

SECOND DAY'S SALE

**THURSDAY 22ND APRIL 2010**

## PICTURES

Commencing at 10.30am

Pictures will be on view on:

Saturday 17th April 9.00am to 1.00pm

Sunday 18th April 2.00pm to 4.00pm

Monday 19th April 9.00am to 5.15pm

Tuesday 20th April 9.00am to 5.15pm

Wednesday 21st April 9.00am to 5.15pm



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The following 37 lots are being sold on the instructions of The Trustees of The North Devon Athenaeum



352

351.  
Notes by Mr Ruskin on Samuel Prout and  
William Hunt (two volumes)

£30-50



352

352.  
Samuel Prout (1783-1852).  
A sketch book containing 'Hasty Sketches' of  
Dovedale, Derbyshire;  
over 45 sketched sheets with annotations,  
page size 21.5 x 26.5cm.

£200-300



353

353.  
Samuel Prout (1783-1852).  
A sketch book containing views of The Alps, The  
Loire and The Italian Lakes,  
each with annotations,  
pencil drawings,  
over 40 sketched sheets,  
page size 23 x 17.5cm.

£400-600



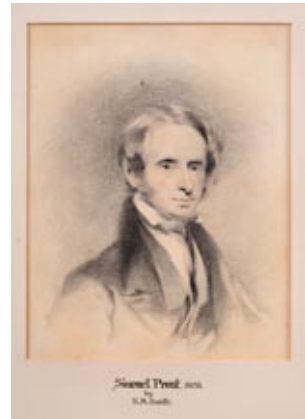
353



353

354.  
S\* M\* Smith (19th Century British)  
A portrait of Samuel Prout,  
bust length, signed, inscribed and dated 1828  
on the reverse,  
chalk drawing,  
22.5cm x 17.5cm.

£250-350



354

355.  
Samuel Prout (1783 - 1852)  
A mountain landscape,  
sketch in watercolour on canvas,  
24.5cm x 35cm with another similar (2).

£300-500



355



357



357



357

356.

Samuel Prout (1783 - 1852)

Citta Di Venezia published by Pietro & Giuseppe Vallardi - Milano

37 plates, image size 7.5cm x 11.5cm, album size 15.5cm x 23.5cm, with Vedute

E Monumenti Classica Venezia after S Prout, printed by C Kier, book size 22cm x 28.5cm.

£100-150



357



357

357.

Samuel Gillespie Prout (1822 - 1911)

A sketch book containing views of Kenilworth, Salop, Llangollen Bridge, Conway, Conway Castle, Caernarvon Castle, Custom House, Caernarvon, Nantmill, Beth Gellert Bridge and others,

most monogrammed,

pencil drawings and three watercolours,

sheet size 26cm x 42cm, 40 complete sheets,

album size 27cm x 43cm, missing front cover.

£2000-3000



357

358.

Samuel Prout (1783-1852)

A sketch book including views of Hastings Beach and church studies, 8 sheets, some inscribed, each sheet 11cm x 18cm, with another sketch book inscribed on the inner leaf 'Hastings' August 26th 1815 and signed, containing 11 drawn sheets in pencil, views of coastal scenes Hastings and Winchester buildings; together with leaves from a disassembled sketch book including views of Winchester Palace, Brighton, Worthing, 16 sheets pencil drawings and four with watercolour, each sheet 10.5cm x 17.5cm.

£300-500



358

359.

Attributed to Samuel Prout (1783-1852)

Mountains at Head of Crummock Water looking back from above Lowes Water inscribed pencil on thin sketching paper, 19cm x 26.5cm, with four other similar drawings, smallest 13.5cm x 21.5cm (5).

£150-200



358

360.

Samuel Prout (1783-1852)

Old Shoreham, Lancing two pages over four leaves from a sketch book, each leaf 18cm x 11cm.

£100-200



361

361.

Attributed to Samuel Prout (1783-1852)

Maen Rock inscribed, pencil and watercolour, 31cm x 43cm.

£100-200



362.

Samuel Prout (1783-1852)

A large album containing views of The Seine, architectural fragments, Ferring Sussex, Launceston Castle, Saint Augustines Canterbury, Black Heath, Isle of Wight, Dover, rural scenes, small sketches, Treaty House, Uxbridge, Hastings, Saint Margarets, Kent, Harrow, Barking, Essex and others.

The large bound album contains sketches, some very finished and vary in size from 3cm x 4cm to 28cm x 41cm. A number of pages have been removed and sold over the years.

The album measures 49cm x 35cm and is signed on the inside cover S. Prout and has an inscription from Isabella Ann Prout authenticating the album as by her father, Samuel Prout.

