



Pictures

WEDNESDAY 13TH OCTOBER AT 10am

Artist's Resale Right ('Droit de Suite') ‡

Pictures and original prints by European artists are subject to a resale royalty if the hammer price exceeds 1000 Euros. This has now been extended to include living artists and all European artists who have died since 1948.

The buyers of such lots agree to pay Lawrences this royalty and we shall forward it to the artists' collecting agents. The rate varies as follows:

€1000.00 to €50,000 – 4%

€50,000.01 to €200,000 – 3%

€200,000.01 to €350,000 – 1%

€350,000.01 to €500,000 – 0.5%

Exceeding €500,000 – 0.25%

ARR is capped at €12,500

Please note ARR is calculated in euros. The Euro rate of exchange will be based upon the European Central Bank rate on the day of sale as all invoices are issued in Pounds Sterling. Please speak to Richard Kay if you have any questions. The artists to whom this applies are marked ‡ after the lot number in the catalogue.



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600
 CARLO LASINIO (Engraver, 1759-1838)
 [SELF PORTRAITS OF ARTISTS FROM THE UFFIZI COLLECTION]
 Forty, engravings, part-printed in colour and finished by hand, published in Florence, 1791-1796, unframed
 Each 27 x 17cm. approx. (40)
 * Artists comprise Baciccio, il Bagnacavallo, Balassi, A. Barocci, F. Barocci, Bombelli, Bronzino, il Brusasorci, Calcar, Campi, Caracci, Cavedoni, Cecchino Salviati, Colonna, Conti, Dandini, Dossi, Galletti, del Girandole, Levin, Ligozzi, Luchetto da Genova, Maganza, Marinari, Messini, il Morone, Panfi, Perini (see illus.), il Pordenone, Primaticcio, Rosselli, Sforer, Taruffi, Santi di Tito, Tavarone (see illus.), Testa, Tiarini, Trevisani, Vasari and de Vos.
 ++ Trimmed with thread margins; each tipped onto later support sheets
 £600-800



601
 JOHN SMITH (1652-1743), AFTER SIR GODFREY KNELLER (1646-1723)
 THO[MAS] TOMPION, AUTOMATOPAEUS
 Mezzotint, c.1697, a good impression of this famous print
 Plate 34 x 24.7cm.; sheet 36 x 26.5cm.;
 with Smith's portrait of Christopher Wren after Kneller, 1713, trimmed, sheet 34 x 25cm. (2)
 * Smith's engraved portrait of the celebrated horologist is one of his most sought after subjects. In pure mezzotint, Smith translates Kneller's portrait into an image that is both dignified but informal. Tompion's skills with craftsmanship and innovation were so impressive that he abandoned his early training as a blacksmith and made a watch for King Charles II in 1675, just four years after his apprenticeship.
 ++ Tompion a little creased and grubby, slight foxing; Wren damaged at right edge, pale stains, a richer impression
 £500-800



602
 AFTER WILLIAM HOGARTH (1697-1764)
 MARRIAGE A-LA-MODE, Plate 1
 Engraving, by G. Scotin, published by the artist, 1745, Image 35.5 x 44.5cm.; with eight further engravings by/after Hogarth, including 'Pit Ticket'; 'The House of Commons in Sir Robert Walpole's Administration'; 'Capt. Thos. Coram', 1796; 'Sigismonda' and four others, from various editions, 1759-1803, all unframed (9 leaves)
 ++ The first two laid on card; each with some foxing and/or gum stains, slight tears at sheet edges, handling marks etc
 £100-150



603
 AFTER GEORGE STUBBS, ARA (1724-1806)
 DUNGANNON
 Stipple engraving, by George Townley Stubbs, published by Messrs Stubbs, 1794, rare 39 x 50.5cm.
 Provenance: By descent in a family collection
 ++ Repaired/retouched tear in upper right corner and in sky upper right; staining
 £300-400



604
 AFTER GEORGE STUBBS, ARA (1724-1806)
 SHOOTING
 The set of four, engravings with hand colouring, by W. Woollett, published by T. Bradford, 1769
 Each 39 x 52cm. (4)
 ++ Some worm holes and damage in margins of pl.3; otherwise generally good
 £500-700



605
 A FOLIO OF PRINTS
 comprising subjects by or after Stefano della Bella, Gerard Seghers, David Teniers, J. C. A. Richter and Karl Postl, eight subjects on six leaves, three with hand colouring, 26.5 x 41cm and smaller (6 leaves)
 ++ Fair only; some wear, foxing etc
 £100-200



606
LEMERCIER & COMPANY
 (Printers)
VUE PANORAMIQUE DE L'ISTHME DE NICARAGUA
 Lithograph, with hand colouring, showing a proposed sea route from San Juan del Norte on the Atlantic coast to Port Brito on the Pacific coast, from designs by J. Poucet and G. Sautereau, unframed
 Image 38 x 81.5cm.; sheet 55.5 x 84.5cm.
 ++ Creases and tears in margins; some creases within image; handling marks and slight foxing
 £120-180



607
AFTER ROBERT JOHN THORNTON (c.1768-1837)
TEMPLE OF FLORA
 Five, aquatints with hand colouring, from the celebrated series, comprising 'The Quadrangular Passion-flower' (Hopwood after Henderson), 'The China Limodoron' (Landseer after Henderson), 'American Bog-plants' (Sutherland after Reinagle) and 'The Oblique-leaved Begonia' (by Caldwell after Reinagle), published 1802; with 'The Queen Flower' (after Reinagle), from the second edition, published 1812
 Each image 46 x 35cm approx. (5)
 Provenance: By descent in a family collection
 ++ Images generally good but staining evident throughout
 £1500-2000



608
AFTER ROBERT JOHN THORNTON (c.1768-1837)
TEMPLE OF FLORA (from THE ROYAL BOTANIC LOTTERY)
 Four, coloured aquatints, comprising 'Tulips' (by Dunkarton after Reinagle); 'Group of Carnations' (by Maddox after Henderson); 'The Narrow-leaved Kalmia' (Maddocks after Reinagle); and 'A Group of Hyacinths' (by Gaugain after Edwards), published 1811-1812
 Each 24 x 18cm approx. (4)
 * Thornton's ambitions with the first edition led to exorbitant production costs and overheads that the project could not regain. His plan with the 'Lottery' edition was to offer all the original drawings for the work as a main prize, with lower-ranking prizes to include smaller portfolios and editions of the series. Misfortune befell Thornton yet again: the lottery was not a success and Thornton was bankrupted, though his legendary 'Temple of Flora' remains a highly distinguished (if commercially flawed) printmaking folie de grandeur.
 Provenance: By descent in a family collection
 ++ Staining evident throughout
 £800-1200



609
AFTER GEORGE MORLAND (1763-1804)
GIRL AND PIGS; THE FLEECY CHARGE
 Two, a coloured mezzotint and a colour stipple engraving
 Each 34 x 44.5cm. approx.; with 'Wood Straw-berries' and 'Wild Cherries', colour stipple engravings by J. Pierson, 30 x 39cm. approx. (4)
 ++ Each discoloured; Pierson damaged in margins; each in verre eglomise mounts and gilt frames
 £200-400



610
AFTER ADAM BUCK (1759-1833)
RIDE ON PICKABACK MY DARLING; RIDE ON A HORSE TO BANBURY CROSS; FIRST STEPS IN LIFE; STEP BY STEP OR THE PROGRESS OF HUMAN LIFE; COME, - ALL ALONE!
 Five, stipple engravings with hand colouring, by Cooper and Freeman, published by R. Ackermann, 1809
 24 x 29cm approx or smaller (5)
 ++ Thunderflies; some foxing; some light-staining
 £200-400



611
 GEORGE EDWARDS (1694-1773)
 (BIRD SUBJECTS)
 A pair of coloured etchings from 'History of Birds' (1743-1851), in black and gilt 'Chinoiserie' lacquer frames
 25 x 19.5cm. approx;
 with a similarly framed etching of a 'Portugal Bishop' by William Hayes, 19 x 25cm.; and eight further etchings from 'History of Birds' by Edwards, these in plain gilt frames (11)
 ++ Some foxing, light-staining etc
 £300-500



612
 AFTER GEORGE MORLAND (1763-1804)
 THE VIRTUOUS PARENT; DRESSING FOR THE MASQUERADE ('LAETITIA' SERIES)
 Two, colour stipple engravings, by J. R. Smith, published 1789
 Each 34 x 27cm. (2)
 ++ The prints trimmed but the images in good condition; verre eglomise mounts and gilt frames
 £300-400



613
 AFTER WILLIAM HAMILTON, RA (1751-1801)
 JEU DE LA SAVATTE; LA MAIN CHAUDE
 A pair, coloured stipple engravings by Laindor de Toulouze [sic], published in Paris
 Each 24 x 30cm.;
 with 'Fishermen', coloured stipple engraving by J. R. Smith after G. Morland, published by Smith, 1799, 33.5 x 42.5cm. (3)
 ++ The Hamilton pair with creasing and foxing; the Morland with some damages and discolouration; each in verre eglomise mounts and gilt frames
 £150-250



614
 AFTER HENRY SINGLETON (1766-1839)
 THE MARKET GIRL; THE WANDERING SAILOR
 A pair, mezzotints with hand colouring by G. C. Street, published by James Daniell, 1798
 Each 48.5 x 40.5cm.;
 with a pair of coloured mezzotints, after Morland (Children Fishing and Children Gathering Blackberries), 43 x 32cm. (4)
 ++ Each print a little worn and with some damages
 £150-250



615
 A GROUP OF SIX DECORATIVE ENGRAVINGS
 comprising stipple engravings after Kauffmann, Cipriani, Bunbury etc, each trimmed and/or shaped to fit circular mounts or frames, various sizes (6)
 ++ Fair; some foxing, staining or discolouration; period gilt frames
 £300-400



616
 AFTER ADAM BUCK (1759-1833)
 MAMA AT ROMPS; THE DARLING DANCING
 A pair, colour stipple engravings by S. Freeman
 Each 27 x 19.5cm approx. (2)
 ++ Some staining and foxing
 £150-200



617
 AFTER J** KAMPHUYZEN (fl.c.1815)
 (SCENES AT WATERLOO)
 A pair, stipple engravings by D. Sluyster, published in Amsterdam
 Each 27.5 x 41cm approx;
 with two stipple engravings after Cosway and another hand; and a mezzotint of 'The Calling of Samuel', after Reynolds (5)
 ++ Each in satisfactory condition; four of the five prints in verre eglomise mounts and gilt frames
 £200-300



618
 AFTER HENRY SINGLETON (1766-1839)
 GIPSEY'S STEALING A CHILD [sic]
 Coloured mezzotint by F. Green, published 1801
 41 x 55.5cm.
 ++ Some light-staining; verre eglomise mount and period gilt frame
 £200-300



619
 AFTER THOMAS WALMSLEY
 (1763-1805)
 A DISTANT VIEW OF BOWNESS
 AND PART OF WINDERMERE
 LAKE, WESTMORLAND;
 ULSWATER, CUMBERLAND;
 UPPER FALL AT RIDAL,
 WESTMORLAND; and another
 Four aquatints with hand colouring,
 by F. Jukes, trimmed, titles of three
 affixed to backboard
 Each 30.5 x 41cm. (4)
 ++ Each faded; foxing and
 retouched repairs; the last in poor
 condition
 £100-200



620
 AFTER MARY BENWELL
 (1739-1800)
 THE STUDIOUS FAIR
 Glass print (coloured mezzotint) by
 C. Spooner, published by Robert
 Sayer, c.1775
 31 x 25cm.
 ++ Some damage to the print
 around the sleeve, bodice and
 book; in period gilt metal-veneered
 frame
 £200-300



621
 ROMAN SCHOOL, 17th
 CENTURY
 MADONNA AND CHILD
 Bears later inscription Guido Reni
 on support sheet, pen and ink and
 brown wash with some graphite,
 circular, unframed
 11cm diameter
 Provenance: Faintly inscribed
 Cosway's Sale on support sheet
 lower left (probably Richard
 Cosway's studio sale, London,
 Mr Stanley's rooms, February
 14th-22nd, 1822)
 ++ Paper loss upper left edge;
 slight staining; support sheet badly
 stained
 £150-200



622
 A FOLIO OF OLD MASTER
 DRAWINGS
 mixed schools, to include The
 Sacrifice of Isaac, Angel appearing
 to Tobit, Virgin and Child, Standing
 Nude, Head of a Saint, Charity,
 Adoration of the Shepherds,
 Massacre of the Innocents, David,
 Sistine lunette and other subjects;
 by followers of Maratta, Cano,
 Schiavone, Caracci, Cignani,
 Bassano, Tintoretto, Guercino,
 Michelangelo and others, various
 sizes (13)
 ++ Fair only; many worn, grubby
 etc
 £500-800



623
 A FOLIO OF OLD MASTER
 DRAWINGS
 principally by Italian hands,
 comprising St Antony of Padua,
 Noah, Virgin and Child with Saints,
 a Bishop Saint, Cupid by a spring,
 Lamentation, Assumption of the
 Virgin, Flight into Egypt, also a
 scrolling frieze design, a seated
 figure and other subjects, various
 media; with two etchings after
 Guercino, various sizes (14)
 ++ Fair only; many worn, grubby
 etc
 £250-350



624
 ITALIAN SCHOOL, 18th
 CENTURY
 DESIGN FOR A EWER
 Pen and brown ink with brown
 wash, heightened with white, over
 a black chalk sketch, unframed
 35 x 19cm.
 * A drawing showing a related
 design is in the Uffizi, Florence. The
 traditional attribution is to Polidoro
 da Caravaggio (1492-1543), but
 the style suggests an artist of the
 1550-1575 period. A drawing
 attributed to Marco Marchetti
 (c.1528-1588) (Christchurch,
 Oxford) is similar but in reverse.
 Provenance: Kate de Rothschild,
 1980
 Exhibited: London, Kate de
 Rothschild, 1980, no.2
 Literature: Peter Fuhring, Design
 into Art - Drawings for Architecture
 and Ornament, The Lodewijk
 Houthakker Collection, volume 1
 (London 1989), p.353, no.543
 ++ Laid onto support sheet
 at edges; a few spots of foxing;
 generally good
 £500-700



625
THE SPANISH FORGER (Fl. Paris [?], c.1890-1920)
THE BETROTHAL OF ST. URSULA
 Inscribed 'br.LaurusfamillusVenetus faciebat MDXXXIII', watercolour on vellum within a decorative border
 27 x 17.5cm approx.
 * The forger was exposed by Belle da Costa Greene in 1930, after she identified a picture that had been ascribed to Jorge Ingles (1420-1500) and so assumed that the impostor was Spanish. In fact, The Spanish Forger was thought to have worked in Paris.
 ++ Wrinkled and worn; some rubbing and fading
 £200-400



626
ATTRIBUTED TO JOHN RUSSELL, RA (1745-1806)
PEASANT GIRL WITH HER BABY
 Pastels on paper, backed onto canvas
 56 x 45.5cm.
 Provenance: London, Christies, March 21st 1989, lot 74
 ++ Good condition
 £300-500



627
WILLIAM CALLOW, RWS (1812-1908)
ON THE GALWAY COAST, IRELAND
 Signed, also signed and inscribed with title verso, watercolour and pencil
 24 x 34.5cm.
 ++ Rubbed upper right; foxing and blemishes throughout the sky
 £300-400



628
HERCULES BRABAZON BRABAZON (1821-1906)
AN INTERPRETATION OF TURNER'S 'CALAIS PIER'
 Signed with initials, watercolour and pencil heightened with white
 22.5 x 32.5cm.
 ++ Some discolouration of the paper
 £1000-1500



629
A FOLIO OF WATERCOLOURS
 comprising works by followers of John Sell Cotman (Goodrich Castle), Samuel Prout (venice), Thomas Miles Richardson (Lake Como), Peter de Wint and others, seven, 49.5 x 37cm and smaller (7)
 ++ Fair only; some fading, foxing etc
 £150-200



630
WILLIAM PAYNE (1760-1830)
VIEW OF STONEHOUSE, PLYMOUTH
 Signed, watercolour
 12.5 x 16.5cm.
 Provenance: London, Christies, July 14th 1998, lot 43
 ++ Slight discolouration in the sky
 £150-200



631
WILLIAM PAYNE (1760-1830)
ON THE ST GERMAIN RIVER, CORNWALL [sic]
 Signed, watercolour
 12 x 16.5cm.
 Provenance: These rooms, February 22nd, 1996, lot 304
 ++ Some staining/discolouration; slight silverfish damage upper left
 £120-180



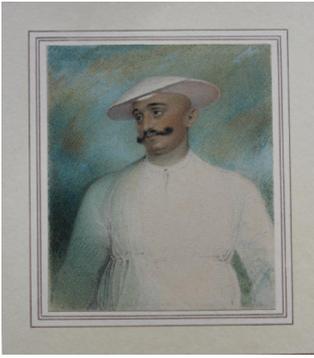
632
BRITISH SCHOOL, 19th CENTURY
THE BARQUE 'HARRIET' OF DUNDEE
 Watercolour with pen and black ink on paper, on a stretched canvas, varnished
 35 x 51cm.
 ++ Scattered damages, including a tear above the aftmost mast; craquelure
 £200-300



