

An impressionistic oil painting of a street scene. The painting features a row of buildings with warm, earthy tones of ochre, terracotta, and sienna. The architecture is somewhat simplified, with visible brushstrokes giving it a textured, painterly quality. In the foreground, there are lush green trees and bushes, rendered with vibrant, varied shades of green and yellow-green. The sky is a mix of soft pinks, blues, and whites, suggesting a hazy or overcast day. The overall composition is dynamic, with strong contrasts between the warm buildings and the cooler sky and foliage.

DREWEATTS

EST. 1759

MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | WEDNESDAY 19 OCTOBER 2022

Donnington

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Paintings: Glossary of Terms

Paul Henry: In our opinion a work by the artist.	After Paul Henry: In our opinion a copy of any date after a work by the artist	Condition is not specified within the catalogue descriptions; please request a condition report for further advice.
Attributed to Paul Henry: In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.	Signed / Inscribed / Dated Paul Henry: In our opinion the work has been signed / inscribed / dated by the artist.	Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.
Studio of Paul Henry: In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.	Bears signature / inscription / date of Paul Henry: In our opinion the signature / inscription / date are probably not by the hand of the artist.	Please note that all pictures are framed unless otherwise stated.
Circle of Paul Henry: In our opinion a work from the period of the artist and showing his influence.	λ: Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.	act. – active fl. – flourished wk. – worked b. – born p. – plate size d. – died s. – sight size
Follower of Paul Henry: In our opinion a work executed in the style of the artist, but not necessarily by a pupil.		
Manner of Paul Henry: In our opinion a work executed in the style of the artist, but at a later date.		

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AUCTION FORMAT: LIVE ONLINE

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REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (BST) on Tuesday 18 October.

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

CUSTOMER DUE DILIGENCE CHECKS:

In order to comply with current Money Laundering Regulations, it is our policy to conduct appropriate Know Your Client checks on any buyers who transact at the threshold of £8,000 or more. Buyers will be required to provide the following information:

For individuals, official photo identification (a government issued ID document such as passport or driver's licence) and a proof of address (utility bill, bank statement or driver's licence).

For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

The 360 virtual tour of auction highlights displayed in the Dreweatts London gallery will be available from Friday 30 September.

AUCTION NO. 14459

SPECIALISTS:

Jennie Fisher jfisher@dreweatts.com
Will Porter wporter@dreweatts.com
Francesca Whitham fwhitham@dreweatts.com

VIEWING IN LONDON (highlights only):

Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU
Monday 3 October: 10am – 4pm
Tuesday 4 October: 10am – 4pm
Wednesday 5 October: 10am – 4pm

VIEWING AT DONNINGTON PRIORY (full sale):

Sunday 16 October: 10am – 3pm
Monday 17 October: 10am – 4pm
Tuesday 18 October: 10am – 4pm
Wednesday 19 October: from 8.30am

CONDITIONS OF SALE:

This auction is subject to our Auction Terms and Conditions (see back of catalogue or our website for further details).

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

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Front cover: Lot 51
Inside front cover: Lot 1
Opposite: Lot 86
Inside back cover: Lot 136
Back cover: Lot 185

Catalogues £15 (£18 by post)





1 λ

MARY FEDDEN (BRITISH 1915-2012)

STILL LIFE OF FLOWERS IN AN URN, BIRDS AND A CUT LEMON IN A SUMMER LANDSCAPE

Oil on board

Signed and dated 1955 (lower right)

47 x 56cm (18½ x 22 in.)

Most likely framed in the artist's original frame or that belonging to Julian Trevelyan, her husband.

Provenance:

Dr Richard & Mrs Lavinia Emanuel, Private Collection (most likely acquired directly from the artist in 1955)

Thence by descent to the present owner

Literature:

Woman's Journal, December, 1983, p. 91 (illustrated)

£10,000-15,000



2 λ

MARY FEDDEN (BRITISH 1915-2012)

STILL LIFE OF FLOWERS IN A BLACK URN WITH BIRDS IN AN AUTUMNAL LANDSCAPE

Oil on canvas

Signed and dated 1955 (lower left)

51 x 61cm (20 x 24 in.)

Possibly in the artist's original frame or that belonging to Julian Trevelyan, her husband.

Provenance:

Dr Richard & Mrs Lavinia Emanuel, Private Collection, (most likely acquired directly from the artist in 1955)

Thence by descent to the present owner

Literature:

Homes & Gardens, January 1966, Psyche Pirie, *Collectors At Home, The London House of Dr & Mrs Richard Emanuel*, p. 46 (illustrated)

£10,000-15,000



3

3 λ

WINIFRED NICHOLSON
(BRITISH 1893-1981)

SUN HAZE

Oil and gouache on paper
49.5 x 60cm (19¼ x 23½ in.)

Executed *circa* 1965

Provenance:

Redfern Gallery, London

Private Collection (acquired from the above in
February 1989)

£3,000-5,000



4

4 λ

JOHN HUMPHREY SPENDER
(BRITISH 1910-2005)

THE DARK GLASS

Oil on board

Signed and dated 1944 (lower right)

35.5 x 46cm (13¾ x 18 in.)

Provenance:

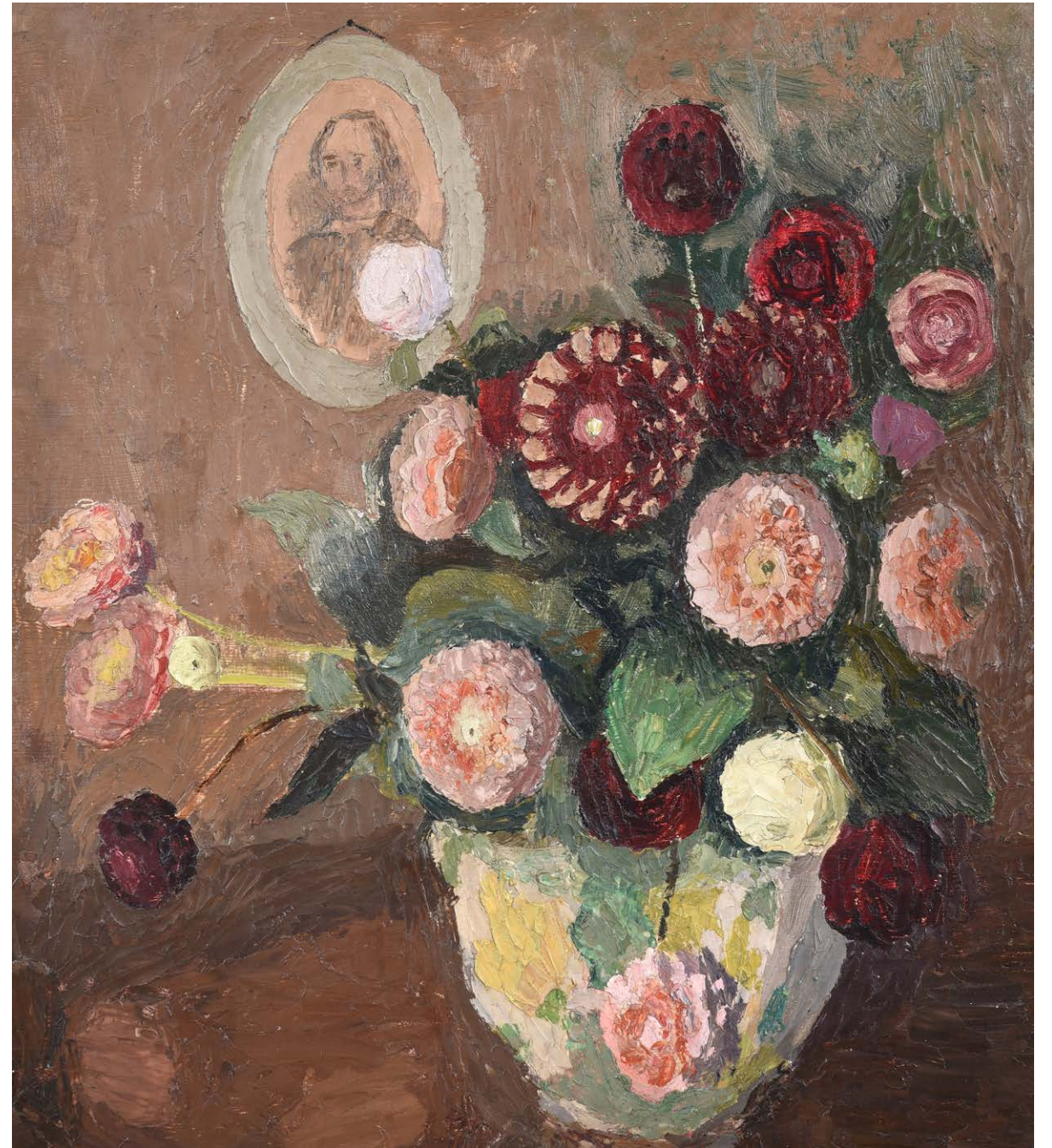
Redfern Gallery, London

Private collection, H. E. Burrett (acquired from
the above in 1944)

Sandra Lummis Fine Art, London

With a sketch of a still life of flowers on the
reverse.

£2,000-3,000



5

5 λ

MARY POTTER (BRITISH 1900-1981)

DAHLIAS

Oil on board

Signed, titled and inscribed with artist's name and address (verso)

43 x 38.5cm (16¾ x 15 in.)

Provenance:

Arthur Tooth & Sons, London (stock no. 1425)

Sandra Lummis Fine Art, London

Exhibited:

London, Central Institute of Art and Design, National Gallery, *Flower Exhibition*; later travelled to Manchester, Cotton Board

£4,000-6,000



6

6λ
ALAN LOWNDES (BRITISH 1921-1978)
THE ISLAND, ST IVES ABBEY
 Oil on board
 Signed and dated 1960 (lower left)
 81 x 76cm (31¾ x 29¾ in.)

£8,000-12,000



7

7λ
ALAN LOWNDES (BRITISH 1921-1978)
FAIRGROUND GIRL
 Oil on board
 Signed (lower left) and dated 1966 (lower right); titled (verso)
 50.5 x 43.4cm (19¾ x 17 in.)

£7,000-10,000



8

8 λ
JOHN BRATBY (BRITISH 1928-1992)
THE ROAD TO HASTINGS
 Oil on canvas
 Signed and dated Aug 88 (lower left)
 92 x 122cm (36 x 48 in.)

Provenance:
 Acquired directly from the artist by
 Robert Simm
 Thence by descent
 Sale, Christie's, South Kensington,
 23 March 2017, lot 148
 Acquired from the above sale by the
 present owner

Exhibited:
 London, Phoenix Gallery, *John Bratby R.A.: a Retrospective Exhibition of his Work*, March-September 1992, no. 24, as 'Bourne Valley to the Sea from the Cupola': this exhibition travelled to Hartlepool, Gray Art Gallery and Museum, March-April 1992; Berwick upon Tweed, City Museum and Art Gallery, May 1992; Milngavie, Lillie Art Gallery, July 1992; and Ayr, Maclaurin Art Gallery, August-September 1992
 Hastings, Jerwood Gallery, *John Bratby: Everything but the Kitchen Sink including the Kitchen sink*, January-April 2016

£3,000-5,000

9 λ
JOHN BRATBY (BRITISH 1928-1992)
PART OF ROYAL STANDARD
 Oil on canvas
 Signed (lower left); titled and dated March 66 (to stretcher verso)
 38 x 45.5cm (14¾ x 17¾ in.)

£2,500-3,500



9

10 λ
JOHN BRATBY (BRITISH 1928-1992)
PEONIES AND ROSES
 Oil on canvas
 Signed (lower centre); titled and dated 1968 to stretcher (verso)
 121.5 x 85cm (47¾ x 33¼ in.)

Exhibited:
 London, Royal Academy of Arts,
Summer Exhibition, 1981, no. 998

The present lot was painted over a long period of time. The roses came from the artist's garden in Hastings. The wall in the background is in fact from the Greenwich Royal Park. The Peonies were painted 15 years prior to the completion of the painting and came from the artist's garden on Blackheath. There is a sister painting to the current lot which in 1981 was sat in the artist's studio.

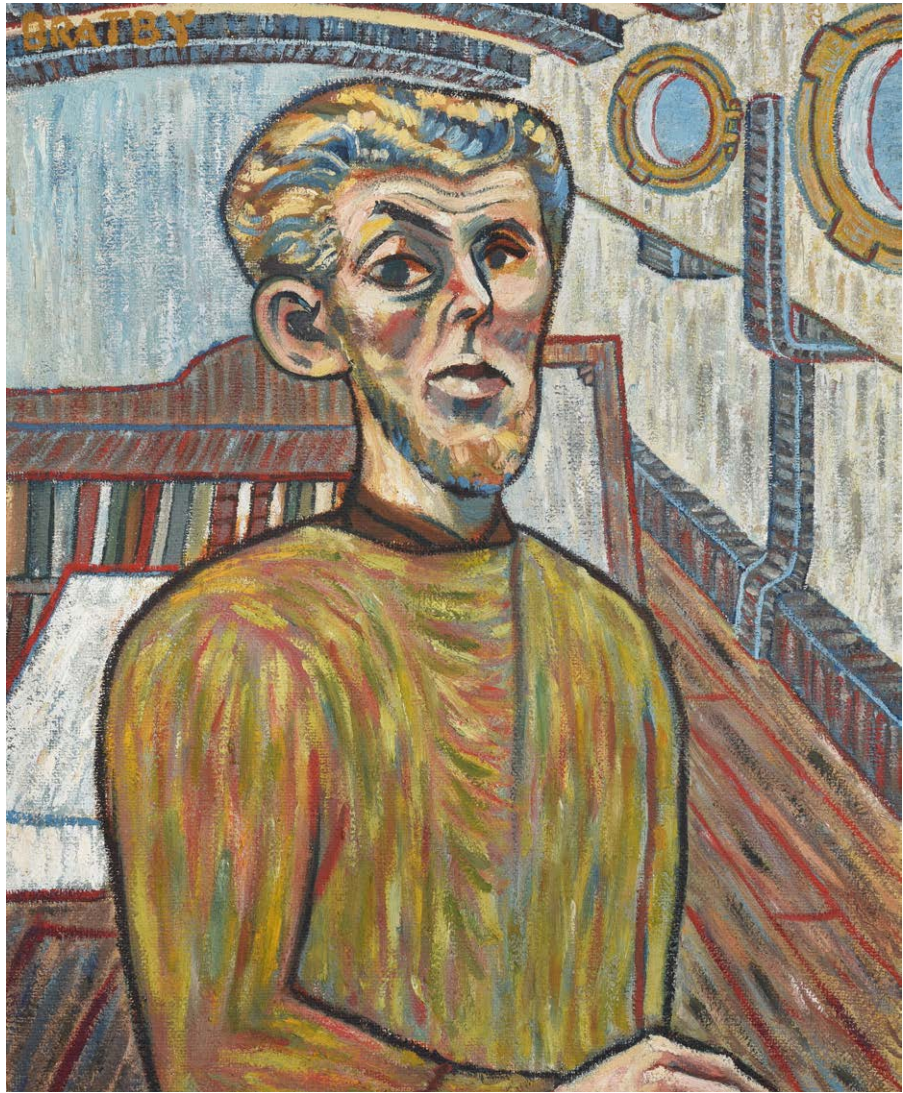
£5,000-7,000



10



11



11

11 λ
JOHN BRATBY (BRITISH 1928-1999)
PORTRAIT OF A BEARDED GENTLEMAN
ABOARD A SHIP
 Oil on canvas
 Signed (upper left)
 77 x 61cm (30¼ x 24 in.)

£2,000-3,000

12 λ
RUSKIN SPEAR (BRITISH 1911-1990)
STUDY OF THE ARTIST'S WIFE, SLEEPING;
COUNTRY LANDSCAPE, VERSO
 Oil on board, with landscape study (verso)
 41 x 51cm (16 x 20 in.)

