



Works of Art from the Collection of
Peter O'Toole

Katharine House Gallery • Marlborough
Saturday 13th May – 24th June 2017

Christopher Gange
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Website:
katharinehousegallery.co.uk

Open 10.00 - 5.30
Monday - Saturday



- Notes:
- (i) The Provenance for every item in this catalogue is Kate O'Toole, Peter O'Toole's daughter.
 - (ii) Every item bears a 'Collection of Peter O'Toole' label, authorised by Kate O'Toole.
 - (iii) All pictures are framed. Sizes shown are image size, not frame size, height before width.
 - (iv) Works are for sale immediately, but preferably should not be collected until the end of the show.

Front Cover: **Alfred Wallis (1855-1942)** Three Ships and a Lighthouse. c.1930. Oil and pencil on card
Provenance: The Waddington Galleries, London. (with their label on the back, showing Peter O'Toole as buyer)
Size: 6½ x 8½ ins

N.F.S

Above: **Ken Danvers (1911-1980)** Peter O'Toole with Alec Guinness on the set of 'Lawrence of Arabia.' 1961/62.
Original vintage photograph. Production stamps on the back signed by Danvers, who was David Lean's regular stills photographer.
Size: 7½ x 9½ ins

SOLD £450.00

Opposite: **Sir Jacob Epstein (1880-1959)** Third Portrait of Deirdre (leaning forward). 1942.
Bronze with green patina. One of an edition of 8 casts.
Deirdre was a cook-housekeeper employed by the Epsteins at the beginning of World War II.
An 'exceptionally pretty girl', she modelled for Epstein for three busts, each lively and sensuous.
In 1942 she went to work at the War Office, and later married and emigrated to Australia.
Height: 18 ins

SOLD £9,500.00



Works of Art from the Collection of Peter O'Toole

Exhibition: 13th May – 24th June 2017

You are warmly invited to the opening
on Saturday 13th May 12.00 - 5.00: Drinks & canapés



1. Henri Gaudier-Brzeska (British, 1891-1915)

Horse and Rider. c.1913

Ink drawing

Signed with initials

Size: 9³/₄ x 14³/₄ ins

£2,950.00 **SOLD**



2. Sir Max Beerbohm (British, 1872-1956)

Edmond Rostand. 1910

Watercolour, ink and pencil

This caricature shows the French playwright Edmond Rostand, (best known for 'Cyrano de Bergerac'), reclining on a sofa, with the actors Benoît Coquelin as Cyrano, Sarah Bernhardt as L'Aiglon and Lucien Guitry as Chantecler in the background.

Literature: reproduced as plate 31 in 'A Catalogue of the Caricatures of Max Beerbohm' by Rupert Hart-Davis, published by Macmillan, London, 1972.

Size: 12½ x 14¾ ins

£3,500.00



3. Patrick Oliver (British, 1933-2009)

Untitled Abstract. 1960s

Oil on board

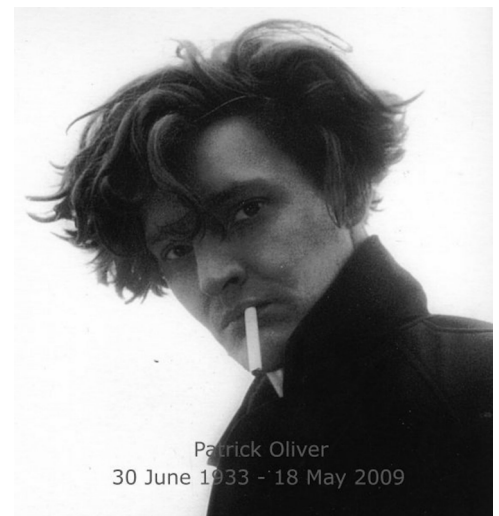
Size: 24 x 36 ins

£2,500.00 **SOLD**

Oliver and O'Toole

Patrick Oliver and Peter O'Toole, both raised in Leeds, met in their schooldays and formed a friendship that lasted until Oliver's death in 2009. O'Toole said that with Oliver he was in the company of 'a delinquent fellow spirit' and later described him as 'two yards and more of long bones and wild unweeded hair'. The two young men soon began to attend a local arts centre, flourishing in the bohemian ambience. Oliver joined pottery and painting courses while O'Toole took a role in the 1952 Christmas pantomime, his first steps as an actor.

Patrick Oliver went on to study at Leeds College of Art and in St Ives, where his teachers included Peter Lanyon. He became known as 'the Teddy Boy of British art.' Barbara Hepworth described him as one of the finest painters of his generation. In 1964 he began a long and influential teaching career at Leeds College of Art, where he inspired a number of acclaimed artists including Marcus Harvey and Damien Hirst. Hirst recalled how Oliver's critiques made him laugh and changed the way that he looked at art forever.





