

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 Bearnese 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:

Royalty for the portion of the Hammer Price (in Euro)

| | |
|--------|--------------------------------|
| 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.

DAY TWO

THURSDAY 29th JANUARY 2009

PICTURES

Commencing at 10.30am

Pictures will be on view on:

Saturday 24th January 9.30am to 1.00pm
 Sunday 25th January 2.00 to 4.00pm
 Monday 26th January 9.30am to 5.15pm
 Tuesday 27th January 9.30am to 5.15pm
 Wednesday 28th January 9.30am to 5.15pm
 Limited viewing on sale days



301

301
**Attributed to
 Richard Crosse (1742-1810)**
*Miniature portrait of Frances
 Russell, head and shoulders, with
 dark hair and wearing a high
 collared blue jacket and lace cravat*
 oval, 3.6cm, within an ornate
 19th century Continental silver
 frame

£400-600



302

302
Circle of Henry Burch
 (late 18th century)
*Miniature portrait of a gentleman,
 head and shoulders, with short
 powdered hair and wearing a
 white and pale blue stock and
 black coat, red sky background*
 oval, 7.5cm, within a gold case
 with blue glass, hair and seed
 pearl back; together with two
 other miniatures of gentleman
 of the same period, by different
 hands. (3)

£400-600



303

303
Peter Paillou
 (circa 1757 - circa 1831)
*Miniature portrait of a lady in a
 white dress, her hair centrally
 parted with ringlets to the side*
 signed and dated 1813
 oval, 6.5cm high, in a gold frame,
 the reverse revealing a locket of
 hair and seed pearl embellishment

£400-500



304



306

304

Peter Paillou

(circa 1757 - circa 1831)

Miniature portrait of a gentleman in black coat, white shirt and stock

signed and dated 'P. Paillou 1815'

oval, 7cm high, in a gold frame, the reverse with glass aperture to reveal a locket of hair

£400-500

*A label attached to this miniature reads 'Mr Reddie, friend of Capt and Mrs G Aldham, sponsor to their daughter Cecilia Reddie Aldham, 1814'.

305

Circle of J. T. Mitchell

(fl. 1798-1830)

Miniature portrait of a gentleman wearing a dark blue coat and white collared shirt

oval, 4cm high, in a gold frame

£200-300

306

Sir James Dromgole Linton (1840-1916)

'Autumn', a lady seated holding a basket of grapes

initialled JDL bottom left

watercolour

44.5 x 28cm

£400-600



307

307

James McIntosh Patrick (1907-1998)

'Below Jeanfield, Carse of Gowrie'

signed

watercolour

49 x 72.5cm

£2000-3000

*With The Fine Art Society, 1982.

308

S. G. Williams Roscoe (fl.1865-1890)

'Twilight on The Exe'

signed bottom left

watercolour

35 x 51cm

£400-600



308

*A label attached to the reverse gives the artist's address as 'North View, Topsham.

Born Roscoe S. G. Williams, he was the son of William Williams (of Plymouth). He studied under his father and at the Exeter and the West London Schools of Art and exhibited at the Royal Academy and The Royal Institute. He lived in London and Topsham and was an enthusiastic sailor.



309

309

Arthur Henry Enock
(Exh.1882-1912)

*Harvesters gathering stooks, a
view to the moors beyond*

signed

watercolour

31 x 51cm

£300-400



310

310

Frederick William Jackson
(1859-1918)

*Pisa from the city wall looking
towards Duomo and bell tower*

signed, inscribed and dated
1907 in pencil bottom left

watercolour heightened with
bodycolour

26.5 x 38cm;

unframed

£400-600



310A

310A

Frederick William Jackson
(1859-1918)

*Italian hilltop town, a horse,
wagon and figures in the
foreground*

watercolour and bodycolour
heightened with white

signed, FW Jackson bottom left
27 x 43cm;

£400-600

311

Angelos Giallina (1857-1939)

*A distant view to The Acropolis, Athens,
with ruins in the foreground, possibly
The Olympium*

signed Gallina bottom left

watercolour

16 x 31cm

£600-900

*There is a plaque attached to back of the
picture inscribed 'Presented to Richard
George Penn, Earl Howe, by HM The
King of The Hellenes, Corfu, April 1991'.



311

312

Norman Garstin

(1846-1926)

Merry-go-round in a park

signed bottom right

watercolour

28 x 23cm

£600-800



312

313

John Cyril Harrison

(1898-1985)

Cock pheasant in a landscape

signed J C Harrison bottom right

watercolour over pencil

32.5 x 46cm

£500-700



313



314

314

Robert O. Lenkiewicz (1941-2002)

Megan and Isaac

oil on canvas

176 x 212cm

£8000-12000

Megan Clay writes:

"This painting was started at the end of Megan's confinement with Robert's son Isaac Eden Clay Lenkiewicz. Megan was actually in labour whilst sitting for this painting and, three days after Isaac was born, Robert added him to the picture. Isaac is the youngest son of Robert Lenkiewicz and will be 20 years old on 27th February 2009. He is an artist in his own right."