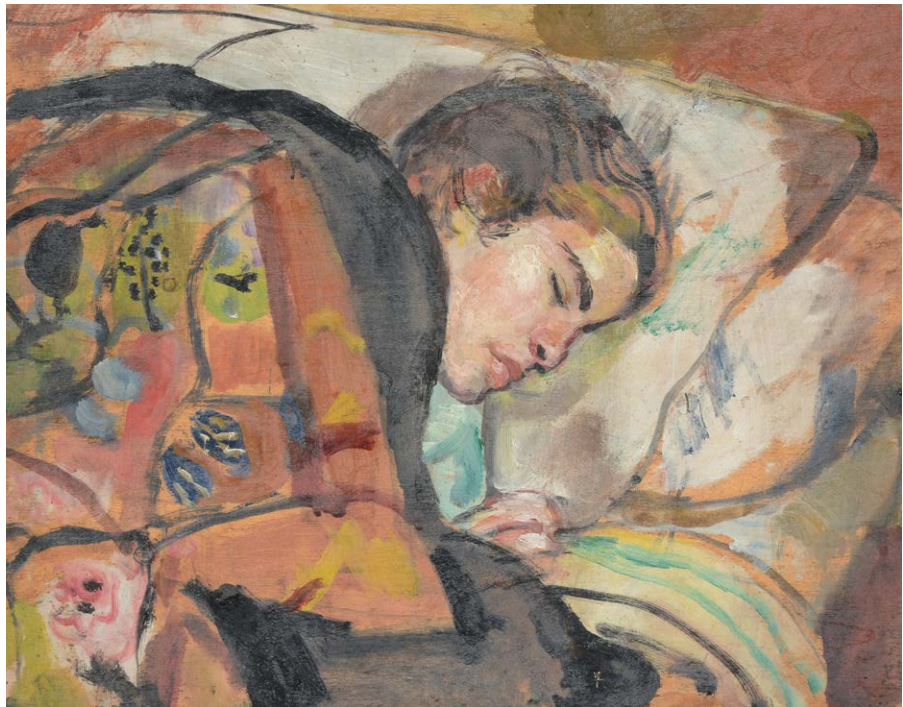
Provenance:
 Mary Spear, the artist's wife
 Chris Burt, Private Collection (acquired from
 the above in 1992)
 Thence by descent to the present owner

In a letter dated 13th June 1992, Mary Spear, the late Ruskin Spear's wife, confirms that it is indeed herself captured asleep in the present lot. She confirms that the work was painted by her late husband soon after they were married, somewhere in the early 40s. A scanned copy of the letter can be provided on request to the buyer.

This intimate and delicate subject matter was one that Spear returned to, capturing his wife Mary throughout their marriage in a series of works.

Ruskin Spear was born in Hammersmith and studied at the Hammersmith School of Art. He continued his studies under the tutelage of Sir William Rothenstein at the Royal College of Art. Spear exhibited at the Royal Academy from 1932 and became a fully elected member in 1954. From 1949 to 1950 Spear served as President to the London Group.

£2,000-3,000



12

13 λ
BILLY CHILDISH (BRITISH B. 1959)
BILLY AND HUDDIE
 Oil on canvas
 Signed, titled and dated 2000 (verso)
 121.5 x 91cm (47¾ x 35¾ in.)
 Unframed

£3,000-5,000



13

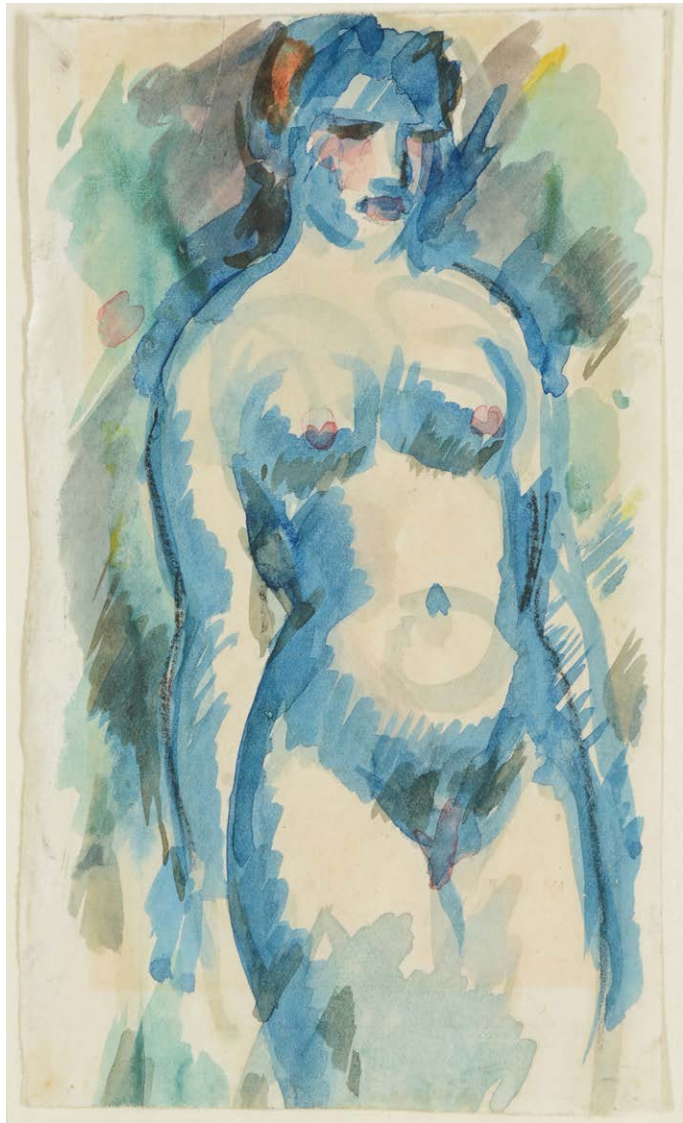
14 λ
JOHN BRATBY (BRITISH 1928-1992)
DAYAN BRATBY IN PRAM II
 Oil on canvas
 Signed (upper right); inscribed and dated *13 March 68* (to stretcher verso)
 61 x 50cm (24 x 19½ in.)

Provenance:
 Sale, Bonhams, 19 March 2002, lot 220
 Acquired from the above sale by the present owner

£1,000-1,500



14



15

15λ
JOHN DUNCAN FERGUSSON (BRITISH 1874-1961)
BLUE NUDE
 Ink and watercolour
 18 x 10cm (7 x 3¾ in.)

Provenance:
 Sale, Sothebys.com, 18 September 2000, lot 19
 Sale, Christie's, London, 21 November 2019, lot 250
 Acquired from the above sale by the present owner

£3,000-5,000

17λ
ANNE REDPATH (BRITISH 1895-1965)
BEACHED BOATS
 Charcoal, watercolour and gouache
 Signed (lower right)
 24.5 x 34.5cm (9½ x 13½ in.)

Provenance:
 Private Collection
 Sandra Lummis Fine Art, London

£2,000-3,000



17



16

16λ
ANNE ESTELLE RICE (BRITISH/AMERICAN 1879-1959)
CORSICA
 Oil on board
 31 x 40.5cm (12 x 15¾ in.)

Painted *circa* 1911

Provenance:
 The artist's son
 Sandra Lummis Fine Art, London

£2,000-3,000

18λ
SIR WILLIAM RUSSELL FLINT (BRITISH 1880-1969)
A LITTLE BRETON PLAGE
 Watercolour
 Signed (lower left)
 24 x 33cm (9¼ x 12 in.)

Provenance:
 Whittington Fine Art, Henley-on-Thames

£3,000-5,000



18



19

19λ
DAME ELIZABETH VIOLET BLACKADDER (BRITISH 1931-2021)
SIBERIAN IRISES
 Pencil and watercolour
 Signed and dated 1980 (lower left)
 78.5 x 57cm (30¾ x 22¼ in.)

Provenance:
 Sandra Lummis Fine Art, London

£6,000-8,000



20

20λ
SIR ROBIN PHILIPSON (BRITISH 1916-1992)
POPPIES ON A BLUE GROUND
 Ink and watercolour
 Signed and dated 84 (verso)
 69.5 x 87.5cm (27¼ x 34¼ in.)

£5,000-8,000



21

21 λ
FREDERICK GORE (BRITISH 1913-2009)
SUNSET, CLEMENTS REACH,
MEOPHAM, KENT
 Oil on canvas
 Signed (lower right); titled, inscribed and
 dated 1967 (to stretcher verso)
 64 x 81.5cm (25 x 32 in.)

£5,000-8,000



22

22
KASEY SEALY (AUSTRALIAN B. 1961)
GOLDEN HOUR, NEWBRIDGE
 Oil on canvas
 Signed, titled and dated 2000 (lower left)
 122 x 183cm (48 x 72 in.)

£1,000-1,500



23

23 λ
KEN HOWARD (BRITISH 1932-2022)
THE GRAND CANAL FROM THE ACADEMIE BRIDGE
 Oil on canvas
 Signed (lower right)
 60.5 x 121.5cm (23¾ x 47¾ in.)

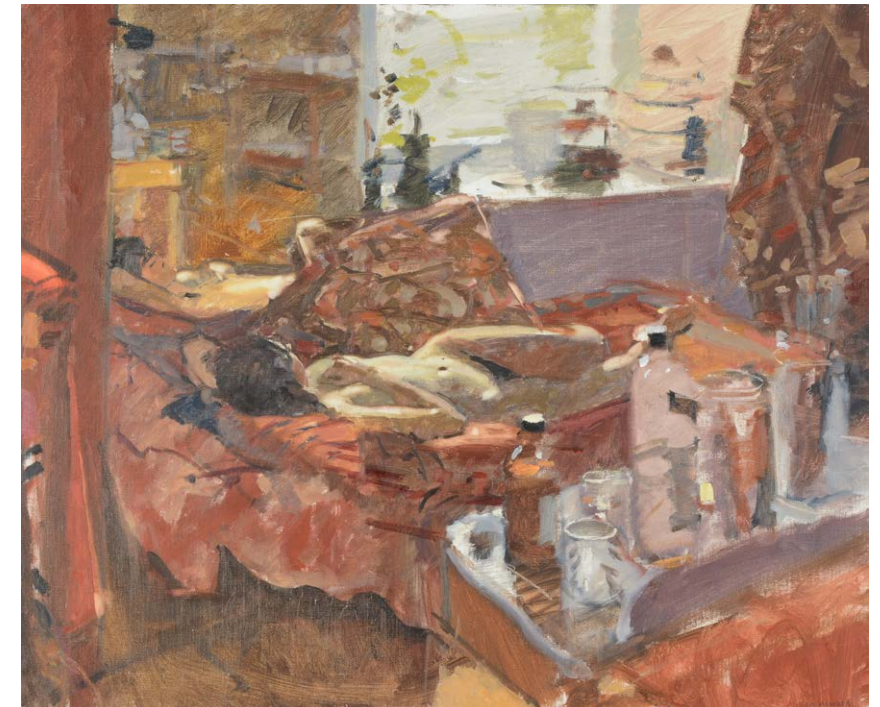
Provenance:
 Portland Gallery, London

Exhibited:
 London, Portland Gallery, March 2018, no. 6

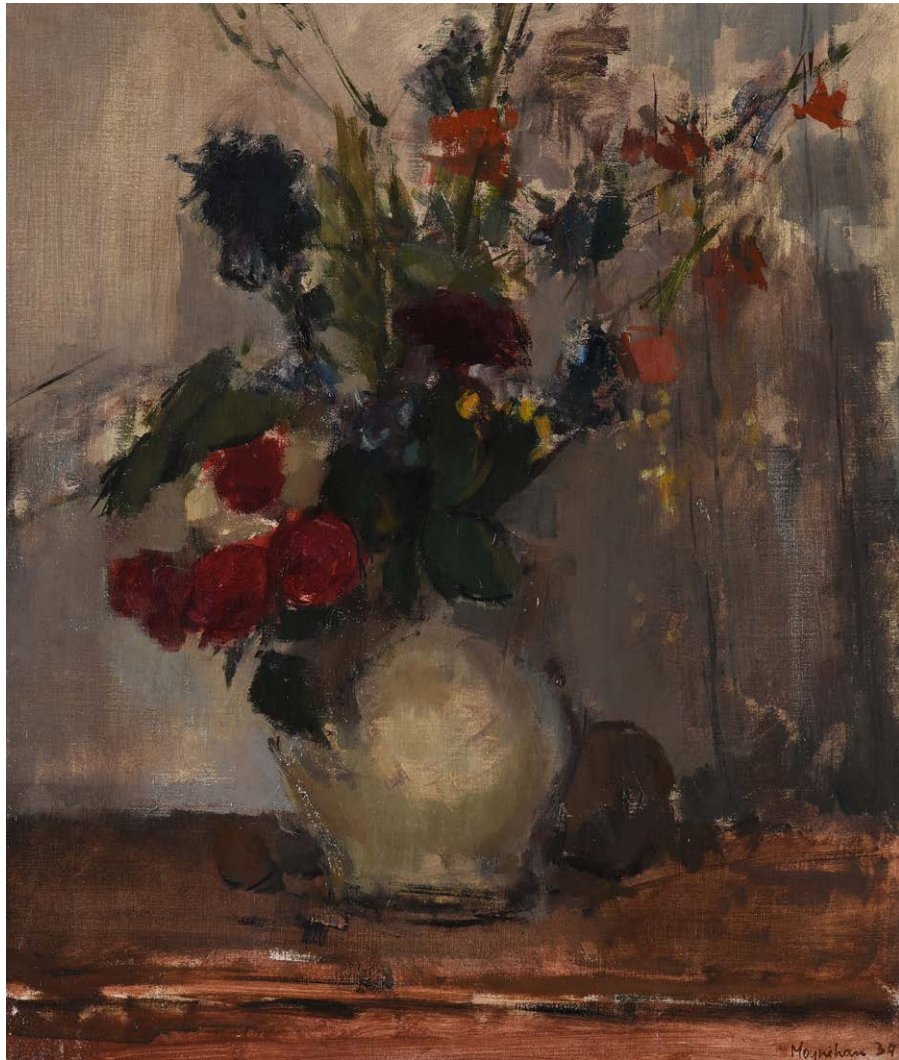
£7,000-10,000

24 λ
KEN HOWARD (BRITISH 1932-2022)
RECLINING NUDE
 Oil on canvas
 Signed (lower right)
 64 x 76.5cm (25 x 30 in.)

£4,000-6,000



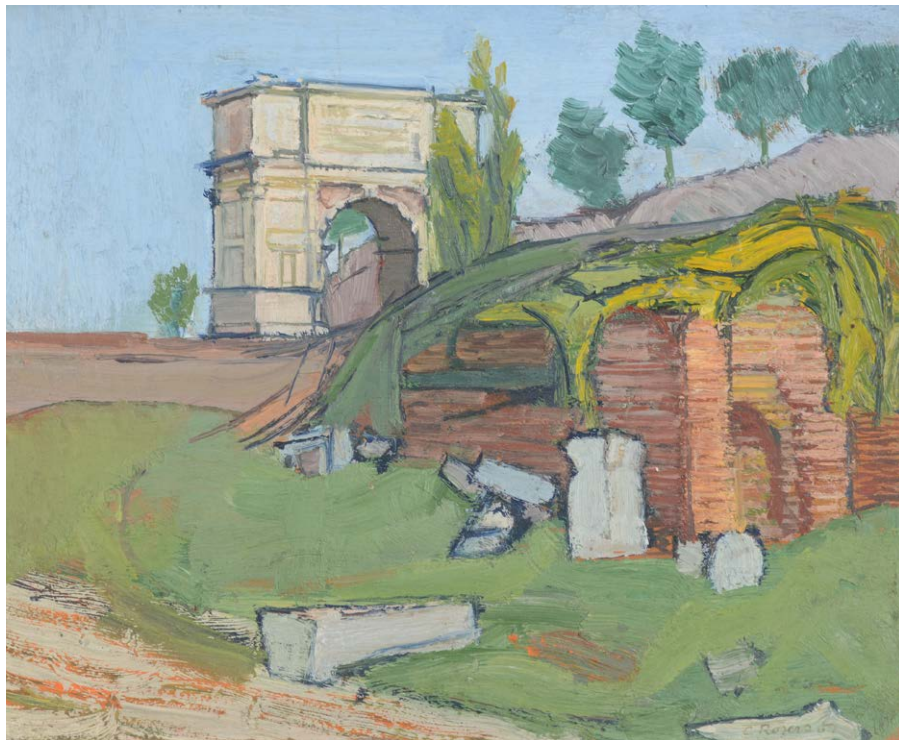
24



25

25λ
RODRIGO MOYNIHAN
 (BRITISH 1910-1991)
STILL LIFE OF FLOWERS IN A VASE
 Oil on canvas
 Signed and dated 34 (lower right)
 55.5 x 46cm (21¾ x 18 in.)