4. Patrick Oliver

Wharfedale Painting . 1960

Oil on board

Signed, dated & titled on the back

Size: 36 x 24 ins £3,750.00 **SOLD**



5. Patrick Oliver

Wharfedale Painting. c. 1960

Oil on board

Signed & titled on the back and inscribed
'N.F.S. Collection of Peter O'Toole'

Size: 36 x 24 ins

£3,500.00 **SOLD**

6. Patrick Oliver

Stoneware sgraffito bowl. 1950s

Inscribed 'Moab shall be my washpot...'
from Psalm 60, and with many rabbits.

Signed 'Patrick' on the base

Diameter: 12½ ins

£550.00 **SOLD**





7. Patrick Oliver

Swaledale Painting 2. 1960

Oil on canvas

Signed, dated & titled on the back

& inscribed 'N.F.S. Collection of Peter O'Toole'

Size: 28 x 36 ins

£4,500.00

O'Liver and O'Toole
(who nicknamed him thus)
in later years.





8. Scottie Wilson (British, 1890-1972)

Birds, Fishes and Castles. 1950s

Gouache

Signed

Size: 14¾ x 19 ins

£2,500.00 **SOLD**

9. Scottie Wilson

House and Garden. 1960s

Gouache

Signed

Size: 6¾ x 10¼ ins

£950.00



Scottie Wilson was an 'outsider' or 'naïve' artist whose work was collected by Picasso and is held in the Tate Gallery, London, Musée d'Art Moderne, Paris and the Museum of Modern Art, New York amongst others. He left school aged 9 and ran away at 16 to join the Army. He went to Canada in about 1930, staying for 14 years and working in many jobs. His first solo show at the Picture Loan Society, Toronto sold well, and he returned to Britain in 1945 and exhibited at the Arcade Gallery, London in that year. His one-man exhibitions included five with Gimpel Fils, London from 1949, and numerous other prestigious solo shows in London, New York, Paris, Basel, Vancouver and elsewhere. He was included in dozens of international group exhibitions of Surrealists, Naïve Painters, 'Outsiders', 'Primitive's and Art Brut. George Melly's monograph 'its all writ out for you: The Life and Work of Scottie Wilson', was published by Thames and Hudson in 1986.

**10. René Brô
(French, 1930-1986)**

Landscape with Red Trees.

c.1960s

Oil on canvas

Signed

Size: 19½ x 25½ ins

£3,250.00



11. René Brô

Man with Three Fish. 1950s or early 1960s

Watercolour

Signed

Inscribed on the back 'Sketch for a large painting now
in San Paolo Museum, Brazil'

Also inscribed 'To Sian and Peter affectionately
Philip M.Laski. 15-12-64.'

Size: 16½ x 22½ ins

£550.00 **SOLD**

René Brô left school at the age of 14 to study art. At 19 he exhibited for the first time in a mixed show in Paris. Soon after, he travelled on foot to and down through Italy. In Florence he met the Austrian painter Hundertwasser, who was to become a lifelong friend, as well as collaborator on a number of mural projects in Paris. In 1954 he had the first of many solo shows in Paris and continued to exhibit there through the 1950s and 1960s. In 1962 Peggy Guggenheim acquired a large canvas by Brô which is now held in the Guggenheim Collection, Venice. In 1964 he was invited to represent France in the Venice Biennale. He set up a studio in Venice in 1968 and worked and exhibited there for a decade. He had many more successful exhibitions around Europe and the world until his death in 1986.



12. André Dunoyer de Segonzac (French, 1884-1974)

Sam MacVea et ses Soigneurs (Sam MacVea and attendants). 1922
Etching. Signed and numbered in pencil and in ink. Edition no. 49/50.

Sam MacVea (or McVey) 1884-1931 held the World Coloured Heavyweight
Championship. Jack Johnson called him "the toughest man I ever fought".

Size: 12½ x 9¾ ins

£950.00

A celebrated painter and engraver, André Dunoyer de Segonzac studied art briefly at the Académie de La Palette, Paris, soon giving this up in favour of an independent course, free of any masters. From 1908 he exhibited regularly at the Salon d'Automne and the Salon des Indépendants. He was one of the modernists included in the Armory Show, New York in 1913, with later showings in Chicago and Boston. He had his first solo exhibition at the Galerie Levesque, Paris in 1914, before being drafted for military service in World War I. Between 1914-1918 he published and exhibited a number of war drawings, and by the war's end he had earned the Croix de Guerre. In 1919 Segonzac learned etching which he found to be a medium well suited to his artistic needs. He went on to produce some 1600 etchings. In 1947 he published a suite of etchings illustrating the Georgics of Virgil which has been described as 'one of the most beautifully illustrated books of the 20th century'.