£800-1200

363.  
European Sketches by Samuel Prout  
75 images (1 damaged), ink photo, Sprague & Co, London EC,  
each image size 38cm x 25cm.

£100-150

364.  
Mr Charles Mayne Young  
after E. V. Eddis lithograph by M. Gauci presented to Samuel  
Prout by the sitter  
image 39.5cm x 31cm with 8 other lithographs in a folder (9).

£60-80

365.  
"Illustration of the Rhine" drawn from nature and on stone by S  
Prout  
an album of 26 lithographic prints by C Hullmandells, published  
by R. Ackermann.  
There is an inscription on the inside page 'S. Gillespie Prout from  
his Papa, July 1834', album size 39cm x 32cm.

£100-200

366.  
Views on the continent, lithographed from his own sketches by  
the Reverend I D Glennie 1841 printed by G. Hullmandel, 25  
plates with a list of subscribers, image size of plates 23cm x 32cm.  
There is a personal letter applied to the inside front cover to 'My  
Dear Prout' from J. D. Glennie 12th Nov 1841.

£100-200

367.  
John Skinner Prout (1806-1876)  
A village street scene with horseman and  
other figures,  
signed in pencil on the reverse, watercolour,  
19cm x 28cm,  
with another similar drawing by the same  
hand (2).

£100-200



367



367

368.  
A group of interesting publications  
Two completed subscription notices for facsimiles of sketches made in Flanders and Germany and France, Switzerland and Italy, 1839 with Prout's elementary drawing book published by Charles Tilt with the hand book of watercolours with a dedication to S. Prout from the author; Venice with an engraving by H. Le Veuse after Prout, Bits for Beginners by Samuel Prout, Samuel Prout Artist by J. Hine and an envelope of miscellaneous newspaper cuttings.  
£50-100
369.  
A hand written manuscript of Samuel Prout's hints on light and shadow and composition, as applicable to landscape painting, 17 pages, un-bound; together with another 'Remarks and Examples' with numerous connections, 13 pages (2).  
£200-300
370.  
Two larger and two smaller format catalogues of the sale of 'Very Beautiful Works' of the late Samuel Prout Esq, F.S.A. to be sold by S Leigh Sotheby and John Williamson May 1852 (4), together with a catalogue of 'Drawings and Studies' of the late Samuel Prout by Messrs Christie Manson and Woods, April 1880.  
£50-100
371.  
After Samuel Prout  
Four coloured engravings published by R. Ackermann, together with other miscellaneous prints (10).  
£50-100
372.  
An Architectural Tour in Normandy by Henry Gally Knight, signed by S. Prout on title page, in original publishers board.  
£60-80
373.  
An Introduction to Perspective Drawing and Painting by Mr Hayter, Portrait Painter, published by Black Parr & Co, 1815, bound in the original publishers board.  
£60-80
374.  
A folding map 'Plan de Paris - Nouveau Plan Routier de la Ville en Faubourgs, Paris, divise en Douz Mairiers, annee 1819', with some hand colouring, sight size 54cm x 76.5cm, folded 16cm x 10cm, bound with paper covered board bearing signature Samuel Prout.  
£60-120
375.  
Sketches from Venetian History in two volumes published by John Murray from the 'Family Library' miscellany, each volume containing maps and engravings, volume 2 signed S. Prout on title page, each cloth bound.  
£60-100



376.  
Attributed to Samuel Prout, Family & Followers  
An interesting album of loose sketches including  
views of Hastings boats 1815, figure studies,  
animal studies and landscapes,  
approximately 38 studies from 11cm x 16cm to  
24cm x 36cm.

£600-800



377.

The Book of Common Prayer 1803

with an inscription on the inside cover 'This prayer book was my dear father's', together with a book of 'Family Prayers' 1832 by the Rev. John Strete, together with a book 'Christ Set Forth...', by Thomas Goodwin with a signature S Prout on the inside first page, together with Religious Letters by the Rev. Samuel Rutherford with a signature S. Prout on the title page, together with 'A practical commentary upon the first epistle general of Saint Peter by Robert Leighton', volumes 1 & 2, volume 1 with signature S Prout on the inside first page (6).

£100-150

378.

A very interesting address book believed to be Samuel Prout's; partly filled, the first page starts with a written note 'Left Hastings Tuesday by Coach - to Tunbridge - by train to London - 3rd Oct 1843 - I left at the Bidford Hotel'.