£3,000-5,000



26

26λ
CLAUDE MAURICE ROGERS
 (BRITISH 1907-1979)
RUINS IN PROVENCE
 Oil on panel
 Signed and dated 51 (lower right)
 19.5 x 24.5cm (7½ x 9½ in.)

Provenance:
 Sandra Lummis Fine Art, London

£700-1,000



27

27λ
CEDRIC MORRIS (BRITISH 1889-1982)
AN ITALIAN GARDEN
 Oil on board
 45 x 35cm (17½ x 13¾ in.)

Painted circa 1922

Provenance:
 Sale, Phillips, London, 26 November 1996, lot 27
 Acquired from the above sale by the present owner

£15,000-25,000



28

28

**WALTER SICKERT
(BRITISH 1860-1942)**

*SANTA MARIA MADDALENA,
VENICE*

Ink and pencil, squared for transfer
Signed (lower left), inscribed
Maddalena -Venezia (along lower
edge) and variously annotated
31 x 22cm (12 x 8½ in.)

Provenance:

Private Collection, Vera Russell,
London
Sale, Christie's, London, 4th June
1971
Viscount and Viscountess Gort,
Hamsterley Hall, County Durham
(acquired at the above sale)
Thence by descent to the present
owner

Exhibited:

Brighton, Royal Pavilion, *Sussex
Festival Exhibition: Sickert*, June 1962,
no. 46 (lent by Mrs Russell)

Literature:

Wendy Baron, *Sickert Paintings and
Drawings*, New Haven and London,
2006, p. 182, no. 181/4

£1,500-2,000



29

29

**WALTER SICKERT
(BRITISH 1860-1942)**

THE GONDOLIER

Pencil
29.5 x 19cm (11½ x 7¼ in.)

Provenance:

Roland, Browse and Delbanco,
London

Exhibited:

London, Roland, Browse and
Delbanco, *Sickert 1860-1942*,
March-April 1960, no. 38
Brighton, Royal Pavilion, *Sussex
Festival Exhibition, Sickert*, June 1962,
no. 27

Literature:

Wendy Baron, *Sickert*, 1973, cat. 190
Wendy Baron, *Sickert Paintings and
Drawings*, New Haven and London,
2006, p. 300, no. 226.3 (illustrated)

£2,000-3,000



30

WALTER SICKERT
(BRITISH 1860-1942)

A CUP OF TEA

Black ink and charcoal

Signed with initial (lower left)

28.5 x 15.5cm (11 x 6 in.)

Provenance:

Roland, Browse and Delbanco,
London

£2,000-3,000



31

31

WALTER RICHARD SICKERT (BRITISH 1860-1942)

LA RUE PECQUET WITH A VIEW OF LA PORTE STE. CATHERINE, ST. JACQUES

Oil on board

13 x 17cm (5 x 6½ in.)

Painted *circa* 1899-1900

Provenance:

Redfern Gallery, London (as 'Sketch for St. Jacques')

Private collection, G. Bryson (purchased from the above in June 1943)

Sale, Sotheby's, London, 6 February 1985, lot 303

Sandra Lummis Fine Art, London

Literature:

Wendy Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 245, no. 135.6

£5,000-8,000



32

32
WALTER SICKERT (BRITISH 1860-1942)
'CHICKEN', GIRL AT A PIANO
 Pen, ink and black chalk
 29.5 x 23cm (11½ x 9 in.)

Drawn in 1914

Provenance:
 Sir Osbert Sitwell (a gift from the artist in exchange for a pair of cufflinks)
 Frank Magro, Private Collection
 His sale, Sotheby's, London, 14 November 1979, lot 236
 Anthony D'Offay, London
 R.D. Franklin Esq, Private Collection (purchased from the above in 1982)

Exhibited:
 London, Anthony D'Offay, *British Drawings and Watercolours 1890-1940*, January-March 1982, no. 60

Literature:
 Osbert Sitwell (ed.), *A Free House!*, 1947, pp. XIV-XV (reproduced opposite P.XVII)
 Wendy Baron, *Sickert*, 1973, p. 367 under cat. 352
 Wendy Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 404, cat. 410 (illustrated)

£5,000-8,000



33

33
WALTER RICHARD SICKERT (BRITISH 1860-1942)
THE APPLE
 Oil on canvas
 Signed 'Richard Sickert ARA' (lower left)
 48.5 x 45cm (19 x 17½ in.)

Painted circa 1929

Provenance:
 Dr. Robert Emmons and by descent
 Thomas Agnews & Sons Ltd., London
 Sale, Sotheby's, London, 19 July 1989, lot 316
 Basler Kunst und Antiquaten Cie, Basle (1983)
 Sandra Lummis Fine Art, London

Exhibited:
 London, Thomas Agnew & Sons Ltd., *Retrospective Exhibition of Pictures by W.R. Sickert, A.R.A.*, November-December 1933, no. 31 (lent by Emmons)
 Possibly London, Leicester Galleries, *Recent Paintings by Richard Sickert*, April-May 1940, no. 6 as *Apple of Eve*
 London, Leicester Galleries, *Paintings and Drawings by W.R. Sickert from the Collection of Dr. Robert Emmons*, May-June 1950, no. 2
 London, Thomas Agnew & Sons Ltd., *Centenary Exhibition of Pictures from Private Collections*, March-April 1960, no. 102

Literature:
 Wendy Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 459, no. 509 (illustrated in colour)

£8,000-12,000

34

SPENCER FREDERICK GORE (BRITISH 1878-1914)

A GARDEN SQUARE IN CAMDEN TOWN

Oil on canvas

51.5 x 62cm (20¼ x 24¼ in.)

Provenance:

Sale, Christie's, London, *Modern British and Irish Paintings, Watercolours, Drawings and Sculpture*, 23 November 1993, lot 57

Sale, Christie's, London, *20th Century British Art*, 5 March 1999, lot 26

It is my privilege to have observed at close quarters the development of Spencer Frederick Gore, from what I may perhaps call the coming of age of his talent in 1906, to its close in 1914 ... In his painting was made manifest colour, and not merely *colours* ... He attained to exquisiteness in touch. Expression descended like snowflakes on his canvases, varied, adequate, and economical. He painted with the reticence and the measure of the great gentleman that he was. (W.R. Sickert, *Paintings by the Late Spencer F. Gore*, London, Carfax Gallery, February 1916.)

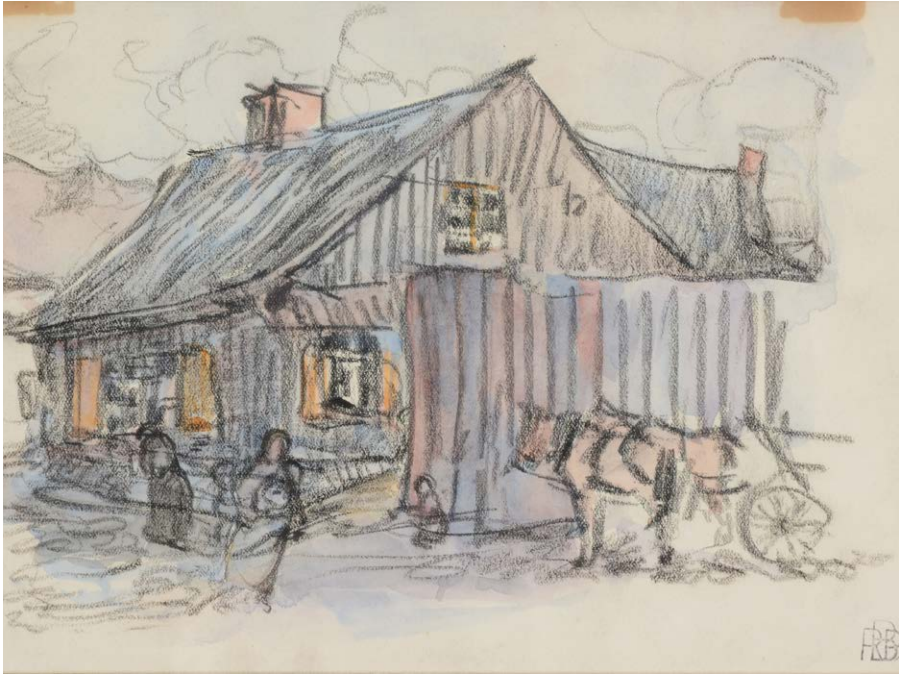
Spencer Gore met Walter Sickert in 1904 while traveling in Normandy with fellow artist Albert Rutherston. Sickert was living in Dieppe at the time but moved back to London the following year and took a studio in Fitzroy Street not far from Gore. The two became great friends and an inspiration to each other. In 1909 they both took rooms in Mornington Crescent. Sickert resided at no. 6 and Gore rented a front room at no. 31 from a local vicar. It is believed that the present work depicts Mornington Crescent Gardens. The changing seasons and everyday activities within the gardens became a regular source for subject matter. People sitting, reading quietly, or playing tennis on the grass court, a game close to Gore's heart as his father had been the first Wimbledon Lawn Tennis champion in 1877.

Writing in the *New Age Magazine* on 9 April 1914, after Gore's sudden death from catching pneumonia, Sickert reminisces that 'There was a few years ago a month of June which Gore verily seems to have used as if he had known that it was to be for him the last of its particularly fresh and sumptuous kind. He used it to look down on the garden of Mornington Crescent. The trained trees rise and droop in fringes, like fountains, over the little well of greenness and shade where parties of young people are playing at tennis. The backcloth is formed by the tops of the brown houses of the Hampstead Road, and the liver-coloured tiles of the Tube Station'. (W.R. Sickert, *The New Age*, 9th April 1914, *The Perfect Modern*, p.718).

£25,000-35,000



34



35

35
ROBERT BEVAN (BRITISH 1865-1925)
EVENING, OPATOW, KIELECKI, POLAND
Black chalk and watercolour
With studio stamp (lower right)
16 x 22cm (6¼ x 8½ in.)

Executed circa 1907/1908

Provenance:
Davis Galleries, New York
Sale, Sotheby's, London, 20 July 1988, lot 109
Sandra Lummis Fine Art, London

£500-800



36

36
ROBERT BEVAN (BRITISH 1865-1925)
BRETON SABOTMAKERS
Charcoal and crayon
26 x 33.5cm (10 x 13 in.)

Provenance:
Robert Bevan's Son
D'Offay Couper Gallery, London
K. T. Powell Esq., Private Collection
Maltzahn Gallery Limited, London
Mrs E. Weiss, Private Collection by
September 1971

Exhibited:
London, Maltzahn Gallery Ltd., Anthony
D'Offay, 1969, titled *The Sabot Makers*,
circa 1893

£1,000-1,500

37
SIR MATTHEW SMITH (BRITISH 1879-1959)
PEARS
Pencil
Signed and dated 1949 (lower right)
37 x 50.5cm (14½ x 19¾ in.)

Provenance:
Sandra Lummis Fine Art, London

£700-1,000



37

38
ROBERT BEVAN (BRITISH 1865-1925)
PEELING POTATOES
Charcoal and pencil
Indistinctly signed with initials (lower left),
possibly stamped, further inscribed
(lower right)
29 x 19cm (11¼ x 7¼ in.)

Provenance:
Maltzahn Gallery Ltd., London

£600-800



38



39

39

MALCOLM DRUMMOND
(BRITISH 1880-1945)

LANDSCAPE, DONEGAL

Oil on panel

25 x 35cm (9¾ x 13¾ in.)

Provenance:

Mrs Malcolm Drummond, Private Collection

D. Hackman, Private Collection

Maltzahn Gallery Ltd., London

Sale, Christie's, London, 20 September 1990,
lot 185

Sale, Sotheby's, London, 3 March 1999, lot 64

Exhibited:

London, Maltzahn Gallery Ltd., May 1974

£4,000-6,000



40

40

HENRY LAMB (BRITISH 1883-1960)

*ERRIGAL, DONEGAL, COUNTY DONEGAL,
IRELAND*

Oil on panel

23.5 x 31.5cm (9¼ x 12¼ in.)

Painted in 1913

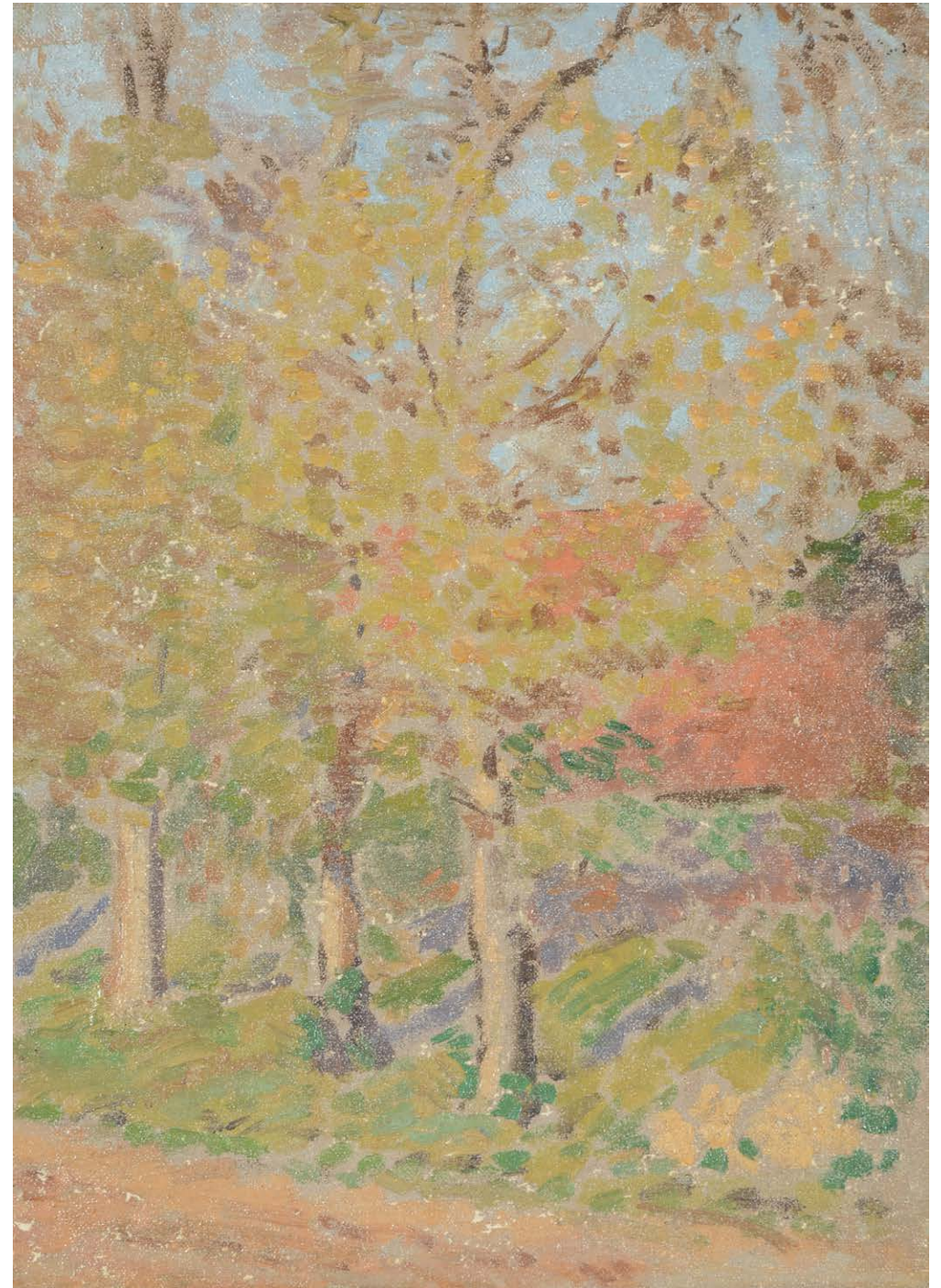
Provenance:

Private Collection, acquired directly from the
artist in Ireland, September 1913

Sale, Christie's, London, 22 June 1962, lot 101

Sandra Lummis Fine Art, London

£2,000-4,000



41

41

SPENCER GORE (BRITISH 1878-1914)

TREES BY A PATH

Oil on canvas

33 x 24cm (12 x 9¼ in.)