13. Poucette (French,1935-2006)

Temptress. 1960s

Oil on card

Signed

Size: 15½ x 25¼ ins £2,800.00 **SOLD**

Poucette (a pseudonym) began her career as a painter aged 16, selling paintings in the cafés of St Germain and Montparnasse, before having her first Paris solo show in 1952, with others soon following. In 1956 she had her first London solo show and in 1958 her first tour of the United States, exhibiting in New York, Dallas and San Francisco. By early 1960s she had become a celebrated Paris art-world figure and a well known character in Monte Carlo, St Moritz and Biarritz, gathering a following of avid collectors and winning a string of impressive commissions. Among her long list of collectors were numerous celebrities including Brigitte Bardot, Truman Capote, Jean Cocteau, Gary Cooper, Max Ernst, Zsa Zsa Gabor, Alberto Giacometti, Groucho Marx, Joan Miró, Marilyn Monroe and Peter O'Toole. Marilyn Monroe's small oil by Poucette was sold in New York in 2014 for over \$17,000.00.



14. Henry Miller (American, 1891-1980)

Los Trocaderos

Screenprint

Signed in pencil

Size: 16½ x 21½ ins

£375.00 **SOLD**

Miller was an American writer and painter infamous for breaking with existing literary forms and developing a new sort of 'novel' that is a mixture of novel, autobiography, social criticism, philosophical reflection, surrealist free association, and mysticism. His most characteristic works of this kind are 'Tropic of Cancer', 'Tropic of Capricorn', and 'Black Spring'. His books were banned in the United States for their lewd content until 1964 when a court ruling overturned this order, acknowledging Miller's work as literature in what became one of the most celebrated victories of the sexual revolution.

He started painting in the 1920s and continued throughout his lifetime, painting for pleasure, and often giving his works to friends and admirers. He exhibited in the U.S.A., Japan and Europe. Many of Miller's watercolours were printed as lithographs or screenprints, usually in editions of 250-300 and signed in pencil.

15. Larry Bigelow (American, b. 1925)

Afternoon Calm. 1962

Mixed media

Signed with initials and dated

Provenance: Waddington Galleries, London

(with their label on the back, stating:

Owner : Peter O'Toole, Esq)

Size: 16 x 17 ins

SOLD £850.00



16. Larry Bigelow

Fishermen. 1963

Mixed media

Signed with initials and dated

Provenance: Waddington Galleries, London

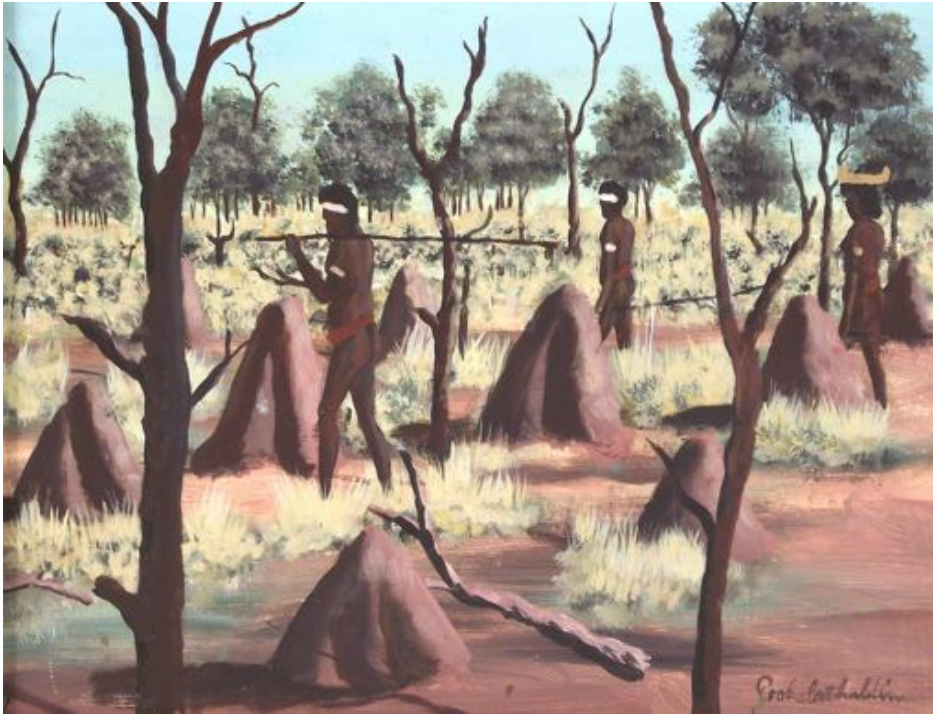
(with their label on the back, stating:

