kunisada III (Utawaga, 1848–1920), each tipped or hinged to mount, all oban tate-e

(6)

£150 - £200



169* **Hokusai (Katsushika, 葛飾北斎, 1760-1849).** The Waterfall where Yoshitsune washed his horse at Yoshino, Yamato Province (Washu yoshino yoshitsune uma arai no taki), circa 1831-32, colour woodblock print, publisher's seal of Nishimuraya Yohachi (西村屋与八, 1759-1869) and circular kiwame seal to lower right, pale toning, two very light droplet stains towards upper left and to lower left corner, sheet size 369 x 254 mm (14 1/2 x 10 ins)

(1)

£2,000 - £3,000



170* **Kunisada (Utagawa, 歌川 国貞)**. Noblewomen picking Fir Branches, Edo: Yorozuya, 1832-1840, two (of three) colour woodblock prints, each approximately 38 x 25 cm (2) £200 - £300

Lot 170

171* **Hokusai (Katsushika, 葛飾 北斎)**. Poem by Ariwara no Narihira, from the series One Hundred Poems Explained by the Nurse, Hyakunin isshu uba ga etoki (百人一首 乳母か縁説 在原業平), Edo: circa 1839, colour woodblock print, window mounted, 24 x 33 cm (1) £1,000 - £1,500



Lot 171



172* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865).** High Courtesan of Yoshiwara triptych, circa 1844-1865, a trio of colour woodblock prints, the right scene showing a courtesan in a colourful decorative kimono tugging the belt of her client, who is shown in the centre scene, sitting after having a drink, they are both within a dwelling, the left scene depicts a second man standing on the veranda, by the Sumida river: according to the ink manuscript caption on the mount he is returning from far away, with his washing over his shoulder (presumably the woman's husband), each signed Toyokuni, one scene mostly lined, one with small area at foot strengthened on verso, the third strengthened along one edge and with a small tissue repair (to verso), otherwise good impressions with bold colours, all oban Tate-e, approximately 35.3 x 25.3 cm (14 x 10 ins), each hinged to separate card mounts, with ink manuscript annotations, two with typewritten descriptions, together with: Kabuki triptych, circa 1844-1865, a trio of colour woodblock prints, each depicting a male actor (possibly the same actor Kataoka Nizaemon VIII? in 3 different roles, including that of Nagoya Sanza), all 3 signed Toyokuni, each with one or two small tissue edge repairs to verso, one with larger central tissue repair to verso, otherwise good impressions with bold colours, all oban Tate-e, approximately 35.2 x 25.4 cm (13 7/8 x 10 ins), each hinged to separate card mounts, with ink manuscript annotations, including titles: *Le Jeu du Caton* (to two), and *Le Seigneur Sasaki* (2)

£150 - £200



173* **Hiroshige (Utagawa, 歌川 広重, 1797-1858).** Moonlit Evening (Tsuki no yu bu, 月の夕部), from the series Snow, Moon and Flowers (Setsugekka no uchi 雪月花之内), circa 1847-1852, 2 vertical oban colour woodblock prints, the second and third sheets from the triptych *Setsugekka no uchi*, published by Ibay Senzaburo 伊場屋仙三郎, 1847-1852, signed Hiroshige ga, good clean impressions, sheet size 35 x 24.5 cm Gankow. (1)

£300 - £500



174* **Kuniyoshi (Utagawa, 歌川 国芳)**. Oban: Iwai Hanshiro as a nun, together with Kunisada (**Utagawa, 歌川 国貞**). Kabuki actor, 19th century, two colour woodblock prints, tipped onto card mount, each approximately 37 x 26 cm (2) £150 - £200



175* **Kuniyoshi (Utagawa, 歌川 国芳)**. Ushiwakamaru faces Kumasaka Chōhan (「熊坂長範」 「牛若丸」), from 'Mirror of the Life of Yoshitsune, the Wellspring of Romance' series (程義経恋源一代鏡), Edo: Koshuya Juzo, 1853, colour woodblock print, window mounted with typed note pasted to backing board by 'C. H. Mitchell, Editorial Secretary, Japan Ukiyo-e Society', 35 x 25 cm, **Kuniyoshi (Utagawa, 歌川 国芳)**. The great poetess, Ono no Komachi (小野小町) from 'Mirror of Women of Wisdom and Courage' series (Ken'yū fujo kagami, 賢勇婦女鏡), Edo: Takahashi-ya Takakichi, circa 1844, colour woodblock print, 36 x 25 cm, plus two other Kuniyoshi colour woodblock Kabuki prints, circa 1852, both tipped onto card, approximately 36 x 25 cm (4) £200 - £300



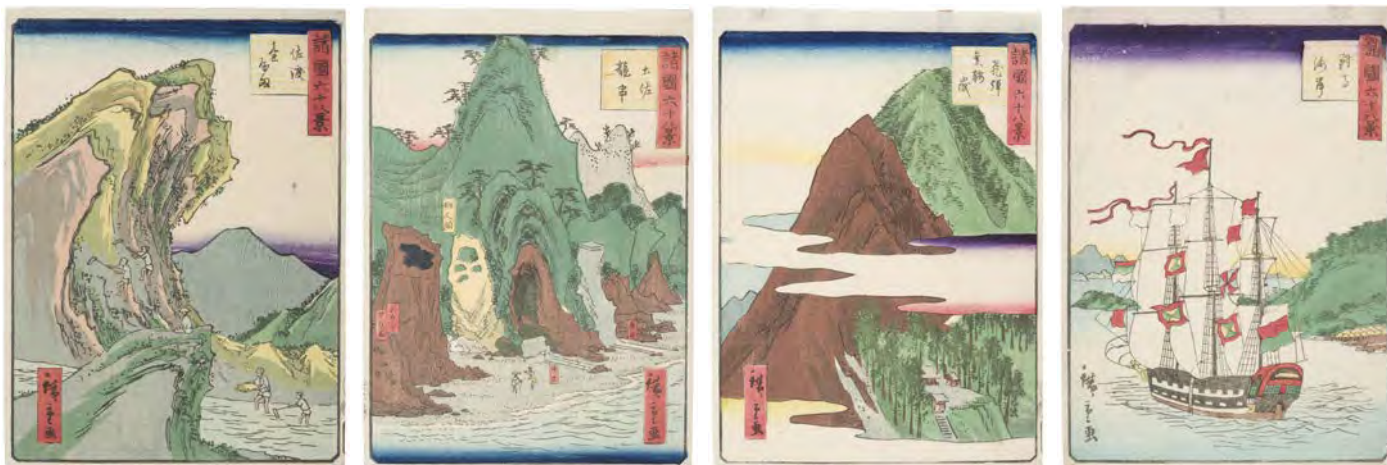
Lot 176

176* **Hiroshige II (Utagawa, 二代目歌川広重, 1826-1869)**. The Imperial Palace [&] The Great Bridge at Sanjō, from the 'Fifty-Three Stations of the Tōkaidō' series (東海道五十三次), a pair of colour woodblock prints, tipped onto card, 24 x 18 cm (2) £150 - £200

177* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865)**. Kabuki triptych, 1860, a trio of colour woodblock prints, depicting a scene from *Kinpeibai Soga no Tamamono*, in the left and right sections a man and a woman respectively are held captive, each bound with a rope, standing over the man is a samurai *Kyumonryu Shirokichi*, played by *Onoe Baiko 4.5*, the man, an apprentice, is played by *Kataoka Gado II*, standing over the woman is an older lady holding a pipe and tobacco set, the central section shows another apprentice being grabbed by the character *Saimon'ya Keijiro* (played by *Kataoka Nizaemon VIII*) who is preparing a hot poker, signed *Toyokuni*, published *Yamaguchi*, all trimmed to image, each with some tissue repair on verso, one with small loss to left edge (infilled), one with traces of tissue to right edge of recto, all oban tate-e, approximately 35.3 x 25.2 cm (14 x 10 ins), each tipped to separate card mount, with ink manuscript annotations in French (1) £150 - £200



Lot 177



178* **Hiroshige II (Utawaga, 二代目歌川広重, 1826-1869)**. Landscapes from the series Views of the Various Provinces (Shokoku rokuju-hakkei), circa 1862, 27 colour woodblock prints, from the complete set of 60, a few with minor worming, generally in very good condition, tipped onto card, 24 x 18 cm (27)

£700 - £1,000



179* **Kunisada I (Utawaga, 歌川国貞, known as Toyokuni III, 1786-1865, and Hiroshige II, 歌川広重二世, 1826-1869)**. No Ni Ryogoku Bridge diptych, from Edo no Hana Meisho-e, 1863, a pair of colour woodblock prints, in harimaze format, each with 4 sections, including a title section, a margin information zone (with ink stamps), a picture of a kabuki actor by Kunisada I (right sheet with actor Ichikawa Danjūrō VIII as Yokoyama no Yosaburo; left sheet with actor Nakamura Tsuruzo I as Komori no Yasu), and a large evening view by Hiroshige II, depicting fireworks over the Ryogoku bridge, people in boats on the water below, both signed by the artists, published Katoya Seibei, each with single small hole to blank margin, one small printing smudge to left sheet, otherwise good impressions with bold colours, both oban tate-e, approximately 35 x 24 cm (13 3/4 x 9 1/2 ins), each tipped to separate card mount, one with typewritten label (1)

£200 - £300



180* Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865, and others). Three prints from Edo no Hana Meisho-e, 1863, 3 colour woodblock prints, in harimaze format, each with 5 sections, including a title section, a margin information zone (with ink stamps, some slightly cropped), a picture of a kabuki actor by Kunisada, and a 'Miscellaneous' section, published Kato Kiyoshi, each with single small hole to blank margin, one with minor worming to upper right blank corner, one lower corner slightly strengthened with fine tissue on verso, otherwise good impressions with bold colours, both oban Tate-e, approximately 35 x 24 cm (13 3/4 x 9 1/2 ins), each tipped to separate card mount, with typewritten labels

The three prints are as follows.

- 1) Asajigahara (group 10), depicting a sake tray by Hiroshige II (1826-1869), a view of Asajigahara by Shogetsu (pupil of Torin), and the actor Onoe Kikujiro II by Toyokuni III.
- 2) No Nu Yoshiwara (group 10), depicting a sake cask and puppy by Yoshitoshi, a scene showing a kamuro with a bed and Yoshiwara lantern under a full moon by Hokuga (pupil of Hokusai), and the actor Ichimura Takenjo V by Toyokuni III.
- 3) No Wa Ikenohata Oeno (group 8), depicting a woman and a man by Hokuga, a view of Shinobazu Pond by Kashosai, and the actor Bando Muraemon by Toyokuni III.

Although the typewritten labels (prepared by C.H. Mitchell, Editorial Secretary, *Japan Ukiyo-e Society*) state the publisher as being Kato Kiyoshi for these three prints, the website *kunisada.de* gives Katoya Seibei as the publisher for this entire series.