Provenance:

Sale, Christie's, London, 10 June 1988, lot 229

Sandra Lummis Fine Art, London

Possibly painted at Hertingfordbury, Hertfordshire, where the artist's mother lived at Garth House from 1904.

£4,000-6,000



42

42 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
MOUNTAIN VILLAGE, ITALY
Oil on board
Signed and dated 1930 (lower right)
33 x 41.5cm (12 x 16¼ in.)

Provenance:
Sale, Sotheby's, London, 4 July 2001, lot 118
Acquired from the above by the present owner

£4,000-6,000



43

43 λ
RUDOLPH IHLEE (BRITISH 1883-1968)
OLIVE GROVE
Oil on canvas
Signed (lower right)
51 x 61cm (20 x 24 in.)

£2,000-3,000

44 λ
ALGERNON NEWTON (BRITISH 1880-1968)
RIVER STOUR, ESSEX
Oil on canvas laid down to board
Inscribed and dated "To Sally/with love and best wishes/from Grandfather/Nov. 1951" (to label verso)
12.5 x 17.5cm (4¾ x 6¾ in.)

Provenance:
The artist's granddaughter, Sally Newton
(a gift from her grandfather in 1951)
Thomas Agnew & Sons Ltd, London
(stock no. 47340)
Private Collection, UK
Acquired from the above by the present owner

Painted in December 1939 at a time when Newton and his wife were living near Dedham. Synonymous with the work of John Constable, Newton's paintings during this period reflect his interest in Constable's brushwork.

We are grateful to Sir Mark Jones for his assistance in cataloguing this lot, which will be included in the forthcoming catalogue raisonné of the artist's work being prepared by Sir Mark and Nicholas Newton.

£1,500-2,500

45
JAMES BOLIVAR MANSON (BRITISH 1879-1945)
MOONLIT HOUSES, RIVER AND BOATS
Oil on canvas
Signed (lower right)
35.5 x 25.5cm (13¾ x 10 in.)

Provenance:
Sandra Lummis Fine Art, London

£1,000-1,500



44



45

David Bomberg

Searching for ‘The spirit in the mass’ by Richard Cork

Four years after the cessation of the First World War, which had inflicted a nightmarish amount of suffering on the young Bomberg, he painted *Moving Vans*. It discloses a great deal about his current state of mind. Both the vans and the horses seem to be wandering, as if unsure of their ultimate destination. The streets around them still appear blighted by the destruction of conflict, and Bomberg himself now felt eager to escape from the beleaguered mood of London, a metropolis which had stimulated him so much before the war.

That is why he left London in 1923 and went to Palestine, where *The Man From Hebron* shows just how much his work changed in the rush of heat and light which stimulated him there. One figure dominates this painting, surrounded by an expanse of sky. Bomberg summarizes the man's isolated stance and apparel with confident swiftness, but his face is painted in a more detailed way and reveals his stoical attempt to cope with a life of suffering.

The following year, Bomberg focused on landscape rather than people, after accepting an irresistible invitation to visit Petra. The blue sky is even more intense in *The Rock Façade, North-East Wall, Petra*, and strong sunlight almost carves its way into this formidable rock-face. Bomberg adopts a far more detailed and tightly defined style here, apart from a passage in the lower right corner handled with considerable freedom. The rock façade itself is painted in a more rigid way, as Bomberg responds to his dramatic subject with thoroughgoing commitment.

Back in London, at the outset of the 1930s, he put this approach behind him. *Portrait of Ethel* celebrates the essential vivacity of the young girl with delightful spontaneity. The freely applied strokes acknowledge the fact that Ethel will not want to stand still for very long. Bomberg makes us feel her playful elan, and the surroundings are defined in brushmarks alive with restless movement. But she is also meditative, and more than a hint of sadness can be detected in her expression.



David and Lilian Bomberg in the Old Bull Ring, Ronda, 1954-5.
From the private collection of the Estate of David Bomberg.



Portrait photograph of David Bomberg painting c.1912-1914, c. 1912-1914
© Photo © Tate

Bomberg himself enjoyed a similar sense of release when he went over to Spain. Having found immense stimulus on a visit to Toledo in 1929, he was delighted to return five years later. Excited by encountering *The Garden and Tower of the Sacristy*, Cuenca Cathedral, he chose a very dramatic vantage. It emphasizes the sheer dynamism of the buildings as they thrust upwards, and at the same time Bomberg emphasizes the boisterous abundance of the garden among these architectural elements. The strength of all this green growth makes us imagine that it might soon cover far more of the cathedral's façade, eventually hiding the structure which Bomberg defines here with such aplomb.

One year later, settled now in his beloved Ronda, he witnessed an enthralling nocturnal spectacle. *Virgin of Peace in Procession, Ronda* captivated him so much that he executed this free, dream-like painting. Although bordering on abstraction, it also responds to the mysterious scene he scrutinised in the very heart of Ronda. The enveloping darkness is punctuated by the luminosity of the ardent figures proceeding through the streets below him. As a result, Bomberg pays a heartfelt tribute to the spell-binding aura of a city he profoundly adored.

Although no figures can be seen in *Hills Near Ronda, Nocturne*, the painting is still highly dramatic. It concentrates on the moment when the last vestiges of evening light are about to vanish altogether. Very soon, the entire monumental scene will be engulfed in the dark already spreading across these mighty hills – apart from an isolated splash of light enlivening the foreground. Bomberg admired the redoubtable vitality of the landscape around Ronda, yet he was also growing aware of the terrifying and ruthless violence spreading across Spain, forcing him to think about leaving.

In 1937, after returning so unwillingly to London, Bomberg wandered down to the river he knew so well. Substantial buildings can be detected in Thames Barges, but this architecture is silhouetted in the background. He gives the greatest prominence to the barges moored in the water, silently waiting for their next expeditions. So indeed was Bomberg, who may well have identified with their stillness because his roaming adventures in Europe had been abruptly terminated by war. During the same year, at the age of 47, he painted a Self-Portrait with unflinching honesty. Now restricting himself to a very subdued palette, he gazes at his reflection with more than a hint of melancholy. Bomberg misses Spain so much, and frustration can be detected in his facial expression. Even so, he also conveys a sense of obstinate resolve. He is determined to continue his work as a painter despite all the disappointments he had suffered.

By the time he painted Portrait of a Gentleman in 1942, the Second World War had made London life far harsher. So many people were being killed in the metropolis, and a profound sadness is detectable in this sitter's blanched face. Bomberg has even let a drop of white paint run down from the shoulder, like a tear left glistening on his jacket after a bout of weeping. The face in the other Portrait of a Gentleman is warmer in colour, and a handkerchief thrusts out of his pocket with a sense of energy. The pale pigment applied so freely around his head adds to this feeling, and there may even be a hint of a smile in the curve of his lips. Perhaps he is sharing a joke with Bomberg, but the lightheartedness ultimately seems fleeting.



David (centre) and Lilian Bomberg on a picnic with Spanish friends near Cuenca, June 1934. From the private collection of the Estate of David Bomberg

In 1944, after teaching drawing to gun crews in Hyde Park, Bomberg found much-needed stimulus on a Welsh painting expedition. Although the small buildings around the bay's edge look defensive in his painting of Caernafon Bay, North Wales, the long and tragic war was now approaching its final stages. Luminosity is invading the sky as well as the rural sweep of land summarised in the foreground. As he would later show on a fruitful visit to North Devon, Bomberg responded greatly to the interaction between earth and sea. Caernafon Bay seems to be inviting us to make our way down there as soon as possible, so that we can all embrace the freedom offered by the water's refreshing expanse.

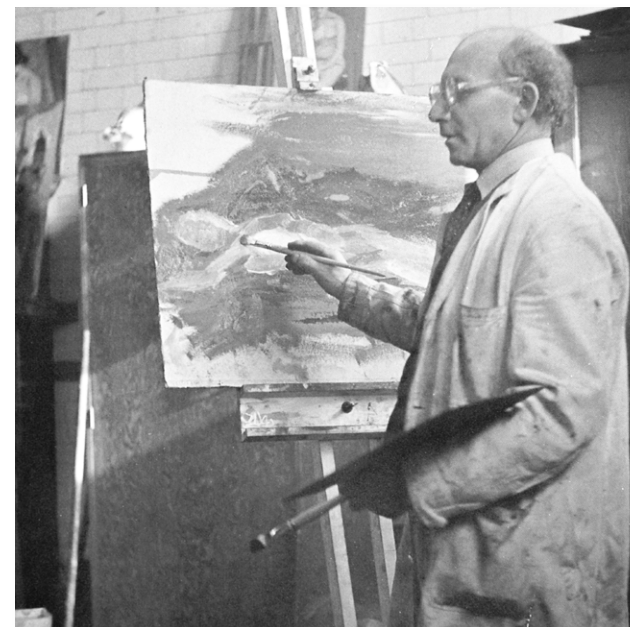
Four years later, Bomberg was lucky enough to be given the opportunity, by his generous son-in-law Leslie Marr, to visit Cyprus. Here, in an exuberant canvas called Hills Above Chrisostomas Monastery, Cyprus, the post-war world was celebrated by an artist eager to explore and relish the heat and light around him. The fast-changing sky is echoed by the equally restless countryside below, where Bomberg rejoices in an overwhelming abundance of colour. These hills seem to be festive, as if savouring the beneficence of their exposure to air and sun. Closer inspection of this painting reveals just how much pigment Bomberg lavished on his landscape, enhancing its joyful sense of immediacy. The thickness of paint in certain areas conveys the tactility of the scene, suggesting that Bomberg relished reaching out and touching it as much possible. Looking at this canvas, we realise just how much of nature's inherent and essential dynamism Bomberg wanted to convey, thereby giving us all a vivid apprehension of what he described, in a very memorable phrase, as 'our search' for 'the spirit in the mass.'

Behind the collection

The collection was carefully curated by Jewish engineer Arthur Abraham Stambois. Stambois lived at Hertford Street in London and was a member of the Eccentric Club. He actively supported the arts throughout his lifetime but particularly during the war years. He attended meetings at the Slade and the Royal College of Art to understand the struggles artists were experiencing during the war. He campaigned for artists and other professionals from the 'arts' to be allowed complete freedom and to avoid the usual routine of conscription.

By 1936, Stambois had purchased six works direct from David Bomberg, which included pieces dated from 1922-1936. On 13th December 1943, Stambois wrote to Sir Kenneth Clark, Director of the National Gallery, to offer six of the works for sale to the National Gallery. Stambois was passionate about the arts and saw a unique talent in the artist. He would go on to purchase the rest of the collection as the works were completed and championed Bomberg's works for the whole of his career.

The collection was sold on privately to Stanley Mann in 1961. Stanley Mann married actress Eithne Maureen Mann, who starred in the films Chitty Chitty Bang Bang and Summer Holiday. Following Eithne Mann's death in 2018 the works passed through her will to her closest friend, the current seller. This will be the first time that the collection has been presented on the open market and out of private hands. It therefore offers a one-off opportunity for collectors around the world to obtain an important work by the renowned artist.



David Bomberg at the Borough Polytechnic, 1947-8. From the private collection of the Estate of David Bomberg.



David Bomberg painting on the roof of the Banco di Roma, Jerusalem, 1925. From the private collection of the Estate of David Bomberg.

46λ
DAVID BOMBERG (BRITISH 1890-1957)
MOVING VANS
Oil on canvas
Signed and dated 22 (lower right)
61 x 92.5cm (24 x 36¼ in.)

Provenance:
Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)
Stanley Mann, Private Collection (purchased from the above in 1961)
By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection
By descent to the present owner

Exhibited:
The Arts Council, *David Bomberg 1890-1957, An Exhibition of Paintings and Drawings*, Newcastle, Laing Art Gallery, May-June 1958; Swansea, Glynn Vivian Art Gallery, June-July 1958; Middlesbrough, Art Gallery, July-August 1958; London, Arts Council Gallery, September-October 1958; Bradford, Cartwright Memorial Hall, October-November 1958, no. 6 (lent by Arthur Stambois)

£20,000-30,000



47λ

DAVID BOMBERG (BRITISH 1890-1957)

THE MAN FROM HEBRON

Oil on canvas

Signed and dated 23 (lower right)

61.5 x 51.5cm (24 x 20¼ in.)

Provenance:

Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection (1937-2018)

By descent to the present owner

Exhibited:

London, Leicester Galleries, *Paintings of Palestine and Petra by David Bomberg*, February 1928,

Exhibition no. 451, cat no. 42

Birmingham, The Ruskin Gallery, *An Exhibition of Paintings and Drawings of Palestine and Petra by*

David Bomberg, February 1929, no. 20

£7,000-10,000



47

48 λ

DAVID BOMBERG (BRITISH 1890-1957)

THE ROCK FAÇADE, NORTH-EAST WALL, PETRA 1924

Oil on canvas

Signed and dated 24 (lower right)

58.5 x 77cm (23 x 30¼ in.)

Provenance:

James Estens, Private Collection, by 1929, purchased direct from the artist for £100

On loan to National Gallery, Millbank from November 1929 until at

least 1932

John Flanagan Esq, Private Collection by 1958

Arthur A. Stambois, Private Collection, possibly purchased from the Arts Council Exhibition in 1958

Stanley Mann, Private Collection, purchased from the above in 1961

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

Exhibited:

London, Leicester Galleries, *Paintings of Palestine and Petra by David Bomberg*, February 1928,

Exhibition no. 451, cat no. 41

Birmingham, The Ruskin Gallery, *An Exhibition of Paintings and Drawings of Palestine and Petra by*

David Bomberg, February 1929, no. 20

Newcastle-Upon-Tyne, Exhibition Park, *The Palace of Arts, North-East Coast Exhibition*, 14 May-26

October 1929

The Arts Council, *David Bomberg 1890-1957, An Exhibition of Paintings and Drawings*, Newcastle,

Laing Art Gallery, 17 May - 7 June 1958; Swansea, Glynn Vivian Art Gallery 21 June - 5 July 1958;

Middlesbrough, Art Gallery 12 July - 5 August 1958; London, Arts Council Gallery 13 September - 4

October 1958; Bradford, Cartwright Memorial Hall, 11 October - 1 November 1958, no. 16, lent by John

Flanagan Esq. (illus. pl. 4)

Literature:

The Studio, Vol. 104, 1932, J. Newmark, *The Artist on Tour, The Rose-Red City of Petra, Painted by*

David Bomberg,

July to December, p. 103-108, p. 108 (illus.)