Owner : Peter O'Toole, Esq)

Size: 14½ x 18 ins

SOLD £650.00





**17. Goobalathaldin
(Dick Roughsey)
(Australian, 1920-1985)**

Anthills and Men. 1971

Oil on board

Signed 'Goobalathaldin' & dated

Titled on the back

Size: 10½ x 14 ins £1,750.00

18. Goobalathaldin

Women Decorating for Initiation
Ceremony, Mornington Island. 1972

Oil on board

Signed 'Goobalathaldin' & dated

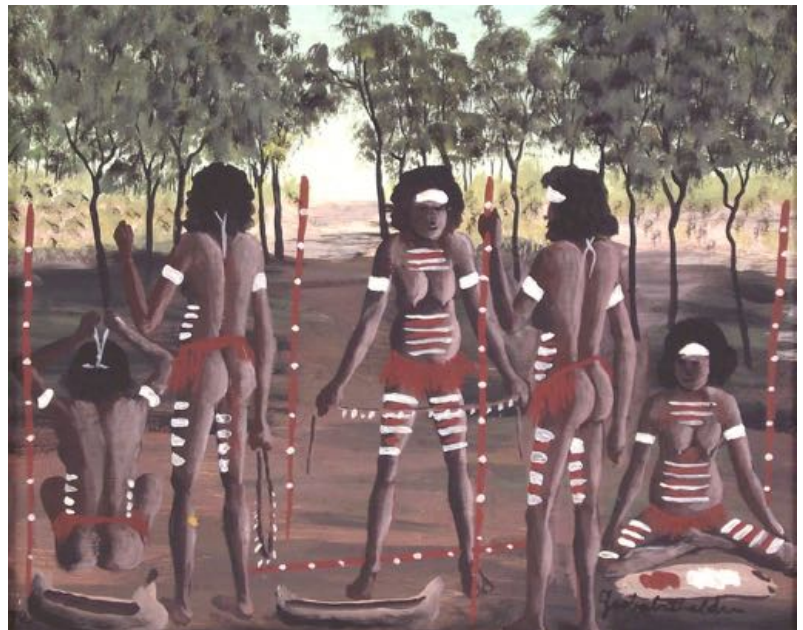
Titled on the back

Size: 11¼ x 14 ins £1,750.00

Goobalathaldin was born into the Lardil 'tribe' and raised in a traditional Aboriginal family clan until the age of 8, when he was taken in to the Mornington Island Presbyterian Mission and given the name Dick Roughsey. Educated at the Mission school until he was 13, he was then sent out to work as a stockman on cattle stations.

In the 1960s he initiated a style of bark painting depicting Lardil sacred histories. Later he developed a second style of Mornington Island Art, showing scenes of both mission and Lardil ways of life. His paintings, often signed Goobalathaldin, were exhibited in Cairns, Canberra, Sydney, Melbourne, Brisbane and elsewhere in Australia.

Roughsey wrote about the changing cultural circumstances of his life in 'Moon and Rainbow' published in 1971, the first autobiography of a tribal Aboriginal Australian. He later wrote and illustrated a series of award-winning children's books. He was founding Chairman (1973-1976) of the Aboriginal Arts Board. In 1978 he was appointed O.B.E. His paintings are represented in many Australian and international public and private collections.





19. Henry Bastin (1896-1979)

Trees and Billabong. 1966

Oil on board

Signed & dated. Titled on the back

Size: 24 x 36 ins £2,750.00 **SOLD**

Henri Bastin is regarded as a pioneer of naïve painting in Australia. Born in Belgium he saw active service in Germany in WWI and subsequently took a ship to Australia aged 25. For many years he worked as a labourer, on a camel mail service, as an opal miner and at a variety of other itinerant jobs, often living in a tent. Despite the difficult circumstances and with the support of his wife he became a naturalised Australian citizen in 1943.

He began painting around 1954 on a rainy day in a shed on a station in southwest Queensland. He sold his painting of the shearing shed to the station owners. His first exhibition was at the newly opened Gallery of Contemporary Art in Melbourne in 1957. Other shows quickly followed, including two at the Museum of Modern Art of Australia in Melbourne in 1958 and 1959, where a critic proclaimed the emergence of 'Australia's first true modern primitive'.