633
BARTOLOMEO PINELLI (1781-1835)
LA LANTERNA MAGICA
 Titled in lower margin, watercolour and pencil
 19.5 x 28.5cm.
 ++ Some foxing
 £300-400



634
FELIX HIPPOLYTE LANOUE (1812-1872)
VILLA IL FORTINO, CAPRI
 Signed, indistinctly dated, inscribed Capri, pastels on paper, laid onto a support sheet, unframed
 37.5 x 53.5cm.
 ++ Some damage at top edge, centre
 £150-200



635
 ATTRIBUTED TO JOHN SMART (1741-1811)
 PORTRAIT OF DODDA VIRA RAJA (or VIRA RAJENDRA WODEYAR), RULER OF COORG (1780-1809)
 Half length, wearing a white thobe and a conical hat, watercolour and pencil, unframed
 10.5 x 8.7cm.
 Provenance: Collection of Niall Hobhouse
 * Smart, Ozias Humphry and Diana Hill all travelled separately to India in 1785, but needed permission from the East India Company to practise in Madras and Calcutta in order to earn lucrative commissions from British merchants and Indian noblemen. Unfortunately, Humphry struggled to secure payment for his work and returned to England with large debts to pay but his own very similar image of this sitter is in the New Orleans Museum of Art. Dodda Vira Raja was the ruler of Coorg (Kodagu), a rural district in the southwest Indian state of Karnataka.
 ++ Some discolouration of pigments in the sky background (pale brown)
 £500-800



636
 JEAN BAPTISTE MAUZAISSE (1784-1844)
 AMBASSADEURS DU SULTAN TIPOO SAIB ADMIS A L'AUDIENCE DU ROY LE.10 AOUST MDCCLXXXVIII
 The Ambassadors are named in the lower margin as Mohammed Derviche Khan, Achbar Ali Khan and Mohammed Osmann Khan [sic], signed Mauzaisse, pencil with touches of brown ink, laid on original mount with ink title, unframed
 Subject 25 x 21.7cm; mount overall 32.5 x 28.5cm.
 * Tipu Sultan's chosen envoys, Muhammad Dervish Khan, Akbar Ali Khan and Muhammad Uthman Khan, were received by Louis XVI at Versailles in August 1788. Muhammad Dervish Khan was also painted by Vigée-Lebrun in the same year (Private Collection). Upon the Ambassadors' return to India, their failure to have achieved the desired alliance with the French resulted in their summary beheading by Tipu Sultan.
 Provenance: Unidentified collector's stamp ARD (Lugt 172); Collection of Niall Hobhouse
 ++ The drawing with a little foxing and in need of a light clean; the mount a little rubbed and worn
 £800-1200



637
 COMPANY SCHOOL, 19th CENTURY
 STUDY OF A RODENT, POSSIBLY MELOMYS CRISTATUS
 Gouache and pencil, unframed
 Sheet 26 x 35cm.;
 with three engravings, one of a Nelomys Cristatus [sic]; and two of Sorex Personatus and Amphisorex Pygmaeus, unframed (4)
 Provenance: Collection of Niall Hobhouse
 ++ Gouache with soft creases, grubby at right edge; prints stained, fair only
 £600-900



638
 COMPANY SCHOOL, 19th CENTURY
 CARNATION (DIANTHUS CARYOPHYLLUS)
 Paginated 106 in ink upper right, watercolour
 42.5 x 27cm.
 * Originating in the late 18th century, Mughal-trained artists were retained by the East India Company to produce watercolours of natural history subjects in a deliberately English style for patrons such as Sir Elijah and Lady Impey, Lady Clive and Arthur Annesley, 11th Viscount Valentia. The artists invested already impressive subjects with fine draughtsmanship, strong colour and a sense of splendour that delighted British collectors.
 Provenance: Collection of Niall Hobhouse
 ++ Some old soft creases, notably in lower half; some pale staining and foxing
 £800-1200



639
A FOLIO OF
WATERCOLOURS

comprising works by Charles Whymper, Peter Ghent, John McDougal, William Purser and five others, seven signed or initialled, 27 x 37cm or smaller (9 subjects)
++ Fair; some fading and foxing
£100-200



640
WILLIAM ALISTER
MACDONALD (1861-1948)

EVENING FROM THE ARTIST'S HOME, PIRAE, TAHITI
Signed with initials, inscribed Tahiti, initialled and titled on the backboard, watercolour 17 x 34cm.
* MacDonald departed for New Zealand in c.1918 but was so enchanted by what he found on Tahiti that he remained there for the rest of his life, living variously at Patuto, Pirae and Paea.
++ Some spots of foxing
£300-400



641
HARRY SUTTON PALMER
(1854-1933)

ST CROSS, NEAR WINCHESTER
Signed, watercolour
34.5 x 52cm.
++ A little pale; period gilt frame
£200-300



642
EDWARD DUNCAN, RWS
(1803-1882)

WORKERS WITH DONKEYS ON A HEATH
Signed and dated 1838, watercolour
20 x 49.5cm.
++ Time-toning of the paper
£200-300



643
BERNARD WALTER EVANS
(1848-1922)

BOLTON ABBEY AND WHARFEDALES, YORKSHIRE
Signed, watercolour
39 x 74.5cm.
++ Needs a light clean; slight fading in sky
£200-400



644
JAMES BURRELL SMITH
(1822-1897)

ON LAKE COMO, ITALY; AT BINGEN ON THE RHINE; KILCHURN, NEAR LOCH AWE, ARGYLLSHIRE; WARKWORTH CASTLE ON THE COQUET; GLENGARRY CASTLE, ARGYLLSHIRE; AT CASTLE TOWN OF BRAEMAR
Six, each signed, three dated 1892 or 1893, watercolour, some with pencil and/or heightened with touches of bodycolour
Four 11.5 x 16.5cm.; two 16.5 x 11.5cm approx. (6)
++ Some fading and/or pale foxing
£200-300



645
PAUL JACOB NAFTEL (1817-1891)

THE FISHERMAN
Signed and dated 1868, watercolour heightened with bodycolour
44.5 x 68cm.
Exhibited: Guernsey Museum and Art Gallery, Naftel Centenary, September-November 1991 (label on backboard)
++ Slight fading; needs a light clean to remove very pale foxing and staining in the sky
£600-800



646
HENRY JOHN KINNAIRD
(1861-1929)

VIEW NEAR GILLINGHAM, DORSET
Signed, inscribed with title, watercolour and pencil heightened with bodycolour
50 x 36.5cm.
++ Slight fading in sky
£200-300



647
MYLES BIRKET FOSTER, RWS
(1825-1899)

RIVER SCENE WITH BARGES, FIGURES WITH A HORSE ON THE PATH
Signed with monogram, watercolour and pencil
9.5 x 14cm.
Provenance: London, Arthur Ackermann & Son Ltd (label on backboard)
++ Good condition
£400-600



648S
 RICHARD REDFERN (fl.1873-1913)
 BRIDGE OVER A TRIBUTARY OF THE TEES
 Signed, watercolour
 35 x 47.5cm.;
 with a scene of Antony Passage, Torpoint, by R Bassett, signed, watercolour, 28.5 x 45.5cm. (2)
 ++ Each with a little foxing and fading
 £100-150



650
 ARTHUR RACKHAM, RWS (1867-1939)
 CHIDDINGSTONE
 Signed, watercolour and bodycolour
 19.5 x 27.5cm.
 Provenance: Estate of Barbara Edwards, the artist's daughter; London, Chris Beetles Ltd, The British Art of Illustration 1800-1995
 ++ Good condition
 £300-500



652
 ALBERT GOODWIN, RWS (1845-1932)
 RYE
 Signed, inscribed with title and dated 1900, watercolour with pen and ink and scratching out
 23 x 32cm.
 Provenance: London, Chris Beetles Ltd, Summer Show, 1999, no.22
 ++ Good condition
 £1200-1800



654
 EDITH HELENA ADIE (1865-1947)
 BELLAGIO FROM THE GARDEN OF THE GRAND HOTEL, MENAGGIO
 Signed, watercolour
 22 x 30cm.
 Provenance: London, John Spink, August 20th 1998
 ++ Slight time toning of paper in the sky
 £300-500



649
 WALTER FREDERICK ROOFE TYNDALE (1855-1943)
 HEILIGES BLUT KAPELLE
 Signed, inscribed with title verso, watercolour and bodycolour
 26 x 35.5cm.
 Provenance: London, Chris Beetles Ltd
 ++ Good condition
 £150-200



651
 HENRY BOWSER WIMBUSH (1858-1943)
 BRISSAGO, LAKE MAGGIORE; A VILLAGE ON THE ITALIAN LAKES
 Two, both signed, watercolour and pencil
 52 x 82.5cm and 52 x 78cm.(2)
 Provenance: Formerly hung in the artist's house in Somerset
 ++ Good condition; period gilt mounts and frames
 £500-700



653
 EDITH HELENA ADIE (1865-1947)
 THE SWAN RIVER, PERTH
 Signed, watercolour
 11 x 26cm.
 Provenance: London, The Greatorix Galleries, '41 Watercolours around Perth and Western Australia', October 1920, no.29; Burford, Wren Gallery, March 8th 1995
 ++ faded in sky; small spot of surface mildew (?) near left
 £100-150



655
 EDITH HELENA ADIE (1865-1947)
 THE OLD COTTAGE GARDEN
 Signed, watercolour
 16.5 x 26cm
 ++ Some pale foxing and fading in the sky; colours good elsewhere
 £150-200



656
 HELENA EDITH ADIE (1865-1947)
 THE VIEW FROM THE GARDEN
 Signed, watercolour
 17 x 25cm.
 ++ Slight discolouration and fading in background and sky
 £200-300



657
 EDITH HELENA ADIE (1865-1947)
 THE KITCHEN GARDEN,
 HINCHINGBROOKE
 Signed, titled verso, watercolour
 17 x 13.5cm.
 Provenance: London, The Fine Art
 Society Ltd, April 1910; London,
 Christies, September 3rd 1998,
 lot 74
 ++ Good condition
 £200-300



659
 ROBERT CHARLES GOFF
 (1837-1922)
 INTERIOR OF THE CATHEDRAL
 OF S. MARIA DEL FIORE,
 FLORENCE
 Signed, watercolour
 19.5 x 15cm.
 Illustrated: Clarissa Goff, 'Florence
 and some Tuscan Cities' (London,
 1906), p.74
 ++ Some fading
 £100-200



661
 ROBERT CHARLES GOFF
 (1837-1922)
 CAPELLA DEI PELLEGRINI, ASSISI
 Signed, inscribed with title,
 watercolour
 17.25 x 12cm.
 Illustrated: Clarissa Goff, 'Assisi
 of St Francis' (London, 1908),
 frontispiece
 Provenance: These rooms, January
 30th 1992, lot 124
 ++ Faded
 £100-200



663
 EBENEZER WAKE COOK
 (1843-1926)
 WAKE OF A STEAMER LEAVING
 RAGUSA
 Signed, inscribed with title verso,
 watercolour and bodycolour
 24 x 17cm.;
 with 'The Clearing in the Woods'
 by Frances Drummond, signed,
 watercolour, 27.5 x 27cm. (2)
 ++ Cook a little faded; Drummond
 satisfactory
 £100-200



658
 EDITH HELENA ADIE (1865-1947)
 VILLA CAPPONI, FLORENCE
 Signed, watercolour
 36 x 26cm.
 Provenance: London, The Fine
 Art Society Ltd, April 1910, no.34
 (as 'The Loggia, Villa Capponi,
 Florence'); Shipston-on-Stour,
 Fine-Lines Fine Art, April 2nd, 1987
 ++ Good condition
 £600-800



660
 ROBERT CHARLES GOFF
 (1837-1922)
 VILLA MEDICI, FIESOLE
 Signed, inscribed with title and
 dated 1906, watercolour
 19 x 25.5cm.
 Illustrated: Clarissa Goff, 'Florence
 and some Tuscan Cities' (London,
 1906), p.152
 Exhibited: Hove Museum,
 Loan Exhibition, 1934 (label on
 backboard)
 Provenance: London, Phillips, July
 17th 1989, lot 98
 ++ Good condition
 £150-200



662
 THOMAS BUSH HARDY
 (1842-1897)
 SHRIMPERS AT BOULOGNE
 Signed, inscribed with title and
 dated 1884, watercolour
 21 x 31.2cm.
 Provenance: London, Richard
 Hughes-Hallett, December 1971
 ++ Good condition
 £200-300



664
 ATTRIBUTED TO
 ROWLAND LANGMAID
 (1897-1956)
 BARGES ON THE THAMES NEAR
 BATTERSEA
 Watercolour and pencil, unframed
 33.5 x 50cm.
 ++ Some fading and foxing; needs
 a light clean
 £200-300



665
WILLIAM LIONEL WYLLIE, RA (1851-1931)
HULL- THE RIVER TRAINING SHIP IN HARBOUR
 Signed, pen and black ink with some grey wash
 Irregular shape 16 x 22.5cm approx.
 ++ Paper light-stained; discoloured upper left
 £150-200



666§
FRANK WATSON WOOD (1862-1953)
NAVAL SHIPPING OFF THE SOUTH COAST
 Signed and dated 1922, watercolour and pencil
 16.5 x 51.5cm.
 ++ Some very slight fading
 £200-300



667§
B. IVOR DAY (Fl.c.1930)
THE ORANGERY, VERSAILLES (AFTER JULES HARDOUIN MANSARD)
 Signed and dated 1930, watercolour and pencil
 Subject 55 x 252cm; to outer border 61.5 x 259cm.
 ++ Needs a light clean; generally good condition
 £400-600



668
A FOLIO OF DRAWINGS & WATERCOLOURS
 comprising six signed works by David Scott ('Of Intellect', 'Of Life', 'Of Knowledge', 'Of Relation', 'Of Power', 'Of Death'), Willem Roelofs and Jacob Hendricus Maris (these signed but faded/discoloured) and another drawing, 36 x 24.5cm and smaller (9)
 ++ Some fading, discolouration, wear etc
 £150-250



669
A FOLIO OF WATERCOLOURS & DRAWINGS
 comprising four pencil studies for 'Home: The Return' by William Maw Egley; a watercolour of a girl by a spring attributed to William Henry Millais; and a town scene by Arthur McArthur, 65 x 47.5cm and smaller (6 works in 4 mounts)
 * Egley's finished oil for 'Home: The Return' was exhibited at The Royal Academy in 1866, no.469
 ++ Generally good; McArthur faded
 £200-300



670
WILLIAM KAY BLACKLOCK (1872-1924)
JUST AWAKE; BEDTIME
 A pair, both signed, watercolour heightened with white
 Each 27.5 x 21cm. (2)
 ++ Good condition
 £500-600



671
HENRY TERRY (Fl.1879-1920)
A LITTLE SETTLEMENT
 Signed, watercolour
 44.5 x 32.5cm.
 ++ Some very slight fading and discolouration
 £300-400



672
SIR WILLIAM QUILLER ORCHARDSON, RA (1832-1910)
STUDY FOR 'FALLING ON DEAF EARS'
 Charcoal on buff paper, unframed
 Sheet 66 x 76cm.
 * A study for the Royal Scottish Academy exhibit (1890, no. 190), sold at Lyon & Turnbull, Edinburgh, December 1st 2011, lot 103
 Provenance: London, Christopher Wood, catalogue no.25
 ++ Some creases, tears and losses at sheet edges
 £400-600



673
JAMES THOMAS WATTS (1853-1930)
IN THE FOREST OF ARDEN
 Signed, watercolour and pencil
 52 x 74.5cm.
 * This scene, from Shakespeare's 'As You Like It', shows Rosalind (in male clothing) with Celia and Touchstone (Act 2, scene IV)
 Exhibited: London, The Royal Academy, 1900, no.1233
 ++ Slight fading
 £400-600



674
 GEORGE GOODWIN
 KILBURNE Junior (1863-1938)
 THE POINSETTIA
 Signed and dated 1887, watercolour
 32.5 x 23.5cm.
 ++ A little foxing; needs a light
 clean
 £150-250



675
 GUIDO BACH (1828-1905)
 PORTRAIT STUDY
 Signed and dated 1882,
 watercolour and pencil
 51 x 38cm.
 ++ Fading and some foxing; a few
 small mildew spots
 £200-250



676
 ARTHUR HOPKINS, RWS
 (1848-1930)
 BY THE MILL STREAM, SPRING
 Signed, watercolour
 44.5 x 34.5cm.
 ++ Good condition; period gilt
 mount and frame
 £500-800



677
 LUCIUS ROSSI (1846-1913)
 GALANTES CONVERSING
 BEFORE THE CASTLE GATES
 Signed, watercolour and pencil,
 heightened with bodycolour
 34.5 x 49.5cm.
 ++ Slight fading
 £300-500



678
 LUCIUS ROSSI (1846-1913)
 REFRESHMENTS AT THE
 GOLDEN KEY INN
 Signed, watercolour and pencil,
 heightened with bodycolour
 34.5 x 49cm.
 ++ Slight fading
 £200-300