Richard Cork, *David Bomberg*, (New Haven & London:

Yale University Press), 1987, illus. p. 161, no. 200

£150,000-250,000



48

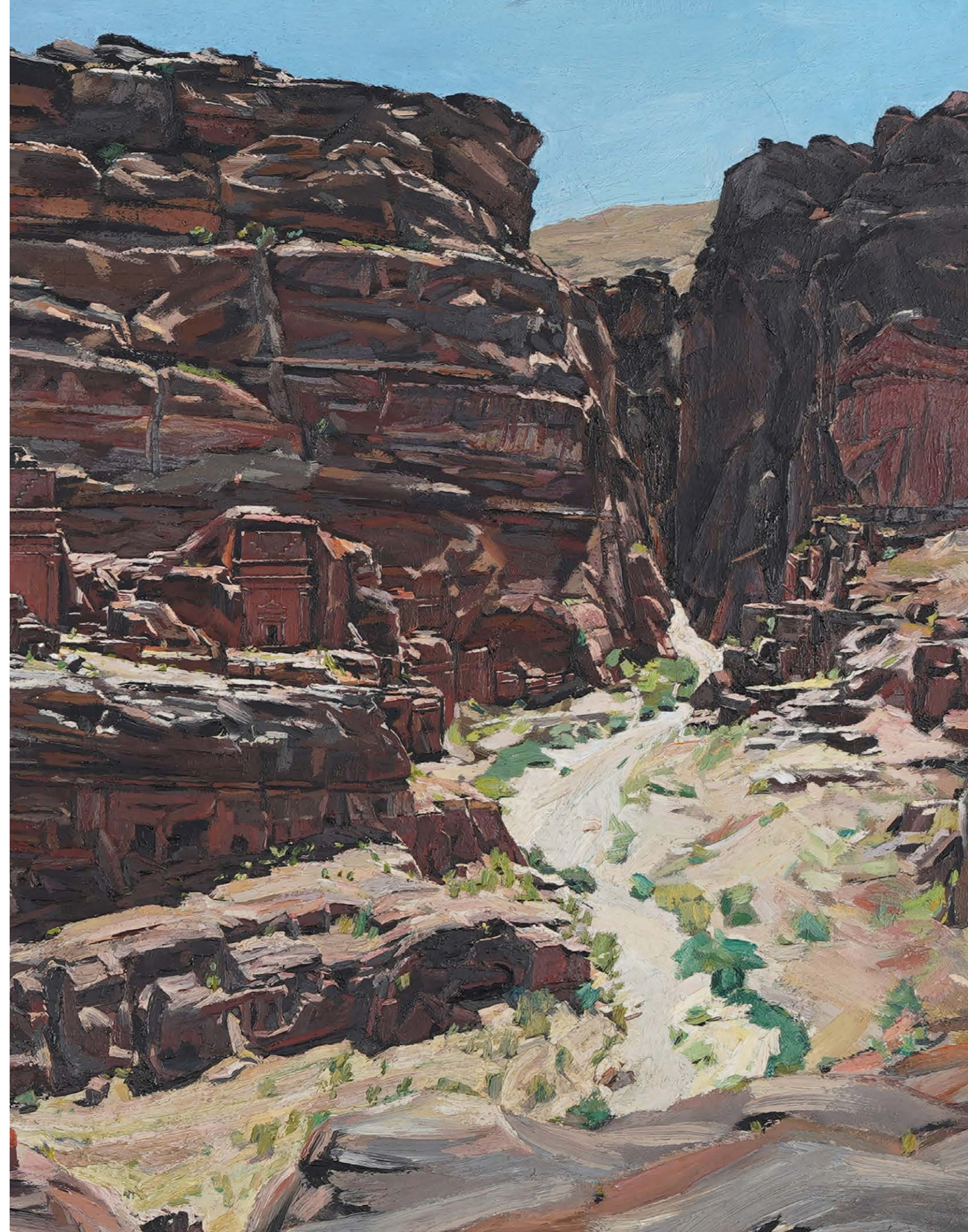
“ Petra was uphill work, entailing much inconvenience, expense and the maximum of annoyance – there was scenery of an extraordinary nature to compensate us for the setbacks. Scorpions, snakes, and lizards, have found a happy home in Petra, and the blue ... lizard who basks in the sun on the rocks of Petra.” David Bomberg, recollections on Petra

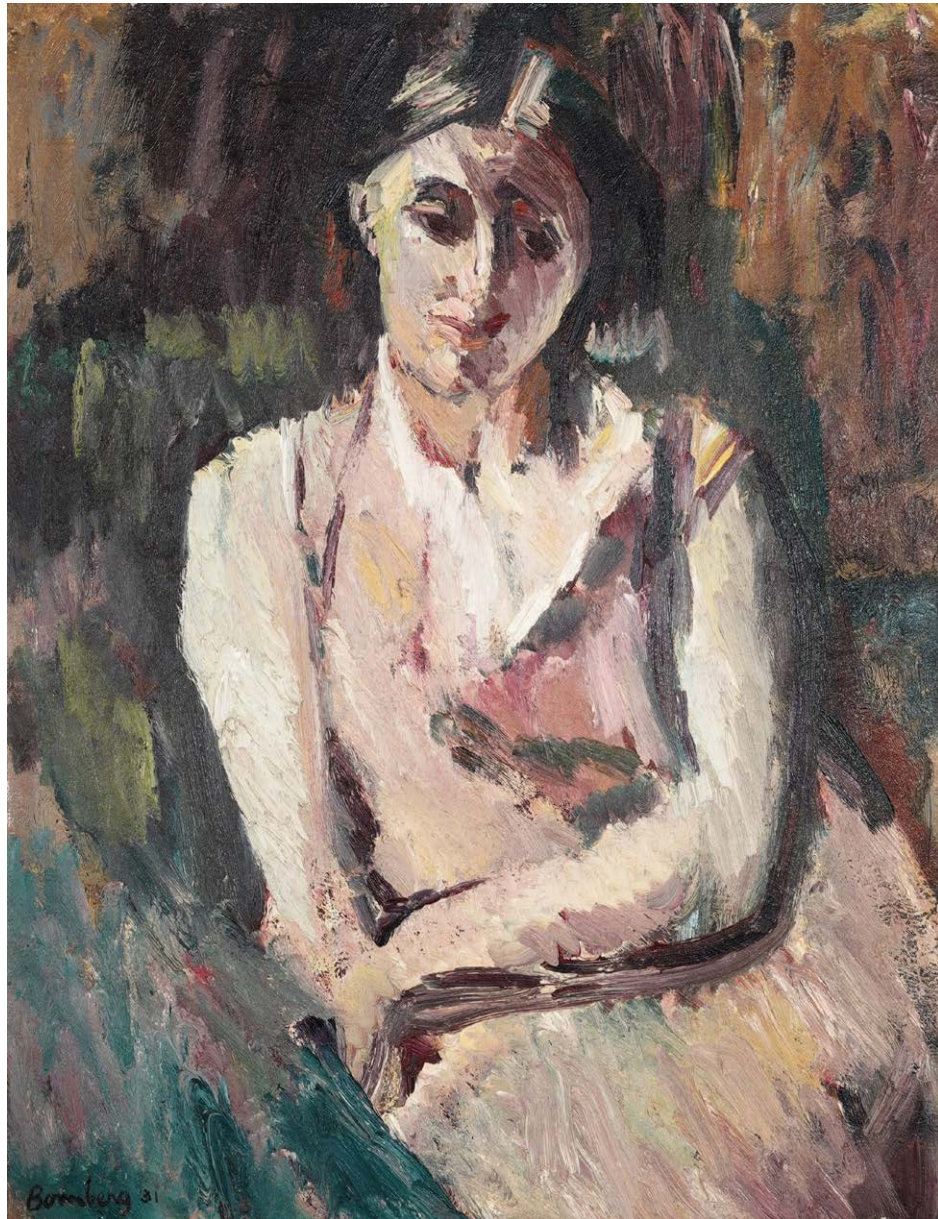
In 1923, Bomberg left London for Jerusalem. Organised by the artist Muirhead Bone and funded by the Palestine Foundation Fund, his brief was to record reconstruction projects in Palestine. Working en plein air he responded to the intensity of the heat and sun he encountered in Jerusalem by creating incredibly precise realistic works infused with a brilliance of light. It was here that he met the British Military Governor of Jerusalem, Sir Ronald Storrs. Storrs became an enthusiastic patron of Bomberg and it was he who funded and organised Bomberg's two expeditions to Petra in 1924. Accompanied by a military escort to protect him against thieves, Bomberg and his wife Alice embarked on this challenging expedition which took several weeks to reach the 'Rose City'.

Working as always, en plein air, Bomberg initially struggled with the sheer scale and monumentality of this city, hewn from rock, feeling "like a tiny ant, labouring along the white riverbed, with all the egotism knocked out of me". (Exhibition catalogue, David Bomberg: Spirit in the Mass, Abbot Hall Gallery, July – October 2006, p.82). However, returning for a second visit he overcame this initial hesitancy and went on to create paintings such as *The Rock Façade, North-East Wall, Petra*. The present work is one of his masterpieces from this extraordinary expedition and so it is unsurprising that Charles Aitkens, director of the National Gallery, Millbank, accepted the work on loan from the collector James Estens in 1929. In fact Bomberg himself wrote to Aitkens on 23rd October 1929 from Toledo referring to this painting:

"By this time I think the painting is at the Tate. I know you have a personal liking for the painting after all. It was a stupendous task to set to Petra, from the start, under the [?] and wildest conditions imaginable to do a hugely finished work. In this respect the picture is unique – it has never been attempted before and it is not likely to be tried again by any other artist"

In the present work Bomberg has managed to masterfully combine the sweeping monumentality of the landscape with the considered detail of the architectural construction. He ineffably transports the onlooker to this magical corner of Jordan through the freshness and immediacy of the paint surface. We involuntarily squint, shielding our eyes from the morning light, taking in the huge, sheer rock face in front of us and out of this red façade the holy temples and dwellings emerge. As they were carved out of the rock, so Bomberg carves them from his canvas through each painstaking brush stroke. All the more extraordinary when one is reminded that this work was not painted in the comfort of his studio, worked up from preliminary studies, but executed in the dusty, rocky, ancient and majestic landscape of Jordan.





49λ

49

DAVID BOMBERG (BRITISH 1890-1957)

PORTRAIT OF LADY SEATED, THOUGHT TO BE LILIAN, THE ARTIST'S WIFE

Oil on canvas

Signed and dated 31 (lower left)

93 x 72cm (36½ x 28¼ in.)

Provenance:

Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)

Stanley Mann, Private Collection (purchased from the above in 1961)

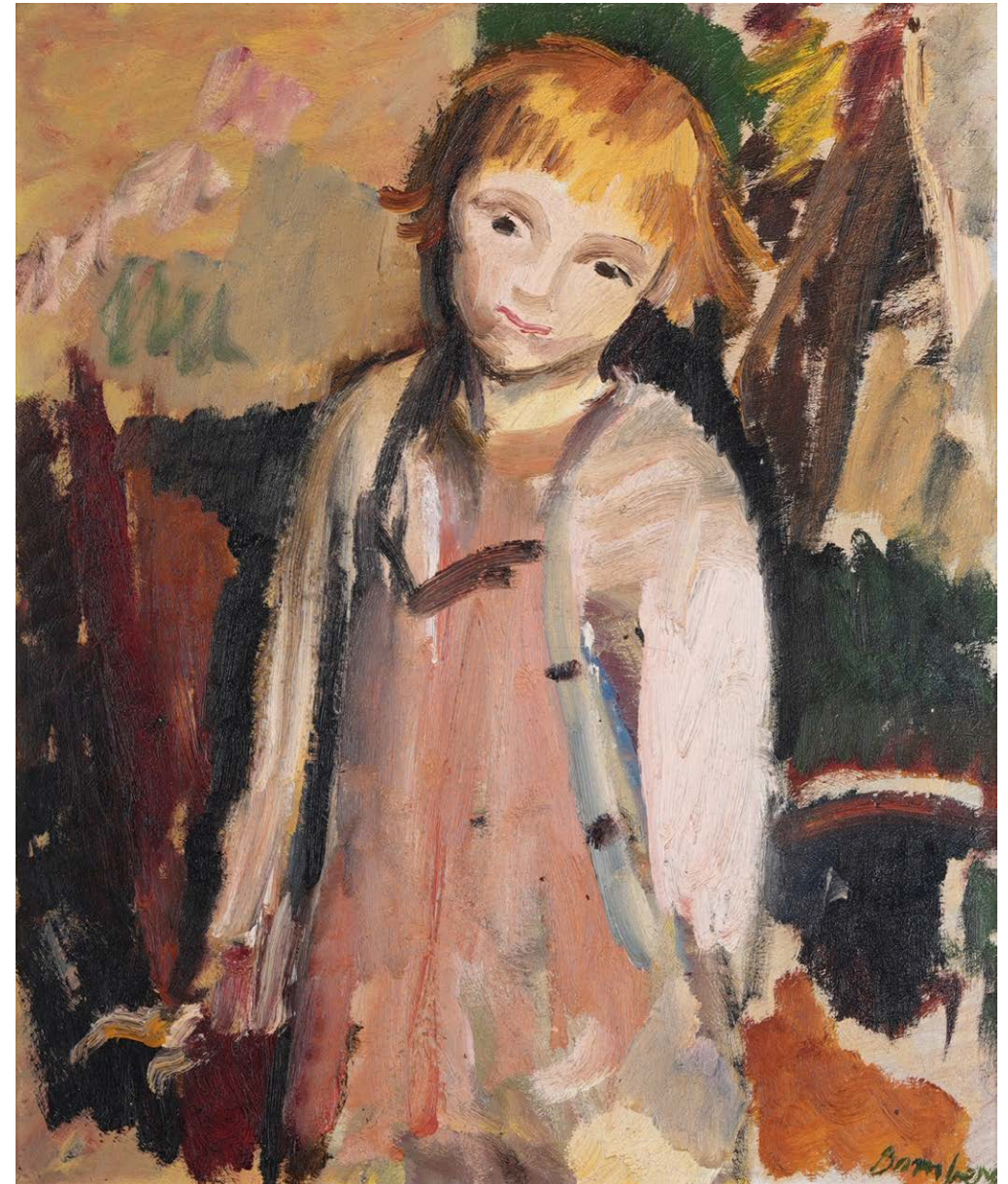
By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

Exhibited:

London, Whitechapel Gallery, *Jewish Painters in London*, 15 August 1943, p. 4 (illustrated in the exhibition catalogue)

£20,000-30,000



50λ

50

DAVID BOMBERG (BRITISH 1890-1957)

PORTRAIT OF ETHEL

Oil on canvas

Signed (lower right); further signed, titled, and dated 1931 to stretcher (verso)

61 x 51cm (24 x 20 in.)

Provenance:

J. Issacs, Private Collection

Arthur A. Stambois, Private Collection

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

Exhibited:

London, Bloomsbury Gallery, *Exhibition of Sixty Imaginative Compositions, Spanish and Scottish Landscapes and Other Work by David Bomberg*, November 1932, no. 35 (Ethel)

£5,000-8,000

51 λ

DAVID BOMBERG (BRITISH 1890-1957)

THE GARDEN TOWER OF THE SACRISTY, CUENCA CATHEDRAL 1935

Oil on canvas

Signed and dated 34 (lower right); further signed, inscribed and dated 1934
(to label on stretcher verso)

77.5 x 67.5cm (30½ x 26½ in.)