(3) £200 - £300



181* Kiyochika (Kobayashi, 小林清親, 1847-1915). Five Scenes from the Instruction in the Fundamentals of Success (Kyodo risshi no motoi, 教導立志基), 1886, a group of five oban Tate-e colour woodblock prints, published by Matsuki Heikichi (松木平吉), each with decorative printed outer border, very good, rich and clear impressions, each 353 x 240 mm (14 x 9 1/2 ins), tipped-on to modern white backing card

(5) £600 - £800



182* **Toshikata (Mizuno, 水野年方, 1866-1908)**. Viewing a Waterfall, Women of the Jōkyō Era [1684-88], 三十六佳撰 観瀑貞享頃婦人 (Kanbaku, Jōkyō koro fujin), from the series Thirty-six Elegant Selections (Sanjūroku kasen), circa 1893, vertical oban colour woodblock, publisher's seal of Akiyama Buemon 秋山武右衛門, 372 x 251 mm (14 5/8 x 9 7/8 ins)

(1)

£100 - £200



183* **Ogata (Gekkō, 尾形月耕, 1859-1920)**. The Battle of Pyongyang, 1894, published by Takekawa Toshisaburo (left margin), colour woodblock triptych, signed Gekkō lower left, the three portions adhered together, some folds and light creases, few faint adhesive marks at joins (mainly affecting bottom of right join), ōban triptych 37.2 x 73.2 cm (14 5/8 x 28 7/8 ins)

(1)

£100 - £150



184* **Tsukioka (Kōgyo, 月岡耕漁, 1869-1927)**. Barley at sunrise, circa 1900, colour woodblock kacho-e print, signed and sealed 'Kōgyo' lower right, published by Daikokuya, Tokyo (present in a publisher's print sample album), tiny faint dent below sun, very slight creasing to upper right corner, otherwise a clear impression with strong colours, shikishiban 24.3 x 25.1 cm (9 1/2 x 9 7/8 ins), together with:

Koson (Ohara, 小原古邨, 1877-1945), Bee approaching wisteria [and] Flowers and grass, two colour woodblock kacho-e prints, both sealed 'Koson' to a lower corner, each 17.9 x 11.4 cm (7 x 4 1/2 ins), plus:

Seiko (Okuhara, 奥原晴湖, 1837-1913), Blue-and-white flycatcher [?] on a branch watching a falling leaf, colour woodblock kacho-e print, signed and sealed 'Seiko' lower right, shikishiban 24 x 25.1 cm (9 1/2 x 9 7/8 ins), with:

Koson (Ohara, 小原古邨, 1877-1945), View of Mount Fuji, signed and sealed 'Koson' lower left, single faint scratch to mountain, 21 x 26.8 cm (8 1/4 x 10 1/2 ins), plus another two shikishiban format prints, Fireflies, by Kōgyo Tsukioka, and Moorhens at night, by Okuhara Seiko, both signed and sealed (Moorhens with some light scratches and rubbing to grass and faint vertical crease near left edge), each approximately 24 x 25 cm (9 1/2 x 10 ins), and 4 small narrow format prints: 3 after Ohara Koson: Kingfisher on lotus, Bluebirds, Maple tree and pigeon, none signed, and one of geese flying over grass with a full moon, by an unknown artist (possibly after Ohara Koson), each approximately 20.5 x 8.5 cm (8 1/8 x 3 3/8 ins), the prints accompanied by a signed typewritten letter, dated Dec. 12 1912, from Ken Hoshino of 35 Higashigoken-cho, Ushigome-ku, Tokyo, Japan (London office, New Courts Chambers, 57 & 58 Chancery Lane), to a Miss S.M.M. Furness of Dulwich, regarding the enclosure of 'a small selection of my choicest prints'

First item: British Museum, museum number 1906.1220.0.1677; Brooklyn Museum, accession number 2007.32.24. Tsukioka Kōgyo was better known for his numerous illustrations of Noh plays and actors. He trained both in the workshop of the renowned ukiyo-e artist Yoshitoshi Tsukioka (1839-1892) and under the painter and printmaker Gekko Ogata (1859-1920), from whom he received the name 'Kogyo'. Note: The Brooklyn Museum incorrectly attributes the print to 'Kogyo Terazaki' the daughter of Tsukioka Kōgyo.

Second item: Koson Ohara (also called Shoson or Hoson) was a master of early 20th century kacho-e.

(12)

£200 - £300



Lot 185

185* **Yoshida (Hodaka, 1926-1995)**. Buddhist Statue (Senju Kannon), 1954, colour woodcut on handmade paper, signed, dated and titled in pencil, sheet size 403 x 276 mm (15 7/8 x 10 7/8 ins)
(1) £100 - £200

186* **Rajput School**. Scene from the Life of Krishna, & Hunter on Horseback and Holy Man, probably a late 17th or early 18th century, gouache on buff paper, heightened with gold, the first portraying a hunter on horseback and a holy man outside his cell, in a wooded landscape, an ornamental pond with lotus flowers in the foreground, heavily rubbed in places, two light horizontal creases, sheet size 22.3 x 14.7 cm (8 3/4 x 5 3/4 ins), the second depicting a scene from the life of Krishna, with cattle resting and eating in the foreground, Krishna and cowherds eating a picnic in a field with trees around, one faint horizontal crease, some stains and a little rubbing (mainly to left side), a couple of fine surface cracks, 21.7 x 14.9 cm (8 1/2 x 5 7/8 ins), both adhered to (near contemporary?) buff backing paper, with painted borders, window mounted, uniformly framed and glazed (34 x 27 cm and smaller), both with stencilled auction number to verso, and 20th century ink manuscript inscription, one also with typewritten label (probably excised from an auction catalogue), giving the titles of both paintings, with the lot number 128, and added ink manuscript date 'July 10th 1969'
(2) £200 - £300



Lot 186



187* **Hebbar (Kattingeri Krishna, 1911-1996)**. *Bandra Creek, 1967, watercolour with traces of ink on wove textured paper, laid onto backing card, showing a view across the Bandra Creek towards Mumbai, titled, signed and dated to lower left, light vertical crease to off centre, 36.8 x 50.8 cm (14 1/2 x 20 ins), in card mount (45.5 x 56 cm)*

Mahim Creek is locally known as Bandra chi Khadi.

K. K. Hebbar (1911-1996, a pioneering Indian modernist painter, was born in Karnataka and studied at the Sir J. J. School of Art in Mumbai, as well as the Académie de Julian in Paris. He taught at the Lalit Kala Academy and received the National Academy of Arts Award in 1985 and the Padma Bhushan in 1987 for his contributions to Indian art.

(1)

£2,000 - £3,000



Lot 188

188* **Attributed to Kattingeri Krishna Hebbar (1911-1996)**. *Sketch Book, 20th century, containing eleven leaves of sketches in pen, ink, and coloured chalk, containing portrait studies, architecture, The Shuk Dagon Pagoda in Rangoon, fishing boats near the shore, first leaf detached, some leaves excised, some blank, red cloth-backed boards with printed 'Sketch Book, Name, Year, Section and School' to upper board, 27 x 37.5 cm (10 5/8 x 14 3/4 ins)*

(1)

£300 - £500

SCULPTURE



Lot 189



Lot 190

189* **Mené (Pierre-Jules, 1810-1879)**. Fauconnier Arabe à cheval (Arab Falconer on Horseback), 1873 [but later], large cold-painted bronze, of an Arab falconer, dressed in green with a brown sash, on a golden brown stallion with dark brown saddle, and green naturalistic base, signed P. J. MENE to oval base, without foundry mark, mounted on a dark green marble socle, height 70.5 cm (74.5cm including marble base), width 63cm, depth 36cm
(1) £500 - £800

190 **Lehmbruck (Wilhelm, 1881-1919)**. Small Female Torso (Hagener Torso), 1910-1911, charcoal black patinated bronze sculpture, signed to base 'W. Lehmbruck', numbered 3/9', and with foundry stamp 'Cire Perdue A. A. Hébrard', a later recasting, height 70.5 cm (27 3/4 ins)

The *Kleiner weiblicher Torso* (Small Female Torso), also known as the *Hagener Torso*, is a key work in the oeuvre of Wilhelm Lehmbruck, one of Germany's most important early 20th century sculptors. Following his early death by suicide in Berlin on March 25th 1919, many of his sculptures were recast in bronze, including three casts known to have been taken from this work. The present example is likely to be from a later remoulage of the original bronze.
(1) £700 - £1,000

191AR* **Becquerel (André Vincent, 1893-1981)**. Olseau et son petit sur une branche, (Bird and its chick on a branch), cold-painted bronze, with brown gold patina, 19 cm high, affixed to black marble base, signed AV Becquerel, 2.8 cm high, overall 21.8 cm high
(1) £300 - £500



Lot 191

20TH CENTURY PAINTINGS & WATERCOLOURS



192AR* Lee (Dick, 1923-2001). Heinz Inlander, Notice for an Exhibition at the Aldeburgh Festival, 1975, relief sculpture with collage, showing Peter Grimes holding a paintbrush, surrounded by a white painted wood panel with Aldeburgh Festival 1975 stencilled in red and blue, a smaller wood panel to lower edge with HEINZ stencilled in white, 41 x 46 cm (16 x 18 ins), mounted in clear perspex box (71 x 61 x 12.5 cm)

Exhibited: Chappel Galleries, 8th - 30th September 2007,

Dick Lee (1923-2001) studied at the Camberwell School of Arts and Crafts, in 1952 he was awarded an Abbey Major scholarship which enabled him to travel to Italy, Spain and Greece. In 1953 he started teaching at Camberwell and remained there until 1982. He exhibited many times and his works are in collections including: Trinity College, Cambridge, Reading Museum, Beaverbrook Foundation, Cadbury plc, Imperial War Museum, etc.,

The 28th Aldeburgh Festival was held 6th - 23rd June 1975.

(1) £200 - £300



Lot 193

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

193* New (Edmund Hort, 1871-1921). Kelmscott Manor House from the House-Mead, circa 1898, pen and black ink on card, signed with initials lower left, light toning, old glue residue to outer blank edges, image size 77 x 110 mm (3 x 4 3/8 ins), inscribed to verso by the artist: 'The Manor House, Kelmscott, from the West. Edmund H. New. Oct. 1895', contemporary black painted wood frame, with period label of Ryman & Co. Ltd. Fine Art Dealers, 23, High Street, Oxford to verso, additionally inscribed by the artist: 'Kelmscott Manor House from the House-Mead. E. H. New 17 Worcester Place, Oxford', frame size 20 x 22.5 cm (8 x 9 ins)

One of a number of drawings made by Edmund Hort New of Kelmscott, which appeared in both William Morris's article on Kelmscott in *The Quest* (1895), and John William Mackail's two-volume *Life of William Morris* (1899).

E. H. New (1871 - 1931) was a member of the Birmingham Group and a leading illustrator of his day who studied at the Birmingham Municipal School of Art under Edward R. Taylor and A. J. Gaskin. New became known in the 1890s as an illustrator in the black-and-white style of the Arts and Crafts movement, specialising in pen and ink drawings of rural and urban landscapes, old buildings and interiors. He provided illustrations for over 50 books, including *The Compleat Angler* by Izaak Walton and *The Natural History of Selborne* by Gilbert White, both for Bodley Head. New was invited to Kelmscott Manor in October 1895, initially to prepare with Morris an illustrated article on the Great Coxwell tithe barn for *The Quest* (printed by the Birmingham Guild of Handicrafts). Instead they produced an article on Kelmscott Manor House itself, entitled 'Gossip about an Old House on the Upper Thames', published in *The Quest* number 4 (November 1895), with two illustrations by New and a frontispiece by C. M. Gere. See David Cox, "Edmund New's Diary of a Visit to Kelmscott Manor," *William Morris Archive* (accessed May 8, 2026).

(1) £400 - £600



194* Allan (Hugh, 1862-1909). Grazing in the Valley, circa 1900, oil on canvas, signed lower left, 80 x 99 cm (31 1/2 x 39 ins), in ornate gilt frame, glazed (122 x 140 cm)

Hugh Allan was a Glasgow painter of rural countryside landscapes. He exhibited at the Glasgow Institute and at the Royal Scottish Academy.

(1) £500 - £800



195* **Attributed to Henry Haseler (1864–1925)**. Distant View, near Bristol, of the Bristol Channel, *watercolour, small paper abrasion to upper edge in sky area, 32 x 44.5 cm (12 1/2 x 17 1/2 ins) mount aperture, framed and glazed (42 x 56.5 cm), together with Astley (Henry, late 18th/early 19th century)*. View in Russia, *pen, black ink and watercolour, signed and inscribed with title to lower right, image size 5.8 x 12.5 cm, framed and glazed (21 x 31 cm), plus English School*. Nine watercolours of English landscapes, and Botanicals, circa 1830–1890, *9 watercolours and pen and wash, comprising two John Henderson (1764–1843)*. Dover Castle and a South Coast seascape, circa 1830, *image size 9 x 13 cm and smaller*, **William Collingwood (1819–1903)**. Sunrise over the Alps, circa 1870, *image size 4.5 x 12.5 cm*, **William Luscombe Pare (1875–1935)**. Near Maidenhead, and A Sunny Farmhouse, circa 1905, *image size 14 x 21.5 cm, and four botanical watercolours, all framed and glazed (29.5 x 34.5 cm) and smaller*
(11) £200 - £300



Lot 196

196* **Orientalist School**. Portrait of a North African girl, late 19th/early 20th century, *oil on canvas, 42 x 26.5 cm (16 1/2 x 10 1/2 ins) mount aperture, gilt moulded frame with fabric inlay, (53.5 x 38.5 cm)*
(1) £400 - £600



197* **Black (Arthur John, 1855–1936)**. Passing the Straits, *oil on canvas, signed lower left, with original handwritten exhibition label to verso giving the artist's name A. J. Black R.O.I., Passing the Straits, Christie's printed label to verso, 61 x 76 cm (24 x 30 ins), contemporary molded frame*
Provenance: Christie's London, *British and Continental Pictures*, 18 May 2005, lot 778.
(1) £200 - £300



198AR* **McBey (James, 1883–1959)**. Fishing Boats on a Dutch Waterway, *oil on canvas, scratched signature lower left, small area to lower left with slight loss of paint, 28 x 35.8 cm (11 x 14 ins), period gilt frame (34.5 x 42 cm)*
(1) £300 - £500



199* **Wackrill (George Edward, 1890-1960)**. Portrait of Hubert Bolton Stanton (1901-1977), 1911, oil on canvas, three-quarter length portrait of a schoolboy in uniform (probably Eton College), wearing a dark jacket, waistcoat, and trousers, a white collar, a blue necktie, and a gold watch chain, standing against a stone wall, with a lawn and a stone arcade to his left, two other pupils seen in the background, initialled and dated in red lower right, annotated in red on verso 'G. E. Wackrill Jan 1911', 76 x 51 cm (30 x 20 ins), framed (92.5 x 67.5 cm), stretcher annotated in black ink 'Portrait of Hubert Bolton Stanton Aged 9 yr. 10 m.' and 'Painted by G.E. Wackrill, Harborne 1911'

George E. Wackrill was born in Harborne, Birmingham, and spent his early years there. As well as portraits he produced atmospheric landscape and maritime oil paintings and commercial graphic artwork, such as Rolls-Royce advertisements for The Motor magazine. Based primarily in London for most of his life, he was a member of the Chelsea Arts Club until the mid 1950s.
(1) £300 - £500



Lot 200

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

200AR* **Cheston (Charles Sidney, 1882-1960)**. Sussex Landscape, oil on canvas, depicting a street in a Sussex town, with figures walking, pushing perambulators, riding bicycles, trees and gardens between the buildings, a body of water glimpsed between trees, signed lower left, 46 x 66.5 cm (18 1/8 x 26 1/8 ins), glazed and moulded frame (63 x 83.5 cm), frame verso with two old labels relating to British Railways, a typewritten title label giving the artist's details, and a typewritten label for 'Official Agents - Alfred Stiles & Sons Ltd. ...'