679
 ANTOINE CALBET (1860-
 1944)
 GIRLS IN A PARK
 Signed, watercolour and pencil
 31 x 23cm.
 ++ A little foxing and some pale
 stains
 £300-400



680
 ALBERT LUDOVICI Junior
 (1852-1932)
 PLACE DE LA CONCORDE,
 PARIS
 Signed, watercolour and black
 crayon
 24.5 x 35cm.
 Provenance: London, David
 Messum
 ++ Scattered silverfish damages
 £600-800



681
 NEAPOLITAN SCHOOL, 19th
 CENTURY
 VESSELS IN THE BAY OF NAPLES,
 VESUVIUS SMOKING
 Goache, maple veneered frame
 Image 15.5 x 22.5cm. sight
 24.5 x 31.5cm.
 ++ Pale water stains; some creases
 and 'bubbling' of the paper
 £200-250



682
 VITTORIO AMADEO
 PREZIOSI (1816-1882)
 THE GUARD; THE TRADESMAN
 (2); ARAB WITH A HOOKAH
 PIPE; THE CARPET SELLER;
 YOUNG MAN WITH A
 HOOKAH PIPE
 Six, watercolour and pencil
 vignettes
 Each 26 x 17cm. (6)
 ++ Each needs a light clean; some
 light-staining; a little foxing
 £2000-3000



683\$
BLANCHE ODIN (1865-1957)
 RED AND YELLOW ANEMONES
 WITH FLOWER POTS
 Signed, watercolour
 48 x 63.5cm.
 ++ Good condition
 £800-1200



684
JOHANNES MARTINUS (JAN) VROLYK (1845-1894)
 FARM HORSES: THE MIDDAY
 REST
 Signed and dated f 75, watercolour
 and bodycolour
 32 x 51cm.
 ++ Good condition; fine period
 gilt frame
 £400-600



685
DAVID BATES (1840-1921)
 IN THE COTSWOLDS
 Signed and dated 1910, watercolour
 34.5 x 52cm.
 ++ Good condition
 £150-200



686
THOMAS SIDNEY COOPER, RA (1803-1902)
 CATTLE WATERING
 Signed and dated 1882,
 watercolour
 24.5 x 35cm.
 ++ Small graze upper right; some
 pale foxing; needs a light clean
 £500-700



687
THOMAS SIDNEY COOPER, RA (1803-1902)
 CATTLE RESTING
 Signed and dated 1888,
 watercolour
 24 x 34.5cm.
 ++ A little foxing; needs a light
 clean
 £400-600



688
JOHANNES GERARDUS KEULEMANS (1842-1912)
 ROBIN ON A BRANCH
 Signed, watercolour
 17.5 x 12.5cm.
 Provenance: London, The Tryon
 Gallery Ltd (label on backboard)
 ++ Slight fading in the sky
 background
 £250-350



689
FRANK ALGERNON STEWART (1877-1945)
 THE BLANKNEY: HUNTSMAN
 HARRY LAND WITH HOUNDS
 Signed, watercolour and pencil
 44.5 x 56cm.
 ++ Good condition
 £400-600



690
ISAAC CULLIN (Fl.1880-1920)
 BOLTED (by MATCHMAKER out
 of DARK AGNES); ALL BLACK
 (by CALLINULE out of VORTEX);
 CAMP FIRE II (by PEARL RIVER
 out of WALL FLOWER)
 Three, each signed and dated 1907,
 watercolour and pencil
 Each 25 x 35cm. (3)
 ++ Good colour; some very slight
 foxing
 £1200-1800



691\$
JOHN CYRIL HARRISON (1898-1985)
 WOODCOCK (2); TEAL;
 PARTRIDGE; GROUSE
 Five, each signed, watercolour over
 pencil, heightened with white
 Each 31 x 22cm. (5)
 ++ Each with some fading ('Teal'
 markedly so); sometime-staining of
 the papers
 £400-600



692
PHIL MAY (1864-1903)
MRS MURPHY - SURE IT'S GOIN' TO BE A MOIGHTY HARD WINTER FATHER DEAR; THERE'LL BE A MOIGHTY LOT AV US OWLD FOLKS NIPPED IN THE BUD OI'M THINKING
 Pen and black ink, title below 20.5 x 15.5cm.;
 with another by the same hand, 'Whistling the last new tune', signed, 24 x 17cm. (2)
 Provenance: (Murphy) London, Chris Beetles Ltd; (Tune) London, The Fine Art Society Ltd, April 1969
 Illustrated: (Murphy) The Phil May Folio, London, W. Thacker & Co, 1904, no.237
 ++ Each with some light-staining
 £150-200



693
GEORGE BELCHER, RA (1875-1947)
SHE: GUV DO YOU LIKE ME NEW 'AT, TOM
HE: IT'S ALRIGHT BUT IT SEEMS TO MAKE YOUR FACE LOOK A BIT SHABBY, MARIA
 Signed and inscribed with caption, charcoal
 41 x 36cm;
 with another by the same hand, 'Mr Jones to his wife who is an indifferent sailor: I'm afraid you 'avent enjoyed yourself much Maria', signed, charcoal and wash, 30.5 x 44cm. (2)
 Provenance: London, Chris Beetles Ltd, The British Art of Illustration 1800-1998, no.100; and London, Langton Gallery, December 1985; The collection of Simon Heneage
 ++ The former in good condition; the latter with some foxing
 £150-200



694
FREDERICK HENRY TOWNSEND (1868-1920)
VISITOR TO GALLERY: 'THAT'S A LOVELY BIT OF COLOUR.'
ATTENDANT: MAY I HAVE THE PLEASURE OF BOOKING IT FOR YOU.
VISITOR: NO - MY HOUSE IS FULL OF PICTURES - IN FACT I'VE TEN UNDER THE BED
ATTENDANT: THEN, SIR, ONE MORE THERE WON'T MAKE MUCH DIFFERENCE
VISITOR: ALL RIGHT THEN - I'LL TAKE IT
 Signed and dated 1907, inscribed with caption below, pen and ink heightened with white
 22 x 31cm.
 ++ Slight time-toning of paper
 £150-200



695§
HENRY MAYO BATEMAN (1887-1970)
ALL THIS FOR 3d, 6d & 1/-
 Signed, pen and ink with grey wash and pencil, heightened with white
 34 x 23.5cm.
 * A study for a watercolour, published as a print in 1916
 Provenance: London, Langton Gallery Ltd, August 1985, bt. by Brian Sedley; London, Bonhams, November 9th 2004, lot 193
 ++ Two very slight surface grazes
 £1500-2000



696
LOUIS WAIN (1860-1939)
QUICK PUFF
 Signed, watercolour, mounted oval
 36 x 28.5cm.
 ++ Some old, faint creases
 £1500-2000



697

LOUIS WAIN (1860-1939)

'PREPARING FOR THE JUBILEE,
1897'

Signed, pen and black ink
45.5 x 72cm.

++ Sandwich mounted; laid down;
some staining and discolouration;
old soft creases, tape stains near
edges

£1000-2000



699

JOHN WHITE (1851-1933)

MOTHER EARTH, BRANSCOMBE

Signed, watercolour and
bodycolour
46 x 28cm.

++ Slightly light-stained

£100-150



698

JOHN WHITE (1851-1933)

FETCHING WATER AT THE
SPRING

Watercolour and bodycolour
43.5 x 27.5cm.

with a small watercolour by White,
'On Beer Beach, South Devon',
17 x 26.5cm. (2)

++ Principal item slightly faded;
subsidiary item good

£120-180



700

JOHN WHITE (1851-1933)

THE TIMBER WAGGON: A HALT
BY THE WAY, BRANSCOMBE

Signed, bears old inscribed label on
new backboard, watercolour and
bodycolour
26.5 x 43cm.

++ Slight light-staining

£120-180



701

JOHN WHITE (1851-1933)

OLD AND THE YOUNG BEER

Signed, watercolour and
bodycolour
35 x 25.5cm.

++ Slightly pale in the sky

£120-180



702

JOHN WHITE (1851-1933)

FIGS IN TRAP WITH DONKEY

Signed, watercolour and
bodycolour
46 x 28cm.

++ Slight light-staining

£100-150



703

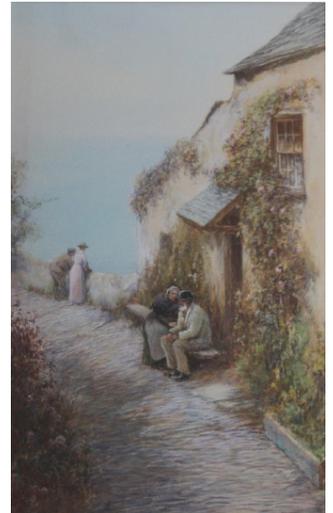
JOHN WHITE (1851-1933)

CLOVELLY

Signed, watercolour and
bodycolour
34 x 25cm.

++ Slightly pale in the sky

£120-180



704

JOHN WHITE (1851-1933)

YOUNG ROMANCE, OLD LOVE

Signed, watercolour and
bodycolour
45.5 x 28cm.

++ Some slight discolouration

£150-200



705
 JOHN WHITE (1851-1933)
 BELOW THE HOOKEN HILL,
 BRANSCOMBE
 Signed, watercolour and
 bodycolour
 25.5 x 41.5cm.
 ++ Some fading, notably in the
 background and the sky
 £120-160



708
 JOHN WHITE (1851-1933)
 BRANSCOMBE FIELDS, NEAR
 LOOKOUT
 Signed, watercolour and
 bodycolour
 27 x 44.5cm.
 ++ Faded in sky
 £100-150



711
 JOHN WHITE (1851-1933)
 HELPING GRANNIE,
 BRANSCOMBE
 Signed, watercolour and
 bodycolour
 28 x 46cm.
 ++ Generally good condition
 £120-180



713
 JOHN WHITE (1851-1933)
 THE GOOSE POND
 Signed, watercolour and
 bodycolour
 51 x 34.5cm.
 Exhibited: London, Royal Institute
 of Painters in Water Colours (old
 label on new backboard)
 ++ Good condition
 £200-300



706
 JOHN WHITE (1851-1933)
 OUTSIDE THE SWAN INN,
 ABBOTSBURY (?)
 Signed, watercolour and
 bodycolour
 28 x 45.5cm.
 ++ Some light-staining and fading
 £100-150



709
 JOHN WHITE (1851-1933)
 DROVING SHEEP ON A
 MOORLAND TRACK
 Signed, watercolour and
 bodycolour
 18 x 53cm.
 ++ Slightly faded
 £100-150



712
 JOHN WHITE (1851-1933)
 SALCOMBE HILL, SALCOMBE
 Signed, watercolour and
 bodycolour
 44 x 28cm.
 ++ Slight light-staining
 £120-180



714
 JOHN WHITE (1851-1933)
 FISH FOR THE FARM,
 COCKINGTON, DEVON
 Signed, watercolour and
 bodycolour
 34.5 x 24.5cm.
 ++ Some fading and staining
 £70-100



707
 JOHN WHITE (1851-1933)
 FATHER'S BOAT, BEER, EAST
 DEVON
 Signed, watercolour and
 bodycolour
 24.5 x 34cm.
 ++ Slightly pale in the sky
 £120-180



710
 JOHN WHITE (1851-1933)
 GOING TO THE WELL, LOOE,
 CORNWALL
 Signed, watercolour and
 bodycolour
 25 x 35.5cm.
 ++ Faded in the sky
 £120-180



715
 JOHN WHITE (1851-1933)
 THE WEEKLY NEWS, PORLOCK
 WEIR
 Signed, watercolour and
 bodycolour
 28.5 x 45cm.
 ++ Good condition
 £150-250



716
 JOHN WHITE (1851-1933)
 A HARVEST FOR THE HEARTH,
 BEER VILLAGE AND BAY, EAST
 DEVON
 Signed, watercolour and
 bodycolour
 35 x 24.5cm.
 ++ Fading in sea and sky
 £70-100



717
 JOHN WHITE (1851-1933)
 GOING TO MARKET
 Signed and dated 1916, watercolour
 and bodycolour
 26 x 49.5cm.
 ++ Some light-staining
 £120-160



718
 FOLLOWER OF NICOLA
 CASSISA (d.1730)
 AN URN OF MIXED FLOWERS
 ON A MARBLE LEDGE
 Oil on metal, mounted oval
 17.5 x 12.5cm.
 ++ A little scattered retouching;
 needs a clean
 £300-400



719
 FOLLOWER OF CLAUDE-
 JOSEPH VERNET (1714-1789)
 ITALIANATE LAKE SCENE,
 FIGURES HAULING A BOAT IN
 THE FOREGROUND
 Oil on canvas laid on board
 42 x 58.5cm.
 ++ Old damages and repairs; some
 wear, craquelure etc
 £600-800



720
 FOLLOWER OF JEAN-
 FRANCOIS MILLET (1642-
 1679)
 A CLASSICAL LANDSCAPE
 WITH FIGURES BY A BEND IN
 A RIVER NEAR A FORTIFIED
 TOWN
 Oil on canvas, in a Carlo Maratta
 frame
 55 x 71cm.
 Provenance: The Earls of
 Portsmouth; and thence by descent
 in the family
 ++ Old lining; some retouching;
 the canvas darkened by dirt
 and discoloured varnish; some
 craquelure
 £1200-1600



721
 ATTRIBUTED TO NICOLAES
 FICKE (1620-1702)
 A HUNTING PARTY ON
 UPLAND NEAR AN OLD
 FARMHOUSE
 Oil on canvas
 80.5 x 68cm.
 * In correspondence with Hugh
 Macandrew at The Ashmolean
 (on behalf of the owner), October
 19th 1965, B. J. A. Renckens of the
 Rijksbureau in The Hague proposed
 the attribution to Ficke. He noted
 a similarity with the early work of
 Philips Wouwerman, commenting
 specifically upon the foreground
 hound and its comparison with the
 hound in Wouwerman's 'Hunters
 at Rest' of 1645 (Mauritshuis).
 Ficke's work is quite scarce: only
 six works fully ascribed to his hand
 have appeared at auction in the last
 fifty years and it is possible that his
 output has been assigned to similar
 artists of the Italianate school such
 as Jan Both, Adam Pynacker or
 Adriaen van Eemont.
 ++ Old lining; craquelure
 consistent with age; some
 retouching
 £1500-2000



722
FOLLOWER OF MELCHIOR DE HONDECOETER (1636-1695)
AN ASSEMBLY OF POULTRY, A PARROT AND OTHER BIRDS
Oil on canvas
82 x 112cm.
Provenance: London, Christies, January 30th 1948 (26gns); Thence by descent in a family collection
++ Lined; patched repair upper left centre; retouching; some craquelure and small flaked losses; needs a clean
£3000-5000



723
MANNER OF PAUL BRIL (c.1553-1626)
FANTASTIC LANDSCAPE WITH A CHURCH BY A WATERFALL, A SPORTSMAN WITH A HOUND AND A PILGRIM GROUP
Oil on canvas
107 x 142.5cm.
Provenance: John James Millington (1828-1891) by about 1870 and thence by descent. In July 1890, Millington had hoped to sell this picture privately from his home in Aldgate, London. A small leaflet for this 'Very Valuable Old Oil Painting' noted that it had been in Millington's possession for 'about 20 years'. He asserted that it was 'painted by Paul Bril, the figures on the left inserted by his friend, Annibale Carracci'. One of the leaflets, and a copy of Millington's death certificate, accompany the lot.
++ Old lining; craquelure; retouching
£2500-3000



724
CARLO ANTONIO TAVELLA, called IL SOLFARO (1668-1738)
THE REST ON THE FLIGHT INTO EGYPT
Oil on canvas
120.5 x 94.5cm.
* A pen and ink study for this composition was sold by Sothebys London, July 2nd 1990, lot 55 (formerly in the collection of E. Calando)
Provenance: Apparently Sir Edward Vere Levinge (1867-1953), Lieutenant Governor of Bihar and Orissa, 1918 (according to two labels on stretcher); London, Phillips, December 7th 1993, lot 177
++ Old lining; craquelure; retouching, including over some old damages/small tears etc; a little worn
£2000-3000



725
FOLLOWER OF CARLO MARATTA (1625-1713)
ST JOSEPH WITH THE CHRIST CHILD AND THE INFANT JOHN THE BAPTIST
Oil on canvas, in an associated carved wood frame with an anthemion corners, scrolled outer edge and trailing leaf and flowerhead decoration on the frieze
* To be sold for the benefit of St Peter's Church, Taunton
125.5 x 100cm.
++ Lined; replaced stretchers; associated retouching; some craquelure; needs a light clean
£1500-2000



726
MANNER OF GIACOMO NANI (1698-1755)
STILL LIFE OF AN URN OF SUMMER FLOWERS AND A BASKET OF FRUITS, CLASSICAL RUINS BEYOND
Oil on canvas
74.5 x 104cm.
Provenance: By descent in a family collection
++ Some craquelure
£1200-1800



727

MANNER OF BALTHASAR
VAN DER AST (c.1593-1657)

STILL LIFE OF A BASKET OF
FRUIT, WITH LOOSE FRUITS,
A DRAGONFLY AND A KNIFE
UPON A MARBLE LEDGE

Oil on canvas

56 x 81cm.