315

315

Robert O. Lenkiewicz (1941-2002)

Mary in the garden at Lower Compton Street
watercolour

42 x 30cm

£1200-1500

316

Robert O. Lenkiewicz (1941-2002)

Albert Sleeping, five studies

signed

inscribed on a label attached to the stretcher

'Oh Look! Six for the Price of One!'

oil on canvas

50 x 74.5cm

£8000-10000

Exhibited: R. O. Lenkiewicz Paintings Designed to
Make Money, The Blenheim Gallery, 1975

No. 73, where purchased by the present owner.



316



317

317

Arthur Friedenson
(1872-1955)

Haymaking in the Purbecks
signed Arthur Friedenson
bottom right, signed and
inscribed on the reverse
oil on panel
39.5 x 49.5cm

£1000-1500



317A

317A

Owen Bowen (1873-1967)

Robin Hood's Bay,
Northumberland
signed bottom left
inscribed 'For Billie Briscoe' in
pencil along the stretcher
oil on canvas
39 x 49.5cm

£600-900

318

Attributed to Thomas Hudson
(1701-1779)

*Portrait of Mrs Andrew Lumley of
Heavitree, Exeter*

*half-length, wearing a red satin dress
with lace trim decorated with pearls and
a rose*

feigned oval

oil on canvas

48 x 40.5cm, contained within a
period carved wood and gilded frame.
£800-1200

*Provenance: Acquired by the family in
1919 from The Rembrandt Gallery,
London, from the sum of £90, thence
by family descent.



318

319

Studio of Sir Godfrey Kneller
(1646-1723)

Portrait of a nobleman

*bust-length, wearing a brocade cloak
within a painted oval,*

oil on canvas

73.5 x 61cm, contained within a
carved wood and gilded frame

£1500-2500



319



320

320

Studio of Sir Godfrey Kneller (1646-1723)

Portrait of a gentleman

bust-length, wearing a brown embroidered coat, with a white lace stock and holding a scroll
oil on canvas

within a painted oval

73.5 x 61cm, contained within a carved wood and gilded frame

£1500-2500

321

Italian School 18th century

Portrait of a bearded Gentleman

head and shoulders, wearing a red cloak

oil on board

12.5cm. x 10.5cm

£150-250

322

Circle of Michael Dahl circa 1659-1733

Portrait of an English Chancellor, thought to be Peter King, 1st Baron King (1699-1734)

three quarter-length standing, wearing ceremonial dress and full wig

oil on canvas

125 x 102cm

£3000-5000

*Peter King, 1st Baron King (1669-1734), Lord Chancellor of England, was born at Exeter in 1669. In his youth he was interested in early church history and published anonymously in 1691 *An Inquiry into the Constitution, Discipline, Unity & Worship of the Primitive Church* that flourished within the first 300 years after Christ. This treatise engaged the interest of his cousin, the philosopher John Locke (1632-1704). It was on his advice that Peter King was sent to the University of Leiden. He entered the Middle Temple in 1694 and was called to The Bar in 1698. In 1700 he was returned to Parliament by Bere Alston in Devon; he was appointed Recorder of Glastonbury in 1705 and Recorder of London in 1708. In 1708 he was appointed Speaker of The House of Lords and raised to the peerage. In June of that year he was made Lord Chancellor holding the office for eight years, compelled to resign in 1733 by a paralytic stroke. He died in Ockham in Surrey on 22 July 1734.

There is a mezzotint by John Simon after Michael Dahl of Peter Lord King, Baron of Ockham, published by John Bowles, in The National Portrait Gallery collection.



322

323

Circle of Maurice Griffenhagen
(19th century)

Portrait of a widow
seated, half-length

oil on canvas,
75 x 62cm

£300-500

*Provenance: Puslinch



323

324 No lot



325

Attributed to Jacob Ferdinand Saeys
(1658-1725, Flemish)

Architectural capriccio, a Mediterranean
port;

A companion painting of figures before
a classical building

a pair

oils on panel

each 15.5 x 22.5cm

£1200-1800



325



326

326
Manner of Claude Gellée
 (Lorrain)
*An upland capriccio, figures and
 cattle in the foreground*
 oil on canvas
 32.5 x 37cm
 £400-600



327 (a pair)

327
F. Morelli (19/20th century,
 Italian School)
*'A Musical Accompaniment',
 figures by a cottage;
 A companion painting,
 'Courtship'*
 a pair
 both signed
 oils on canvas
 each 51 x 40cm
 £800-1200