Charles Cheston trained at Malvern School of Art followed by the Slade School of Fine Art (1899-1902). His first solo exhibition was at Colnaghi's in 1929, also exhibited widely, including at the Royal Academy, Fine Art Society, and New English Art Club.
(1) £200 - £300



201AR* **Cheston (Charles Sidney, 1882-1960)** High Street, Yorkshire, 1940s, circa 1940s, oil on canvas, depicting a wide busy high street, possibly in Yorkshire, with trees down the centre and colourful buildings to the sides, many people walking and cycling along, some vintage vehicles such as a bus and lorries, in the distance gently undulating hillsides with fields and trees, signed lower left, 55 x 77.5 cm (21 5/8 x 30 1/2 ins), canvas verso with circular canvas supplier's mark, glazed and moulded frame (72.5 x 96.5 cm (28 1/2 x 38 ins), frame verso with old British Railways label, also label printed in red 'N.E.A.C. official agents James Bourlet & Sons, Ltd. ...' with another printed label for James Bourlet
(1) £200 - £300



202AR* **Cheston (Charles Sidney, 1882-1960)**. Town Square, France, oil on canvas, depicting a busy square surrounded by buildings and shops, including a pharmacie, a busy street disappearing into the distance, numerous walkers, some people on bicycles, a few sitting at a street café, signed lower right, 54 x 78.5 cm (21 1/4 x 31 ins), glazed and moulded frame (72 x 94 cm), frame verso with printed label of the New English Art Club
(1) £200 - £300



Lot 203

203AR* **Rushbury (Henry George, 1889–1968)**. Landscape in Italy, watercolour with pencil on paper, showing a family standing at a roadside fence looking at the view, signed in pencil to lower right, scarce faint foxing spots to sky, 25.8 x 24.8 cm (10 1/8 x 9 3/4 ins), adhered to backing board. float mounted, glazed and framed (54 x 51.5 cm)

(1)

£150 - £200

204AR* **White (Ethelbert, 1891–1972)**. Figure in a wooded landscape, watercolour with pencil on paper, showing a female figure reaching up to a tree, distant hills beyond, signed lower right, few foxing spots, mount aperture 38.5 x 29.5 cm (15 1/8 x 11 5/8 ins), glazed and framed (64.5 x 53.5 cm), verso with framer's label of Alfred Stiles & Sons Ltd.

(1)

£150 - £200



205* **Crompton (Mabel Ann Elizabeth, 1874–1958)**. A collection of views of Canada, 1920s, approximately 80 views of Canada, the majority signed, most titled and dated, mostly 1920s, but some slightly earlier (e.g. 1916) and some 1940s, many taken in and around Lake Ontario, Niagara River, and Winnipeg, e.g.: 'Mouth of Niagara River, Lake Ontario'; 'Morning Lake Superior'; 'Fort Niagara Ont., Niagara River'; 'Kildinam Park, Winnipeg'; 'Harvest Time Manitoba'; 'Grand Beach Lake Winnipeg'; 'Purple Twilight, River St Lawrence'; 'Lake of the Woods', largest 25 x 35 cm (10 x 13 3/4 ins), smallest 6.5 x 12 cm (2.5 x 4 5/8 ins), most mounted on thick paper or card, together with 2 photocopied typed inventory lists related, listing picture titles and prices, and some ink manuscript lists in the artist's hand, contained in a large solander box

Mabel Crompton was born in Ormskirk, Lancashire and later lived in Yorkshire. She studied at the Southport School of Art and the Royal College of Art, London. An intriguing figure, she was a keen watercolourist and enthusiastic traveller, as well as a teacher of art. In particular she crossed the vast country which is Canada by train, steamer and motor car, capturing as she did so the wildernesses and dramatic vistas she encountered. Her impromptu watercolours, depicting mountains and lakes, trees and rivers, and radiant skies are characterised by their atmospheric use of colour. She achieved considerable popularity in both Canada and the United States, exhibiting widely in both countries.

(a folder)

£150 - £200



Lot 204



206AR* **Knight (Dame Laura, 1877-1970)**. Portrait of Anna Pavlova, *Indian ink and pencil on paper, signed lower left, some light overall toning, 35.5 x 25.5 cm (14 x 10 ins), framed and glazed (46 x 36.5 cm), previous printed auction labels to verso*

Provenance: Sotheby's, London, 30th September 1986, lot 141 *Modern British Paintings, Drawings and Sculpture*; Lyon and Turnbull, *The Bernard Kelly Collection*, 15th January 2025, lot 207; Private Collection, London.

Exhibited: New English Art Club, London (label to verso, catalogue no. 122).

(1)

£3,000 - £5,000



207AR* **Vertès (Marcel, 1895–1961)**. *Après-midi, Bois de Boulogne, circa 1925, watercolour with traces of pencil, signed Vertès Paris lower right, with an unfinished pencil study of a fat gentleman with young ladies at a cafe table to verso, sheet size 355 x 445 mm (14 x 17 1/2 ins), with window mount*
(1)

£300 - £500



208* **Steer (Philip Wilson, 1860–1942)**. *Barges, Harwich, 1929, watercolour on paper, signed in ink and dated 1929 lower left, sheet size 23.5 x 30 cm (9 1/4 x 11 7/8 ins), gilt frame, glazed, with original printed framer's label to verso of Chas. A. Jackson, Fine Art Dealer, Carver & Gilder, Picture Frame Manufacturer, 7 Police Street, Manchester (inscribed in pencil 'No. 3 Barges, Harwich), old black auction stencil 744WX, and recent Garton & Co. printed label*
Provenance: Collection of Robin Garton (1945–2015).

(1)

£300 - £400



209* **Cox (Elija Albert, 1876–1955)**. *Corfe Castle, watercolour, gouache and black chalk on pale grey-brown paper, backed with board (by the artist), showing two groups of people among the ruins of Corfe Castle, Dorset, vertical artist's frame line to right, 38.5 x 45.6 cm (15 1/8 x 18 ins), together with Study of pots and flowers, watercolour, gouache and black chalk on brown paper, an unfinished study of a mass of flowers next to a large ceramic pot and a small lidded jug or coffee pot, some pencilled notes in the artist's hand to various areas, horizontal fold mark, lightly creased, few small tears and small pin holes to blank margins, approximately 43.8 x 54.8 cm (17 1/4 x 21 1/2 ins), both works contained in plastic and paper art bags with ink manuscript attribution to verso*
(2)

£200 - £300



Lot 210



Lot 211

210AR* **Fisher-Prout (Margaret, 1875-1963)**. Ladbroke Grove, oil on board, depicting a view of Ladbroke Grove, London, to the left handsome houses with steps to the front doors, on the right the tree-lined street, with a horse-drawn cart and early motor car, a church tower visible above the trees, 52 x 66 cm (20 1/2 x 26 ins), board verso with exhibition label of the New English Art Club, giving the artist and title, artist's address, and price of £30 in contemporary ink manuscript, board verso also with ink manuscript ownership name of C.S. Cheston, moulded gilt frame (poor condition) and glazed (62.5 x 77 cm), glazing with old exhibition number label '122', frame verso with old label '1056'

Provenance: Charles Sidney Cheston (1882-1960), artist; thence by descent.

Margaret Fisher-Prout was the only daughter of the artist Mark Fisher. She studied with her father and at the Slade School of Fine Art (1894-1897) under Fred Brown, where she was considered an outstanding student. After World War I Fisher-Prout frequently exhibited both abroad and in London, including at the Royal Academy, the New English Art Club (elected 1926), the Royal Watercolour Society, and the Royal West of England Academy.

(1)

£400 - £600

211AR* **Fisher-Prout (Margaret, 1875-1963)**. Still life of flowers in a vase, 1926, oil on board, of blue cornflowers and various poppies, in a large blue and white vase, signed and dated lower left, 52.5 x 44 cm (20 5/8 x 17 3/8 ins), moulded gilt frame (62 x 54 cm)

(1)

£400 - £600



212* **Paterson (Emily, 1855-1934)**. *Trees - A Miniature*, circa 1935, watercolour, signed, approximately 140 x 180 mm (5.5 x 7 ins), period recessed stained wood frame, with Walker's Gallery's label to verso, with exhibition number 74, and dated 1935

Emily Murray Paterson was a member of the Royal Scottish Academy, the Society of Women Artists, the Old Watercolour Society and other groups. Her work is associated with the Glasgow School, and is reminiscent of her namesake, James Paterson.

(1) £200 - £300



Lot 213

213AR* **Vertès (Marcel, 1895-1961)**. *Le Carrousel*, 1935, gouache and black chalk on paper, signed, dated, and inscribed 'à M. Rigaud', sheet size 405 x 293 mm (6 x 11 5/8 ins)

(1) £500 - £800

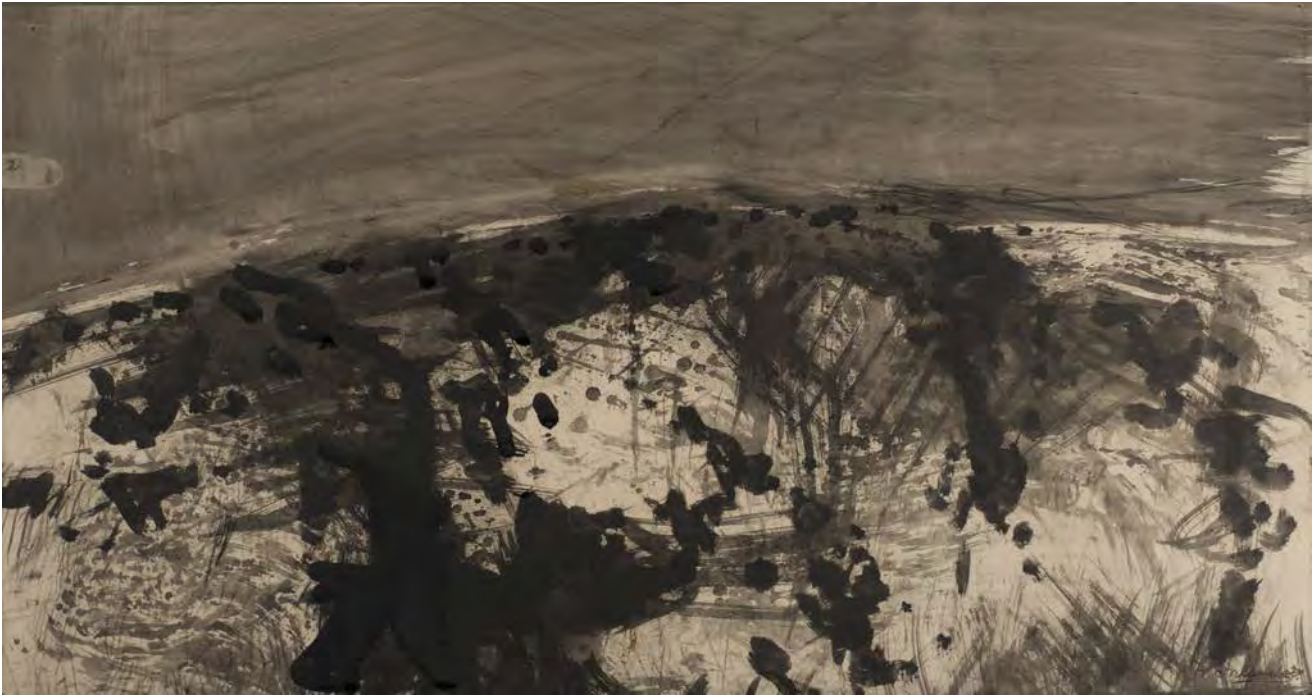


214* **Tchelitchew (Pavel, 1898-1957)**. *Study of Ava Alice Muriel Astor*, 1936, pen, brush and black ink on Ingres paper, a study of the head and neck of a Ava Astor, half profile to left, signed and dated to lower edge, light overall toning with narrow mount stain, and a few foxing spots, short crease at right edge with some light undulations (probably from being sometime rolled), tiny pinhole to hair, strip of brown paper narrowly adhered to verso of blank top edge, approximately 30 x 23.5 cm (11 7/8 x 9 1/4 ins)

Provenance: From the estate of Martyn Thomas, thence by descent to the present owner. Martyn Thomas was the partner of ballet dancer and choreographer Frederick Ashton (1904-1988).