Nineteen other filled pages with names and addresses including Mr Cromer, 141 New Bond Street, G. Achermann, Bishops Road, Paddington, Mr Cruikshank, Portland Place, Lady Chantry, Gloucester Square and many others including Augustus Pugin, Cheyne Walk, Chelsea, Lady Waldegrave, 4 Park Square and J. Ruskin, 31 Park Square, Grosvenor Square.

John Ruskin wrote the Seven Lamps of Architecture and for The Art Journal wrote an account. He says of Samuel Prout circa 1849 "the artist" he says, "whose drawings first familiarised him with French architecture".

This address book gives a contemporary insight into Prout's friends and clients, book size 8cm x 2.5cm, bound in calf with a metal clasp.

£300-500

379.

Rivers, British Merlin 1739, with notes of husbandry, fairs, marts and tables, compiled by Cardanns Rider, printed by R. Nutt, with frequent written accountancy notes with many agricultural references within the almanac. This booklet was no doubt the property of a relative, possibly father of Samuel Prout, bound in vellum, size 9cm x 17cm.

£50-100

380.

A travel log with an Imanack attributed to Samuel Prout 'Goldsmith an Almanack for The Year of our Lord God 1821', wherein are contained necessary rules and useful tables calculated by John Goldsmith. The monthly calendars contained within have against some months, a travel log for each day e.g. August 1st London, 2nd to Namur (Hotel O Nauscamp), 3rd to Huy, 4th & 5th Huy, 6th to Liege (Hotel de Holland), 7th to Aix La Chapelle, and so on. Against other months there are names with a number in brackets and diary notes, paper bound, small size 5cm x 10cm.

£100-200



381.

Letters - A very interesting collection (over 100) of letters Circa 1829 - 1839; many with original wax seals on outer addressed 'envelope' with a freepost stamp. Some letters addressed to Sam Prout Esq at 4 Brixton Place, Brixton, Surrey and are from clients requesting copies of volumes of engravings and lithographic prints.

It is interesting to note from this collection of letters that many of his clients are from the nobility and aristocracy of Great Britain, examples are listed below:

- a). Farnham Jan'y 27th - Dear Sir, If at some time you should feel disposed to renew your attention to the sketches from Arundel, I should be happy to profit from it.....', Yours truly, Norfolk.
- b). Lord Bexley - Great George Street 1839.
- c). The Duchess of Buccleuch - Montague House.
- d). Lord Dartmouth - 'will be happy to raise a copy of Mr Prouts proposed volume of etchings... St James Square 2nd May 1833.
- e). Sir John Conway is honoured with the Duchess of Kent's command to acquaint Mr Prout that Her Royal Highness has been pleased to desire her name be placed as a subscriber....', Kensington Palace 10th December 1852.
- f). Lord Palmerston - Foreign Office July 19th 1832 (A quantity).

£300-500

382.

Samuel Prouts Accountancy Books (5)

One book has the accounts relating to the publication of a facsimiles of sketches made in Flanders and Germany in 1833, on an opening page is noted:

3 copies India for the Queen - left at St James with S H Wheatley - paid.

1 copy India for the King - paid.

1 copy Duchess of Gloucester left at Gloucester House - paid.

1 copy India - Princess Augusta left at St James - paid.

1 copy India - Duchess of Kent left at Kensington Palace - by cheque 6-6-0.

one book accounts 1809 - 1816

another accounts book 1824 - 1831

another 1831 - 1851

another 1839 - 1844

The first book has an interesting contemporary inscription on the inside back page which reads 'E G and S P married Dec 27th 1810' 'Rebecca Elizabeth Prout born July 30th 1813 at 4 in the afternoon and christened at Lambeth Church September 8th following.

The account books afford an intimate and documented insight into the artists clients buying habits and the artists income from his art work for the period 1824 - 1851.

£300-500

383.

An elaborately decorated box containing pencil, a propelling pencil and two feather quills.

There is a contemporary note which reads 'pencils ... of Dear Papa.....'.

These items are thought to have been the property of Samuel Prout.

£100-200

384.

A photograph of a portrait of Samuel Prout inscribed on reverse 'Our Dear Father - copy of a portrait by a young man at Denmark Hill', signed I A Prout, image size 6.5cm x 5.5cm.

£100-200

385.

A bound book with a gold imprinted title on spine 'Prout Correspondence'. This book is unwritten but has four letters within.

2 letters from Reynolds Hole Dean of Rochester 1819 - 1904.

1 letter from the artist Benjamin R Haydon 1786 - 1846 with S Prouts address at Denmark Hill, Camberwell. Another letter addressed to John Hopkins Esq., at Pangbourn which reads: The Duke of Wellington presents his compliments to Mr Hopkins. The Duke will this day present to the house of Lords, the petition which he has sent from Pangbourn, London June 16th 1834.