328
Italian School 18th century
*Bridge over a river, townscape
 beyond*
 oil on canvas
 43 x 107cm
 £600-900



328

329

Manner of Leche Suthers (1856-1924)

*A young girl seated in a kitchen interior,
a bowl of vegetables on a table at her side*
indistinctly signed and dated bottom left
oil on canvas

63 x 48cm

£600-800



329

330

Hermanus Willem Koekkoek

(1867-1929, Dutch)

Royal Artillery circa 1895

signed bottom left H W Koekkoek

oil on panel

27 x 21cm

£1000-1500



330



331



332

331
 Follower of Marmaduke Cradock
*Poultry and pigeons in a farmyard, a
 distant view beyond*
 oil on canvas
 53 x 69cm

£1000-1500

332
 Follower of Sebastiano Conca
 (18th century)
Rest on The Flight to Egypt
 oil on canvas
 60 x 70cm

£300-500

333

Follower of Francesco Francia

The Annunciation

oil on canvas

123 x 100cm

£2000-3000

*Provenance: Puslinch



333

334

Attributed to William Frederick

Witherington (1785-1865)

'A New Toy', children playing outside a cottage

inscribed on the reverse in a

contemporary hand Witherington R A (?)

oil on panel

40 x 33cm

£1000-1500



334



335

335
Attributed to Thomas Stothard, F.S.A.
(fl. 1821-1865)
Belinda, The Rape of The Lock
oil on canvas
59 x 43cm

£800-1200

*Provenance: Collection of Mr Ogilvie
**Alexander Pope's mock narrative poem was first published in 1712. The poem satirizes a petty squabble by comparing it to the epic world of The Gods.



336

336
Henry Dawson (1811-1878)
River landscape, cattle and a figure in the foreground, view to windmills beyond
signed and dated 1845 bottom centre
oil on canvas,
55 x 81cm

£1000-1500



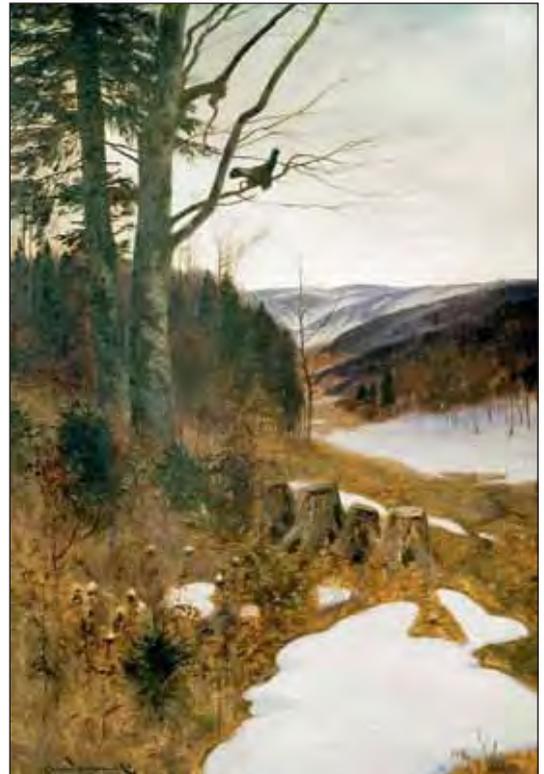
337

337
Samuel Phillips Jackson (1830-1904)
'Low tide', a rocky coastal landscape
 signed S.P. Jackson bottom left
 oil on canvas
 51 x 76cm

£800-1200

338
Carl Ritter Von Dombrowski
 (1872-1951, German)
Capercaillie in a winter landscape
 signed bottom left
 oil on canvas
 196 x 131cm

£600-900



338

339 to 350 No lots

END OF SALE

INDEX OF ARTISTS

| ARTIST | Lot No. |
|-----------------------------|---------------|
| Bowen, Owen | 317A |
| Dawson, Henry | 336 |
| Enock, Arthur Henry | 309 |
| Friedenson, Arthur | 317 |
| Garstin, Norman | 312 |
| Giallina, Angelos | 311 |
| Harrison, John Cyril | 313 |
| Jackson, Frederick William | 310 |
| Jackson, Samuel Phillips | 337 |
| Koekkoek, Hermanus Willem | 330 |
| Lenkiewicz, Robert O. | 314, 315, 316 |
| Linton, Sir James Dromgole | 306 |
| Morelli, F. | 327 |
| Paillou, Peter | 303, 304 |
| Patrick, James McIntosh | 307 |
| Roscoe, S.G. Williams | 308 |
| Von Dombrowski, Carl Ritter | 338 |