++ Lined; some scattered
retouching, including over some
damage in background on right;
some craquelure; needs a light
clean

£1200-1800



728

PAUL BRIL (1554-1626)

MOUNTAINOUS LANDSCAPE
WITH SATYRS AND GOATS BY
A CASCADE

Signed P. BRILL D, oil on canvas
65 x 89.5cm.

Literature: Unpublished; to
be included in Drs. Luuk Pijl's
forthcoming catalogue raisonné of
Paul Bril's paintings in oil.

Provenance: In all likelihood
Cornelis van der Geest, Antwerp,
1626; Thomas Ware Smart
(1810-1881), Australian art dealer
and businessman who had an art
gallery at Mona in Sydney; thence
by descent to the present owner.
The present painting is an exciting
and important discovery. It
precedes a late masterpiece by
the master, sold at Sotheby's New
York, 29th January 2015, lot 33.
Painted in Rome, it must have
arrived in Antwerp already during
Bril's lifetime where it stood model
for Marten Ryckaert's renditions
of the scenery. Ryckaert made a
career imitating the inventions of
Paul Bril and Jan Brueghel. The
present painting is, in all likelihood,
the very painting that has a
prominent place in Willem van
Haeght's Cabinet of Cornelis van der
Geest, painted in 1626.

The most influential landscape
painter of his time, Paul Bril was
born in Breda in 1553 or 1554.
He trained in Antwerp with the
unknown Damiaan Ortelmans
and, only 14 years old, supported
himself by painting landscapes
on harpsichords. He travelled to
Rome in 1576, where he joined his
elder brother Matthijs, who was
involved in fresco painting. After
Matthijs's premature death in 1583,
Paul succeeded him on several
Papal commissions in the Vatican
and in various churches and villas
in and around Rome. He played,
not only artistically but socially,

a crucial role in the Eternal City.
He was prince of the Accademia
di San Luca and a member of the
society called Virtuosi al Pantheon.
Furthermore, Bril introduced Jan
Brueghel to the important patron
Cardinal Federico Borromeo; he
was the best man at the marriage
of the influential German painter
Adam Elsheimer; and he housed
Bartolomeus Breenbergh for many
years. The master died in Rome
in 1626, leaving a large oeuvre
of wall decorations, etchings,
drawings and paintings. His work
paved the way for Claude Lorrain
who would become the most
important landscape painter in
seventeenth century Europe.
The present painting is related
to the slightly more elaborate
work by Bril, mentioned above.
The Sotheby's New York painting
has two deer in the foreground
whereas our work shows nymphs
and satyrs. The auctioned painting
is dated 1619 and, since the present
work is somewhat less detailed, it
must predate it. Thus a date for our
painting in the period 1616-1619 is
feasible. While the painting was in
Antwerp it was copied by Marten
Ryckaert. One version by Ryckaert
after Bril was sold at Sotheby's
London, 6th July 2006, lot 119.
Another rendition was recently
sold in Munich at Hampel Fine
Art Auctions, 25th March 2021,
lot 640, as by Paul Bril, but the
execution clearly indicates it should
certainly be assigned to Ryckaert,
whose handling is less painterly.
An exciting aspect of the present
painting is that it must be the very
work that is prominently included
in the famous Cabinet of Cornelis van
der Geest painted by Willem van
Haeght in 1626. Bril's work is placed
on the floor behind the figures at
the left section of the composition.
The landscape painting rendered in
the cabinet painting shows exactly
the same composition and the
same landscape elements as our
painting. Theoretically, we cannot
rule out that van der Geest owned
a picture by Ryckaert but, given
the prominence of van der Geest's
collection, we can safely assume
that he owned the real thing.
We are grateful to Drs. Luuk Pijl for

compiling this footnote, based upon
a clear photograph of the picture
(June 2021)

£50000-70000



729

AFTER SIR JOSHUA
REYNOLDS, PRA (1723-1792)

PORTRAIT OF THE ARTIST

Oil on canvas

58.5 x 49cm.

with a portrait of John Knox, after
the original probably by Adrian
Vanson, 61 x 45.5cm. (2)

* Reynolds' prime version of this
famous subject, c.1780, is in the
Royal Academy Collection. The
location of the Vanson original is
not known.

++ Each unlined; each with
retouching, some craquelure,
bitumen damage etc; the Reynolds
detaching from stretcher; each
needs a clean

£250-350



730

FOLLOWER OF THOMAS HILL (1661-1734)

PORTRAIT OF A GENTLEMAN, PROBABLY EDWARD PETHERICK; and A PORTRAIT OF A LADY, MARY PETHERICK (nee MIDDLETON) OF ELY

A pair, each quarter length, he wearing armour and a white neckscarf, she wearing a russet dress and blue mantel, oil on canvas, oval

Each 73 x 61cm approx. (2)

++ Each with lining; each with craquelure and in need of a clean; period gilt frames

£500-800



732

ANGLO-DUTCH SCHOOL, 17th CENTURY

PORTRAIT OF A GENTLEMAN, POSSIBLY AN APOTHECARY
Half length, wearing a buff coat with a red lining, his left hand upon a pestle and mortar, canisters and pots beyond, oil on canvas 70.5 x 53.5cm.

* By descent in the family of a doctor, in whose surgery this picture was hung.

++ Patched repair verso upper centre; craquelure; retouching

£300-500



734§

AFTER THOMAS KEARSLEY (1773-1801)

PORTRAIT OF RICHARD BRINSLEY PORTAL

Seated long half length, wearing a red suit with a white collar, holding a whip, a copy by G. P. Mackeson 1952, oil on canvas 75 x 62.5cm.

++ Good condition

£200-300



735

FOLLOWER OF JOHN RISING (1756-1815)

PORTRAIT OF A BOY

Half length, wearing a red coat and waistcoat, white shirt with a lace collar, holding a bird's nest, oil on canvas 60 x 49.5cm.

++ Lined; some evident retouching and flaked losses

£300-400



736

ENGLISH PROVINCIAL SCHOOL, mid-19th CENTURY

PORTRAIT OF A GIRL

Standing, half length, by a pillar, wearing a white dress with a blue sash, holding a rose, oil on canvas, maple veneered frame 74 x 60cm.

++ Two small patched repairs with associated retouching; some retouching elsewhere; slight stretcher bruises

£300-400



731

FOLLOWER OF SIR GODFREY KNELLER, Bt. (1646-1723)

PORTRAIT OF A YOUNG LADY

Quarter length, wearing a blue-green mantel, oil on canvas 72.5 x 59.5cm.

++ Lined; evident retouching of repair on left in background; retouching on right breast and elsewhere

£500-800



733

ATTRIBUTED TO THOMAS BEACH (1738-1806)

PORTRAIT OF A BOY

Bust length, wearing a dark tunic and white collar, oil on canvas 49.5 x 36.5cm.

++ Lined; some retouching over craquelure etc

£500-800



737

MANNER OF GEORGE ROMNEY (1734-1802)

PORTRAIT OF A LADY

Depicted as a Classical tragic figure, wearing a pale green chiton, within a painted oval, oil on canvas 75 x 62cm.

++ Some craquelure; a few minor surface faults

£400-600



738
 ATTRIBUTED TO FRANCIS ALLEYNE (1750-1815)
 PORTRAIT OF PHILIP FINNIMORE (1748-1829); and his wife ELIZABETH FINNIMORE (née KINGTON) (1754-1832)
 A pair, each seated half length, he wearing a dark coat and an ivory waistcoat, she wearing a pale grey dress, each holding a book, oil on canvas, mounted oval, in period gilt frames with sunburst gilt mounts
 Each 31.5 x 26.5cm. (2)
 Provenance: By descent in the family of the sitters
 ++ Lined; some associated retouching; each needs a light clean
 £800-1200



739
 FOLLOWER OF JEAN LAURENT MOSNIER (c.1743-1808)
 PORTRAITS OF THOMAS TYNDALL (1764-1804); and OF HIS WIFE, MARIANNE (nee SCHIMMELPENNING, 1768-1805)
 A pair, he wearing a dark blue coat and a white neckcloth, she wearing a white dress, oil on canvas
 Each 75 x 62cm approx. (2)
 Provenance: By descent in the family of the sitters until offered in these rooms, July 2015
 ++ Each lined; some retouching
 £500-700



740
 CIRCLE OF IAS HUMPHRY (1742-1810)
 PORTRAIT OF A YOUNG GENTLEMAN
 Quarter length, wearing a blue coat and white neckcloth, oil on canvas, unframed
 76 x 66cm.
 ++ Lined; associated retouching; some slight craquelure
 £500-700



741
 CIRCLE OF WILLIAM SALTER (1804-1875)
 PORTRAIT OF A UNIFORMED OFFICER WITH HIS WIFE, STANDING IN AN INTERIOR
 Oil on canvas, unframed
 66 x 56cm.
 ++ Lined; associated retouching
 £200-400



742
 ENGLISH PROVINCIAL SCHOOL, 18th CENTURY
 HARE COURSING SCENE
 Oil on panel, possibly from an overmantel or a trumeau mirror, with bevelled edge
 Sight 44 x 128cm.
 ++ Panel split horizontally; needs a good clean
 £4000-6000



743
 CIRCLE OF JOHN WOOTTON (1686-1764)
 A HUNTING PARTY
 Oil on canvas
 59 x 91.5cm.
 Provenance: Family collection since 1948
 ++ Lined; retouching; some abraded details; craquelure; period gilt frame
 £2000-3000



744
 FOLLOWER OF JOHN WOOTTON (1686-1749)
 HUNTSMEN WITH HOUNDS ON HIGH GROUND
 Oil on canvas
 73.5 x 99.5cm.
 Provenance: Family collection since 1948
 ++ Lined; some retouching; some craquelure; period gilt frame
 £2000-3000



745
 CHARLES TOWNE (1763-1840)
 A SADDLED BAY HUNTER, TETHERED TO A POST
 Inscribed The Gift of Charles Town/ To John Carmichael 1792 [sic], oil on canvas
 60 x 89.5cm.
 * Charles Town spelt his surname without a final 'e' until he settled in London in 1799
 ++ Lined; some craquelure; scattered retouching
 £2000-3000



746
JAMES BARENGER (1780-1831)

A POINTER IN A FIELD
 Signed and dated 1826, oil on canvas
 19.5 x 24.5cm.
 ++ Lined; some retouching in sky; some craquelure; needs a light clean
 £450-600



747
CIRCLE OF GEORGE STEVENS (c.1790-c.1865)

THE SPORTSMAN'S LARDER
 A pair, oil on canvas
 Each 59.5 x 49cm. (2)
 ++ Unlined; one with an L-shaped tear; some retouching; some bitumen damages, frosted varnish etc; each needs a clean
 £600-900



748
FOLLOWER OF THOMAS BARKER OF BATH (1769-1847)

A SHEPHERDESS AND SHEEP
 Oil, principally en brunaille, on paper laid on canvas
 58.5 x 43cm.
 * The composition derives from a work at Nostell Priory, West Yorkshire, described as 'in the manner of Thomas Barker'.
 ++ Lined; retouching; needs a light clean
 £100-200



749
THOMAS BARKER OF BATH (1769-1847)

THE OLD WOODMAN AND HIS DOG
 Oil on canvas
 69 x 59.5cm.
 ++ Lined; some associated retouching; some craquelure and slightly abraded areas
 £1000-1500



750
J DANIELS (Circa 1840)**

RED INDIANS OF NORTH AMERICA TAKEN FROM LIFE AT MR CATLIN'S EXHIBITION
 Bears inscription verso with title and further inscriptions A Sketch by Daniels and An Original Sketch/ By J Daniels of Liverpool, oil on board
 30 x 22.5cm.

* Trained as a lawyer, Pennsylvania-born George Catlin (1796-1872) gave up his legal endeavours in order to pursue a career in art and, following an inspiring meeting with a tribal delegation of Plains Indians, Catlin was determined to honour their customs in his art. From 1832, he began to produce a vast collection of paintings and he also amassed some of the tribes' artifacts (including a 7m-high tepee) in order to bring his pictures to life. Catlin travelled to Europe in 1839 to show his so-called 'Indian Gallery' in London, Brussels and Paris and was accompanied by some Indians, who were keen to see Europe and to be simultaneously honoured for their traditions. Catlin found that the nine Ojibwas and fourteen Iowan Indians drew larger crowds and they were even invited to Windsor Castle to perform ritual dances and show off their sporting prowess for Queen Victoria. In Paris, Charles Baudelaire was impressed to see that Catlin had captured the proud and noble spirit of the Indian race and, encouraged by the other eager responses of those who attended his exhibitions, Catlin tried to sell the collection of over 600 pictures en bloc to the US Government. However, failing to find an appetite amongst the Government officials for this vast archive of social history,

Catlin was obliged to sell it to a collector to defray his mounting debts. It is now to be found, almost entirely complete, in the Smithsonian American Art Museum in Washington, DC.

The artist J Daniels is not recorded. There is a slight similarity of palette (though not obviously of technique) with the celebrated Liverpool artist, Williams Daniels (1813-1880). It is conceivable that William Daniels, who led a rather reckless and bohemian life, might have been intrigued by the dignified and composed restraint of these visiting American Indians whose lifestyles were already familiar in English literature to readers of Southey, Wordsworth, Coleridge and others. If it is by William Daniels, the date would place it amongst his earliest works as he did not exhibit his work before 1840.
 ++ Scattered dabs of retouching; some slight craquelure and surface blemishes

£800-1200



751
NICHOLAS CONDY (1793-1857)

INTERIOR OF AN IRISH COTTAGE AT BALLYBOYLEBOO, ANTRIM
 Signed and inscribed Lt. Condy bf 43rd regt, oil on canvas
 46.5 x 63cm.
 Exhibited: London, Royal Academy, 1843, no.413
 ++ Lined; some scattered retouching; needs a clean
 £1500-2000



752
 FOLLOWER OF JOHN MOORE OF IPSWICH (1820-1902)
 A FISHING BOAT AND OTHER VESSELS ON A ROUGH SEA
 Oil on canvas
 60 x 90cm.
 ++ Unlined; some light scattered retouching; needs a light clean
 £400-600



754
 CHARLES TOWNE (1763-1840)
 YOUNG MAN AND A DOG TENDING CATTLE BY A RIVER IN AN ITALIANATE LANDSCAPE
 Signed, oil on panel
 30 x 41cm.
 ++ Generally good condition; needs a light clean
 £500-700



756
 CIRCLE OF EDWARD WILKINS WAITE (1854-1924)
 TENDING SHEEP BY A LAKESIDE PATH
 Oil on canvas
 24.5 x 29.5cm.;
 with an oil on board of figures with a horse by a laden ferry, style of Thomas Luny, 16 x 20cm. (2)
 ++ 'Waite' good; the latter needs a light clean
 £100-200



758
 JAMES HERBERT SNELL (1861-1935)
 FAGGOT GATHERER ON A WOODLAND PATH
 Signed and dated 89, oil on canvas
 90 x 60cm.
 ++ Lined; some associated retouching; some craquelure
 £250-350



753
 CIRCLE OF WILLIAM LINTON (1791-1876)
 TWO FIGURES SEATED BY A SHRINE NEAR A VILLA IN AN ITALIAN LANDSCAPE
 Oil on canvas
 35 x 27cm.;
 with an oil on panel of a busy river scene, style of Alfred Vickers, 23 x 28cm. (2)
 ++ 'Linton' lined and with retouching near 10cm vertical split in lower right corner and retouched elsewhere; each with craquelure and in need of a light clean
 £150-200



755
 JAMES BAKER PYNE (1800-1870)
 WRECKERS ON A STORMY SHORE, A LIGHTHOUSE ON A CLIFF BEYOND
 Signed, oil on panel
 23 x 34cm.
 * Probably Mumbles Lighthouse, Swansea Bay
 ++ Some craquelure; needs a light clean
 £250-350



757
 JOSEPH THORS (1835-1920)
 COUNTRY SCENES WITH FIGURES ON A TRACK
 A pair, both signed and indistinctly dated, oil on canvas
 Each 34.5 x 29cm. (2)
 ++ Unlined; some stretcher bruises and slight craquelure; one with 8mm hole; some slight retouching; each needs a clean; period gilt frames
 £500-700



759
 JOHN WRIGHT OAKES (1820-1887)
 AN OLD MILL COTTAGE IN THE WELSH HILLS
 Signed and inscribed with artist's address on the stretcher only, oil on canvas
 79.5 x 141.5cm.
 ++ Lined; some associated retouching
 £1200-1800



760
BENJAMIN WILLIAMS LEADER, RA (1831-1923)
 THE WOODSIDE, SURREY
 Signed and dated 1904, signed and inscribed verso, oil on panel
 44.5 x 34.5cm.
 ++ Good condition
 £1500-2000



761
ARTHUR WYNNE (fl.c. 1897)
 BURNHAM BEECHES
 Signed, oil on canvas
 59.5 x 90.5cm.
 ++ Some craquelure; slight stretcher bruises
 £100-200