This study is one of a group of studies of Ava Astor (1902-1956) that Tchelitchew completed during 1936. In a photograph of the artist in his New York studio available online, in which several Ava Astor studies are attached to the wall behind him, this particular study can be seen behind his back.

(1) £700 - £1,000



Lot 215



Lot 216

215AR* **Inlander (Henry, 1925–1983)**. Hillside, 1937, pen, black ink, grey ink and grey wash on pale cream wove paper, signed lower right, 29 by 55 cm (11 by 21 3/4 ins), framed and glazed with handwritten label to verso: H. Inlander, Hillside, signed bottom right, 22 1/8 by 12 ins. Reverse signed to Jack Beddington with Best Wishes for Christmas & New year Dec 1937, Given to David Marsh? by Lillian Browse on her retirement from B. & D., additional small typed written label above: The Leicester Galleries, London, "Hillside" by Henry Inlander, with old black auction stencil 222RP, sheet size, 56 by 30.5cm (22 1/8 by 12 ins)

Provenance: Jack Beddington (1893–1959), Head of Shell Advertising; Lillian Browse (1906–2005); David Marsh; Nicholas and Frances McDowall, thence by descent.

Henry Inlander's first exhibition in London was at the Leicester Galleries in 1956. (1) £400 - £600

216* **Tchelitchew (Pavel, 1898–1957)**. Portrait of Frederick Ashton (1904–1988), 1938, silverpoint on white prepared paper, depicting two side profiles and one front view of Ashton's head, signed and inscribed 'To my dear Freddy, with love from Pavlik, June 1938, London', a few minor foxing spots, 40 x 31 cm (15 3/4 x 12 1/4 ins), accompanied by a typewritten letter from Adam and Charles Black Publishers, dated 19 January 1977, to Sir Frederick Ashton, 'I have pleasure in sending you a photograph of Tchelitchew's [sic] silverpoint portrait which I returned to you yesterday ... We think that the photographic studio has reproduced the portrait well, given the difficulties ...', plus three related black and white photographs: one the aforementioned photograph of the silverpoint portrait (25.5 x 20 cm); one of a portrait of Ashton drawn and signed by Molly Bishop (21.5 x 16.5 cm); and a composite photograph of Ashton in three poses (20.5 x 15 cm)

Provenance: From the estate of Martyn Thomas (Frederick Ashton's partner), thence by descent to the present owner. Martyn Thomas was the partner of ballet dancer and choreographer Frederick Ashton (1904–1988).

The third listed photograph seems likely to be the image on which Tchelitchew based his silverpoint portrait. The verso of this photograph has an ink stamp of the Victoria and Albert Museum, London.

(1) £700 - £1,000



217* **Chinese School.** Shan Shui Landscape, circa 1930s-1950s, original Chinese brush painting in ink and colour wash on thin Chinese paper, with a Baiwen seal inscribed in Chinese seal script (Zhuanshu) to lower right corner, a couple of minor holes, creased, 39 x 94 cm (15 x 37 ins)

(1)

£300 - £500



218* **Bourgogne (Gustave, 1888-1968).** Beethoven, Sonate en G mineur piano et violon cello, from the series La Peinture Musicale, watercolour on thick buff coloured paper, titles and notes in blue ink to buff paper (visible through artwork), artist's studio stamp to upper and lower margins, list of other works by the same artist to the upper and lower half of the sheet, two further artworks (one on card laid onto buff paper) to recto, with artist's studio stamps, image size 10.2 x 23.8 cm (4 x 9 3/8 ins), sheet size 31 x 24 cm (12 1/4 x 9 1/2 ins), mounted, together with two further works from the same series, Bach Concerto no 1, and Vivaldi's Gloria, both with artist's stamps to verso, largest sheet size 13.8 x 23.9 cm, all mounted (48 x 31.5 cm)

A leading artistic figure of the early 20th century who sought to create a synthesis between the visual arts and music. In 1932 Bourgogne co-founded the Association des Artistes Musicalistes. These 'musicalists' tried to recreate in paint the emotion that was evoked by a piece of music; to find an equivalent for sound in colour and pictorial form. This form of synesthesia inspired his series *La Peinture Musicale*.

(3)

£100 - £150



219AR* **La Fontaine (Thomas Sherwood, 1915–2007)**. Brigadier Ronald Ogier Ward, DSO, OBE, MC, circa 1945, oil on canvas, half-length portrait, in uniform with mountainous landscape, signed lower left, 69 x 55 cm, framed, frame size 86 x 71.5 cm, remains of manuscript label to verso inscribed with sitter and portrait details D.S.O. *London Gazette*: 3 June 1919.

Ronald Ogier Ward (1886–1971) was educated at Magdalen College School and Queen's College, Oxford. He trained at St Bartholomew's Hospital before serving as a Surgeon with the British Red Cross in the Balkans during 1912/13 and subsequently during WWI. He was promoted to Major with the Honourable Artillery Company and attested to the Royal Field Artillery, Territorial Force. Ward was mentioned in despatches and awarded the Military Cross. During WWII he commanded a surgical unit in France and received the Order of the British Empire at the Dunkirk evacuation.

Post-war service saw Ward as an advisor to HM Government during the introduction of the National Health Service. He became the driving force behind the formation of the British Association of Urological Surgeons (BAUS) in the Royal College of Surgeons.

(1)

£200 - £300



220* **English School**. Profile of a Young Man, 1946, oil on wood panel, small loss of paint to hair area, 27.7 x 20 cm (10 7/8 x 7 7/8 ins), S. Palmer Diploma 1st Prize 1946 in pencil to verso (1)

£200 - £300



221* **Bone (David Muirhead, 1876–1953)**. Trinity College, Cambridge, 1949, black pencil and chalk, inscription to lower right 'To Arthur Rodgers from his obliged - Muirhead Bone, May 1949', 31 x 51.5 cm (12 1/4 x 20 1/4 ins) mount aperture, framed and glazed (41 x 60.5 cm), together with Arms & Blazons of the Colleges of Oxford by Francis Pierrepont Barnard and Major T. Shepard, London: Humphrey Milford, 1929, Arthur R. Rodgers ownership inscription in blue ink to free front endpaper, dated 1945, and later pencil ownership inscription, 8vo (2)

£200 - £300



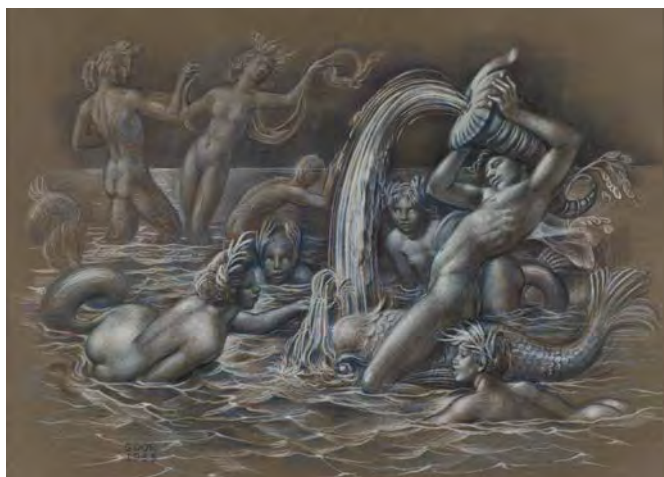
222* **Fedorovitch (Sophie, 1893–1953)**. Orpheus designs, 1953, pencil, pen, black and blue ink, and white bodycolour on various papers, a group of 35 stage set and costume designs, comprising 18 costume designs and 17 set designs, the costume designs including those of Orfeo, Euridice and 'God of love - Adele Leigh', each annotated in pen or pencil, that for Orfeo also with annotation regarding costume colour, also a female costume of a dancer carry a small lyre on her shoulder, adhered top and bottom to card backing with 'Orfeo 1953' in ink manuscript to upper left of card, another female costume is annotated 'Act I sc. 1 & 2', and another 'for fat men'(?), the set designs are mostly of a backdrop or set comprising three gigantic lyres, in various forms, some sketches appear to be considering whether to arrange the lyres side-by-side or in a diagonal line, or whether to have a single central lyre with large columns to each side, one design features three gigantic harps, another shows a single huge lyre at the top of a flight of stairs, with a tiny figure of a ballerina at the foot of the lyre, other sketches are ideas for different lyre-forms, and one apparently shows a tomb-like object, some of each type of sketch (costume and set design) are annotated on the verso with directions such as 'bottom right' or 'upper middle', a couple of versos have 'Ashton' written in pencil, most have remnants of adhesive tape and associated staining to the top corners (probably added by the artist), some cockling to those on tracing paper, one costume design with 4cm closed tear to top blank area, and one with small loss near corner, one set design with top left corner reattached (probably by the artist or Ashton) and tiny corner loss, another with 4.5 cm horizontal tear to top left corner (again with old repair), one with small loss to lower edge, each approximately 21 x 15 cm (8 1/4 x 6 ins) and smaller, contained together in a brown Victoria & Albert Museum postal envelope, with contemporary ink manuscript 'Ashton' and in large red ink letters, 'Orpheo [sic] - Fedorovitch' in black

Provenance: From the estate of Martyn Thomas (Frederick Ashton's partner), thence by descent to the present owner. Martyn Thomas was the partner of ballet dancer and choreographer Frederick Ashton (1904-1988).

Orpheus is the 'lost' opera that Fredrick Ashton produced in 1953 for the Covent Garden Opera and Sadler's Wells Ballet. Based on Gluck's opera Orfeo ed Euridice, the opera starred Kathleen Ferrier in the title role, with Veronica Dunne as Eurydice and Adele Leigh as Amor. Sadly the opera was doomed: Kathleen Ferrier, who was known to be suffering from cancer at the time, injured herself on the second night and never performed in public again. Meanwhile Sophie Fedorovitch herself, a long-time friend of and collaborator with Frederick Ashton, tragically died from a gas leak in her house, on the day of the dress rehearsal. Apparently after her death, Ashton wrote: *It is impossible for me to write about Sophie Fedorovitch without the deepest emotion, for in her death I lost not only my dearest friend but my greatest artistic collaborator and adviser* (Simon Fleet, editor, Sophie Fedorovitch: Tributes and Attributes. Aspects of her art and personality by some of her fellow artists and friends, London, privately printed, 1955, page 22).