£100-200

386.

Samuel Prout's card case circa 1844, with two cards enclosed giving his address as 5 De Crespigny Terrace, Denmark Hill.

NB - The artist moved to this address from Hastings in 1844 and thus became a neighbour of the Ruskins, case size 8.5cm x 5cm.

£50-100

387.

A crayon box reputedly once belonging to Richard Parkes Bonington, artist 1802 - 1828. The box is a hardwood, probably rosewood, and has a hinged lid and contains a large number of well used crayons. Inside the lid there is a note written in pen which says 'This crayon box belongs to the celebrated painter Bonington and was given by him to my father S. Prout.... from S G Prout to C A Allen April 20th 1903', box size 18cm x 31cm.

£200-300



387

### **Lots 351 - 388**

Provenance:

Samuel Prout Esq.,  
Samuel Gillespie Prout.,  
Miss Clara Allen 1911,  
The North Devon Athenaeum 1937.

The pictures and items in this collection were part of a bequest from the artist to his son Samuel Gillespie Prout. In a census of 1911, one Miss Clara Allen is recorded as being a ward of S. G. Prout's of 'Private means' and living in Prout's house at Branton. A sick nurse is listed as a resident in the same property, indicating that S. G. Prout was ill at this time. Samuel never married. Clara being his heir, presumably as some sort of relative, inherited the house at Branton and the collection.

Clara Allen presented the collection to the North Devon Athenaeum in 1937. Unfortunately the Athenaeum no longer has the space to exhibit the collection and has decided to sell, thus giving collectors and institutions the rare opportunity to purchase items with direct provenance from the artist.

*continued overleaf...*



388

388.

An early 19th Century coloured thread and silk lined smoking cap with silk toggle - thought to have belonged to Samuel Prout.

£50-100

## **Samuel Prout (1783-1852)**

### **About the Artist**

Samuel Prout was born at Plymouth, the fourth of fourteen children born to Samuel Prout Senior, a Naval outfitter in the dock yard city, and Mary Prout nee Cater.

Attending Plymouth Grammar School he came under the influence of the head master Dr John Bidlake, who encouraged the young Samuel Prout and the future portraitist Benjamin Robert Haydon, in their artistic apprenticeships.

They spent summer days drawing the cottages, rustic bridges and romantic waterfalls of the beautiful valleys of Devon. In 1802, he moved to London, making some useful contacts with dealers and exhibiting at the Royal Academy. To earn a living he painted marine pieces for Palser, the print seller, took students and published drawing books for learners. He was one of the first to use lithography in his art work. In 1810 Prout married Elizabeth Gillespie and they had four children, Rebecca 1813, Elizabeth 1817, Isabella 1820 and Samuel Gillespie in 1822.

In 1812, he moved out of London, mainly for health reasons, and in 1818 he made his first visit to France, which had a decisive effect on his style and subject matter. He painted the quaint streets and market places with special attention to the architecture.

In the following years he visited Belgium, the Rhine and Bavaria with repeated visits to France. Until 1819 Prout's work is very much in the tradition of Girtin and Varley, after 1819 he rapidly formed the style for which he is best known. The predominant effect is the deep ochre of crumbling masonry. His handling of the reed pen over careful pencil drawing becomes his signature style. This style of drawing was particularly suited to lithographic reproduction and Prout's publications were highly successful.

He gained much praise from John Ruskin and was made 'Painter in Watercolours in Ordinary' to King George IV in 1829 and later to Queen Victoria'.

At the time of his death there was hardly a place in France, Germany, Italy (especially Venice) or the Netherlands where he had not been searching for antique gables and sculptured stone.

Samuel Prout died after a stroke at his house at Denmark Hill, London and was buried at West Norwood Cemetery.

Samuel Gillespie Prout followed in his father's footsteps, painting watercolours which can be confused with his father's work. Another member of the family, John Skinner Prout made a career for himself painting and writing in Tasmania, Australasia.