The popularity of primitive painters in the 1960s and 1970s reflected an international trend. Bastin was the most represented artist in the Harold E. Mertz Collection of Australian Art. The National Gallery of Australia actively purchased Bastin's work in the 1970s, acquiring ten of his paintings. His work is now held in numerous public and private institutions in Australia and abroad.



20. Unattributed

Venetian Scene. Late 18th century

Sepia ink & wash on watermarked paper

Collector's stamp

Size: 7 x 12½ ins

SOLD £450.00



21. Unattributed

Venetian Scene. Late 18th century
Sepia ink & wash on watermarked paper
Collector's stamps
Size: 8 x 12 ins **SOLD** £550.00



22. Unattributed

Venetian Scene. Late 18th century
Sepia ink & wash on watermarked paper
Size: 6 x 8 ins **SOLD** £350.00



23. Calima Gold Crown.

Hammered sheet gold alloy with repoussé design depicting a stylised face & two birds.

Calima culture, Western Colombia

Circa 200-800 A.D.

Height: 3 ins; Width: 8 ins

£6,500.00 **SOLD**

Peter O'Toole's fascination with Pre-Columbian Art and culture began with the long shooting schedule on 'Murphy's War' (1971), filmed on location in Venezuela. This was a particularly challenging shoot partly because of the location near the Orinoco River, miles from civilisation and in the hostile surroundings of the rain forest. He later made contact with The British Museum showing them parts of his Pre-Columbian collection and giving them a number of archeological objects he had acquired from Venezuela. He took particular pride in his Pre-Columbian collection.



24. Sicán Gold Mask.

Hammered sheet gold alloy in relief with traces of red pigment.

Sicán culture, North Coast Peru.

Circa 700-1200 A.D.

The Sicán culture was extremely wealthy. They were excellent gold-workers and when the Incas conquered them, they brought all the Sicán metalsmiths to Cuzco, the Inca capital.

Height: 6 ins; Width: 7³/₄ ins

£6,000.00



25. Colima Seated Figure/Vessel with Trophy Heads.

Burnished earthenware slip-painted in red & brown, with incised markings.

Colima culture, Western Mexico.

Circa 100 B.C.-300 A.D.

Height: 15½ ins

£7,500.00

Colima Burnished Earthenware.

The vitality of Colima culture is preserved in remarkable ceramic sculptures and a pottery vessel tradition that is unique in Mesoamerica. Colima's hollow figural art is characterised by its orange-red or deep red slip palette, with highly burnished surfaces achieving a bright shine, interrupted only by black manganese markings resulting from a natural corrosive process. This seated figure wears a typical male hip cloth, indicated by incised lines, and holds a gourd-shaped bowl to his mouth. A helmetlike head-covering includes arched elements above the ears and a hornlike protrusion at the front, interpreted as a symbol of social hierarchy and rulership.



26. Colima Dog Effigy.

Burnished red slip-painted earthenware with deeply incised contoured markings.

Colima culture, Western Mexico.

Circa 100 B.C.-300 A.D.

Height: 14½ ins; Length: 18 ins

£9,500.00

Dogs in Pre-Columbian Art.

Dogs were indigenous to the ancient Americas. They served as companions, hunting partners, underworld guides and even sources of food. Earthenware effigies of dogs were particularly prevalent in the cultures of West Mexico such as Colima and Jalisco, and were placed in shaft tombs amongst pottery human effigies and dishes of food to assist in the afterlife.



27. Colima Standing Figure/Vessel with Raised Arms.

Burnished slip-painted earthenware.

Colima culture, Western Mexico. Circa 100 B.C.-300 A.D.

Height: 11½ ins

£3,500.00

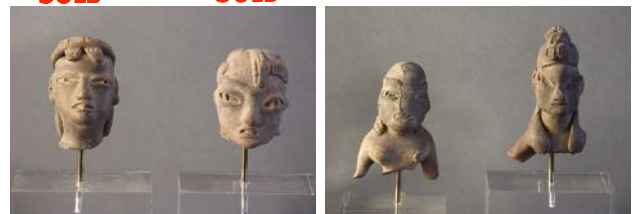
28. - 31. Teotihuacan 'Portrait Heads'.

Teotihuacan was the sacred Pre-Columbian metropolis near present-day Mexico City. It was known by later cultures, including the Mayans and the Aztecs, as the 'City of the Gods'. It was the place of their ancestors and was revered for centuries after its decline.

The small, finely detailed so-called 'portrait heads' from the Classic period of Teotihuacan (c.200-800 A.D.) have been found in large quantities over the centuries, delighting collectors and scholars alike.

SOLD

SOLD



Some of the 38 portrait heads in Peter O'Toole's collection.