(35)

£500 - £800



223* **Goor (Gaston, 1902-1977)**. Group of Nereids and Tritons, 1953, white chalk heightened with light blue, dark blue and green chalk on thick brown card, signed and dated lower left, 29 x 40 cm (11 1/2 x 15 3/4 ins) mount aperture, framed and glazed (47.2 x 56 cm)
(1) £300 - £400



225* **Goor (Gaston, 1902-1977)**. Bacchanale, 1954, white chalk heightened with yellow and black on thick crimson card, signed and dated lower right, 29 x 39 cm (11 1/2 x 15 1/3) mount aperture, framed and glazed (48 x 55.5 cm)
(1) £300 - £400



224AR* **Cameron (David Young, 1865-1945)**. Ben Ledi, watercolour, pen & brown ink, and black chalk on paper, signed and titled in pencil to lower right, toned with narrow mount stain, sheet size 19 x 35 cm (7 1/2 x 13 3/4 ins), laid onto cream card, glazed and framed (37.5 x 56.5 cm), frame verso with pencilled 'The Perthshire Hills' and artist's name, together with: **West (David, 1868-1936)**, Scottish scene, watercolour on paper, signed lower right, laid on board, some pale spotting to sky, sheet size 21.1 x 28.2 cm (8 1/4 x 11 1/8 ins), gilt frame and glazed (36.5 x 43.5 cm), frame verso with framer's label of Thos. W. Hampton, Aberdeen, plus one other later 20th century Scottish scene, by Daisy Budge
(1) £300 - £500



226* **Goor (Gaston, 1902-1977)**. Nude Figures and Horses, 1954, white chalk heightened with yellow and black on thick crimson card, signed and dated towards lower margin, 29 x 39 cm mount aperture (11 1/2 x 15 3/8 ins), framed and glazed (47.5 x 55.5 cm)
(1) £300 - £400



Lot 227

227 **Goor (Gaston, 1902-1977)**. Minos's Palace, 1954, coloured chalks on dark brown card, signed and dated lower right, inscribed with title in pencil to verso sheet size 32.5 x 43 cm (12 3/4 x 17 ins), framed and glazed (47.2 x 55.4 cm)
(1) £300 - £400

228AR* **Bratby (John Randall, 1928-1992)**. Middle-Class Misses on Two Levels, 1958, large-scale oil on board, the paint thickly applied, depicting 3 young women and a young boy, signed to centre of right-hand margin, some flaking and surface losses to the upper portion of the composition, and to the lower left corner, 265 x 122 cm (104 x 48 ins), mounted on a stretcher (266 x 123.5 cm), verso with John Moores Liverpool Exhibition label, signed by the artist
(1) £1,500 - £2,000



Lot 228



229AR* Carr (Thomas James, 'Tom', 1909-1999). *The Road to the Beach*, oil on canvas, inscribed to verso with title and artist name, 63.5 x 76 cm (25 x 30 ins)

Provenance: Purchased by Noel Blakiston (1905-1985), author, Italian scholar, art collector, former Chairman of the Chelsea Society, and a close friend of the English literary critic Cyril Connolly; thence by descent.

Tom Carr was a landscape and figure painter born in Belfast in 1909. During his childhood, Carr attended Oundle School, receiving his initial art education from E. M. O'Rourke Dickey. In 1927, he studied at the Slade School of Art in London under Henry Tonks, before attending the British School while staying in Rome. In 1938, Carr decided to move back to Northern Ireland.

Reviewing an exhibition at the Redfern Gallery, London, in 1941, *The Studio* described Carr's works as 'what photographers call 'the soft focus,' a kind of artificial or almost arty short sight'. Carr exhibited at the Storrans Gallery, London in 1937, alongside Claude Rogers and Victor Pasmore, and contributed to the Royal Hibernian Academy in 1940. During the late 1950s, he taught at the Belfast College of Art. On a 1970 exhibition of watercolours at the David Hendriks Gallery, the *Irish Times* wrote 'there is a freshness, brilliance, lyricism and superb technique...On the strength of this exhibition he is, quite definitely, the outstanding watercolourist in this country.' A major retrospective of his work was held in 1983 at the Ulster Museum, followed by the Douglas Hyde Gallery in Dublin. Further exhibitions followed at the Eakin Gallery and Caldwell Gallery in Belfast. Carr achieved honorary membership at the RHA in 1993.

(1)

£500 - £800



230AR* **Spencer (Gilbert, 1892-1979)**. *Out of the Window*, red chalk on cream wove paper, signed in pencil lower right, 26 x 35.5 cm (10 1/4 x 14 1/4 ins) mount aperture, later wood frame, glazed, original backing board to verso, with original gallery label of Ernest Brown & Phillips Ltd., The Leicester Galleries, and exhibition label for an exhibition for the works by Gilbert Spencer held at The Leicester Galleries in May 1946, frame size 44.5 x 53 cm

Provenance: The Leicester Galleries, Leicester Square, London; from whom purchased by Lady Celia Milnes-Coates (1884-1985); Estate of Nicholas and Frances McDowall.

Exhibited: *Recent Paintings by Gilbert Spencer*, Ernest Brown & Phillips, The Leicester Galleries, May 1946.

(1)

£200 - £300



232* McKenzie (Hugh, 1909-2005). Rye, Sussex, 1962, pen and wash on paper, signed and dated lower left, title and artist's stamp to lower right, Messum's Fine Art label with exhibition details to mount verso, mount aperture 32 x 45.5 cm (12 1/2 x 18 ins), mounted, plus Ladywell Police Station, 1977, pen and wash on paper, signed, dated and titled lower right, artist's stamp to lower left, Messum's Fine Art label with exhibition details to mount verso, mount aperture 30.5 x 45.5 cm (12 x 18 ins), together with three further pen and wash works by the same artist, views include The High Street, Salisbury, Canterbury and Snow on the Pond, each window mounted, and thirty five other sketches in pencil and watercolour from the same artist, mainly architectural or street scenes, largest 56 x 38 cm (22 x 15 ins)

McKenzie was a London artist who focused on landscape, city scenes, and later in life experimented with figure work. He studied at the Slade under Henry Tonks. Rye, Sussex and Ladywell Police Station were exhibited in Hugh McKenzie's London, held at Messum's Fine Art, December 2007 (numbers 139 and 119 respectively).
 (40) £300 - £500



231AR* 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), together with 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), plus 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)
 (3) £200 - £300



Lot 233

233* **Luzzati (Emanuele, 1921–2007)**. Sacerdote, from the Magic Flute, circa 1964, pastel on black paper, showing an elaborate gold and yellow vestment with large sleeves, 49.5 x 32 cm (19 1/2 x 12 5/8 ins) mount aperture, framed and glazed (68.5 x 50 cm), with printed Wright Hepburn Gallery label with later blue ink handwriting to verso

Emanuele Luzzati (1921–2007) was the set and costume designer for the 1963–64 production of *The Magic Flute* which ran at the Glyndebourne Festival Opera. It is believed that this costume was for the character Sarastro played by Carlo Cava (1928–2018).

(1)

£200 - £300



234* **Bech (Pedro, 20th century)**. Italian Village Landscape, 1968, oil on canvas, signed and dated lower right, 46.5 x 55.5 cm (18 1/4 x 21 7/8 ins), framed (59.5 x 69 cm)

(1)

£200 - £300



Lot 235

235AR* **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)

£200 - £300



236AR* **Rossiter (Anthony, 1926–2000)**. Winter Landscape, 1969, oil on board, artist's monogram to upper right, dated '69' to upper left, 60 x 39 cm (23 5/8 x 15 3/8 ins), framed (75 x 54 cm)

Anthony Rossiter was a British landscape painter, educated at Eton and then at Chelsea Art School from 1947–51. His work is held in various public collections in the U.K and the U.S.A., including at the Victoria and Albert Museum, the Ashmolean Museum, the Government Art Collection, etc.

(1)

£200 - £300



Lot 237



Lot 238

237AR* **Rossiter (Anthony, 1926-2000)**. *Foaming Orchard*, 1972-75, oil on board, artist's monogram to lower right, 92.5 x 49 cm (36 3/8 x 19 1/4 ins), framed (64 x 108 cm), together with a printed headed notecard containing 'From Anthony Rossiter Dalesford House Litton Near Bath Somerset Chewton Mendip 338' in blue and a hand written note in blue ink 'This painting 'Foaming Orchard' (or 'Miss Witney's Orchard') was carried out with painful joy between the years of 1972 and 1975. Anthony Rossiter 27th June '76'

Anthony Rossiter was a British landscape painter, educated at Eton and then at Chelsea Art School from 1947-1951. His work is held in various public collections in the U.K. and the U.S.A., including the Victoria and Albert Museum, the Ashmolean Museum, and the Government Art Collection.

(2)

£200 - £300

238* **Saqqa-kana School**. *Female Dancer with Tambourine*, 1972, oil on canvas of a female dancer holding a tambourine and handkerchief, with patterns of tambourines and lutes behind, signed 'Pouja' (?), and dated Tehran 1972 lower right, 80 x 39 cm (31 1/2 x 15 3/8 ins), framed (86.5 x 46.5 cm)

The term Saqqa-kana was first used in 1962 by the Iranian art critic Karim Emami to describe several contemporary artists in Iran who combined modern Western art forms with traditional Persian decorative elements. Prominent names associated with this movement are Parviz Tanavoli, Charles Hossein Zenderoudi, Massoud Arabshahi, Nasser Oveisi and Zhazeh Tabatabai.

(1)

£300 - £500



239AR* **Bratby (John, 1928-1992)**. Patti and Me, twice, in Venice, thickly-applied oil on canvas, signed lower left and upper right, canvas size 122 x 91.5 cm (48 x 36 ins), framed (1) £500 - £700



Lot 240

240AR* **Davies (John, 1946-)**. Head, 1979, pencil and colour pastel on paper, 315 x 285 mm (12 1/2 x 11 1/2 ins) mount aperture, sheet size 318 x 289 mm (12 1/2 x 11 3/8 ins), framed and glazed, with label to verso of the Institut Valencia d'Art Modern, frame size 64 x 57.5 cm Provenance: Monika Kinley, London.

Exhibited: Institut Valencia d'Art Modern, John Davies. Esculturas y dibujos desde 1968, 10 March-22 May 2005.

(1)

£400 - £600



241* **McKenzie (Hugh, 1909-2005)**. A Collection of sketchbooks, watercolour, ink and pencil, 8 sketchbooks each containing approximately 30 pages (including a few loose leaves) each with sketches of various city landscapes, some portraits, a few signed, views including: Bury St Edmunds, Sunshine in Old Places, Pedestrian Precinct, Lyme Regis, Cirencester, Royal Agricultural College Cirencester, Lewisham, Peckham, etc., some pages blank, in various bindings including contemporary cloth and original boards, majority oblong 8vo

Hugh McKenzie was a London artist who focused on landscape, city scenes, and later in life experimented with figure work. He studied at the Slade under Henry Tonks, and is represented by Messum's London.

(8)

£200 - £300



242AR* **Walker (Ethel, 1941-)**. *Luing, oil on board, signed to lower right, 34 x 35.5 cm (13 1/4 x 14 ins), framed (55 x 56.5 cm), previous auction label and printed Stenton Gallery label to verso*

Provenance: Lyon and Turnbull, *Contemporary Art*, Edinburgh, 13th August 2025, lot 251; Private Collection, London.

Ethel Walker studied at the Glasgow School of Art from 1959 to 1964, held her first solo exhibition in Edinburgh in 1972, and lives and works in Argyll. 'Living on the West Coast of Scotland, my inspiration mainly comes from the ever-changing skies and unexpected weather overlying and affecting ancient landforms. The light on the land can appear to change contours, solid can seem unsubstantial, and air, sea, and stone merge into an interdependent whole. I hope to encapsulate a visual instant - a sense of immediacy and imminent change, but also a sense of enduring place.'

(1)

£600 - £800



243AR* **Golding (John, 1929–2012)**. *Man and the Moon*, mixed media on paper, titled by the artist lower right, sheet size 420 x 515 mm (16 1/2 x 20 1/2 ins), framed and glazed, with framer's label of Louise Buxton to verso, frame size 53.5 x 61.5 cm

(1)

£300 - £400

244AR* **Golding (John, 1929–2012)**. *Untitled*, 1986, mixed media on paper, signed and dated lower right, 40 x 55 cm (15 3/4 x 21 5/8 ins), framed and glazed, with framer's label of Simon Beaugié to verso, frame size 58 x 71 cm

(1)