762
WALTER WALLOR CAFFYN (1845-1898)
 WELSH LANDSCAPE SCENE WITH A FIGURE ON A STONE BRIDGE
 Oil on canvas
 38.5 x 59cm.
 ++ Needs a light clean
 £200-300



763
WILLIAM EVANS LINTON (1878-1941)
 A STUDY OF FIR TREES
 Signed, inscribed on labels on the frame, oil on canvas
 75 x 58.5cm.
 ++ Needs a light clean
 £200-300



764
EDMUND MORISON WIMPERIS (1835-1900)
 ACROSS THE COMMON
 Signed with initials and dated 82, oil on canvas
 50 x 75.5cm.
 ++ Lined; associated retouching; slight craquelure; faint graze in clouds upper centre
 £200-300



765
DAVID FARQUHARSON, ARA, ARSA (1840-1907)
 HEAD OF LOCH AWE
 Signed, inscribed with title and dated 1881, oil on board
 19.5 x 29cm.
 * Kilchurn Castle is in the distance.
 Provenance: These rooms, October 8th 1992, lot 94
 ++ Needs a very light clean
 £200-300



766
HENRY GEORGE MOON (1857-1905)
 AUTUMN LANDSCAPE; FARM BUILDINGS AT SUNSET
 Two, each with studio stamp verso, oil on panel
 24 x 38cm. and 22 x 33cm. (2)
 ++ Each in good condition
 £120-180



767
WALTER JAMES SHAW (1851-1933)
 A COASTAL SCENE, POSSIBLY MOOR SANDS, NEAR PRAWLE, DEVON
 Signed, oil on canvas, slip frame
 60.5 x 105.5cm.
 ++ A few flaked losses; slight surface dirt
 £500-700



768
ADAM EDWIN PROCTOR (1864-1913)
 TURNING THE HAY
 Signed and dated 05, oil on canvas
 24 x 34cm.
 ++ Good condition
 £250-350



769
JAMES THOMAS LINNELL (1826-1905)
 HARVEST TIME
 Signed, oil on canvas
 70 x 90.5cm.
 ++ Lined; some retouching (evident in sky upper centre); a little thin; some craquelure
 £750-1000



770
FREDERICK WILLIAM NEWTON WHITEHEAD (1853-1938)
 WEST COUNTRY VISTA
 Signed, bears title on slip of new frame, oil on canvas
 29.5 x 59.5cm.
 ++ Lined; replaced stretchers; some associated retouching; slight craquelure
 £1000-1500



771
ALEXANDER LAWSON (Fl.1883-1920)
OFF THE ISLE OF SKYE
 Signed, also signed and inscribed with title on the stretcher, oil on canvas
 29.5 x 49.5cm.
 Provenance: By descent in a family collection
 ++ Needs a light clean
 £200-300



773
ADOLPHUS KNELL (Fl.1860-1890)
A QUIET HARBOUR BY MOONLIGHT
 Signed, oil on an unusual dished concave board
 21.5 x 32.5cm.
 ++ Good condition
 £400-600



774
ADOLPHE RAGON (1847-1924)
THE RETURN OF THE FISHING FLEET
 Signed and inscribed Sketch, oil on canvas
 38.5 x 59.5cm.
 ++ Lined; some associated retouching; a little craquelure
 £200-300



775
EDWIN HENRY EUGENE FLETCHER (1857-1945)
VESSELS ON A BROAD RIVER AT DUSK
 A pair, both signed, oil on canvas
 Each 29.5 x 60cm. (2)
 ++ Each with some craquelure; scattered retouching; one with a patched repair in the sky; each needs a light clean
 £800-1200



776
WILLIAM JAMES LAIDLAY (1846-1912)
ON THE ESTUARY: SAIL AND STEAM
 Signed, oil on canvas
 82.5 x 129.5cm.
 ++ Some craquelure; needs a clean
 £800-1200



777
JOHN WILSON CARMICHAEL (1799-1868)
NAVAL CUTTERS OFFSHORE WITH A FRIGATE COMING TO ANCHOR
 Signed and indistinctly dated (possibly 1854), oil on canvas
 44.5 x 60cm.
 ++ Lined; associated retouching, some over craquelure; a little abraded in a few places
 £3000-4000



778
ANNIE FERAY MUTRIE (1826-1893)
PRIMULAS AND CONKERS
 Signed with initials, oil on board
 12 x 17cm.
 ++ Slight surface craquelure
 £200-300



779
OLIVER CLARE (1853-1927)
GRAPES, GREENGAGES AND RASPBERRIES BY A MOSSY BANK
 Signed, oil on canvas
 15 x 20.5cm.
 ++ Good condition
 £400-600



780
OLIVER CLARE (1853-1927)
PRIMULAS WITH A BIRD'S NEST
 Signed, signed and inscribed indistinctly on a rubbed label on the overlap, oil on canvas
 15 x 19cm.
 ++ Needs only a very light clean
 £600-800



781
WILLIAM HENRY WHEELWRIGHT (1857-1897)
A SADDLED DAPPLED GREY IN A STABLE
 Signed, oil on canvas
 49 x 59.5cm.
 ++ Slight craquelure and stretcher bruises; small tear under the neck
 £300-500



782
JOHN ALFRED WHEELER
 (1821-1903)
DONKEY AND FOAL; DONKEY AND PONY
 A pair, both signed with initials JW, oil on canvas
 Each 19 x 24cm approx. (2)
 ++ Former in good condition; latter with retouching evident in sky; each needs a light clean
 £500-700



783
WILLIAM HENRY WATSON
 (?1859-1934)
SHEEP ON A CRAG ABOVE A LOCH
 Signed and dated 1890 or 1896, oil on canvas
 31.5 x 46.5cm.
 ++ Slight craquelure
 £800-1200



784§
GILBERT SCOTT WRIGHT
 (1880-1958)
HORSE THIEVES
 Signed, oil on canvas
 44 x 64cm.
 ++ Lined; some associated retouching
 £500-700



785
HENRY BOWSER WIMBUSH
 (1858-1943)
THE COTSWOLD HUNT
 Signed, oil on canvas
 63.5 x 95.5cm.
 Provenance: Formerly hung in the artist's house in Somerset
 ++ Lined; associated retouching
 £600-900



786
CHARLES SKOTTOWE (1793-1842)
MRS ELIZABETH MARIA BARHAM (nee INCE) OF TRECWN (UNFINISHED)
 Bears inscribed label verso, oil on panel
 28.5 x 23.5cm.
 ++ Some craquelure; light, scattered retouching
 £200-300



787
FOLLOWER OF THOMAS MUSGROVE JOY (1812-1866)
PORTRAIT OF A YOUNG LADY
 Standing three quarter length, wearing an ochre dress with lace sleeves and jewellery, oil on canvas
 57.5 x 47cm.
 ++ Lined; some associated retouching; craquelure; needs a clean
 £300-400



788
CIRCLE OF FRANCIS WILLIAM TOPHAM (1808-1877)
BOY WITH HIS PERFORMING MONKEY
 Oil on canvas
 50.5 x 39.5cm.;
 with another oil of a schoolboy with a dog, signed A E Burrow, c.1870-1890, 45 x 34.5cm. (2)
 ++ Each with some craquelure, retouching and in need of a clean
 £150-250



789
MAY LOUISE GREVILLE COOKSEY (1878-1943)
PORTRAIT OF FLOSSIE STEVENSON-JONES (b.1883)
 Seated, half length, wearing a black dress with fur trim on the neckline, signed and dated 1910, oil on canvas
 74.5 x 59.5cm.
 Provenance: By descent in the family of the sitter.
 ++ Lined; some retouching
 £200-400



790
WILLIAM ARTHUR BREAKSPEARE (1856-1914)
BON VOYAGE
 Signed, oil on board
 24 x 19.5cm.
 ++ Good condition; in original gilt frame
 £1000-1500



791
 ATTRIBUTED TO JOHN ROBERT DICKSEE (1817-1905)
 THE BELLE OF THE MEADOW
 Traces of a very faint partial signature lower left corner, oil on canvas
 59 x 49cm.
 ++ Some slight craquelure; needs a light clean
 £2000-3000



792
 ATTRIBUTED TO HUGH CARTER (1837-1903)
 PORTRAIT OF A YOUNG LADY
 Standing in a woodland clearing, three quarter length, wearing an ivory satin dress with lavender lace and a black shawl, holding a hat, with monogram HC (entwined) and dated indistinctly 187., indistinctly inscribed on a fragmented label on the stretcher, oil on canvas 140 x 99cm.
 * It is possible that the name on the worn label reads `de Grey`. It has been suggested that this may be a portrait of Augusta Selina Elizabeth (nee Locke), who married Thomas de Grey, Baron Walsingham, in March 1877 following the dissolution of her marriage to Luigi Caracciolo, Duc de Santo Teodoro in November 1876
 ++ Lined; associated retouching
 £3000-4000



793
 HAROLD HARVEY (1874-1941)
 THE WAYFARERS
 Signed and dated 1906, oil on canvas
 29 x 44.5cm.
 Provenance: Penzance, W. H. Lane & Son, June 13th 1991, lot 110; Private Collection
 Exhibited: Penzance, Penlee House Gallery and Museum, July-October 2001; Newport Art Gallery, October-December 2001; Wolverhampton Art Gallery, December 2001-January 2002 ('Harold Harvey, Painter of Cornwall' touring exhibition)
 Warrington Museum and Art Gallery; Salford Quays, The Lowry; Birkenhead, Williamson Art Gallery, 'Shades of British Impressionism' October 2004-February 2006
 ++ Under glass in period gilt frame; needs only a light clean
 £5000-7000



794
 MAURICE LEVIS (1860-1940)
 LE PORT DE DIEPPE, FRANCE
 Signed, signed and inscribed on two labels verso, oil on board
 13.5 x 17cm.
 ++ Slightly yellowed varnish
 £800-1200



795S
 ADRIANUS JOHANNES (ARIE) ZWART (1903-1981)
 LOGGING IN THE WOODS; A DUTCH HOMESTEAD
 A pair, both signed, oil on canvas
 Each 39 x 59.5cm. (2)
 ++ The latter with small areas of flaking; each needs a light clean
 £1000-1500



796
 HEINRICH LEITNER (1842-1913)
 A FISHING BOAT ON OPEN WATERS
 Signed and dated 1903, oil on canvas
 70 x 124cm.
 ++ Good condition
 £400-600



797
 GIUSEPPE CARELLI (1858-1921)
 SORRENTO
 Signed and inscribed SORRENTO, oil on panel
 20.5 x 35.5cm.
 ++ Needs a light clean
 £800-1200



798
M SCHLOSSER (Fl.c.1893)**
L'ESCAUT AUX ENVIRONS D'ANVER; FLESSINGUE
 A pair, both signed and inscribed with title, the latter dated 93, oil on canvas
 Each 36 x 68.5cm. (2)
 ++ Each needs a clean; each with small patched or retouched damage to the left or centre; original gilt frames
 £800-1200



799§
ANGELO BROMBO (1893-1962)
A VENETIAN WATERFRONT
 Signed, oil on canvas
 69 x 88.5cm.
 ++ Good condition
 £1500-2000



800§
REINHARD W. HEINEMANN (1895-1967)
VESSELS IN AN INDUSTRIAL PORT
 Signed, oil on canvas
 44.5 x 75cm.
 ++ Some craquelure; flaked losses on bow of principal vessel and within and near signature lower right; needs a light clean
 £150-250



801
BERNARDUS ANTONIE VAN BEEK (1875-1941)
DE ROODE KOE (THE RED COW)
 Signed, titled verso, oil on board
 24.5 x 47cm.
 ++ A little scattered retouching
 £150-250



802
FRANZ VAN SEVERDONCK (1809-1889)
SHEEP AND POULTRY
 Bears signature and date Eugene Verboeckhoven 1866, oil on panel
 15 x 21.5cm.
 ++ Rubbed upper right; needs a light clean
 £300-400



803
MATILDA LOTZ (American, 1858-1923)
A FAITHFUL ST BERNARD
 Signed and dated 1884, oil on canvas
 72 x 63.5cm.
 ++ Lined; some associated retouching; slight craquelure
 £800-1200



804
LUIGI MARIA GALEA (Maltese, 1847-1917)
THE HOUR OF PRAYER: ARAB WITH A CAMEL IN THE DESERT
 Signed with initials, oil on board
 16 x 25.5cm.
 ++ Needs a light clean
 £800-1200



805
LUCAS SCHAEFELS (1824-1885)
STILL LIFE OF FRUIT AND A GOBLET UPON A DRAPED STONE LEDGE
 Signed, oil on canvas
 79 x 128.5cm.
 Provenance: Lawrences Crewkerne, May 16th 2003, lot 927
 ++ Unlined; some craquelure consistent with age; needs a light clean; original frame
 £4000-6000



806§
JOHANNES HENDRIK EVERSEN (1906-1995)
HAM AND EGGS WITH A STONEWARE FLAGON AND A PEWTER MORTAR
 Signed and dated 1974, oil on canvas
 39.5 x 59.5cm.
 ++ Lined; a little associated retouching; some craquelure
 £3000-5000



807
GERMAN SCHOOL, 19th CENTURY
THE YOUNG HUNTSMAN'S FIRST DEER
 Oil on canvas
 53 x 69cm.
 ++ Lined; associated retouching
 £200-400



808
RAFFAELLO SPANO (1817-1863)
AT THE WELL
 Signed, oil on canvas laid on board, mounted oval
 38.5 x 29.5cm.
 ++ Scattered retouching
 £150-250



809
 ATTRIBUTED TO
 FRANCESCO TITO (1863-1934)
 JUST LIKE PAPA
 Bears signature, oil on panel
 27 x 18cm.
 ++ Good; needs only a very light clean
 £150-250



810
 AMERICAN SCHOOL (?),
 Circa 1900
 THE BANJO PLAYER
 Oil on canvas laid on panel
 26.5 x 32cm.
 ++ Evident retouching, notably
 over graze on boy's right sleeve
 £200-400



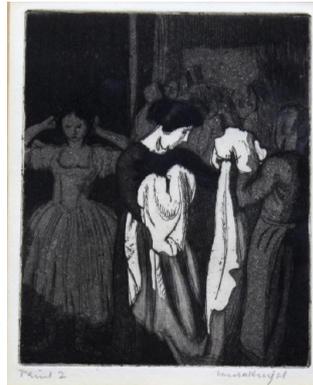
811
 RICCARDO PELLEGRINI
 (1863-1934)
 A MUSICAL INTERLUDE
 Signed and dated 1897, oil on
 canvas, unframed
 30 x 55.5cm.
 ++ Some wear at canvas edges;
 needs a clean
 £500-700



812
 CARLO FERRANTI (1840-1908)
 CHESS WITH THE CARDINAL
 Signed and inscribed Roma, oil on
 canvas
 47 x 63.5cm.
 ++ Good condition
 £2000-3000



813§
 DAME LAURA KNIGHT, DBE,
 RA, RWS (1877-1970)
 DRESSING ROOM, No.1; A
 CROWD (Bolling & Withington
 3, 4)
 Two aquatints with etching,
 1923, each signed in pencil, from
 the published editions of 55
 impressions, framed as one (back
 to back)
 14.5 x 19.5cm. and 9.5 x 12cm.
 ++ Good impressions; the former
 with slight mount burn
 £800-1200



814§
 DAME LAURA KNIGHT, DBE,
 RA, RWS (1877-1970)
 DANCERS AND DRESSERS;
 HEAD OF A CHILD ('LITTLE
 SISTER') (B&W 2, 14)
 Two, the former aquatint with
 etching, 1923, the latter an etching,
 each signed, inscribed Print 2 and
 Print 4 respectively, framed as one
 (back to back)
 Each 12 x 9.5cm.
 * These early prints are scarce.
 The edition size of 'Dancers.'
 is unknown; the edition size of
 'Head.' is recorded as 10
 ++ Each in good condition
 £600-800



815§
 ROBIN TANNER (1904-1988)
 THE CHEESE ROOM
 Etching, 1977, signed in pencil and
 dated 1978
 22 x 28cm.
 Provenance: Purchased directly
 from the artist by the vendor's
 parents, 1978
 ++ Very slight time toning of the
 paper
 £400-600



816
 AFTER STANHOPE
 ALEXANDER FORBES, RA
 (1857-1947)
 THE PERMANENT WAY
 Colour poster (chromolithograph),
 printed for the London, Midland
 and Scottish Railway, 1924, trimmed
 of title and accreditation at base
 Image 77 x 115cm
 * Forbes's admiration for the
 labours of the unheralded worker
 results in an atypical subject for
 him: there is nothing of the thrill
 or glamour of rail travel apparent
 here, only the relentless and
 monotonously arduous toil of the
 'navvies' laying track.
 The LMS poster scheme, involving
 the submissions of 16 Royal
 Academicians, was devised by the
 artist Norman Wilkinson (who was
 a keen and accomplished poster
 artist himself). Photographs exist
 of Forbes standing trackside in
 a tweed coat, making sketches
 and observing the workers'
 routines. The resulting print is
 compositionally strong but seems
 to be an amalgamation of the
 artist's many quick studies from life.
 This one used to hang in a railway
 station waiting room.
 ++ Colours good; needs a clean;
 a little worn and grubby in the
 margins