Height: 1½ ins - 2¼ ins

£60.00 - £95.00 each



32. Maya Seated Figure in Fine Costume.

Earthenware with post-fire blue pigment traces.

Mayan culture, Jaina Island area, South Eastern Mexico. Circa 600-800 A.D.

The elaborate headdress, cloak and collar of this figure suggest that this is the portrait of a specific person of some social standing.

Height: 8¼ ins

£4,500.00

Jaina Island Figurines.

Among the most renowned of the many figurine traditions of Mesoamerica is that of Jaina Island, an ancient settlement with extensive burial grounds in the Campeche region of Mexico. Sites were first scientifically excavated there in the 1940s and archaeologists found figurines in the arms of the deceased who had been dressed in their finest clothes and wrapped in cotton burial shrouds. It has been speculated that the figurines served to ensure the deceased's lifeways and social position in the afterlife.



33. Nazca Stirrup-Spouted Painted Bottle.

Burnished slip-painted earthenware
with animal motifs.

Nazca culture, South Coast Peru.

Circa 450-650 A.D.

Height: 7½ ins

SOLD £950.00

34. Nazca Painted Bowl.

Earthenware painted with red,
black & white geometric designs.

Nazca culture, South Coast Peru.

Circa 450-650 A.D.

Height: 6¾ ins

SOLD £350.00





35. Moche Effigy Bottle/Ocarina.

Burnished earthenware, white painted details.
Moche culture, North Coast Peru.
Circa 300-700 A.D.
This bottle also functions as an unusual ocarina.
(see also nos. 37 & 42)
Height: 6¼ ins £1,500.00

36. Chimu Bottle with Monkey in Relief.

Burnished black earthenware.
Chimu culture. North Coast Peru.
Circa 900-1400 A.D.
Height: 6½ ins £750.00 **SOLD**





37. Colima Dog Effigy/Ocarina

Earthenware with
black markings.

This appealing animal
also functions as a whistle.

Colima region, Western Mexico.

Circa 300 B.C.-200 A.D.

Length: 7ins

£850.00

Pre-Columbian Culture and Music (see nos. 35, 37 & 42)

Throughout the ancient Americas, sound was considered an intermediary between ritual events on earth and the gods in whose honour many rites were held. Thus Mesoamerican peoples created a variety of instruments such as flutes and ocarinas, rasps, rattles and drums. The simplicity of playing an ocarina meant that no great skill was required to create an acceptable tune. The ocarina was very widely used across the ancient Americas and numerous varied examples have been found in both in palaces and humble homes.

38. Colima or Nayarit Seated Figure

Burnished earthenware.

Colima region, Western Mexico.

Circa 300 B.C.-200 A.D.

Height: 4 ins

£550.00



39. Colima or Nayarit Standing Woman

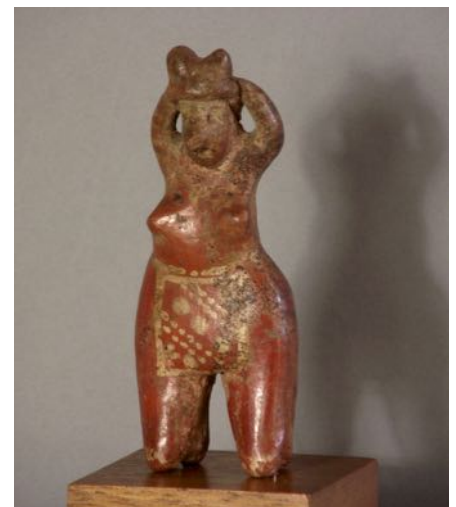
Burnished earthenware
with white slip apron.

Colima region, Western Mexico.

Circa 300 B.C.-200 A.D.

Height: 3½ ins

SOLD £450.00



40. Remojades 'Smiling' Head of a Ritual Performer

Earthenware.

Remojades culture, Veracruz,
Gulf Coast Mexico.

Circa 600-800 A.D.

Height: 5¾ ins £1,250.00



Pre-Columbian Ballgame Performers (see no. 41)

The Mesoamerican ballgame was part of a ceremonial complex that included dance, music and drama. This figure is bedecked in the wide belts and arm bands (or protectors) typical of ballgame gear. The multiple textile headbands and ample ear and neck ornaments also suggest the kind of ornate attire often worn by performers.



41. Jalisco Seated Ballgame Performer

Earthenware.

Jalisco or Colima region
of Western Mexico.

Circa 300 B.C-200 A.D.

Height: 5 ins £750.00

42. Colima Figure Effigy/Ocarina

Earthenware.

Colima region, Western Mexico.