£500 - £800



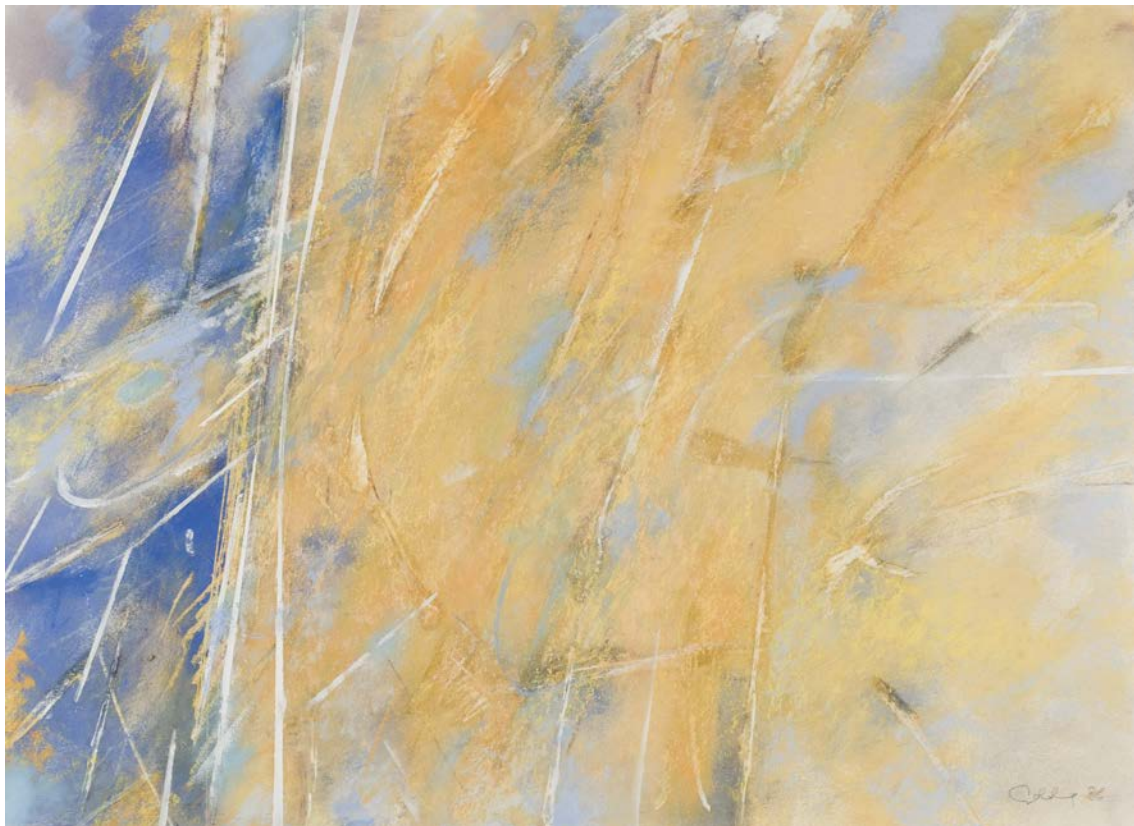
245AR* **Shearer (Charles, 1956–)**. *Dromore Castle, County Limerick, Ireland*, 1995, gouache on paper, signed, dated and titled lower right 'Dromore Castle, Co. L, architect Edward William Godwin built 1867–70', sheet size 47 x 56 cm (18 1/2 x 22 1/2 ins), framed and glazed

Provenance: Frances and Nicolas McDowall.

The present work is illustrated on Frances and Nicolas McDowall's Old Style Press website: oldstylepress.com/charles-shearer.

(1)

£100 - £200



Lot 244



246* **After Fernando Botero (1932–2023).** Dancers, circa 2010, oil on canvas laid onto board, signed 'Botero' in red to lower left, small loss of paint to upper area near mirror frame, 90.5 x 60 cm (35 5/8 x 23 5/8 ins), white chalk numbers to verso '2880/22' (1) £150 - £200

GEORGE MACKLEY WOODBLOCKS
From the Collection of Patricia Jaffé



248AR* **Mackley (George, 1900–1983).** Mill Stream, 1943, original engraved boxwood printing block, with manufacturer's blindstamp to base T R Lawrence, Manufacturer, Red Lion Passage, Fleet St., London, and also inscribed in black ink to base '46 MILL STREAM', surface size 128 x 179 mm (5 x 7 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935–2018), art historian. George Mackley Wood Engraver, Gresham Books (1981), page 87. (1) £200 - £300



247* **O'Connor (Grace, 1977–).** Cheer Leader, watercolour on thick wove paper, underdrawn in pencil, a teenage girl practises cheerleading in a typical American suburban setting, image size 18.5 x 20.5 cm (7 1/4 x 8 ins), sheet size 24 x 32 cm (9 1/2 x 12 1/2 ins), mounted

Born in the United States, Grace O'Connor moved to the UK at the age of sixteen. She attended the Royal Academy Schools and has a studio in London, but the influence of her childhood is a constant presence in her work. American landscapes and teenagers appear in settings that feel at once familiar and distant. O'Connor was shortlisted for the Jerwood Drawing Prize in 2007 and has had solo exhibitions at the Boundary Gallery, the Paul Stolper Gallery, and the Grosvenor Gallery.

(1) £100 - £150



249AR* **Mackley (George, 1900–1983).** Weir, 1945, original engraved boxwood printing block, with handwritten note on cardboard attached to the block stating 'Weir block cracked during electrotyping' (though this does not appear to have affected the printing surface), surface size 76 x 127 mm (3 x 5 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935–2018), art historian. George Mackley Wood Engraver, Gresham Books (1981), page 119. (1) £200 - £300



250AR* Mackley (George, 1900–1983). The Wagon, 1946, original engraved boxwood printing block, inscribed in black pen to side '41. WAGON', surface size 76 x 134 mm (3 x 5 1/4 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.
George Mackley Wood Engraver, Gresham Books (1981), page 73.
 (1) £200 – £300



252AR* Mackley (George, 1900–1983). Mountain Stream, 1957, original engraved boxwood printing block, with manufacturer's ink stamp to verso T H Lawrence Manufacturer, Bleeding Heart Yard, Greville St. London E.C.1, inscribed to base and also inscribed in red pen with title, surface size 153 x 202 mm (6 x 8 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.
George Mackley Wood Engraver, Gresham Books (1981), page 77.
 (1) £200 – £300



251AR* 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), Cow Parsley, from the suite *Weeds and Wild Flowers*, woodcut on laid paper, mounted on modern card, image size 200 x 150mm (8 x 6 ins), sheet size 240 x 200 mm (9 1/2 x 8 ins), all unframed

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



253AR* Mackley (George, 1900–1983). Breadwinner, 1959, original engraved boxwood printing block, wrapper in brown paper with a reproduction of the engraving attached with clear tape, surface size 126 x 153 mm (5 x 6 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian.
George Mackley Wood Engraver, Gresham Books (1981), page 64.
 (1) £200 – £300



254AR* 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



256AR* Mackley (George, 1900–1983). British Waterway, 1961, original engraved boxwood printing block, wrapper in brown paper, and with an impression from the block pasted on top, surface size 102 x 128 mm (4 x 5 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935–2018), art historian.
George Mackley Wood Engraver, Gresham Books (1981), page 96.
(1) £200 – £300



257AR* Mackley (George, 1900–1983). In Dock, 1962, original engraved boxwood printing block, surface size 153 x 203 mm (6 x 8 ins), covered in brown paper, with a printed impression of the work attached to the upper surface with adhesive tape

Provenance: Patricia Jaffé née Milne-Henderson (1935–2018), art historian.
George Mackley Wood Engraver, Gresham Books (1981), page 98.
(1) £200 – £300



255AR* Mackley (George, 1900–1983). Farm and Oast House, original engraved boxwood printing block, with reproduction of the printed image attached to the block, surface size 40 x 62 mm (1 1/2 x 2 1/2 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935–2018), art historian.
Not included in George Mackley Wood Engraver, Gresham Books (1981).
(1) £150 – £200



258AR* Mackley (George, 1900–1983). *The Gateway*, 1962, original engraved boxwood printing block, inscribed in black pen to side '37. THE GATEWAY', surface size 127 x 102 mm (5 x 4 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian. *George Mackley Wood Engraver*, Gresham Books (1981), page 105. (1) £200 – £300



Lot 259

259AR* Mackley (George, 1900–1983). *Litter Basket*, 1963, original engraved boxwood printing block, inscribed to side '15. LITTER BASKET', surface size 100 x 76 mm (4 x 3 ins), together with *Mushrooms*, 1963, original engraved boxwood printing block, with an impression of the work attached to the block with adhesive tape, surface size 51 x 65 mm (251 x 65 mm (2 x 2 1/2 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian. *George Mackley Wood Engraver*, Gresham Books (1981), page 68 and 48 respectively. (2) £200 – £300



260AR* Mackley (George, 1900–1983). *Onions*, 1963, original engraved boxwood printing block, wrapped in brown paper and inscribed to side in black pen '29. ONIONS', surface size 102 x 127 mm (4 x 5 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian. *George Mackley Wood Engraver*, Gresham Books (1981), page 51. (1) £200 – £300



261AR* Mackley (George, 1900–1983). *Watermill at Diepenheim*, 1964, original engraved boxwood printing block, inscribed in black ink to side '34 DIEPENHEIM MILL', surface size 122 x 153 mm (5 x 6 ins)

Provenance: Patricia Jaffé née Milne–Henderson (1935–2018), art historian. *George Mackley Wood Engraver*, Gresham Books (1981), page 107. (1) £200 – £300

20TH CENTURY PRINTS



262AR* **Mackley (George, 1900-1983)**. Vonders at Giethoorn, 1965, original engraved boxwood printing block, inscribed in black pen to side '4. VONDERS AT GIETHORN', surface size 102 x 127 mm (4 x 5 ins)

Provenance: Patricia Jaffé née Milne-Henderson (1935-2018), art historian. *George Mackley Wood Engraver*, Gresham Books (1981), page 108.

(1) £200 - £300



264* **Laurent (Ernest, 1859-1929)**. Toilette du Matin, colour lithograph on paper laid onto fibrous tissue paper, signed in pencil to lower margin, image size 21.9 x 15.1 cm (8 6/8 x 6 ins), sheet size 44 x 30.5 cm (17 3/8 x 12 ins), together with

Brouet (Auguste, 1872-1941). Le Tonnelier, etching, signed and limited '59/70' in pencil to lower margin, monogrammed stamp 'NC' to lower right edge, plate size 16.2 x 14.1 cm (6 3/8 x 5 1/2 ins), sheet size 31 x 24 cm (12 1/4 x 9 1/2 ins), modern ownership stamp and 'Douane Centrale Paris' stamp in black ink to verso, plus another by the same artist Le Brocanteur, signed and limited 23/29 in pencil to lower margin, 'NC' stamp to lower edge, and

Rocher (E, 19th century). La Songeuse, lithograph, image size 18.9 x 14.4 cm (7 1/2 x 5 5/8 ins), sheet size 25.3 x 18.6 cm (10 x 7 2/8 ins), and eleven other 19th-century prints, including *Le Petit Hangar & Mendicants Anglais*, etchings by M.A. Legros; *Death and the Maiden*, linocut by Alphonse Legros; *The Cottar's Family*, etching by William Strang, *Windmills near Rotterdam*, lithograph by Joseph Pennell; two female portraits, lithographs by Ernest Laurent; and three others, various sizes, largest 29.4 x 41.5 cm

(15)

£200 - £300



263AR* **Mackley (George, 1900-1983)**. Rock House, 1968, original engraved boxwood printing block, inscribed on one side in black ink '16. ROCK HOUSE', printed surface size 126 x 152 mm (5 x 6 ins)

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

Original Woodblocks by George Mackley from the collection of Patricia Jaffe, close friend of George Mackley. Patricia Jaffe had her own printing press called Old Dairy Press, from which she produced a number of Mackleys wood engravings in signed editions.

George Mackley Wood Engraver, Gresham Books (1981), page 79.

(1) £200 - £300



265 **Mackey (Haydn, 1883-1979)**. Old Man, lithograph, signed to lower right, 37 x 27.6 cm (14 1/2 x 10 7/8 ins), loosely held in paper folder stamped with 'Representative Art of Our Time, together with French (Cecil, 1879-1953). The Secret of the Forest, lithograph, signed and titled in pencil to lower margin, 37.5 x 27.5 cm (14 3/4 x 10 7/8 ins), plus thirty other prints, including: La Ruelle du Pecheur, etching by Donald S. MacLaughlan; Cowdray, etching by Sir Francis Seymour Haden; ten lithograph portraits of various late 19th-century key figures in Manchester by William Rothenstein; A Street in Venice, lithograph by C.E. Holloway; Bridge of St. Martin, Toledo, etching by Joseph Pennell; The Mine, auto-lithograph by Frank Brangwyn; Oxcliffe Marsh, etching by Fred. Burrige, last three all individually contained in paper folder stamped 'Representative Art of Our Times', etc., various sizes, largest 41 x 28 cm (16 1/8 x 11 ins) (a folder) £200 - £300



Lot 266

266* **McBey (James, 1883-1959)**. Union Bridge, Aberdeen, Nov. 1903, etching on paper, signed to lower margin 'James McBey to R.W. Watt', 12 x 16.5 cm (4 3/4 x 6 1/2 ins), laid onto cream card, window mounted (waterstain to mount and card), with loose backing board (38 x 30.5 cm), board verso with pencilled title, date and artist's name, together with Regent Quay, Aberdeen, 1903, etching on paper, signed to lower margin 'James McBey to R.W. Watt', 15.2 x 22.5 cm (6 x 8 7/8 ins), framed and glazed (30.5 x 38 cm), plus Ransdorp, 1910, etching on paper, signed to lower margin 'James McBey to R.W. Watt', 12.6 x 22.7 cm (4 7/8 x 8 7/8 ins), window mounted, framed and glazed (33 x 47.5 cm), frame verso with framer's label of A. Taylor, Aberdeen, also **Hardie (Martin)**, Etchings and Dry Points from 1902 to 1924, by James McBey, A Catalogue, 1st edition, London: P. & D. Colnaghi & Co., 1925, original etching (Artist and Model) bound in as frontispiece, from the edition of 500 proofs, signed in ink by the publisher, monochrome illustrations, top edge gilt, original quarter reversed calf, rubbed and worn on spine, with loss, 4to, limited edition 68/500, together with postcard from James McBey to R.W. Watt, telling them about his trip to the Mediterranean 'I am almost naked by the Mediterranean in 120 degree fahrenheit. Living is cheap here...good port cost 2p the pint', dated 3 Sept 1911, loosely inserted into book, and four other etchings by James McBey comprising: Portsoy Harbour, 1903; Mending Nets, Portsoy, 1903; Monnickendam, 1910, and Old Aberdeen, 1904, all but one framed and glazed (38.5 x 30.5 cm) Hardie 14, 6, 75, 8, 9, 76, and 17.