389-390. No Lots

391.  
 Frederick Edward Cox (fl.1890-1930)  
 Shieldrake; Pochard; Tufted Duck; Tufted Duck Studies  
 four, watercolour drawings  
 each 39.5 x 32cm, unframed. (4)

£150-250



391 (part)

392.  
 Frederick Edward Cox (fl.1890-1930)  
 Little Grebe; Red Backed Strke; Corn-Crake; Wryneck  
 four, watercolour drawings  
 each 39.5 x 32cm, unframed. (4)

£200-300

393.  
 Frederick Edward Cox (fl.1890-1930)  
 Richardson's-Skua; Great Black-Backed Gull; Herring Gull;  
 Hooded Crow  
 four, watercolour drawings  
 each 39.5 x 32cm, unframed. (4)

£150-250

394.  
 Frederick Edward Cox (fl.1890-1930)  
 Bar Tailed Godwit; Grouse Head; Grouse Studies;  
 Montagu's Harrier  
 four, watercolour drawings  
 each 39.5 x 32cm, unframed. (4)

£200-300

395. No Lot.

396.  
 Frederick Edward Cox (fl.1890-1930)  
 The Grey-Lag Goose; Shoveller; Wigeon; Pink-Footed Goose  
 four, watercolour drawings  
 each 39.5.x 32cm, unframed. (4)

£200-300



392 (part)

397.  
 Frederick Edward Cox (fl.1890-1930)  
 Duck on a river bank  
 signed bottom left  
 watercolour  
 26 x 36cm.

£100-150

398.  
 Frederick Edward Cox (fl.1890-1930)  
 Duck feeding and resting on a river estuary  
 signed bottom right  
 watercolour  
 23 x 29cm.

£80-120

399.  
 Group of monochrome prints after F E Cox, overall sizes 20  
 x 24.5cm.

**Lots 391-399**

Provenance;  
 Nora Cox nee Bourne, thence by family descent

Frederick, known as Freddie, Cox lived and worked in Suffolk. Much of his work was illustrated by Albert & Co. of Norwich. Little known outside of his home county, he was by family repute a pupil of Archibald Thorburn.



394 (part)



400

400.  
Wlifred Williams Ball (1853-1917)  
The North Dyke,  
a river landscape and windmills beyond  
signed, inscribed and dated '99  
watercolour heightened with white  
17 x 25cm.

£250-350

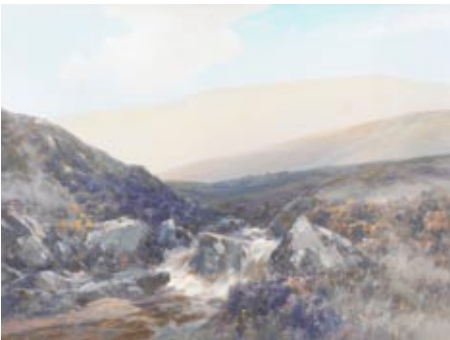


401

401.  
Wlifred Williams Ball (1853-1917)  
Battle; a street scene with figure and cottages  
signed, inscribed and dated 1904  
21.5 x 15.5cm.

\* Illustrated as frontispiece in 'Sussex', published  
by A&C Black, 1907. A copy of this book is  
included with this lot.

£250-350



402

402.  
Frederick James Widgery (1861-1942)  
'Amicome Hill, Dartmoor'; an extensive  
landscape  
signed and inscribed bottom left  
gouache  
45.5 x 61cm.

£600-800



403

403.  
Alexander Molyneux Stannard (1878-1975)  
A Devonshire Garden  
signed A. Molyneux Stannard bottom left  
further signed and inscribed with title on a  
gallery label attached to the reverse  
and title printed on mount  
watercolour  
34.5 x 49.5cm.

£400-600

404.  
Circle of George Goodwin Kilburne (1839-1924)  
Women hoeing in an open filed, with children  
beyond  
watercolour and bodycolour  
22 x 37cm.

£300-500



404

405.  
John White R.I (1851-1933)  
Watering the Cows, Branscombe, Devon,  
signed and dated /04 bottom left  
watercolour heightened with white  
36 x 52cm.

£400-600



405

406.  
John White R.I (1851-1933)  
Returning from market, Berry Hill, Branscombe,  
Devon  
signed and dated bottom left  
watercolour  
35 x 50.5cm.

£300-500



406

407.  
John Miller Marshall  
(Exh.1881-1927)  
On The Avon;  
work boats and sail yachts  
in The Gorge, view to the  
suspension bridge beyond  
signed J Miller Marshall  
bottom right  
also inscribed with title and  
the artist's address on an old  
label attached to the reverse  
watercolour  
29.5 x 59.5cm.

£400-600



407



408

408.  
Robert Little (1854-1944)  
Old Bridge near Princetown  
signed and inscribed on the reverse  
oil on canvas  
51 x 67cm.

£800-1000



409

409.  
Attributed to The Reverend John Thompson of  
Duddingston (1778-1840)  
An upland lake scene,  
sheep grazing in the foreground  
a loch and mountain with low cloud beyond  
oil on panel  
27.5 x 37.5cm.