Circa 300 B.C-200 A.D

This figure functions as a whistle
(see also nos. 35 & 37)

Size: 4¼ ins £350.00



43. Chinese Stone Relief

Finely carved with
charioteers and horseriders.
Size: 15 x 25 ins approx,
P.O.A. **SOLD**

This relief is supplied
with a Certificate of
Authentication issued
to Peter O'Toole by
a Hong Kong Gallery in
1964, dating the piece
to before 589 A.D.

Kate O'Toole recalls that
this relief hung in the
entrance hall of the
Hampstead family home.

Peter O'Toole's interest in Oriental Art

emerged from his time spent on location
filming 'Lord Jim' in 1964.

The locations included Angkor Wat, Cambodia;
Lantau Island, Hong Kong; Mainland China
and Malacca, Malaysia.

44. Pair of Chinese Sui or Tang Dynasty Pottery Singers.

6th-9th century A.D.

'Collezione Prodan Roma' labels

affixed to each figure.

Height: 7¾ ins

SOLD £950.00





45. Old Siamese or Burmese Bronze Buddha.

18th century or earlier.

Height: 6½ ins

SOLD £550.00



46. Japanese Haniwa Terracotta Head, Kofun Period.

Earthenware

3rd-6th century A.D.

A fine example of the distinctive and rare Haniwa Heads, displaying typical features such as the slit aperture eyes and mouth, and striking headdress.

Height: 7 ins

SOLD £2,500.00



47. Chinese Yuan Dynasty Bronze Vase.

12th-14th century A.D.

Height: 12½ ins

N.F.S.



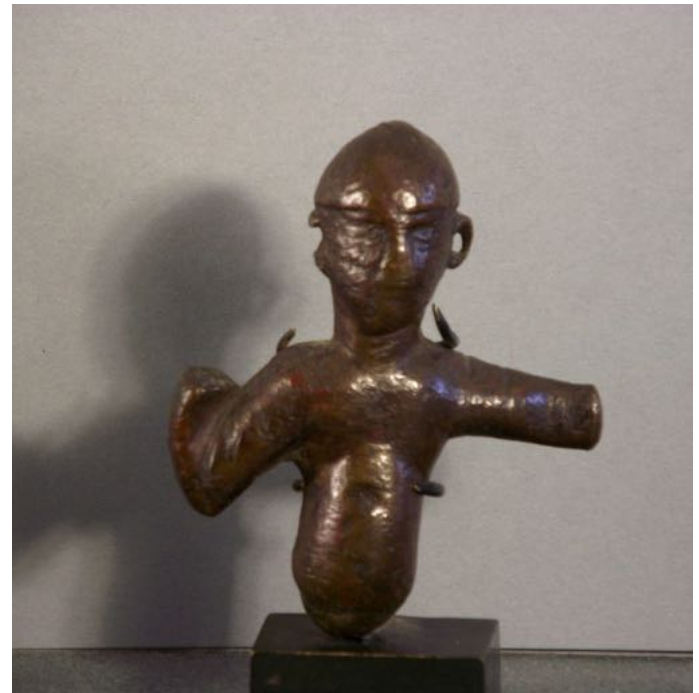
48. Etruscan Bronze Fibula.

Leech-shaped type, with incised patterns.

Circa 800 -400 B.C.

Length: 4 ins

£175.00 **SOLD**



50. Ancient Bronze Helmeted Figure.

Roman or earlier.

Circa 1st-3rd century or earlier

Height: 2½ ins

£375.00 **SOLD**

49. Large Ancient Bronze Buckle.

Central Europe, Bronze Age.

Circa 2500 B.C.-800 B.C.

Width: 4 ins

£250.00 **SOLD**



Peter O'Toole's passion for collecting antiquities

in countries where he was on location, started whilst filming 'Lawrence of Arabia' in 1961-62 (one of the longest shooting schedules in cinema history). The locations for 'Lawrence' included Jordan, Egypt and Morocco. This is reflected in the various Eastern Mediterranean and Near Eastern pieces in his collection.



51. Phoenician Glass Beads .

A 'bearded head' bead mounted
over a 'bumpy eye' bead.

Eastern Mediterranean. Circa 5th - 3rd c. B.C.

Height: 1½ ins £250.00

52. Luristan Bronze Ibex Pendant.

North West Persia. Circa 1000 - 800 B.C.

Height: 2 ins £400.00 **SOLD**



53. Luristan Bronze Short Sword

with raised crescent design on each side.

North West Persia. Circa 1000 - 800 B.C.

Length: 14½ ins £1,250.00 **SOLD**



54. Pre-Columbian Face Beaker.

Earthenware.