Provenance:

Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

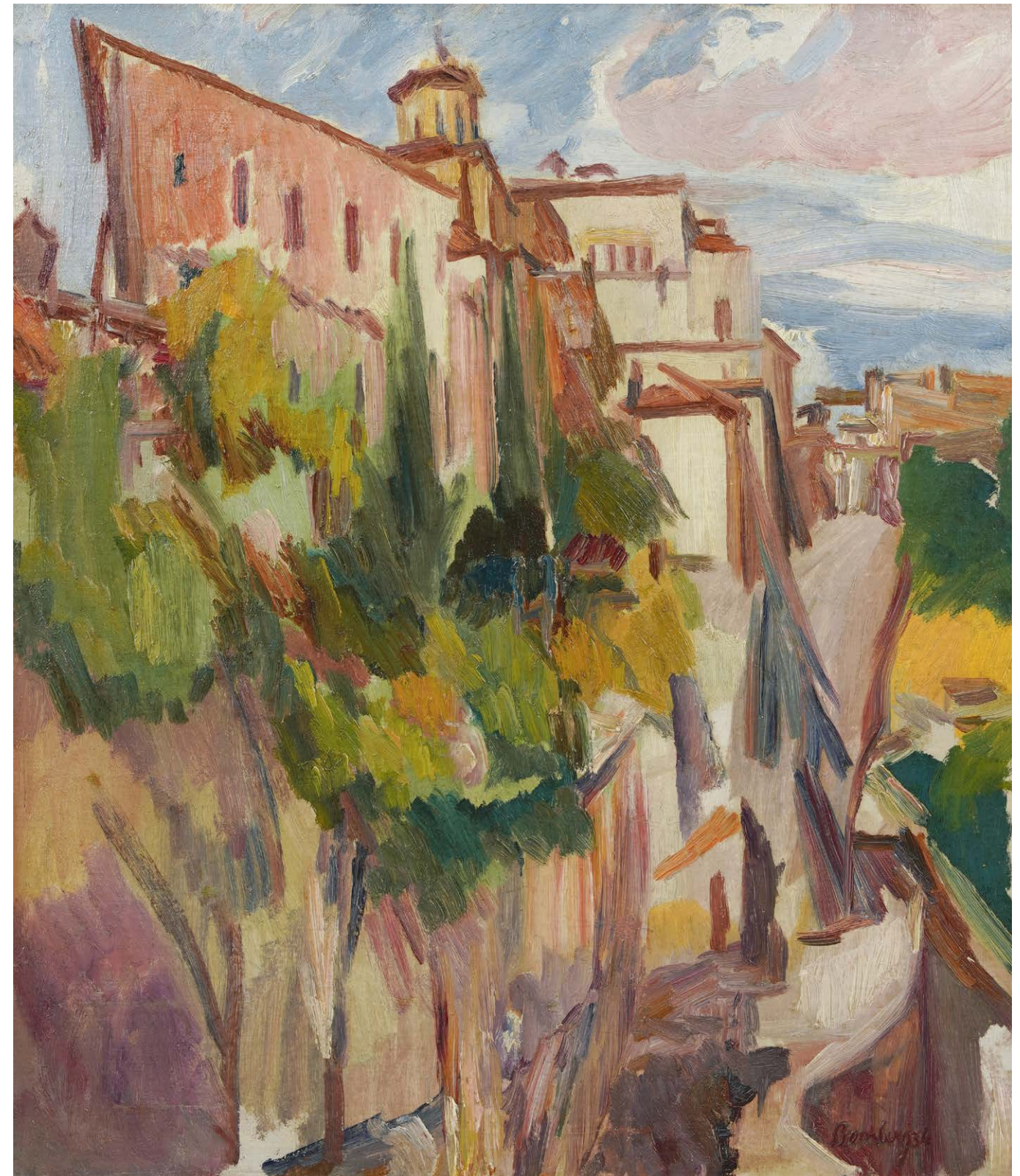
By descent to the present owner

In 1935, Bomberg embarked on his second trip to Spain, this time with Lilian. They chose the medieval Moorish town of Cuenca, perched on a limestone spur high above the Huécar gorge. Just as the landscape and architecture had inspired him in his previous trip to Toledo, so the drama of Cuenca compelled Bomberg to find an energy and spontaneity in his work to reflect this stunningly rugged landscape.

Indeed, Richard Cork comments 'If Toledo had provided him with the breakthrough he needed, other Spanish sites might help him reach an even deeper understanding of the natural forces he cherished. In 1934, armed with the proceeds of sales to three Bradford collectors who showed a rare appreciation of his work, he set off with Lilian for Cuenca. Perched high on a rock ridge with rivers on either side, the ancient town provided Bomberg with an ideal interplay with buildings and the landscape they so dramatically occupied. His paintings stress the rootedness of Cuenca's houses, the way they appear to grow out of the rock on which they stand.... town and rock are fused in an energetic mass filled with Bomberg's heightened awareness of a geological conflict between cohesion and stress.... Bomberg's brushwork now strives for a greater breadth, shedding the intricacy of the 1929 work in favour of a more summary and unified approach to form (see Exhibition catalogue, David Bomberg, London, Tate Gallery, 1988, pp. 30-31).

In *The Garden Tower of the Sacristy, Cuenca Cathedral*, the Cathedral is perched precariously on the cliff top. Dominant and proud, almost hewn from the rock itself. Yet it has a feeling of impermanence; nature looking to encroach and over run the huge structure. There is an urgent energy in the brushstrokes as if the view needed to be recorded before the Cathedral was consumed or collapsed, slipping into the gorge below. As opposed to Bomberg's earlier works in Palestine, Petra, and Toledo this painting shows less regard to capturing the view before him with topographical accuracy but rather a far more subjective approach as he explores the relationship between man and nature, not always in conflict but rather in the shared dualities of ancient and modern, permanent and temporary.

£200,000-300,000



51

52 λ

DAVID BOMBERG (BRITISH 1890-1957)

VIRGIN OF PEACE IN PROCESSION, RONDA 1935

Oil on canvas

Signed and dated 35 (lower left)

76 x 59cm (29¾ x 23 in.)

Provenance:

Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

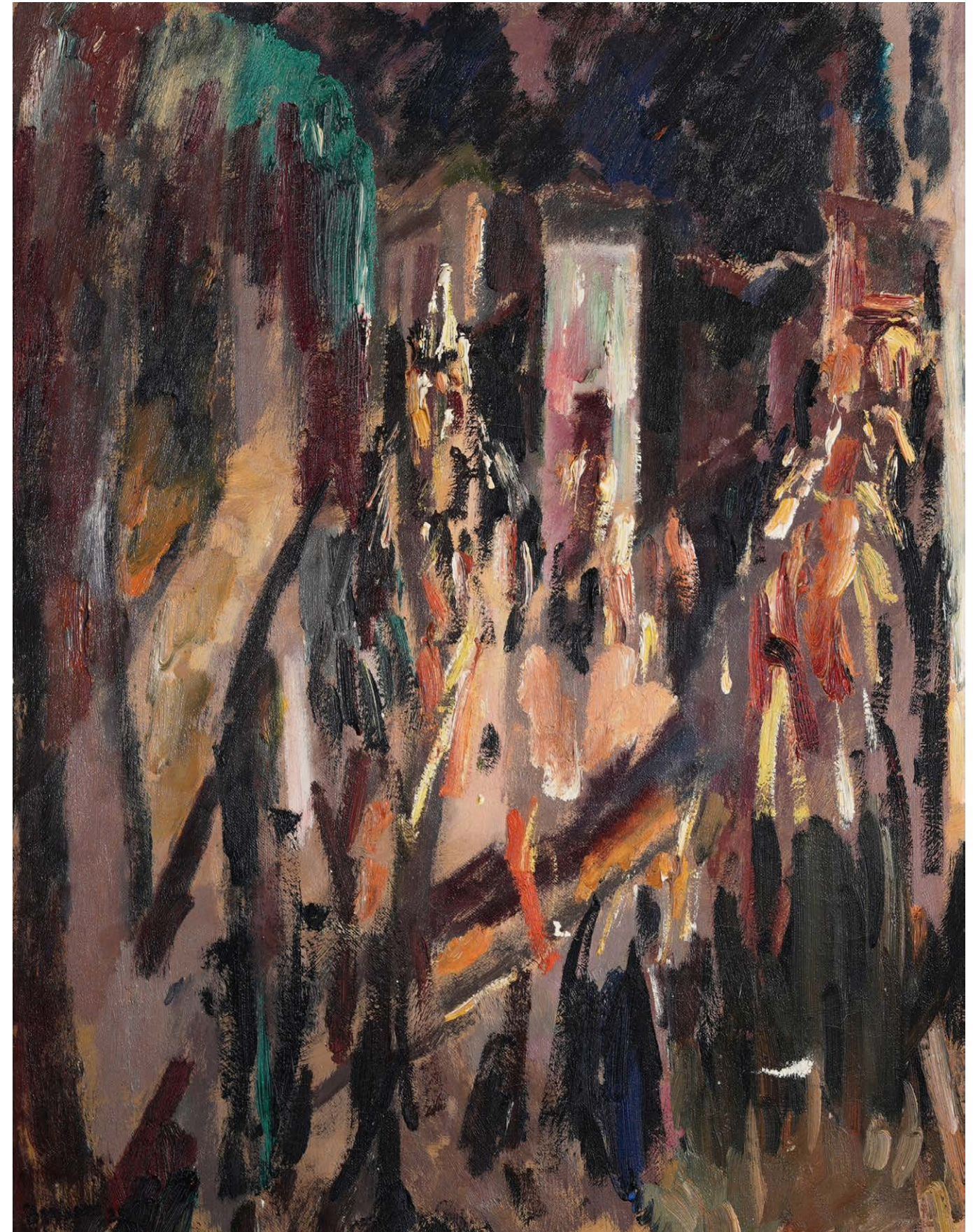
Following Bomberg and Lilian's artistically fulfilling stay in Cuenca they moved South to the town of Ronda in November so that he could continue to work outside.

The setting of this ancient town presented Bomberg with a spectacular opportunity to further explore the rugged geography and improbably built architectural structures balanced and wedged into this landscape. Bomberg conveyed this drama in increasingly vigorous and energetic brush strokes and it is this energy and immediacy that he has distilled into the present work.

Bomberg became interested in the tight, cobbled streets of the medieval town, particularly after dark and in the present work he has depicted the Virgin of Peace being carried through the streets of Ronda during Holy Week. From the vantage point of their first-floor lodgings Bomberg witnessed this mystical nocturnal festival. Lilian and Dinora offered to hold lamps so that he could see more easily, but Bomberg dismissed them, preferring to work in darkness with only the flames from the processional torches to guide him.

The resulting painting is charged with a visceral energy in which the people, the street and the torches become one dynamic whole yet inexplicably the painting maintains a structure and depth. Simultaneously abstract and representational. Indeed, a masterful example of what Bomberg himself described as the "Spirit in the Mass".

£60,000-80,000



53 λ

DAVID BOMBERG (BRITISH 1890-1957)

HILLS NEAR RONDA, NOCTURNE

Oil on canvas

Signed and dated 35 (lower left); initialled and inscribed

(to stretcher verso)

66 x 76,5cm (25 x 30 in.)

Provenance:

Arthur A. Stambois, Private Collection (possibly purchased direct from the artist in 1936)

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

Bomberg explored the landscape at night throughout his career. Surroundings that were familiar to him during the day took on completely different artistic challenges after dusk. Painting in Petra in 1924 he described how the “rocks that were known to me from a distance in daylight from above, were now above me at close quarters, cut up by the strangest imaginable shadows, taking terrifying shapes”.

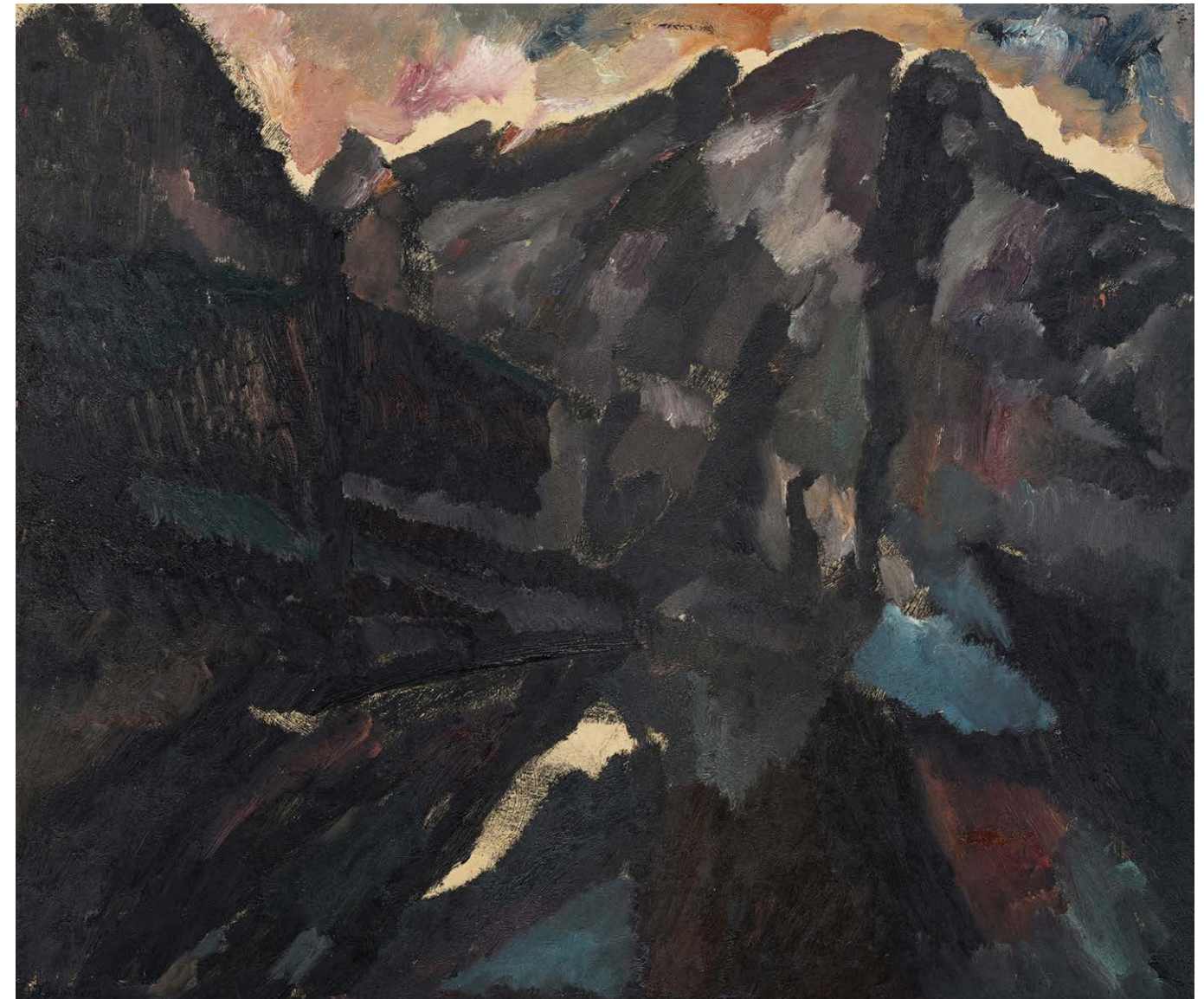
(Exhibition catalogue, *David Bomberg Spirit in the Mass*, Abbot Hall Art Gallery, 17 July – 28 October 2006. P.82)

The present work has this same feeling of foreboding. As the sun slips behind the jagged peaks, the colours of the terrain are transformed and the atmosphere changes from one of vibrant energy to a ghostly, cool ambiguity that feeds the imagination of the onlooker.

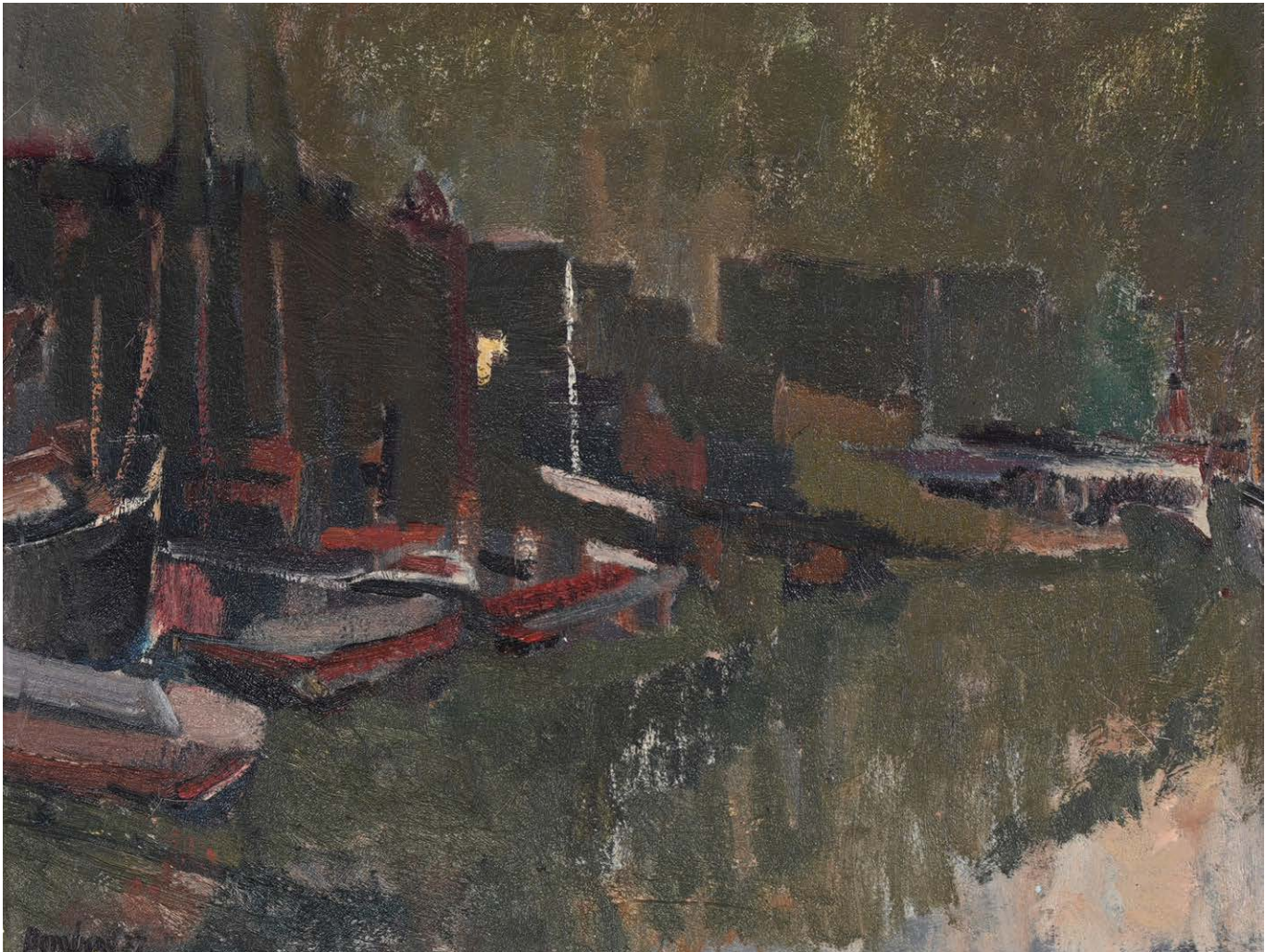
Although Bomberg explored and developed this technically difficult feat of painting at night throughout his career, Leslie Marr remembers the exercise very differently during their painting trip to Cyprus in 1948. He joked that “It always took us such a long time to get ready that by the time David started to paint it was often nearly the end of the day!”