£400-600



410

410.  
Daniel Sherrin (1868-1940)  
River landscape with children on the bank,  
a moored punt in the foreground  
signed bottom left  
oil on canvas  
60 x 82cm.

£600-800



410A

410A.  
Follower of William Mulready (19th Century  
British)  
The School Room;  
oil on canvas  
64 x 76cm.

£600-800



411.  
Thomas Christopher Hofland (1777-1843)  
'Ullswater';  
figures on a path in the foreground, lake and mountains beyond  
inscribed with artist's name and title on an old label on the  
reverse  
oil on canvas  
40 x 59.5cm.

£2000-3000

Provenance: The Reverend S. Simpson



412

412.  
Alfred Walter Williams (1824-1905)  
Snowdon;  
shepherd with a flock and dog on a path in the foreground  
initialled AWW dated 1888 bottom left  
oil on canvas  
24.5 x 39.5cm.

£300-500



413

413.  
Alfred Walter Williams (1824-1905)  
Moel Saibod;  
an extensive river landscape with cattle watering in the foreground  
initialled AWW dated 1887 bottom left  
also inscribed on a label on the stretcher  
oil on canvas  
24.5 x 39.5cm.

£300-500



414

414.  
James Herbert Snell (1861-1935)  
Springtime; a tree lined lock scene,  
canal boat entering the lock in the foreground  
signed bottom right  
oil on canvas  
50 x 76cm.

£400-600



415.  
William Widgey (1823-1893)  
An upland river gorge, a shepherd with sheep in the middle distance;  
A moorland river landscape  
a pair  
each signed and dated 1870  
watercolours heightened with white  
each oval, 69 x 48cm. (2)

£500-700

415 (pair)

416.  
Circle of Wijnand Jan Joseph Nuyen (1813-1839)  
A river landscape, figure by a windmill in the foreground a barge on the river and town beyond  
oil on panel  
26 x 39cm.

£600-800



416

417.  
Attributed to Henry Walter (circa 1790-1850)  
A rural landscape, figures on a path beside a windmill  
oil on canvas  
30 x 45cm.

£400-600



417

418.  
Robert Gallon (1845-1925)  
River scene, a small craft in the foreground, figures and a church beyond  
signed bottom left  
oil on canvas  
49.5 x 75cm,

£600-800



418

419.  
R C Hulk, Circle of Abraham Hulk Snr (1813-1897)  
Gaff fishing cutters off shore in a breeze;  
A companion painting  
a pair  
both signed  
oils on canvas  
each 40 x 60cm. (2)

£600-800



419 (pair)



420 (pair)



421

420.  
R. Domba (early 20th Century)  
A Venetian Backwater; A companion painting  
a pair  
each signed R Domba Jun  
oils on canvas  
each 46 x 67cm (2)

£800-1200

421.  
Charles Greville Morris (1861-1922)  
An overshot mill; A moonlit scene; A rustic dwelling  
a triptyc, two signed  
each 28.5 x 23.5cm, with arched tops  
oils on one canvas, 39 x 88cm, in a composite frame.

£700-1000



422

422.  
Circle of Paul Falconer Poole (1807-1879)  
Resting by the wayside;  
a mother and child in a landscape, sheep grazing beyond  
oil on canvas  
61 x 50cm, with arched top.

£300-500



423

423.  
 Alfred William Parsons (1847-1920)  
 A Little Temple at Nikko, Japan  
 figures in the foreground, temple beyond  
 signed bottom left and indistinctly inscribed 'Gibushu'  
 further inscribed with artists's label and address 54 Bedford  
 Gardens, Kensington, London and titled as above on the reverse  
 watercolour  
 26.5 44.5cm.

£800-1200

Provenance:  
 The York Exhibition  
 Major Gascoigne, Leeds

424.  
 Alfred William Parsons (1847-1920)  
 The Tea House at Chusenje, Japan  
 signed bottom left  
 inscribed with title on an old label attached to the reverse  
 watercolour  
 44 x 27cm

£500-700



424

Parsons was born in Beckington in Somerset, the son of a surgeon, and educated in London. He attended The Kensington School of Art and started to regularly exhibit in London including The Royal Academy. He joined a notable artistic community in Broadway in the Cotswolds, where he met the eminent American artist Edwin Austin Abbey (1852-1911) and Francis David Millet (1846-1912). He became an illustrator for Harpers magazine and provided illustrations for many short stories and travel books. He visited Japan between 1892-1894, the consequence was a best selling book '*Notes on Japan*' written and illustrated by Parsons which was published in 1895 by Harper & Bros.