£250-350



817
PIERRE AUGUSTE RENOIR
 (1841-1919)
LE CHAPEAU ÉPINGLÉ, 2e
PLANCHE (Daulte; Stella.30)
 Lithograph, printed in nine colours, circa 1898, on laid (no watermark), the sheet trimmed and now lacking the second printed signature in the lower margin
 Image 60.2 x 49.5cm; sheet 64 x 51cm
 ++ Foxing

£2000-3000



818\$
JOHN BRUNSDON (1933-2014)
EDALE
 Colour etching, signed, titled and inscribed Artist Proof XXIV/XXV
 Image 45 x 60cm;
 with three more signed and titled etchings by Brunsdon, comprising 'Glaciated Valley', numbered 140/150, 22 x 30cm.; 'Laugharne' and 'Manorbier Castle', each of these two inscribed Artist proof and numbered 11/15 and 13/15, 8.5 x 22.5cm. (4)
 Provenance: (last two) London, The New Academy Gallery
 ++ Each in good condition but 'Manorbier Castle' with damp/foxing in outer margins and 'Glaciated Valley' with very pale foxing lower right margin

£200-400



819\$
DAME ELIZABETH BLACKADDER, DBE, RA, RSA (b.1931)
YELLOW ORCHIDS
 Etching with aquatint, partially printed in colour, signed and numbered 5/50
 60.5 x 82cm.
 ++ Foxing
 £300-400



820\$
DR DAVID BETHEL, CBE, RWA (1923-2006)
A FOLIO OF EIGHT COLOUR LINOCUTS AND LITHOGRAPHS, 1956-2000
 Comprising St Francis and the Birds, Behold the Ark, Krishna, Refugee, The Furnace, Moira, St John & Salome, St Michael, Coberley, Glos, seven signed, titled and numbered, six also dated variously 1956-2000, unframed
 The largest image 33 x 43cm; the smallest 12.5 x 17.5cm. (8)
 ++ Generally very good condition; a few with slight blemishes

£150-250



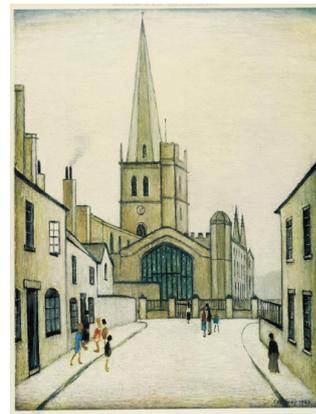
821\$
DR DAVID BETHEL, CBE, RWA (1923-2006)
A FOLIO OF NINE COLOUR LINOCUTS AND LITHOGRAPHS, 1952-2000
 Comprising The Octopus Tree (Vineyard), St Michael, Rutland Landscape, Topiary, Coberley, Glos, Morris Dancers 1 and 2, In the Zoo, Clifton, eight signed, titled and numbered, seven also dated variously 1952-2000, unframed
 The largest image 38 x 46cm. (9)
 ++ Generally very good condition; 'Vineyard' with signature erased, no title or date; a few with slight foxing, creases in margins etc

£150-250



822\$
JOHN PIPER, CH (1903-1992)
LONG MELFORD CHURCH (Levinson 336)
 Colour lithograph, 1982, signed and numbered 261/275, published by The Cannon Rubber Manufacturers Ltd, printed by Curwen Studio 46 x 61cm. approx.
 * The Cannon Rubber Manufacturers Ltd commissioned the lithograph to mark its association with the nearby village of Glemsford. One of the prints may still be seen in the church of Holy Trinity in Glemsford. The subject was amongst the last of Piper's prints from a printmaking career spanning 60 years.
 ++ Very good condition

£700-900



823\$
AFTER LAURENCE STEPHEN LOWRY (1887-1976)
BURFORD CHURCH
 Offset lithograph, published by Grove Galleries Ltd, 1970s, with blindstamp, signed in pencil, numbered 319/850
 60.5 x 45.5cm.
 ++ Some fading

£1000-1500

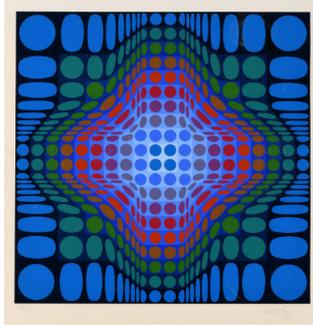


824\$
AFTER LAURENCE STEPHEN LOWRY, RA (1887-1976)
BERWICK ON TWEED
 Offset lithograph, 1973, with blindstamp, signed in pencil 53 x 42.5cm.
 ++ Good condition; very slightly faded; not laid down

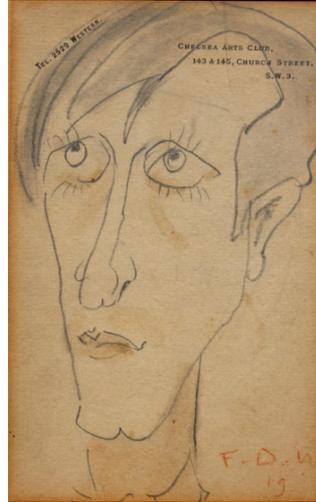
£4000-6000



825\$
 AFTER LAURENCE STEPHEN LOWRY, RA (1887-1976)
 LEVEL CROSSING WITH TRAIN
 Offset lithograph, published by Patrick Seale Prints, 1973, signed in pencil, from the edition of 750 46 x 56cm.
 ++ Good condition; very slightly faded; not laid down
 £2000-3000



827\$
 VICTOR VASARELY (1906-1997)
 OP ART SUBJECT (VEGA SERIES?)
 Screenprint, c.1968-1972, signed and numbered 214/250 50 x 49.5cm.
 ++ Some pale foxing; slight time-toning of paper
 £300-500



829
 FRANCIS DERWENT WOOD, RA (1871-1926)
 CARICATURE OF THE ARTIST AMBROSE McEVROY
 Initialed and dated F. D. W. / 19 in red crayon, pencil and wash on Chelsea Arts Club writing paper 19 x 11.7cm.
 ++ Needs a clean; some mount burn at edges of drawing; washes a little faded
 £0 - 0



831\$
 DAME LAURA KNIGHT, DBE, RA, RWS (1877-1970)
 SKETCH OF THE ACTOR SCOTT SUNDERLAND (1883-1956)
 Signed and inscribed with sitter's name, charcoal 35.5 x 26cm.
 * Sunderland was a noted stage actor and appeared in two films late in his career: Pygmalion in 1938 and Goodbye Mr Chips the following year.
 Provenance: By descent in a family collection
 ++ Small paper loss upper left corner
 £800-1200



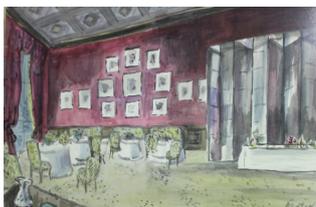
826\$
 MIMMO PALADINO (b.1948)
 COMO IN UNO SPECCHIO
 Colour lithograph, 1989, signed, dated and numbered 49/60, unframed
 Image 57.5 x 49cm approx.; sheet 85 x 61cm.
 ++ Some soft creases, pale stains and spots of foxing/mildew in margins; image good
 £250-350



828\$
 WILLIAM LEE HANKEY, RWS (1869-1952)
 STUDY OF AN OLD BRETON COUNTRYMAN
 Watercolour and pencil 34.5 x 24.5cm.
 Provenance: London, Richard Allan Gallery; Abbott & Holder, April 1984
 ++ Good condition
 £250-300



830\$
 MARY ADSHEAD (1904-1995)
 LISTENING TO THE ALDEBURGH FESTIVAL
 Signed, pen and black ink over pencil, with Chinese white amendments 24.5 x 38.5cm.
 Provenance: A gift from the artist to the vendor upon her wedding in 1959 (inscribed on backboard To Josephine May 2nd 1959, with every good wish from Mary Adshead and with title)
 ++ Paper slightly light-stained; a few old minor creases; white amendments very evident
 £150-200



832§

SIR CECIL BEATON, CBE
(1904-1980)

DESIGNS FOR CROCKFORD'S
CASINO, ST. JAMES'S

Three, each signed, watercolour
One 49.5 x 75cm.; and two
47 x 59.5cm. (3)

Provenance: By descent in the
family of an executive chairman of
Coral International, who owned
Crockford's. The chairman's wife
liaised directly with Beaton for the
designs for the Club in c.1978.

* The casino closed after nearly 150
years as a gaming club in St. James's
and the premises are now in private
ownership. Beaton redesigned the
restaurant on the second floor and
his sketches from 'My Fair Lady'
grace the walls.

++ Good condition

£800-1200



833§

DIRK BOGARDE (1921-1999)

RUINS AT ASNELLES

Signed and inscribed ASNELLES,
washes with pen and black ink
32.5 x 40cm.

* After service in the Army, and
during a successful exhibition of
Bogarde's work at The Batsford
Gallery Mayfair in 1945, a Times
critic noted that Bogarde 'seems
to think primarily in watercolour
which he uses very effectively.
He has the gift of suggesting the
character of a scene and he brings
the physical nature of the campaign
vividly before the eye'. The critic
likened his skill favourably to that
of Muirhead Bone and Edward
Ardiszone.

++ Time-toning in the paper

£150-200



834§

NORMAN NEASOM, RWS
(1915-2010)

THE HAM, TEWKESBURY

Signed and dated 1983, inscribed
with title, watercolour and
bodycolour

26.5 x 39cm.;

with another by the same hand,
'House to House', signed and
dated 1989, 22.5 x 20cm. (2)

Exhibited: London, Royal Society of
Painters in Water-Colours, 1983,
no.147; and 1989, no.260

Provenance: London, Chris Beetles
Ltd, Summer Show, 1998, no.266;
and Summer Show, 1999, no.185

++ Good condition

£200-300



835§

BERRISFORD HILL (b.1930)

OYSTERCATCHERS ON A
ROCKY BEACH

Signed, watercolour
50 x 69cm.

++ Good condition

£120-180



836§

WILLIAM LYONS-WILSON
(1892-1981)

SEDGMOOR, AFTER RAIN;
FAIRBY WOODS

Two, both signed, watercolour
36 x 47.5cm. and 35.5 x 45cm. (2)

Provenance: Lawrences, Taunton,
September 26th 2000, part of the
residual studio, consigned for sale
by the artist's family
++ The former good; the latter in
need of a light clean

£150-200



837§

EDWARD WESSON (1910-
1983)

PONT FLAMAND, BRUGES

Signed, watercolour and pencil
32.5 x 45cm.

++ Good condition

£150-200



838

LIONEL EDWARDS (1878-
1966)

EXMOOR UNDER SNOW:
PONIES AT LARKBARROW

Signed and dated 60, inscribed
Larkbarrow, watercolour and
gouache

29.5 x 36cm;

with three books ('Reminiscences
of a Sporting Artist' by Edwards,
signed and dedicated; 'Figures in a
Landscape' by Marjorie Edwards,
1986; 'Lionel Edwards-Master of the
Sporting Scene' by J. N. P. Watson,
1986); and a signed print, 'The
Mockers', 17 x 25cm (6 items)

Provenance: A gift from the artist
to his doctor, May 1964, and thence
by descent. An ALS, sold with the
lot, reads Please accept my little
sketch of 'Exmoor under snow' as
a small token of our gratitude for all
the trouble you have taken, in looking
after two old crows at Buckholt [the
artist's home near Salisbury]

++ Watercolour with very slight
time-toning of the paper; books
satisfactory; print discoloured

£750-1000



839§

BASIL EDE (1931-2016)

BARN OWL IN FLIGHT

Signed, watercolour and gouache
51 x 63.5cm.

Provenance: London, The Tryon
Gallery Ltd

++ Good condition

£300-400



840\$
 DAVID MORRISON REID
 HENRY (1919-1977)
 BEARDED TITS AMIDST REEDS
 Signed and dated 1951, bodycolour
 34 x 24cm.
 ++ Good condition
 £100-200



841\$
 ERIC RICHARD 'DICK'
 STURGEON (1920-1999)
 MARKET SQUARE, WELLS
 Signed, watercolour and pencil
 49 x 73cm.
 ++ Good condition
 £400-600



842\$
 PATRICK WRIGHT (b.1945)
 WELL EDITH, I'D BETTER GO. I'M
 DOING THE IRONING FOR
 SUSAN
 Signed, inscribed with title and
 dated 1982, pen and ink with pencil
 and wash
 22.5 x 35cm.;
 with another by the same hand,
 'Henry Kissinger's reputation takes
 a knock', signed and inscribed with
 title, 14.5 x 19.5cm. (2)
 Provenance: London, Chris Beetles
 Ltd
 Illustrated: Patrick Wright, A Tale
 of Two Mother-in-laws, London,
 Heinemann, 1982; and Rich
 Bastards, Silvery-Jex Books, p.6
 ++ Each with slight crease within
 image
 £100-200



843\$
 BRIAN PLUMMER (b.1934)
 BLUE COLUMNS AND LEANING
 FORMS
 Signed, also signed and titled on
 label verso, watercolour and card
 construction
 36 x 36cm.
 Provenance: London, Art for
 Offices (label verso)
 ++ Good condition
 £200-300



844
 NORMAN ALFRED WILLIAM
 LINDSAY (Australian, 1879-
 1969)
 FANFROLICO, c.1924
 Signed, watercolour and pencil
 64.5 x 59cm
 Provenance: London, The Leicester
 Galleries, 1926, no.48 (label on
 backboard), bt. by J. W. Dearden
 Esq. The asking price was 300
 guineas.
 * We are very grateful to Helen
 Glad, the artist's granddaughter,
 for her observations about
 this picture. Ms Glad notes the
 energy and optimism to be found
 in Lindsay's work of the 1920s,
 probably the artist's response to
 the devastation of the Great War.
 This watercolour is similar to a
 1924 etching entitled The Happy
 Barge. Before the 1920s, Lindsay
 was primarily recognized as a
 black and white artist and so his
 mastery of the difficult medium of
 watercolour was extraordinary. His
 multi-figured compositions with
 such complex washes were notably
 distinguished. The title, Fanfrolico,
 refers to the private press set up
 by Norman and his son Jack at
 the time: it specialised in poetry,
 mythology and anything which
 captured the imagination. The press
 specialised in lavishly produced
 volumes of exceptional quality.
 ++ Some fading; slight foxing
 £3000-4000



845
 WALTER RICHARD SICKERT,
 ARA (1860-1942)
 MORNINGTON CRESCENT
 Signed and inscribed with title, pen
 and brown ink with black crayon
 34.5 x 24cm.
 Provenance: London, Thos.
 Agnew & Sons Ltd (label on new
 backboard)
 * Dr Wendy Baron observes
 that this is almost certainly an
 independent drawing which
 does not relate specifically to any
 known painting. It was drawn at
 6 Mornington Crescent, where
 Sickert lodged and painted in
 rooms on the ground floor from
 autumn 1905 onwards. In spring
 1907 he was able to rent the first
 floor rooms to use as a studio.
 He kept his Mornington Crescent
 studio rooms until around 1912
 but tended to use his many other
 Camden Town painting studios
 more from 1908-09 onwards.
 Stylistically, the drawing can most
 convincingly be dated c.1909, when
 Sickert drew and painted several
 isolated studies of the standing
 nude, often holding the metal
 footrail of a bed. At that period
 Sickert used broken dashes of
 pen and ink and rough hatching to
 emulate the broken crusty touch of
 his contemporary oil paintings and
 to convey the effect of reflected
 light breaking down the barriers
 between figure and furniture.
 The drawing probably represents
 the model called Sally, painted and
 drawn by Sickert in several works
 of c.1909. Her messy hair, and
 the way she holds her head (bent
 forward), are similar.
 We are very grateful to Dr. Wendy

Baron for compiling this footnote.
++ Slight time-toning of the paper
£6000-9000



846§
ERIC RICHARD 'DICK'
STURGEON (1920-1999)
MARKET CROSS, SOMERTON
Signed, oil on canvas
56.5 x 77.5cm.
++ Lined; some associated
retouching
£200-300



847§
JULIAN BARROW (1939-2013)
ABBEY GREEN, BATH
Signed, oil on canvas
25 x 35cm.
++ Good condition
£250-350



848§
RAMON LOMBARTE (b.1956)
ESCALERAS Y DESCANSOS
(STAIRS AND LANDINGS)
Signed; also signed, titled in Spanish
and dated 1996/1997 on the
backboard, oil on panel
40 x 81cm.
++ Very good condition
£200-300



849
FOLLOWER OF ANTOINE
BLANCHARD (1910-1988)
A BUSY SCENE IN PARIS,
WINTER
Bears signature and date 57, oil on
canvas board
52 x 72cm.
++ Good condition
£200-300



850§
EDWARD WESSON (1910-
1983)
SUMMER AFTERNOON ON THE
MOLE
Signed, oil on board
44.5 x 60cm.
++ Good condition
£300-400