Union Bridge, Aberdeen is not illustrated in Hardie, and he gives the following note: '1 proof only. This proof has not been traced, and no illustration can be given'. (8) £300 - £500



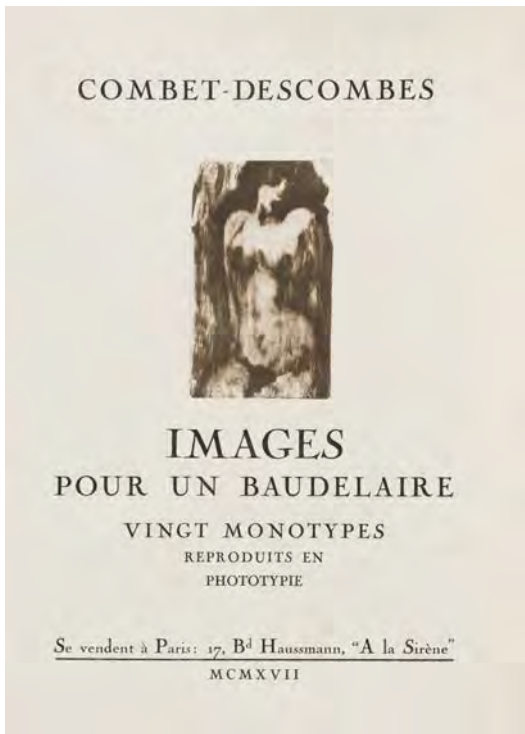
267* **McBey (James, 1883-1959)**. The Crucifix on the Cliff, Boulogne, 1916, etching, XII/L and signature to lower margin in black ink, plate size 15 x 20 cm (5 7/8 x 7 7/8 ins), 16.6 x 21.1 cm (6 1/2 x 8 1/4 ins) mount aperture, framed and glazed (39 x 48 cm), with contemporary printed George Davidson Ltd label to verso, together with: **Rosenberg (Louis Conrad 1890-1983)**. Island in the Tiber, Rome, 1921, etching, signed to lower right margin, plate size 16 x 22.3 cm (6 1/8 x 8 3/4 ins), 17.7 x 23.6 cm (7 x 9 1/4 ins) mount aperture, framed and glazed (40 x 50 cm), contemporary printed W.B. Simpson, Glasgow, label to verso

McBey: Hardie 168. (2)

£200 - £300



Lot 268



Lot 269

268* **Brangwyn (Frank, 1867–1956)**. Notre Dame, Paris, 1914, etching, 54.5 x 72.5 cm (21 1/2 x 28 1/2 ins) mount aperture, framed and glazed (72 x 90.5 cm), together with another by the same artist, Boats in Venice, etching, plate size 25 x 27.5 cm (9 7/8 x 10 7/8 ins), signed in pencil to lower right, 27 x 29 cm (10 5/8 x 11 3/8 ins) mount aperture, framed and glazed (58 x 58 cm)

Gaunt 231.

(2)

£200 - £300

269* **Combet-Descombes (Pierre, 1885–1966)**. Images pour un Baudelaire, Vingt Monotypes reproduits et imprimés en phototypie par Sadag à Genève, Paris: A la Sirène, 1917, justification leaf, printed title with etched vignette (some light spotting), and twenty sepia phototype reproductions after monotypes, each with printed title, signature, and date, each with some light spotting, loosely contained in original publisher's paper wrappers and outer card portfolio, lacking the tie, a few minor marks to extremities, 4to (sheet size 325 x 250 mm)

Limited edition of 150 copies, this copy numbered 19.

(1)

£200 - £300



270* **Martin (Dorothy Burt, 1882-1949)**. A collection of aquatints and etchings of Roedean School, comprising: 9 etchings and 3 aquatints showing various scenes of Roedean School, including: *The School House, Roedean School, The Steps to the Terrace, Evensory, The New Wing, The Chapel from the Downs, View from the Playing Fields, The Chapel, The Cloisters, The School House and Terrace*, each signed and titled in pencil to lower margin, some light spotting to a few, a couple with the printed Roedean crest to lower margin, all approximately 25 x 20 cm (9 7/8 x 7 7/8 ins), all but three in card mounts (46.5 x 32 cm)

Head of Art at Roedean, Dorothy Martin was educated at Wolverhampton School of Art and the Royal College of Art. She was, among other talents, an etcher who taught etching at Brighton Municipal School of Art as well as at Roedean.

(a folder)

£200 - £300



271* **Rushbury (Henry George, 1889-1968)**. *Bookstalls, Paris*, drypoint etching showing *Place Saint-Michel* and western facade of *Notre Dame*, signed in pencil to lower right, plate size 13.7 x 17.9 cm (5 3/8 x 7 ins), with margins, in card mount with artist's name, title and medium to lower margin in paper (30.5 x 45.5 cm), together with

Rosenberg (Louis Conrad, 1890-1983). *Ponte Fabricio, Rome*, drypoint etching, signed in pencil to lower right, plate size 22.5 x 17.8 cm (8 7/8 x 7 ins), with margins, in card mount with artist's name, title, 'edition of 75 proofs' and medium in pencil to lower margin, (45.5 x 30.5 cm), together with six other 20th century etchings of various places by various artists including: *Corfe Castle* by Sir John Charles Robinson; *The Breaking up of the Great Eastern* by Sir Frank Short; *Low Tide* by D.I. Smart; *A Lake Near Tenby* by T.S. Townsend, *Moonrise over the Haven, Boston* by B. Eyre Walker, *Fleet Street* by Henry Lambert, and two others, similar sizes

(10)

£200 - £300



272 **Roux-Champion (Joseph-Victor, 1871-1953)**. Portraits of Paul Signac & Emile Bernard, 1925, two etchings on pale cream laid paper, sheet size 33 x 25.5 cm (13 1/4 x 10 ins), each window-mounted, together with two other French prints: *Henri Boutet (1851-1919), Cancalaise*, coloured lithograph, on cream laid paper, sheet size 23.5 x 13 cm, and *Henri Riviere (1864-1951), Brume Matinale*, from *Representative Art of Our Time*, 1903, coloured lithograph, sheet size 34 x 22 cm

(4)

£150 - £200



273* **Hermann-Paul (René Georges, 1864-1940)**. Dance, from Carmen by Prosper Mérimée, 1927, woodcut on wove paper, from the edition published by Cité des Livres, Paris, 1927, image size 18 x 13 cm (7 1/8 x 5 1/8 ins), with margins, modern aluminium frame, glazed (51.5 x 41.5 cm), printed label with details to verso
(1) £150 - £200



Lot 275



274* **Seaby (Allen William, 1867-1953)**. Two Swans Descending, 1927, colour woodcut, limited '117/150' and signed in pencil to lower margin, a few spots and some light overall toning, 24.5 x 36.4 cm (9 5/8 x 14 1/4 ins), in card mount (40.5 x 56 cm)
(1) £200 - £300



275* **Mayes (Frank, early 20th century)**. Pavenham Village First Series, handprinted by Milray at The Willows Press, Pavenham, Bedfordshire, 1929, six original linocuts of street scenes in and around Pavenham, including Pavenham Bury, Willows Cottage, High Street, etc., all but one signed and dated in pencil, all in modern cream mounts (original mounts loosely contained in folder), plate size 12 x 13.5 cm (4 3/4 x 5 1/4 ins), mounted (31.5 x 25.5 cm), contained in original card folder with printed labels to upper, black ties (frayed with some loss) and black handwritten note to lower upper cover '6 mounted proofs JM', folio

Milray is believed to be the Bedfordshire actor and artist Frank Mayes, who produced these linocuts at his Bedfordshire home, Willow Cottage.
(1) £200 - £300

276* **Colley (William Frederick, 1907-1957)**. Workmen, circa 1930, lithograph on tracing paper, showing two men standing in a factory setting, chatting, 53.3 x 41 cm (21 x 16 1/8 ins), small loss to upper right margin, in cream card mount, stamped in black ink with 'From The Studio of W.F. Colley', (71 x 49 cm)
(1) £100 - £200



277AR* Villon (Jacques, 1875-1963). The Card Players, after Paul Cézanne, 1839-1906, aquatint in colours, limited and signed in pencil to lower right margin, waterstain to upper, light overall mottling, print size 48 x 59.5 cm (18 7/8 x 23 1/2 ins), wide margins, framed and glazed (96 x 79 cm)

Limited edition 155/200.

(1)

£200 - £300



Lot 278

278* Walcot (William, 1874-1943). Oxford Street and Marble Arch, London, 1930-31, etching, plate size 13.6 x 21.6 cm (5 3/8 x 8 1/2 ins), signed in pencil to lower right, some mount staining, framed and glazed (29.5 x 36.5 cm, together with another by the same artist, The National Gallery, London, etching, signed in pencil to lower right, plate size 16.6 x 30.2 cm (6 1/2 x 11 7/8 ins), framed and glazed (41 x 52.5 cm), together with two reference books about the artist, comprising: Modern Masters of Etching William Walcot, R.E. London: The Studio Limited, 1927, and Architectural Water-Colours & Etchings of W. Walcot, London & New York: H.C. Dickins, 1919

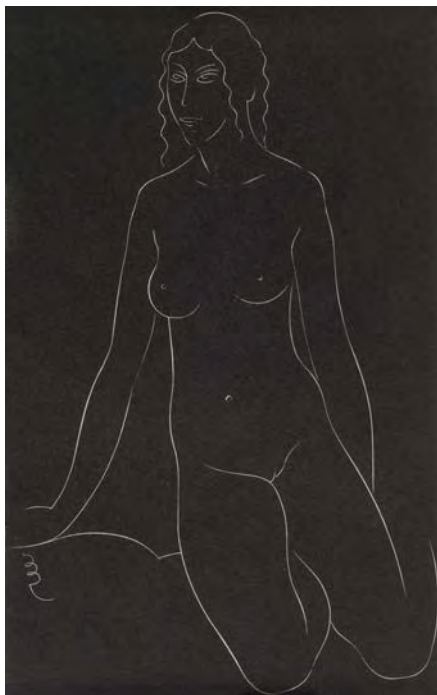
(4)

£100 - £150



279* **Brangwyn (Frank, 1867-1956)**. A Polish Village, Belz, circa 1931, etching with drypoint on wove paper, signed in pencil to lower margin, plate size 13.3 x 15 cm (5 1/2 x 6 ins), sheet size 28.4 x 24.6 cm (11 1/8 x 9 3/4 ins), together with: Barges, Nieupart, etching with drypoint on laid paper, signed in pencil to lower margin, plate size 10.2 x 19.7 cm (4 x 7 3/4 ins), sheet size 20.4 x 40.5 cm (8 x 16 ins), fold lines to margins, plus: Men discussing and reading in a library, etching with drypoint on wove paper, signed in pencil to lower margin, plate size 14.1 x 15.2 cm (5 1/2 x 6 ins), sheet size 23 x 19.7 cm (9 x 7 3/4 ins), corner crease to margin, with another by Brangwyn, Towing a Ship, 1919, and an etching study by William Walcot (1874-1943), depicting a docked ship, with a study of working men to the lower section

First item: one of the illustrations Brangwyn produced for *L'ombre de la Croix*, by J. and J. Tharaud, published 1931.
(5) £200 - £300



Lot 280

280* **Gill (Eric, 1882-1940)**. Two Female Nudes, 1938, two wood engravings, both with artist's printed monogram within the image, printed by Eric Gill and René Hague for *Twenty-Five Nudes*, published in 1938, 223 x 137 mm (8 3/4 x 5 4/8 ins), both individually framed and glazed (45.5 x 36.5 cm)

Twenty-Five Nudes by Eric Gill was published by J.M. Dent & Sons Ltd., in 1938.
(2) £100 - £150



Lot 281

281* **Henderson (Anne, 1910–1981)**. *Drying Sails*, colour linocut on japan tissue, image size 28 x 21.5 cm (11 x 8 1/2 ins), sheet size 32.9 x 25 cm (13 x 9 7/8 ins), verso mounted with adhesive to each upper corner, in card mount (55.5 x 40.5 cm), together with *Woman with an Owl* (possibly a self portrait?), wood engraving, signed and limited 1/15 in pencil to lower margin, spotting, image size 7 x 6 cm (2 3/4 x 2 3/8 ins), sheet size 10 x 9 cm (4 x 3 1/2 ins), in card mount (38 x 30 cm), plus *Brothel Keeper*, watercolour, signed lower left, 37 x 25.5 cm (14 1/2 x 10 ins), in card mount (56 x 41 cm), title and details in pencil to verso of card mount, and three other linocuts on japan tissue by the same artist

Anne Henderson came over to London from Trinidad and Tobago as a 17 year old. She attended the Royal College of Art and the Grosvenor School of Modern Art, where she was taught linocut printmaking. An example of her work at Christchurch Art Gallery in New Zealand.