Alfred parsons was a keen gardener and produced very fine botanical illustrations. He became full R.A. in 1911.



425

425.  
Conrad Carelli (1869-1956)  
Rivercraft on the Nile at Ghivneh  
signed bottom right Conrad H R Carelli  
inscribed with title on reverse  
watercolour  
17.5 x 35.5cm.

£600-800



426

426.  
Ernest Louis Lessieux (1848-1925, French)  
Mediterranean coastal landscape,  
a town in the distance  
signed bottom left  
watercolour  
14 x 27.5cm.

£250-350



427

427.  
George James Knox (1810-1897)  
Winter Landscape,  
a timber pile on the edge of a frozen river with  
many skaters,  
a cottage and figure in the foreground  
signed and dated 1862 partly beneath the mount  
watercolour heightened with white  
23.5 x 45cm.

£250-350



428

428.  
Curtius Duassut (fl.1889-1903)  
"When the light is waning low"  
signed and dated bottom right  
further signed and inscribed with title and the  
artist's address  
'Fairmead', Hamilton Road East, Ealing, on a  
label attached to the backboard  
watercolour  
16.5 x 23.5cm.

£300-500

429.  
William Walcot (1874-1943)  
A Piazzetta with triumphal arch and Roman  
Corinthian columns, many figures in the  
foreground  
signed W. Walcot bottom left  
watercolour  
heightened with white, gum Arabic and  
bodycolour  
42 x 48.5cm

£600-900



429

430.  
William Bowyer, R.A. (b.1926)  
Landing stage, Venice  
signed and dated '89  
watercolour and bodycolour  
28.5 x 37.5cm.

£250-300



430

431.  
Diana M. Armfield (b.1920)  
Venetian scene  
initialled DMA bottom left  
pastel  
13 x 17cm.

£250-350



431



432

432.  
Dorothea Sharp (1874-1955)  
Bathers  
an oil sketch on panel  
25 x 33cm.

£800-1200



433

433.  
Majorie Hugh Ballance (Exh.1920-1930, St Ives)  
"The Star Which They Saw in the Sky Went  
Before"  
signed bottom right  
inscribed with title on a torn label attached to  
the reverse  
oil on canvas  
61 x 73cm.

£300-500

With Phillips Son & Neale, 3.11.89



434

434.  
Dora Holzhandler (b.1928, British/French)  
The Tea Party  
signed and dated 1968  
further signed with artist's stamp to the reverse  
of the canvas  
and inscribed 'Painted in Earls Ct. Square, 1968'  
oil on canvas  
45 x 35cm.

£400-600

435.  
Miss Rosalie Francis (20th  
Century)  
"The Journey"; Medieval  
figures in a coastal landscape  
signed bottom left  
oil on canvas  
91 x 182cm, contained within  
a good period frame.

£300-500

\* Label to reverse inscribed  
with title and artist's address  
'Warley, Exmouth, South  
Devon'.



435

436.  
Nathaniel Hughes John Baird (1865-1930)  
Carting Timber in Sussex  
signed with a monogram bottom left  
further signed and inscribed on a gallery label  
attached to the reverse  
oil on canvas  
44 x 55cm.

£800-1200



436

\* With The Fine Art Gallery, Canada

437.  
Harold Dearden (1888-1962)  
Ponies grazing, a village beyond  
signed  
oil on canvas  
61 x 74cm.

£400-600



437

438.  
Louis Wain (1860-1939)  
The School Room  
signed Louis Wain bottom right  
pen, ink and watercolour  
27.5 x 35cm.

£800-1200



438



439

439.  
After Sir Joshua Reynolds,  
early 19th Century British School  
The Piping Boy  
oil on panel  
30 x 25cm.

£300-500

\* *The Piping Boy* was exhibited at the British Institution in 1813.



440

440.  
English School 17/18th Century  
A pair of miniature enameled portraits of King William and Queen Mary  
each head and shoulders  
each 3.4cm. (2)

£800-1200



441



442

441.  
James Nixon, A.R.A (c.1741-1812)  
Miniature portrait of a gentleman  
head and shoulders with short powdered hair  
wearing a red coat with white cravat  
signed with initial N lower right  
oval, 3.7cm.

£300-500

442.  
Guy Lipscombe (Exh.1908-1937)  
Portrait of a society lady, full-length, seated  
wearing a large hat and silk dress  
signed and dated 1905  
coloured drawing  
oval, 28.5 x 23.5cm

£150-200

443.  
Peter Howson (b.1958)  
Self-Portrait  
signed Howson bottom left  
black, red and white chalk drawing  
28 x 20cm.