(L. Marr, *Fragment of an Autobiography: The Bomberg Connection and The Borough Group*, London, Piano Nobile, 2001)

£40,000-60,000



53



54

54 λ
DAVID BOMBERG (BRITISH 1890-1957)
THAMES BARGES - LONDON
Oil on canvas
Signed and dated 37 (lower left); further signed, titled and dated 1937 (to stretcher verso)
51 x 66cm (20 x 25 in.)

Provenance:
Arthur A. Stambois, Private Collection
Stanley Mann, Private Collection (purchased from the above in 1961)
By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection
By descent to the present owner

£20,000-30,000



55

55 λ
DAVID BOMBERG (BRITISH 1890-1957)
SELF-PORTRAIT
Oil on board
Signed and dated 37 (lower left)
59 x 49cm (23 x 19¼ in.)
With another self-portrait study verso.

Provenance:
Arthur A. Stambois, Private Collection
Stanley Mann, Private Collection (purchased from the above in 1961)
By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection
By descent to the present owner

£15,000-25,000

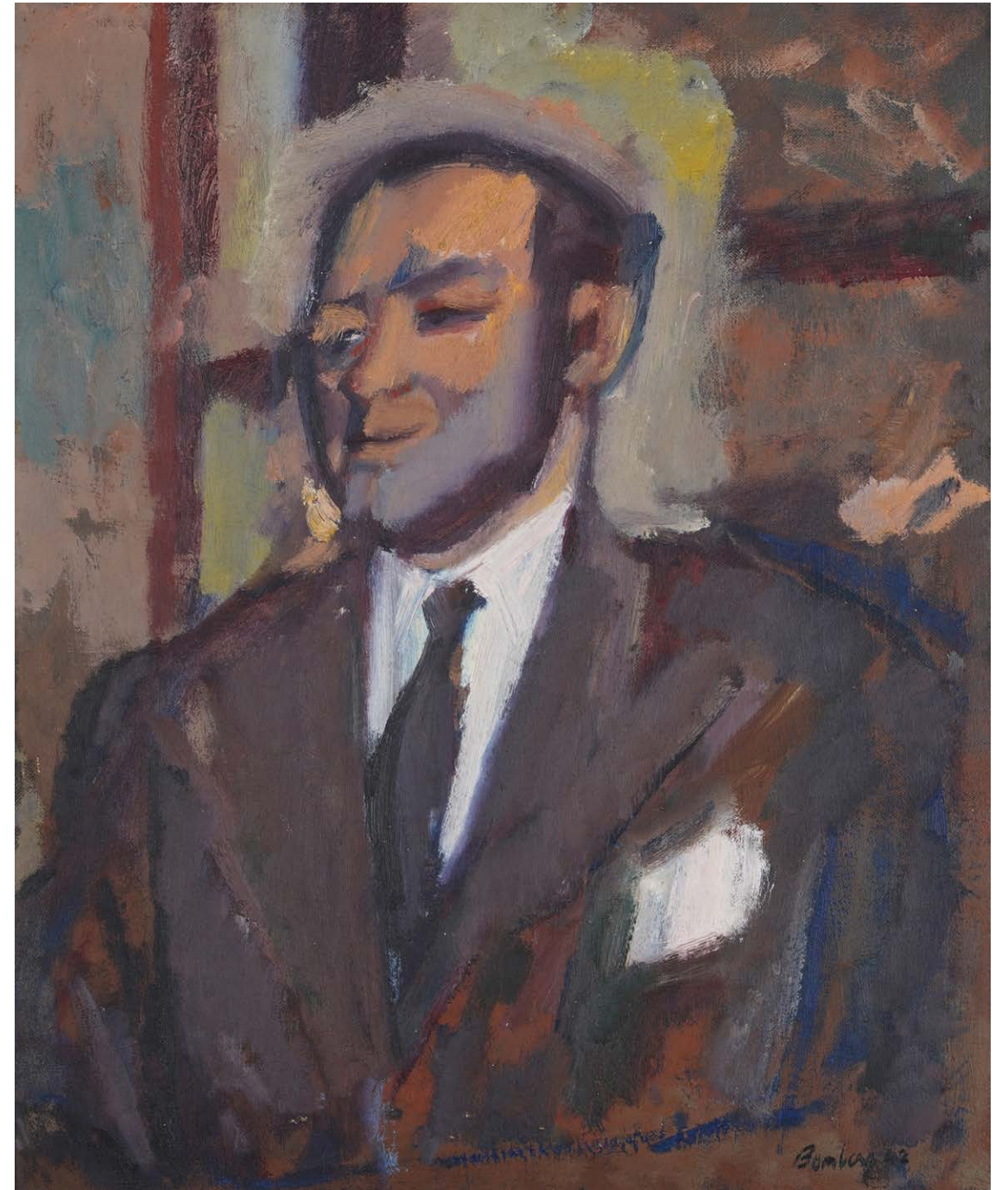


56

56λ
DAVID BOMBERG (BRITISH 1890-1957)
PORTRAIT OF A GENTLEMAN
 Oil on canvas
 Signed and dated 42 (lower right)
 61 x 51cm (24 x 20 in.)

Provenance:
 Arthur A. Stambois, Private Collection
 Stanley Mann, Private Collection (purchased from the above in 1961)
 By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection
 By descent to the present owner

£3,000-5,000



57

57λ
DAVID BOMBERG (BRITISH 1890-1957)
PORTRAIT OF A GENTLEMAN
 Oil on canvas
 Signed and dated 42 (lower right)
 61 x 50.5cm (24 x 19¾ in.)

Provenance:
 Arthur A. Stambois, Private Collection
 Stanley Mann, Private Collection (purchased from the above in 1961)
 By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection
 By descent to the present owner

£3,000-5,000

58 λ

DAVID BOMBERG (BRITISH 1890-1957)

CAERNAFON BAY, NORTH WALES

Oil on canvas

Signed and dated 44 (lower right)

39 x 45.5cm (15¼ x 17¾ in.)

Provenance:

Arthur A. Stambois, Private Collection

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018),

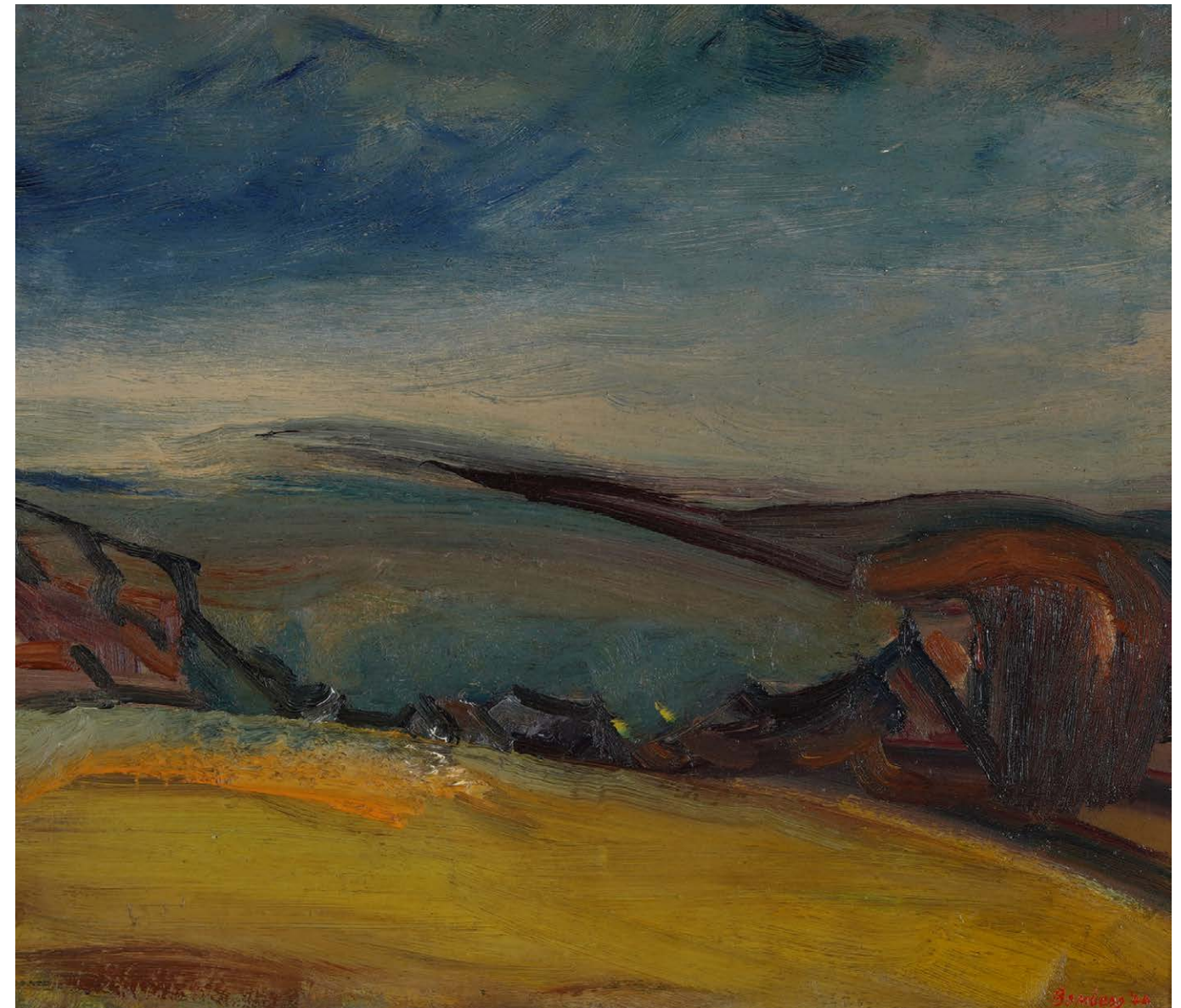
Private Collection

By descent to the present owner

The present work was painted during one of Bomberg's trips to North Wales in 1944 during World War II. There is a palpable feeling of escape in this painting as the artist finds relief from the air raids and urban destruction he witnessed in London as he served as a fire-watcher during the Blitz.

Although the colours are muted there is an openness to the panorama and a broadness to the sky that is rare in Bomberg's earlier landscapes. It's almost as if the work itself is an embodiment of Bomberg opening his arms and filling his lungs with the invigorating fresh sea air. A release from the claustrophobic dangers of London in 1944.

£15,000-25,000



58

59 λ

DAVID BOMBERG (BRITISH 1890-1957)

HILLS ABOVE CHRISOSTOMAS MONASTERY, CYPRUS

Oil on canvas

Signed and dated 48 (lower right); further signed, inscribed and dated 1948 (to stretcher verso)
63,5 x 76,5cm (25 x 30 in.)

Provenance:

Arthur A. Stambois, Private Collection

Stanley Mann, Private Collection (purchased from the above in 1961)

By descent to his wife, Eithne Maureen Mann (nee Milne) (1937-2018), Private Collection

By descent to the present owner

In July 1948 Leslie Marr, student and husband of Dinora, Bomberg's stepdaughter, organised and paid for a painting trip to Cyprus. Bomberg had heard from an old friend and patron, Austen Harrison, about the drama and beauty of the landscape of Northern Cyprus so an adventure, financed by his son-in-law was met with great enthusiasm.

Settling in the village of Lapithos, Bomberg once again felt free and invigorated by the landscape before him. The searing heat and intensity of light infused his paintings with cadmium reds, Prussian blues, chrome yellows and oranges, all vigorously applied in quick, fluid brushstrokes which leap off the canvas. Leslie Marr observed that Bomberg used to re-prime his canvases just before he started to paint in order to create a surface on which his brushes would glide over easily, giving the paintings an immediacy and fluid energy. The resulting impasto in this painting gives a three dimensionality and tactility that implores you to study it up close and immerse yourself in the ridges and furrows of paint, transporting you to the sun drenched mountains of Northern Cyprus.

This was a happy time for Bomberg, surrounded by his close family he was able to immerse himself in the landscape and his painting. When he returned to England he painted nothing for three years, concentrating on his teaching post at Borough Polytechnic until this was terminated and he and Lilian decided to escape London for good to Spain and Ronda, where almost twenty years earlier he had found such positive inspiration in the landscape.

£80,000-120,000



59



60

60 λ
DAVID BOMBERG (BRITISH 1890-1957)
LANDSCAPE
Oil on paper
Signed (lower right)
31 x 41cm (12 x 16 in.)

£3,000-5,000



61

61 λ
DAVID BOMBERG (BRITISH 1890-1957)
BOMB STORE
Red and black chalk on tracing paper
26 x 33.5cm (10 x 13 in.)

Executed in 1942

Provenance:
The artist's family
Sale, Christie's, London, 5 November 1999, lot 157
Sandra Lummis Fine Art, London

£3,000-5,000



62

62
PAUL NASH (BRITISH 1889-1946)

RIVER AND TREES
Pencil and watercolour
Signed (lower left)
36.5 x 56cm (14¼ x 22 in.)