(6)

£300 - £500



282AR* **Ghika (Nicolas, 1906–1994)**. *The Balcony*, 1954, colour lithograph on paper, published in an edition of 50 impressions, signed and dated by the artist, and numbered 8/50 in pencil, sheet size 38 x 55 cm (15 x 21 1/2 ins)

(1)

£300 - £400



Lot 283

283* **Poole (Monica, 1921–2003)**. *Enclosed Form*, Christmas card signed by the artist, woodcut trimmed with narrow margins, laid onto folded sandy coloured card, inside inscribed 'With all good Wishes for the New Year to you all - Monica. I have not yet got enough prints so that I can part with the Piddock, but hope to manage this in a month or two. M' in blue ink, 13 x 8.5 cm (5 1/8 x 3 3/8 ins), together with two other woodcuts by the same artist comprising: *Magnolia*, woodcut on card, sheet size 6.5 x 9 cm (2 1/2 x 3 1/2 ins), and *Flowers*, woodcut on tissue paper, sheet size 8.2 x 8.9 cm (3 1/4 x 3 1/2 ins)

(3)

£200 - £300



284 **Moore (Henry, 1898–1986)**. *Thirteen Standing Figures*, 1958, colour lithograph on heavy pale cream wove paper, watermarked Henry Moore, printed by Curwen Studio, sheet size 47 x 32 cm (18 1/2 x 12 1/2 ins), as issued in *Heads, Figures, and Ideas*, with a comment by Jeffrey Grigson, published by George Rainbird in 1958, original cloth-backed boards, in dust-jacket (lightly rubbed and with some marginal fraying and small tears), large folio (48 x 33.5 cm)

Cramer 41.

(1)

£200 - £300



285AR* **Tanner (Robin, 1904–1988)**. *Easter*, 1970, etching on cream handmade wove paper, strong impression of the third (final) state, signed in pencil and numbered 5/50, from the edition published by Penn Print Room, 1974 (there was a further edition of 25 published by Garton & Cooke, in 1984), wide margins, overall light toning, plate size 39 x 26.6 cm (15 3/8 x 10 1/2 ins) sheet size 51 x 44 cm (20 x 17 1/4 ins)

Garton 25iii.

(1)

£150 - £200



286AR* **Sutherland (Graham, 1903–1980)**. *Three Standing Forms*, 1978, etching and aquatint in two green and black, signed and limited in pencil to lower margin, image size 49 x 39 cm (19 1/4 x 15 3/8 ins), mount aperture 53 x 42 cm (20 7/8 x 16 1/2 ins), framed and glazed (71 x 55.5 cm), together with *The Art of Graham Sutherland* by John Hayes, Oxford: Phaidon, 1980, with bookplate to front pastedown 'This special edition is limited to forty copies and accompanies No. 79...*Three Standing Forms*, printed in Rome by Valter and Eleonora Rossi in an edition of ninety signed and numbered by the artist', contemporary black cloth, housed in matching slipcase, 4to

Limited edition 80/90. Tassi 198.

(2)

£300 - £400



287* **Tanner (Robin, 1904-1988)**. Peony and Snowdrops, 1981, silverpoint botanical drawing on paper, signed with initials and dated lower left: R. T. for R. G. June 1981, sheet size 178 x 102 mm (7 x 4 ins), framed and glazed, together with, Wren and Primroses, published by Robin Garton, 1977, etching on title-page for Kenneth Guichard's *British Etchers: 1850-1940*, signed in pencil below image, plate size 9.4 x 11.2 cm (3 5/8 x 4 3/8 ins), plus two reproductive prints by the same artist of *The Old Way*, 1927, unsigned, together with **Ravilious (Eric, 1903-1942)**. Country Cottage, 1936 (later printing for Jennings Fine Art), wood engraving on Zerkall paper, unsigned, limited edition 2/100, plus 13 other etchings, linocuts, and one watercolour by various artist's including: D. Freeth, Daniel McDowall, Eugen Holloway, Theo Laurentins, etc., various sizes, largest 42 x 58 cm (16 1/2 x 22 3/4 ins), some with inscriptions to Robin Garton, most signed; one letter addressed to Robin from Harry [Holland?], dated 14 April 1998, one framed and glazed (34.5 x 43 cm), a photograph and *The Wind in the Oak* by Martin Muncaster, published by Robin Garton, 2 volumes, proof copy 9/10, 1977, second volume containing 9 etchings, slim 4to, bound in quarter blue morocco over pale brown boards, housed in matching slipcase

Provenance: Collection of Robin Garton (1945-2015). Gifted by the artist.
(a folder) £300 - £400



288AR* **Beuys (Joseph, 1921-1986)**. Joseph Beuys, dernier espace avec introspecteur 1964-1982, Anthony d'Offay, London, 27 March to 12 May 1982, poster printed by Curwen press, signed by the artist in red felt tip pen, 72 x 50 cm (28 1/4 x 19 3/4 ins), framed and glazed, with framer's label of Simon Beaugié to verso, and gallery label of Large Glass, 392 Caledonian Road, London to verso
(1) £200 - £300



Lot 289



Lot 290

289AR* **Banksy**. *Pulp Fiction*, 2004, colour screenprint printed in black and yellow on heavy wove paper, from the published edition of 600 impressions published by Pictures on Walls, 12 April 2004, with circular embossed publisher's stamp to lower right corner, numbered in pencil 467/600, in excellent condition, image size 41.9 cm x 63 cm (16 1/2 x 24 3/4 ins), sheet size 48 x 69 cm (18 7/8 x 27 1/8 ins), framed and glazed (71 x 51 cm)

Provenance: Purchased by the current owner from Banksy's Santa's Ghetto concept store on Charing Cross Road, London in December 2004.

Pictures on Walls was formed in 2003 by a collection of artists, graffiti writers and illustrators who wanted to have total control over their own art, as well as the distribution of it. The original image was painted in 2002 at night on a rooftop in Old Street, Shoreditch, London. In 2007 Transport for London painted over the mural and a local artist then spray-painted the words 'Come Back' in its place. Banksy then re-tagged *Pulp Fiction* in exactly the same location, but with the characters wearing banana costumes and holding real guns.

(1)

£20,000 - £30,000

290AR* **Bambi (1982-)**. *Top Fashion Accessory*, published by Hyde Image Ltd, London, 2013, colour screenprint, on Somerset wove paper, signed in pencil and stamped to lower right, Hyde Image embossed logo to lower left, 74.5 x 54 cm (29 1/4 x 21 1/4 ins), framed and glazed (83.5 x 62.5 cm)

Limited edition 48/50.

(1)

£70 - £100

INFORMATION FOR BUYERS

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

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

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of 3% + VAT (Dominic Winter / Invaluable) or 4.95% + VAT (the-saleroom) will be added to your invoice. Please note that as from January 2025 all successful Invaluable bids are now subject to a minimum charge of the UK equivalent of \$10 per lot.

METHODS OF PAYMENT

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

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

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

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

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

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

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

Shipping: Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send we will recommend other shipping specialists.

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

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

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

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is £1,000 or more.

The amount is calculated as follows:

Royalty	For the Portion of the Hammer Price
4.00%	up to £50,000
3.00%	between £50,000.01 and £200,000
1.00%	between £200,000.01 and £350,000
0.50%	between £350,000.01 and £500,000

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.



CONDITIONS OF SALE AND BUSINESS

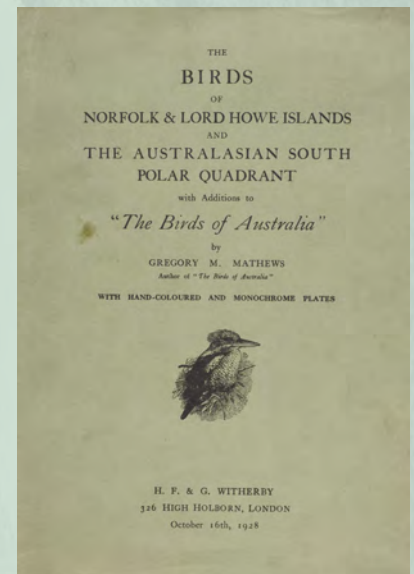
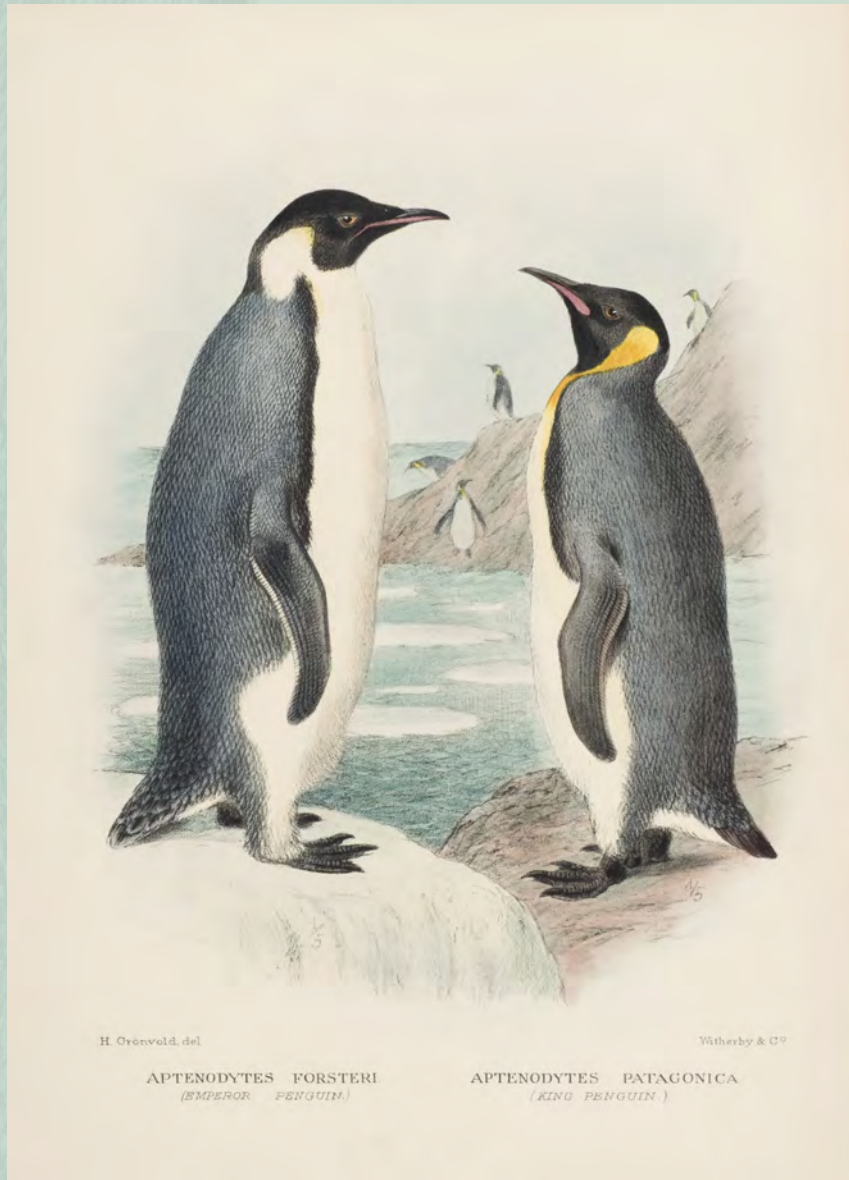
1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 22% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 22% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

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2/3 SEPTEMBER 2026



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