£300-500

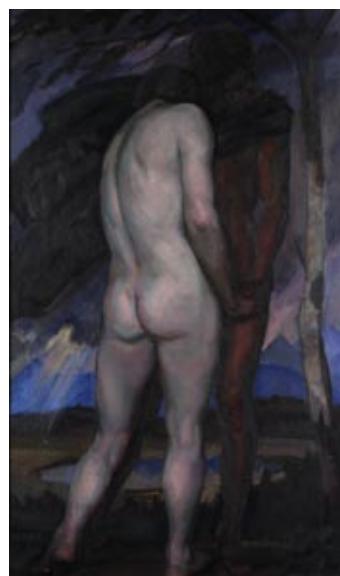
Provenance: Great Western Auctions Glasgow



443

444.  
Hermann Grom-Rottmayer (1877-1953,  
Austrian)  
"Embrace"  
signed bottom right  
oil on canvas  
97.5 x 57.5cm

£300-500



444

445.  
English School late 17th Century  
Portrait of a gentleman, bust-length  
wearing a full length wig, blue velvet jacket ad  
satin waistcoat  
oil on canvas  
75 x 62cm, contained within a carved wood  
and gilded frame.

£600-800



445



446.  
Circle of Sir Joshua Reynolds (1723-1792)  
Portrait of a lady, half-length  
wearing green dress with beige and gold fissure,  
a broad rimmed hat with green silk bows  
oil on canvas  
72 x 62cm, contained within a Chinese Chippendale style period  
frame

£3000-5000

The lady wears a wedding ring and, given the youthfulness of the sitter, this is most probably a wedding portrait.

Provenance;  
By repute, an American Private Collection  
By repute, a British Private Collection

447.

Attributed to John Hoppner (1758-1810)  
Portrait of wLady Sarah Anne Falkiner  
half-length wearing a pink and white dress  
seated in a landscape  
old exhibition label to the reverse  
oil on canvas  
75.5 x 63cm.

£3000-5000

Lady Sarah was the daughter of Sir Riggs Falkiner, MP, 1st Bart of Annemount, Co. Cork. She married Lord William Townsend Mullins, 2nd Baron Ventry on 12th July 1784. This is possibly a marriage portrait Circa 1784.

Provenance:

With Raydon Gallery, Madison Avenue, New York

Private American Collection

Private English Collection



447

448.

Circle of Gainsborough Dupont (1754-1797)  
Portrait of a lady thought to be Mrs Philip Dupont  
three-quarter length seated by a table  
wear a lace dress and bonnet with black shawl  
a view through an open window beyond  
oil on canvas  
34 x 29cm, within a carved wood and gilded frame.

£600-900



448

449.

Manner of Maurice Greiffenhagen (1862-1931)  
Portrait of a young lady, three-quarter length  
seated  
wearing a red shawl and holding a book in her  
right hand  
oil on canvas  
96 x 73cm, contained within a carved wood  
and gilded frame.

£300-500



449

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## GLOSSARY OF CATALOGUING TERMS

Any statement as to authorship, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of representation of fact.

1. **SIDNEY RICHARD PERCY** – In our opinion a work by the artist. (When the artist’s forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.)
2. **ATTRIBUTED TO SIDNEY RICHARD PERCY** – In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.
3. **STUDIO OF SIDNEY RICHARD PERCY** – In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed by under the artist’s direction.
4. **CIRCLE OF SIDNEY RICHARD PERCY** - In our opinion a work by an as yet unidentified but distinct hand – closely associated with the named artist but not necessarily his pupil.
5. **STYLE OF . . . ; FOLLOWER OF SIDNEY RICHARD PERCY** - In our opinion a work by a painter working in the artist’s style, contemporary or nearly contemporary, but not necessarily his pupil.
6. **MANNER OF SIDNEY RICHARD PERCY** – In our opinion a work in the style of the artist and of a later date.
7. **AFTER SIDNEY RICHARD PERCY** – In our opinion a copy of a known work of the artist.
8. The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
9. The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
10. Dimensions are given height before width.

## ARTIST’S RESALE RIGHT (“DROIT DE SUITE”)

If a lot is affected by this right it will be identified by the symbol “•” next to the lot number. The buyer agrees to pay Bearnnes Hampton & Littlewood an amount equal to the resale royalty and we will pay such amount to the artist’s collecting agent. Resale royalty applies where the hammer price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

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4.00%	up to 50,000
3.00%	between 50,000.1 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
00.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro ratio rate of exchange will be European Central Bank reference rate on the day of the sale.



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