851§
RENE CHARLES EDMOND
HIS (1877-1960)
FLOWING WATER THROUGH
AUTUMN GLADE
Signed, oil on canvas
48.5 x 63.5cm.
Provenance: Eastbourne,
E. Stacy-Marks Ltd, June 1973 (with
this title)
++ Good condition
£500-800



852
AUGUSTUS WILLIAM
ENNESS (1876-1948)
A BRIGHT MORNING BY THE
LOCH
Signed, oil on canvas
39.5 x 49.5cm.
++ Slight craquelure
£150-200



853§
ADRIAN RYAN (1920-1998)
COTTAGE AMONGST TREES,
MOONLIGHT
Signed Ryan, oil on paper
18.5 x 29.5cm.
++ The paper uneven
£100-150



854§
VANESSA BELL (1879-1961)
THE OUSE NEAR PIDDINGHOE
Signed and dated 1936, bears title
on label on the stretcher, oil on
canvas
37.5 x 41cm.
Provenance: London, Thomas
Agnew and Sons Ltd (no.9625);
London, The Adams Gallery, where
purchased by the owner's mother
* Piddinghoe is about 7 miles from
Charleston, Sussex. Bell moved to
Charleston with Duncan Grant in
1916, whereupon it became the
rural retreat for the Bloomsbury
Group.
++ Needs a light clean
£5000-7000



855
ALGERNON TALMAGE, RA
(1871-1939)
THE FOLD
Signed and dated 30, oil on canvas
71.5 x 89.5cm.
Exhibited: London, The Royal
Academy, 1930, no.288
++ Strip lining along right edge;
needs a light clean
£3000-5000



855A
**CIRCLE OF SHOLTO
 JOHNSTONE DOUGLAS**
 (1871-1958)
 AN INFORMAL ART GROUP
 Oil on canvas board
 24.5 x 34.5cm.
 ++ The heads of the three figures
 on the left slightly rubbed
 £300-400



856
**JULIUS OLSSON, RA (1864-
 1942)**
 THE LAST GLEAMS OF
 SUNDOWN
 Signed, oil on canvas
 45 x 60.5cm.
 ++ Light scattered retouching;
 needs a light clean
 £1200-1800



857
**FOLLOWER OF ARTHUR
 JAMES WETHERALL
 BURGESS (1879-1957)**
 THE HAYBARGE 'THE KITTEN'
 AND OTHER VESSELS ON THE
 THAMES NEAR ST. PAUL'S
 Oil on canvas
 74 x 124.5cm.
 ++ Lined; a little associated
 retouching
 £1200-1800



858S
**EDWARD WESSON (1910-
 1983)**
 MARINA
 Signed, oil on board
 45 x 60cm.
 ++ Good condition
 £300-500



859S
**WILLIAM ERIC THORP (1901-
 1993)**
 THE HARBOUR MASTER'S
 HOUSE, MEVAGISSEY
 Signed, oil on board
 54 x 66.5cm.
 Exhibited: Society of Marine Artists
 Tour, 1964 (labels verso)
 ++ Good condition
 £400-600



860S
STEPHEN J. RENARD (b.1947)
 BRITANNIA ON THE CLYDE
 Signed, inscribed with title verso, oil
 on panel
 20 x 29cm.
 ++ Good condition
 £800-1000



861S
KARN HOLLY (b.1940)
 SEPTEMBER
 Signed with initials, oil on Masonite
 81.5 x 99.5cm.;
 with 'Flavia's Rose' by the same
 hand, oil on Masonite, 29 x 27.5cm.
 (2)
 Provenance: (September) label
 for W. H. Patterson Ltd (London)
 verso
 Exhibited: (Flavia's Rose) label for
 New English Art Club exhibition
 verso
 ++ Each in good condition
 £150-250



862S
**CECIL ROCHFORD D'OYLY-
 JOHN (1906-1993)**
 EDEN ROC, FACING TOWARDS
 ANTIBES, NEAR NICE, FRANCE
 Signed, inscribed with title verso, oil
 on canvas
 39 x 74.5cm.
 ++ Good condition
 £700-1000



863S
**CECIL ROCHFORD D'OYLY-
 JOHN (1906-1993)**
 FUNCHAL, MADEIRA
 Signed, inscribed with title verso, oil
 on canvas
 44.5 x 65cm.
 Provenance: London, Frost & Reed
 Ltd
 ++ Good condition
 £700-1000



864S
**PIERRE DE CLAUSADE (1910-
 1976)**
 A QUIET ESTUARY
 Signed, oil on canvas
 44 x 79cm.
 ++ Good condition
 £500-700



865S
**ANTNONY AMOS (1950-
 2010)**
 THREE TRAWLERS (recto);
 SHIPWRECK (verso)
 Oil on card
 50.5 x 77cm.
 Provenance: Purchased from the
 artist, Totnes, June 2009; Private
 collection
 ++ Good condition
 £1500-2000



866S
PROSPER ROTGE (1895-1969)
 STILL LIFE OF FRUIT, PLATES
 AND A WINE BOTTLE
 Signed, oil on board, unframed
 32 x 42cm.
 ++ Slight bump bottom left corner
 £300-400



867§
FILIPPO DE PISIS (1896-1956)
 (NATURA MORTA)
 Oil sketch on paper
 32.5 x 46.5cm.;
 with the book 'Filippo de Pisis' by
 Giuseppe Raimondi (Milan, 1944),
 with ink dedication by the artist (2)
 Provenance: Purchased in Venice,
 April 1946
 ++ Paper time-stained; the book
 now with loose pages
 £800-1200



868§
EMILY BEATRICE BLAND
 (1864-1951)
 RANUNCULUS
 Signed and dated (1931?),
 whitewashed portrait study verso,
 oil on canvas
 39 x 31cm.;
 with another small still life,
 signed indistinctly, oil on canvas,
 24.5 x 19cm. (2)
 Exhibited: (Bland) London, The
 Leicester Galleries, no.28 (no date)
 ++ Each in good condition
 £250-350



869§
**CHARLOTTE 'SARIKA'
 GOTH (1900-1992)**
 A GLASS OF CUT ROSES
 Signed SARI GOTH and dated 1928,
 oil on canvas
 74.5 x 54cm.
 ++ Craquelure
 £250-350



870§
**GERALD NORDEN (1912-
 2000)**
 SPILLED GRAPES;
 STRAWBERRIES
 Two, both signed, dated 86 and 88,
 oil on Masonite
 20 x 24.5cm.; and 17 x 19.5cm. (2)
 Provenance: Cheltenham, The Ogle
 Gallery
 ++ Good condition
 £150-200



871§
JOSEPH SEVIER (B.1961)
 DATURA
 Signed and dated 96, oil on canvas
 49.5 x 59.5cm.
 Provenance: London, The Catto
 Gallery; Salisbury, Woolley & Wallis,
 The Nick Rocke Collection,
 February 25th 2015, lot 333
 ++ Good condition
 £200-300



872§
TOM ESLEY (1931-2016)
 STILL LIFE, GREEN JUG
 Signed, oil on canvas
 70 x 89cm.
 Exhibited: London, The Royal
 Academy, 1988, no. 898
 ++ Good condition
 £300-500



873§
ARTHUR EASTON (b.1939)
 STILL LIFE AND ENAMEL BOX
 Signed and dated 1994, inscribed
 with title verso, oil on Masonite
 55 x 59.5cm.
 Provenance: Stow-on-the-Wold,
 Fosse Gallery
 ++ Good condition
 £250-350



874§
BERTRAM PRIESTMAN, RA
 (1868-1951)
 THE FARMYARD
 Signed and indistinctly dated, oil on
 canvas board
 30.5 x 42cm.
 ++ Slight craquelure; needs a light
 clean
 £250-350



875
CIRCLE OF HARRY FIDLER
 (1856-1935)
 TURNING THE TEAM
 Oil on canvas
 34 x 49cm.
 ++ The canvas uneven; a little
 craquelure
 £200-400



876
**CIRCLE OF ARTHUR
 SPOONER (1873-1962)**
 AN AUTUMN STUDY
 Bears indistinct signature, inscribed
 with title on a fragmented label on
 the stretcher, oil on canvas
 44.5 x 59.5cm.
 ++ Good condition
 £200-400



877
 EVELYN HARKE (Fl.1899-1930)
 LUNCHTIME FOR ALL
 Signed, oil on canvas board
 24 x 29cm.
 ++ Good condition
 £200-400



880\$
 CHARLES WALTER SIMPSON
 (1885-1971)
 SMEW (from 'WILD BIRD SERIES',
 no.55)
 Signed, oil on board
 53 x 72.5cm.
 ++ Good condition
 £600-800



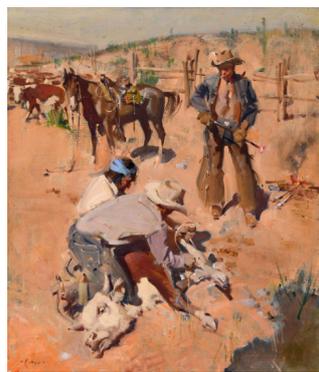
883\$
 JAMES LYNCH (b.1956)
 COCKEREL
 Signed and dated 02, egg tempera
 on panel, within the artist's
 hand-finished frame
 87.5 x 87.5cm.
 ++ Good condition
 £1000-1500



885
 CIRCLE OF JAMES JEBUSA
 SHANNON, RA (1862-1923)
 PORTRAIT STUDY OF A LADY
 READING A BOOKLET
 Signed indistinctly (possibly Thomas
 F. Clack?), oil on canvas board
 44 x 26cm.
 ++ Generally good condition
 £120-180



878
 KEITH MONEY (New
 Zealand, b.1935)
 BEFORE THE START
 Signed, oil on board
 49 x 53cm.
 ++ Very good condition
 £400-600



881\$
 TERENCE CUNEO, CVO,
 OBE (1907-1996)
 RANCH HANDS ROPING A
 STEER
 Signed, oil on canvas
 60 x 50cm.
 ++ Good condition
 £800-1200



884\$
 WILLIAM HENRY BARRIBAL
 (1874-1952)
 A SOCIETY BELLE
 Signed, oil on board
 49 x 39cm.
 ++ Some scattered retouching in
 the background and around the
 sitter's left eye and forehead; a few
 small surface chips and grazes
 £500-700



886
 BRITISH SCHOOL, 20th
 CENTURY
 NEWS FROM AFAR
 Oil on canvas
 65 x 45cm.
 ++ Needs a light clean
 £150-200



879\$
 CHARLES WALTER SIMPSON
 (1885-1971)
 HERON (from 'WILD BIRD
 SERIES', no.71)
 Signed, oil on board
 53 x 72.5cm.
 ++ Good condition
 £600-800



882\$
 JAMES LYNCH (b.1956)
 FOX
 Signed and dated 99, egg tempera
 on panel
 67.5 x 83cm.
 Provenance: London, The Maas
 Gallery Ltd
 ++ Good condition
 £800-1200



887
D** TRAVERS (20th/21st CENTURY)

GAZING INTO THE BLUE
Signed, oil on canvas laid on ply panel
49 x 59cm.
++ Needs a light clean
£200-300



888
ROY DE MAISTRE, CBE (Australian, 1894-1968)
THE DESCENT FROM THE CROSS

Signed, oil on board
39.5 x 29cm.
Provenance: Bequeathed by the artist to Doris Fisher; thence by bequest to the owner's family
++ Good condition
£800-1200



889
ROY DE MAISTRE, CBE (Australian, 1894-1968)
CHRIST ON THE ROAD TO CALVARY

Signed, oil on board
26.5 x 20.5cm.
Provenance: Bequeathed by the artist to Doris Fisher; thence by bequest to the owner's family
++ Good condition
£600-900



890\$
EMMANUEL LEVY (1900-1986)
FAMILY GROUP

Signed, typed label verso, oil on paper laid on plywood, unframed
Image 65.5 x 53cm.
++ Some small flaked losses; paper loss at bottom edge
£300-400



891\$
CHRISTOPHER GALVIN-HARRISON (b.1956)
SMALL HEADY STUDY

Inscribed with title, dated 93/94 and signed with initials CG-H verso, oil on canvas
67 x 56.5cm.
Provenance: Copenhagen, Galleri Weinberger (where acquired by the owner)
++ Good condition; thick impasto
£200-300



892\$
ROBERT OSCAR LENKIEWICZ (1941-2002)
STUDY OF THAIS, 2 1/2

Signed and inscribed with title verso, oil on thin panel
75 x 63cm.
* Thais, born 1988, was the artist's daughter by his partner Karen Ciambriello.
++ Good condition
£1500-2000



893\$
ROBERT OSCAR LENKIEWICZ (1941-2002)
PAINTER WITH ESTHER

DALLAWAY: 'ST ANTHONY' THEME, PAINTER WITH WOMEN, PROJECT 18 - OBSERVATIONS ON THE THEME OF THE DOUBLE
Signed and inscribed with title verso; further inscribed 'One colour/ Esther and 'If not owned by Chafer - then Grahams'', oil on panel
43 x 32.5cm.
++ Good condition
£1000-1500



894\$
WINSTON BRANCH (b.1947)
UNTITLED

Two, both signed, oil on canvas, lath frames
Each 106.5 x 45.5cm. (2)
++ Good condition
£1200-1800



895
ALISON DUNLOP (Canadian, b.1958)

DANCER
Signed DUNLOP, oil on canvas
121 x 121cm.
++ Good condition
£1000-2000



896
ALISON DUNLOP (Canadian, b.1958)

TWISTER
Signed DUNLOP, oil on canvas
75 x 75cm.
++ Good condition
£1000-2000



897
TONY SCHERMAN (Canadian, b.1950)

PINK BUTTERFLY FAN
Signed and inscribed with title and dated 79 on the overlap, oil on canvas
92 x 183cm.
Provenance: London, The Mayor Gallery Ltd
++ Some chipped/flaked losses in the grey border; generally good
£1500-2000



898§
SIR ALFRED JAMES MUNNINGS, PRA, RWS (1878-1959)

THE WATERING POOL
Signed A. J. Munnings, oil on canvas
48.5 x 59cm.
Provenance: Phillips, London, November 15th 1988, lot 59, entitled 'The Grey Mare' (£31,900, incl. premium.) The catalogue entry stated: 'A portrait of the horse of the present owner's great-grandfather, who was a friend of the artist.' Purchased by the current owner.
* Painted circa 1912. The work is refreshingly personal and direct, an informal study dependent on intense observation. Munnings had moved from near Norwich to Lamorna in Cornwall in 1910, where he remained until 1913. 'I painted...horses placed where I wanted them - in a pinewood, on a moor, by a wall. Such backgrounds made compositions and gave the will to work.' (A.J. Munnings, An Artist's Life, 1950, p.273)
++ Good condition

£20000-30000



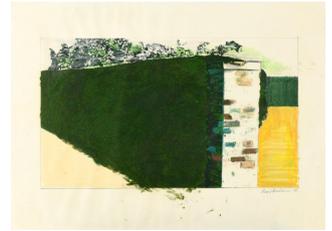
899
RONALD BROOKS KITAJ, RA (1932-2007)

DEERSKIN (JOHN WIENERS) from FIRST SERIES - SOME POETS; FINAL - CITY OF BURBANK CALIFORNIA - ANNUAL BUDGET 1968-1969; GO AND GET KILLED COMRADE - WE NEED A BYRON IN THE MOVEMENT from MAHLER BECOMES POLITICS, BEISBOL; FIFTIES GRAND SWANK (MORTON FELDMAN); GLUE-WORDS Five, screenprints, c.1970, each signed or initialled, four numbered from editions of 70 82.5 x 57cm, and smaller (5)
++ Generally good condition
£500-700



900§
IAN HAMILTON FINLAY, CBE (1925-2006) and JIM NICHOLSON (1924-1996)

HOMAGE TO MODERN ART
Screenprint, 1972, signed by Finlay verso and numbered 51/70
73.5 x 51cm.
++ Good condition
£300-500



901§
IVOR ABRAHAMS, RA (1935-2015)

UNTITLED (FROM GARDEN SERIES)
Signed and dated 70, mixed media
Image 35.5 x 61cm; visible sheet 57 x 77cm.;
with two sketches of garden subjects, each initialled and dated IA70, on graph paper, these unframed 30 x 20cm. (3)
Provenance: (principal item) London, Axiom Gallery, September 1970 (label on backboard)
++ Good condition
£150-200



902§
GERD WINNER (b.1936)

LONDON DOCKS
Screenprint, 1970, printed by Kelpra Studios, a proof, signed and inscribed
100 x 48.5cm.;
with 'Dockland 3', screenprint, 1972, signed, 63 x 85cm. (2)
++ Generally good condition
£400-600



903\$

A SMALL FOLIO OF MODERN PRINTS

to comprise works by Allan D'Arcangelo ('Constellation III', screenprint, 1971, signed); Gordon House ('Green A', screenprint, proof, 1972, signed); Ian McKeever ('Staffa I-III', 1988, each signed); and a lithograph of a menu from San Lorenzo Fuoriporta, with facsimile signatures by Blake, Boshier, Hamilton, Hockney, Hodgkin, Jones, Kitaj, Tilson and many others (folio)

++ All in good condition

£300-400



904\$

ALLEN JONES, RA (b.1937)

HERMAPHRODITE HEAD

Colour lithograph, 1964, with blindstamp, signed and dated 64, numbered 64/75, 75.5 x 56.5cm.;

++ Some slight handling creases

£200-300



905\$

ALLEN JONES, RA (b.1937)

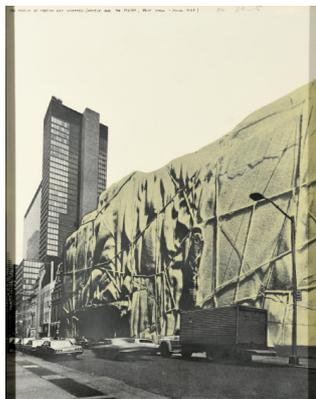
ONE WAY TRAFFIC

Screenprint, 1974, signed and dedicated, unframed

77 x 63cm

++ Good condition

£300-500



906\$

CHRISTO (1935-2020)

ALLIED CHEMICAL TOWER PACKED (PROJECT FOR 1 TIMES SQUARE); WRAPPED BUILDING (PROJECT FOR 1 TIMES SQUARE); THE MUSEUM OF MODERN ART - WRAPPED (PROJECT FOR THE MUSEUM OF MODERN ART - NEW YORK, JUNE 1968)

Four, offset lithographs, one with an applied photograph, each with blindstamp, each signed and numbered 5/100

Each 70.5 x 55cm. (4)

£1200-1800



907\$

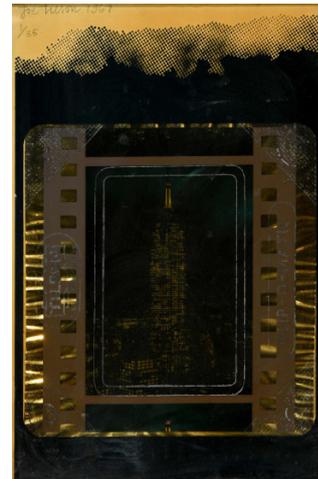
CHRISTO (1935-2020)

WHITNEY MUSEUM OF AMERICAN ART PACKED (PROJECT FOR WHITNEY MUSEUM, NEW YORK)

Offset lithograph, with collage of fabric, twine, thread, staples and transparent polyethylene, 1971, with blindstamp, signed and numbered 5/100

70 x 55cm.