Culture and region of ancient Americas unknown.

Height: 6¾ ins

£650.00 **SOLD**



55. Pre-Columbian Figure/Ocarina.

Earthenware, black and white slip-painted.

Possibly Veracruz culture, Mexico

Circa 300-900 A.D.

Height: 6½ ins

£350.00 **SOLD**

56. Pre-Columbian Stone Winged Pendant.

Tairona culture, Northern Colombia.

Circa 1000 - 1500 A.D.

Length: 8½ ins

£850.00





57. Volcanic Stone Buddha Head.

Probably acquired by Peter O'Toole in Cambodia while on location filming 'Lord Jim' in 1964.

Height: 7 ins

£450.00 **SOLD**

58. Old Earthenware Seated Figure.

Culture and era unknown.

Height: 9 ins

£250.00 **SOLD**



59. Large Zulu Wood and Beadwork Figure of a Girl decorated with cowrie shells.

Acquired by Peter O'Toole in Zululand while on location filming 'Zulu Dawn' in 1979.

Height: 41 ins

£650.00 **SOLD**



60. Antique Folk Art Running Horse.

Carved and painted wood. 19th century or earlier.

Length: 11½ ins

£600.00 **SOLD**



61. William IV Irish Silver Coffee Pot. 1832.

Heavily embossed with flowers and fruit and a hunting scene with dogs.

Hallmarks for Dublin 1832.

Height : 10½ ins. Weight: 47 oz

£1,500.00 **SOLD**



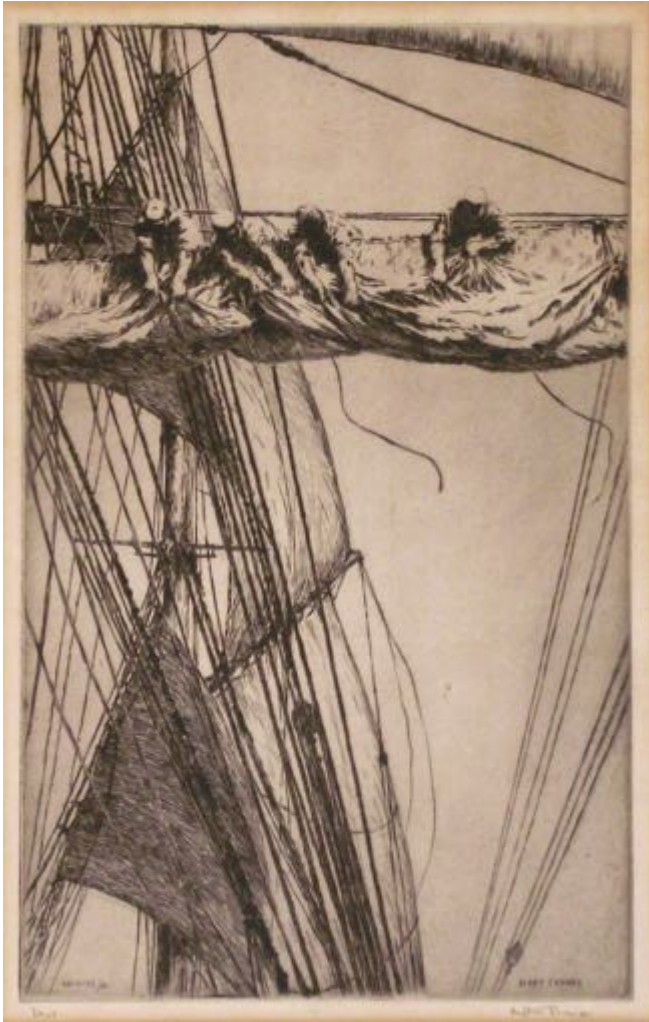
62. Unattributed.

Head of a Man.

Sepia ink and watercolour. 19th / early 20th century.

Size: 13 x 11 ins

£1,500.00 **SOLD**



63. Arthur Briscoe (1873-1943)

Heavy Canvas. 1931

Etching. Signed in pencil

Size: 13¼ x 18¼ ins

£350.00 **SOLD**



64. 18th century French Map of Ireland.

An original engraved and hand-coloured map.

Size: 10 x 11 ins

£95.00 **SOLD**

65. John Ogilby (1600-1676)

The Road from Bristol to Weymouth.

Original late 17th century hand-coloured engraving.

Ogilby is best known for publishing 'Britannia' in 1675, the first road atlas of England & Wales (this is plate 60).

Size: 13½ x 17½ ins

£250.00





66. Chinese Woodblock Print on Silk.

Confucius.

19th or early 20th century.

Size: 32½ x 22 ins

£750.00 **SOLD**