£1500-2500



908\$

JOE TILSON, RA (b.1928)

TRANSPARENCY EMPIRE STATE BUILDING

Screenprint on acetate with silver foil, on wove, 1967, published by Marlborough Graphics, signed, dated and numbered 1/35

69.5 x 49.5cm.;

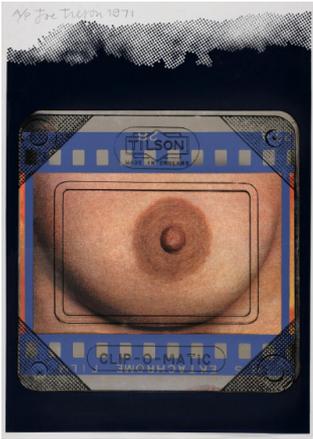
with three further unframed prints by Tilson: 'Kelpra Prints', screenprint and collage, 1970, signed by Tilson and by Christopher Prater, 75.5 x 54cm.;

'Alcheringa 1 Fire', screenprint and collage on Japan, 1971, signed and dated, a presentation proof (inscribed) (the edition was 70), 97 x 67cm; and

'Tools of the Shaman', screenprint and collage, 1973-4, signed, sheet 73 x 54cm (4)

++ The foil slightly uneven in the principal item; the others good

£800-1200



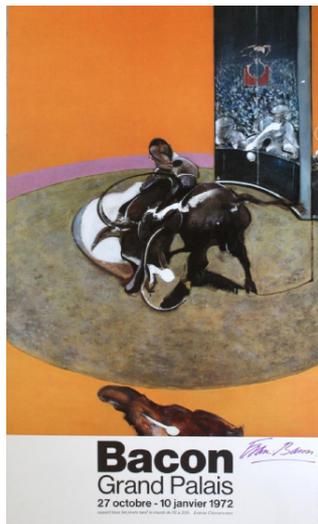
909S
JOE TILSON, RA (b.1928)
TRANSPARENCY CLIP-O-MATIC BREAST
 Screenprint on acetate over foil, on paper, 1971, printed by Marlborough Studios, published by Kelpra Studios, an artist's proof aside from the formal edition of 120, signed and dated 1971, unframed
 71 x 50.5cm.
 ++ Small loss in bottom right corner of acetate
 £500-700



910S
IAN MCKEEVER, RA (b.1946)
THIRTEEN ETCHINGS
 The folio of thirteen etchings, 1992, on handmade paper, from the edition of 20 (with 3 artist's proofs), printed by The Print Centre, each with blindstamp, each signed, dated and numbered 12/20, in original solander box
 Each image 20 x 14.5cm.
 ++ Very good condition
 £500-800



911S
VICTOR PASMORE, CH, RA (1908-1998)
POINTS OF CONTACT - LINEAR DEVELOPMENT A
 Screenprint, 1970, a proof aside from the formal edition, signed with initials, dated 70, inscribed Proof (this word possibly written by another hand)
 41 x 41.5cm.
 ++ Good condition
 £400-600



912S
FRANCIS BACON INTEREST
 A poster for Bacon's exhibition at Le Grand Palais, Paris, October 1971-January 1972, printed by Wolfensberger, Switzerland, signed in purple fibre tip by Bacon, unframed
 Sheet 72 x 43cm.
 ++ Good condition
 £300-400



913S
AN INTERESTING FOLIO OF MODERN ART POSTERS
 for exhibitions by Richard Diebenkorn, Noel Forster (3 of the same one), Lucian Freud, Max Gill (?), Gunther Haese, David Hockney, R. B. Kitaj, Henri Matisse, Ian McKeever, Victor Pasmore, Pablo Picasso, Mark Rothko, Andy Warhol, and others, 1970-1982, various sizes (23)
 ++ Good condition throughout; minimal handling creases; the majority very fresh

£500-1000



914S
RICHARD COOK (b.1947)
NUDE ON A BED, HILDA
 Signed and dated 82, charcoal and coloured chalks
 70 x 93cm.
 ++ Flat mounted; good condition
 £150-250



915S
PETER LAURENT DE FRANCIA (1921-2012)
PROMETHEUS
 Signed and dated 82, charcoal 55.5 x 76cm.;
 with 'Head of Immigrant' by the same hand, signed and dated 64, charcoal, 61.5 x 51.5cm. (2)
 ++ Each in good condition; the latter on light brown paper
 £200-400



916S
PETER LAURENT DE FRANCIA (1921-2012)
FIGURES ON A BEACH, BOY DOING A HANDSTAND
 Signed and dated '70, charcoal 78 x 57.5cm.;
 with 'Seated Nude, signed and dated '63, charcoal, 90 x 70cm. (2)
 ++ The later with some handling creases
 £300-500



917§

ANDRE BEAUFREPAIRE (1924-2012)

L'APPROCHE DU SOIR

Signed, varnished watercolour
34 x 48.5cm.

Provenance: London,
Wildenstein & Co Lotd, French
Watercolours of the 20th Century,
July-August 1962, no.12 (label on
backboard)

++ Slight crease in the sky

£150-250



918§

JOHN VAN'T SLOT (b.1949)

UNTITLED

Six drawings and watercolours, four
signed and dated 1977/1978 recto
or verso, in plexiglass frames

Four 56.5 x 76.5cm.; one 47 x 63cm;
one 47 x 60cm.

with three unframed works, each
signed, 56.5 x 76.5cm. (9)

++ Slight handling marks at sheet
edges and tape stains at corners;
the unframed works in good
condition

£200-400



919§

PAUL HEMPTON (b.1946)

FLAG STONE STUDY No. XI;
MARKER STUDY II; THE ONE III;
MAGICIAN'S CORNER

Four, three initialled and dated 74,
77 or 78, each bears artist's label
on backboard, three watercolours,
one pencil drawing

33.5 x 23cm.; 25 x 36.5cm.;
24.5 x 36cm. and 23 x 33cm.

with a folio containing one
watercolour ('The One 11th
Version'), initialled, titled and
dated 78, 41 x 57cm; and six
etchings by Hempton, each
initialled, titled, numbered and
dated, 1975-1978, various sizes (4
frames and a folio)

++ Good condition

£150-250



920§

IVOR ABRAHAMS, RA (1935-2015)

UNTITLED: ARCH SERIES

Signed and dated 71, mixed media
on two joined cards

Sight 85.5 x 117.5cm.; subject
79 x 117.5cm. approx.

++ Some damage at lower edges
of the card

£600-1000



921§

EILEEN LAWRENCE (b.1946)

PRAYER STICK III (1977)

Watercolour and collage on
handmade paper
243 x 12.5cm.

++ Good condition

£400-600



922§

IAN MCKEEVER (b.1946)

WATERFALL No.2, 1979

Charcoal, pastel, graphite and
acrylic on paper
150.5 x 93cm;

with the accompanying photograph,
150.5 x 89cm. (2)

++ Good condition

£1000-2000



923§

JEAN MARIE BERTHOLIN
(b.1936)

(UNTITLED): CHOSES DIVERSES

Eight elements, c.1971-1983,
papier-mâché, finished and
textured to resemble natural wood,
various sizes, the largest 151cm long;
the smallest 47cm long (8)

++ Generally good; a few pieces
with small chips and/or grazes

£200-400



924§

TOM PHILLIPS, CBE, RA
(b.1937)

A SELECTION OF PRINTS

Fourteen, various media,
comprising trial proofs for the
'Dante' theme, 1977; Sixteen
Appearances of the Union Jack.,
1974 (2); The Directions, 1975; Six
Pieces Op. X., 1970 (3); The Flower
before the Bench., 1972; Benches,
1971; Oh Miss South Africa., 1975,
eleven signed, unframed, various
sizes, the largest 38 x 86cm. (14)

++ Generally good

£300-500

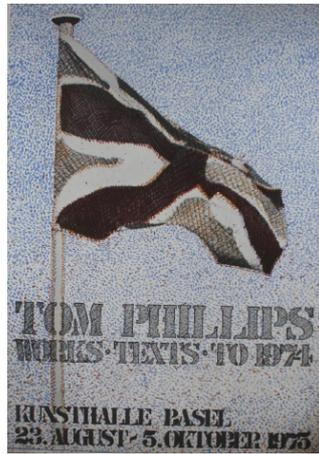


925\$

TOM PHILLIPS, CBE, RA
(b.1937)

A SELECTION OF PRINTS

Twenty two, various media, to include Golden Flower Piece for Keyboard, 1976; The Source of the Dove, proof; Jigsaw Pieces (annotated 'proof with rough indications of gradation'), 1977; Seven Miniatures, folder, 1970; Roy Fisher's 'Metamorphoses', containing a single etching; Four Pieces for John Tilbury, 1976; five unframed subjects and three framed subjects from the 'After Bamforth' series of the Mappin Art Gallery project, 1973-4; and other items, c.1965-76; eighteen items signed, some items duplicated (folio and four frames)
++ Generally good; some with handling creases, slight fading etc
£200-300



926\$

TOM PHILLIPS, CBE, RA
(b.1937)

A SELECTION OF POSTERS

comprising work for Phillips' shows at Palais de l'Athenee, Geneva, 1975 (5); Musee d'Art de la Ville de Paris, 1971?, one signed (2); Blue Coat Gallery, Liverpool, n.d., initialled; Galerie Delta, Rotterdam, 1978; Oriel, Cardiff, 1977 (2); Museum am Ostwall, Dortmund, 1975 (19) (total of 30)
++ Some with handling creases and/or very slight tears at sheet edges
£150-200



927\$

TOM PHILLIPS, CBE, RA
(b.1937)

A WALK TO THE STUDIO: SIXTY

FOUR STOPCOCK BOX LIDS (2); ART ON THE ROAD: ELEVEN EMBLEMES OF VIOLENCE. (2); MATCHING COLOURS STRUCK BY HEATWAVE; LINOLEUM (2); A GRAMMAR OF ORNAMENT Eight, screenprints, c.1976-1977, some artist's proofs (from 11 such proofs), all signed, unframed Each sheet 102 x 71.5cm. (8)
++ Generally good; 'Matching Colours.' with tape stains within image and light-stained
£500-700

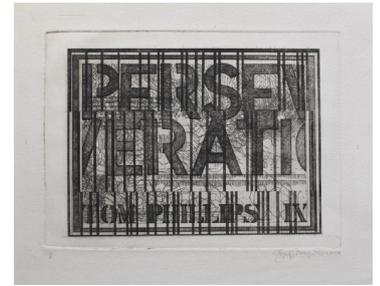


928\$

TOM PHILLIPS, CBE, RA
(b.1937)

A GROUP OF 'HUMUMENT' PRINTS

Fourteen, in various media (including one small poster), all signed or initialled, some dated LXX-LXXII, some duplicates, one framed, various sizes The largest 35 x 50.5cm; the smallest 8 x 13cm. (14)
++ Generally very good
£150-250



929\$

TOM PHILLIPS, CBE, RA
(b.1937)

A SELECTION OF THE ARTIST'S ETCHINGS AND INTAGLIO PRINTS

Twenty three subjects, c.1964-1973, all signed or initialled, some dated, a few duplicates, various sizes; with four identical copies of 'Mappin Art Gallery - Conjectured Picture', colour intaglio print, 1974, each signed and numbered 36, 37, 38 and 40 (from the edition of 40), these 45 x 37.5cm. (27)
++ Generally very good
£200-400



930\$

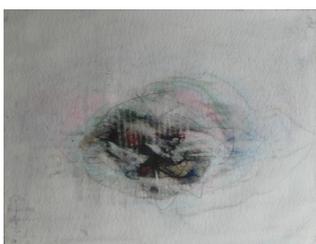
TOM PHILLIPS, CBE, RA
(b.1937)

AFTER RAPHAEL?

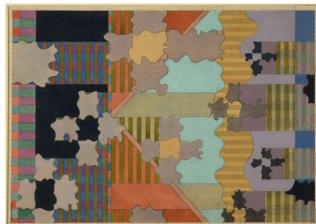
Screenprint, 1972, published by Editions Alecto, a proof, signed, dated LXXII, with pencil dedication 58 x 48cm.
++ Good condition
£200-400



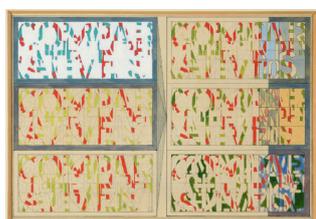
931\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 (UNTITLED)
 Offset lithograph, approx 66 prints of the same subject (from the formal edition of 120), the majority signed and numbered, all unframed
 Image 85 x 65cm approx. (66 approx)
 ++ A few creased and torn at edges; generally good
 £200-300



932\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 HEAD STUDY
 Signed and numbered 23, also signed with initials, watercolour and pencil
 Sheet 48 x 36.5cm.;
 with a pencil sketch of a seated figure, signed and dated 1962, 12 x 14cm. (2)
 * A date stamp below the signature reads 5 OCT 76
 ++ Principal item in good condition; seated figure with stains and light-stained
 £200-300



933\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 UNTITLED (1965)
 Signed and dated MCMLXV, watercolour and bodycolour with pencil
 44 x 31cm.
 ++ Slight time toning
 £250-350



934\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 COMPARATIVE STUDIES IN PERSEVERATION, 1968
 Signed, inscribed with title and dated IV/LXVIII, watercolour and pencil
 26.5 x 39.5cm.
 Exhibited: Baden-Baden, Drawings Exhibition, 1973 (when it was the property of the British Council, London), label on backboard
 ++ Slight fading and time toning of the paper
 £250-400



935\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 HITCHCOCK:
 WOLVERHAMPTON AND CAMBERWELL VERSIONS (1969/1970)
 Two canvases framed as one, oil on canvas
 Each canvas 45.5 x 36cm.
 Exhibited: London, Tooth's, Critics' Choice, 1970; London, Angela Flowers Gallery, Tom Phillips exhibition; The Hague, Geementemuseum, Tom Phillips exhibition, 1975
 ++ Good condition
 £1200-1800



936\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 21 TERMINAL GREYS: 12 and FIN (1975, 1976)
 Two, each signed, inscribed and dated LXXV and LLXVI, unframed
 Each 122 x 20cm. (2)
 ++ '12' with some slight craquelure in the denser paint at the base
 £2000-3000



937\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 DANTE IN HIS STUDY (1978)
 Inscribed with title and initialled top and dated LXXVIII on the stretcher, oil on canvas
 65 x 50cm.
 ++ Good condition
 £2000-3000



938\$
 TOM PHILLIPS, CBE, RA
 (b.1937)
 ENGLISH GRASS UNDER ENGLISH SKIES
 The suite of four canvases, 1972, unframed
 Each 101 x 76cm. (4)
 Exhibited: Madrid, Museo Municipal, Pintura Britannica, 1972, no.171
 ++ Good condition
 £7000-10000