Provenance:
Hamet Gallery, London
Sandra Lummis Fine Art, London

Exhibited:
London, Hamet Gallery, *Watercolours and Drawings*, March-April 19[??], no. 4

£5,000-8,000



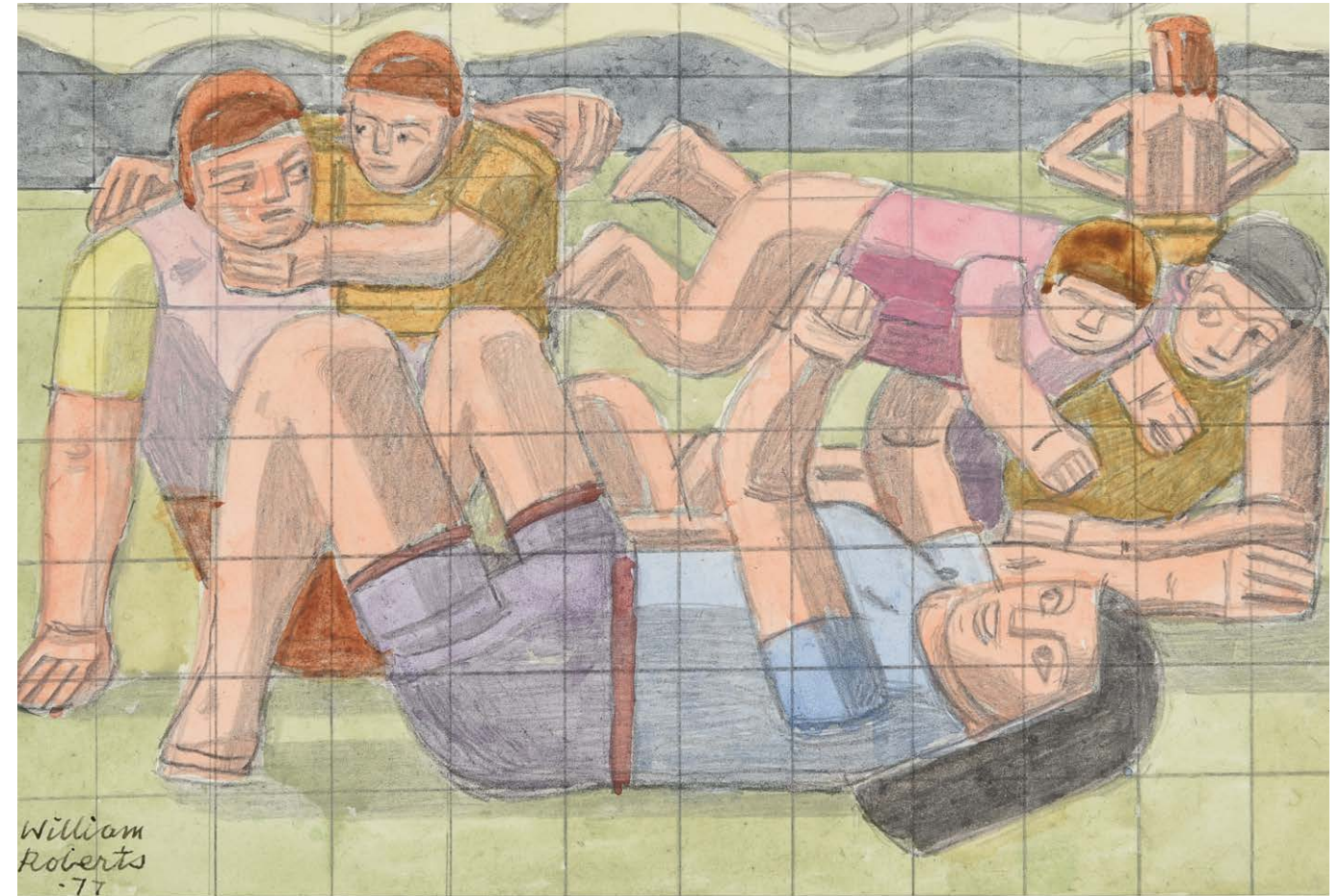
63

63 λ
FELIX KELLY (BRITISH 1914-1994)

FIGURES IN A STREET
Gouache
Signed and dated 43 (lower right)
31 x 37.5cm (12 x 14¾ in.)

Provenance:
Veronica Flint-Shipman, Private Collection
(acquired directly from the artist)
By descent
Sale, Christie's Online, 23 November 2018,
lot 377

£1,500-2,000



64

64 λ
WILLIAM ROBERTS (BRITISH 1895-1980)

FAMILY AT PLAY
Pencil and watercolour squared for transfer
Signed and dated '77 (lower left)
12 x 18.5cm (4½ x 7¼ in.)

£5,000-8,000



65

65 λ
WILLIAM ROBERTS (BRITISH 1895-1980)
FAMILY GROUP
 Pencil and watercolour, squared for transfer
 Signed and dated '73 (lower right)
 18.5 x 15cm (7¼ x 5¾ in.)

Provenance:
 New Grafton Gallery, London
 James Birch, Private Collection (acquired from the above)

£6,000-8,000



66

66 λ
WILLIAM ROBERTS (BRITISH 1895-1980)
THE PIPERS
 Pencil and watercolour squared for transfer
 Signed and dated 1977 (lower left)
 18.5 x 15cm (7¼ x 5¾ in.)

Provenance:
 Mrs Sarah Roberts, the wife of the artist
 Fosse Gallery, John Lindsey Fine Art Ltd., Stow-On-The-Wold

£6,000-8,000



67

67λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
SALT AND SAUCY AT ISLINGTON
Charcoal
Signed, titled and dated 1922 (lower left)
25 x 34cm (9¾ x 13¼ in.)

Provenance:
Sale, Christie's, South Kensington, 1 March
2000, lot 32
John Mitchell & Sons Fine Paintings, London

The present drawing is one of Knight's first
circus drawings, executed when visiting
Swallows Circus at The Agricultural Hall
Islington following the recommendation of a
railway porter at Paddington Station. Following
these early visits, the artist then got to know
Carmos Circus, where she sketched and
painted her first well known circus works.

A year later, in 1923, Knight also started a
new venture in art, making limited numbers
of prints. Her first etching depicting a circus
scene was called 'Salt and Saucy' and depicted
a similar scene to that of the present charcoal.
The work was limited to 55 impressions
although it is possible that less than 55 were
actually printed.

We are grateful to R. John Croft, FCA, the
artist's great nephew, for his help in preparing
this catalogue entry. The present work will
be featured in his forthcoming *Catalogue
Raisonné* of the artist's work.

£2,500-3,500



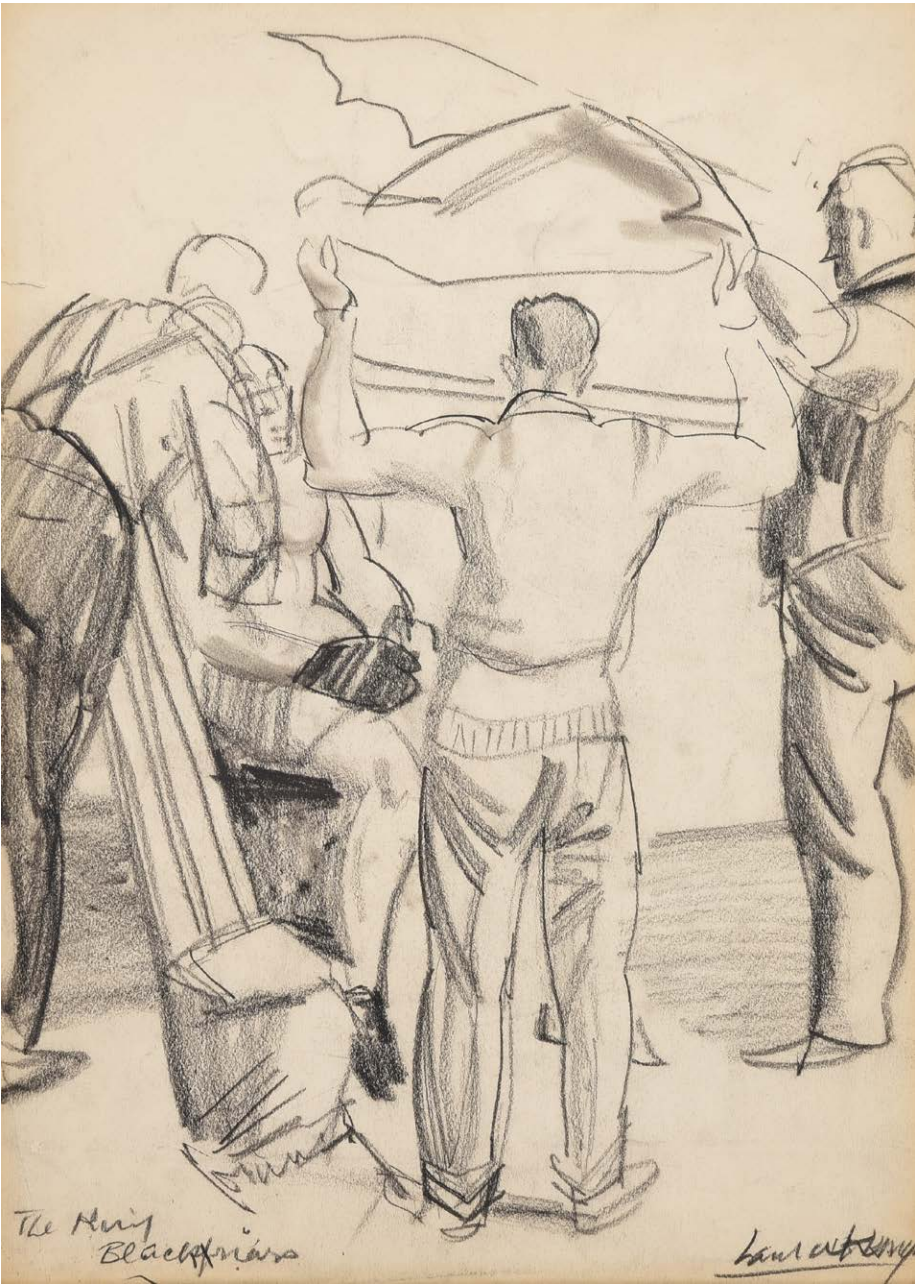
68

68
HENRI GAUDIER-BRZESKA
(FRENCH 1891-1915)
FRENCH POODLE
Brush and ink
22.5 x 18.5cm (8¾ x 7¼ in.)

Provenance:
Private collection, H. S. Ede
Colnaghi, London
Private collection, John & Pauline Blench, Jersey
Private collection, Christopher Woolmer
(purchased from the below exhibition)
Sandra Lummis Fine Art, London

Exhibited:
Jersey, *The Selective Eye*, April 1975

£1,500-2,500



70

69 (no lot)

70λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
THE RING, BLACKFRIARS
Black crayon
Signed (lower right) and titled (lower left)
36 x 26cm (14 x 10 in.)

Provenance:
John Mitchell & Sons Fine Paintings, London

The present work will be featured in the forthcoming *Catalogue Raisonné* of the artist's work being
prepared by R. John Croft, FCA, the artist's great nephew.

£2,000-3,000



71

71
GWEN JOHN (BRITISH 1876-1939)
GIRL IN A MAUVE DRESS
 Pencil, watercolour and gouache
 Stamped with the estate stamp (lower right)
 16 x 12.5cm (6¼ x 4¾ in.)

Executed *circa* 1920s

A comparable drawing of the same subject inscribed and dated by the artist “*Pétite négresse. Dessin du 3ieme Lundi d’Aout. 1928*” was sold at Christie’s on 17 March 2016, lot 33. The so-called ‘Dessins du Lundi’ were drawings given every week to Véra Oumancoff, John’s neighbour in Meudon and the object of the artist’s final romantic obsession. The inscriptions indicate the date of presentation rather than execution.

Provenance:
 Estate of the artist
 Davis & Langdale Company, Inc, New York
 Private Collection, USA (acquired from the above)
 Thence by descent to the present owner

Exhibited:
 New York, Davis & Langdale, Inc, *Gwen John 1876-1939: Drawings and Watercolors*, 1981, cat no. 1906

£8,000-12,000



72

72
GWEN JOHN (BRITISH 1876-1939)
GIRL IN GREEN, HOLDING A PRAYER BOOK
 Watercolour and gouache
 Stamped with estate stamp (lower right)
 15.5 x 12cm (6 x 4½ in.)

Executed *circa* 1920s

Provenance:
 Estate of the artist
 Davis & Langdale Company, Inc, New York
 Private Collection, USA (acquired from the above)
 Thence by descent to the present owner

Exhibited:
 New York, Davis & Langdale, Inc, *Gwen John 1876-1939: Drawings and Watercolors*, 1981, cat no. 5

£4,000-6,000



73 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
HARRY TATE AT THE COLISEUM
Pencil and watercolour
Signed (lower right) and inscribed (lower left)
34 x 24cm (13¼ x 9¼ in.)

Harry Tate (1872-1940) was a well known English comedian who performed in music halls, variety shows and films. He was famous for his catch phrases such as 'Good-bye-eeee' which inspired a famous First World War song written by Weston and Lee.

We are grateful to R. John Croft, FCA, the artist's great nephew, for his help in preparing this catalogue entry. The present work will be featured in his forthcoming *Catalogue Raisonné* of the artist's work.

£2,000-3,000



74 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
PAUL SHELBY, BARRY JACKSON, SCOTT SUNDERLAND
Pencil
Signed (lower right) and inscribed as titled (along lower edge)
30 x 24cm (11¾ x 9¼ in.)

The present work will be featured in the forthcoming *Catalogue Raisonné* of the artist's work being prepared by R. John Croft, FCA, the artist's great nephew.

£1,500-2,000



75 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
LES SYLPHIDES
Pencil, ink and watercolour
Signed (lower left)
31 x 26.5cm (12 x 10¼ in.)

Provenance:
Fine Art Society, Ltd, London (April 1953)

The present work will be featured in the forthcoming *Catalogue Raisonné* of the artist's work being prepared by R. John Croft, FCA, the artist's great nephew.

£1,000-1,500

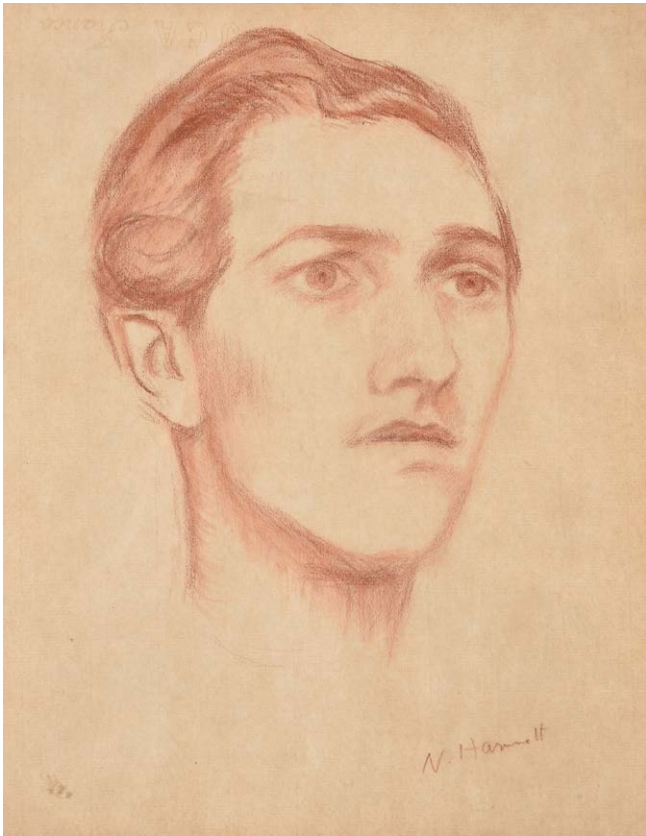


76 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
LES SYLPHIDES
Pencil, ink and watercolour
Signed (lower left)
31 x 26.5cm (12 x 10¼ in.)

Provenance:
The Fine Art Society, Ltd., London (April 1953)

The present work will be featured in the forthcoming *Catalogue Raisonné* of the artist's work being prepared by R. John Croft, FCA, the artist's great nephew.

£1,000-1,500



77



78

77 λ
NINA HAMNETT (BRITISH 1890-1956)
PORTRAIT OF ALAN PRYCE-JONES
Red chalk
Signed (lower right)
33 x 27cm (12 x 10½ in.)

Lieutenant Colonel Alan Payan Pryce-Jones (1908-2000) was a notable journalist and book critic. His political career developed after he joined the Liberal Party in 1937 and went on to become vice-president of the St. Marylebone Liberal Association and Prospective Liberal Parliamentary Candidate for Louth in Lincolnshire. Pryce-Jones became editor of *The Times Literary Supplement* from 1948-1959 and trustee of the National Portrait Gallery 1950-1961.

£2,000-3,000

78 λ
NINA HAMNETT (BRITISH 1890-1956)
THE LOUNGE LIZARD
Pen and ink
Signed with initials and dated 17 (lower right)
16.5 x 10.5cm (6¼ x 4 in.)

Provenance:
Sandra Lummis Fine Art, London

£2,000-3,000

79 λ
CECIL BEATON (BRITISH 1904-1980)
FIRST IMPRESSION OF ELISA
Pencil
Signed (lower right)
32.5 x 23cm (12¾ x 9 in.)

Provenance:
The Redfern Gallery, London
Private Collection, Mrs Cazalet Keir, purchased from the above on 8 December 1964

£400-600



79

80 λ
CECIL BEATON (BRITISH 1904-1980)
AUDREY'S HAIR-DRESS
Pencil
Signed (lower right)
31.5 x 22.5cm (12¼ x 8¾ in.)

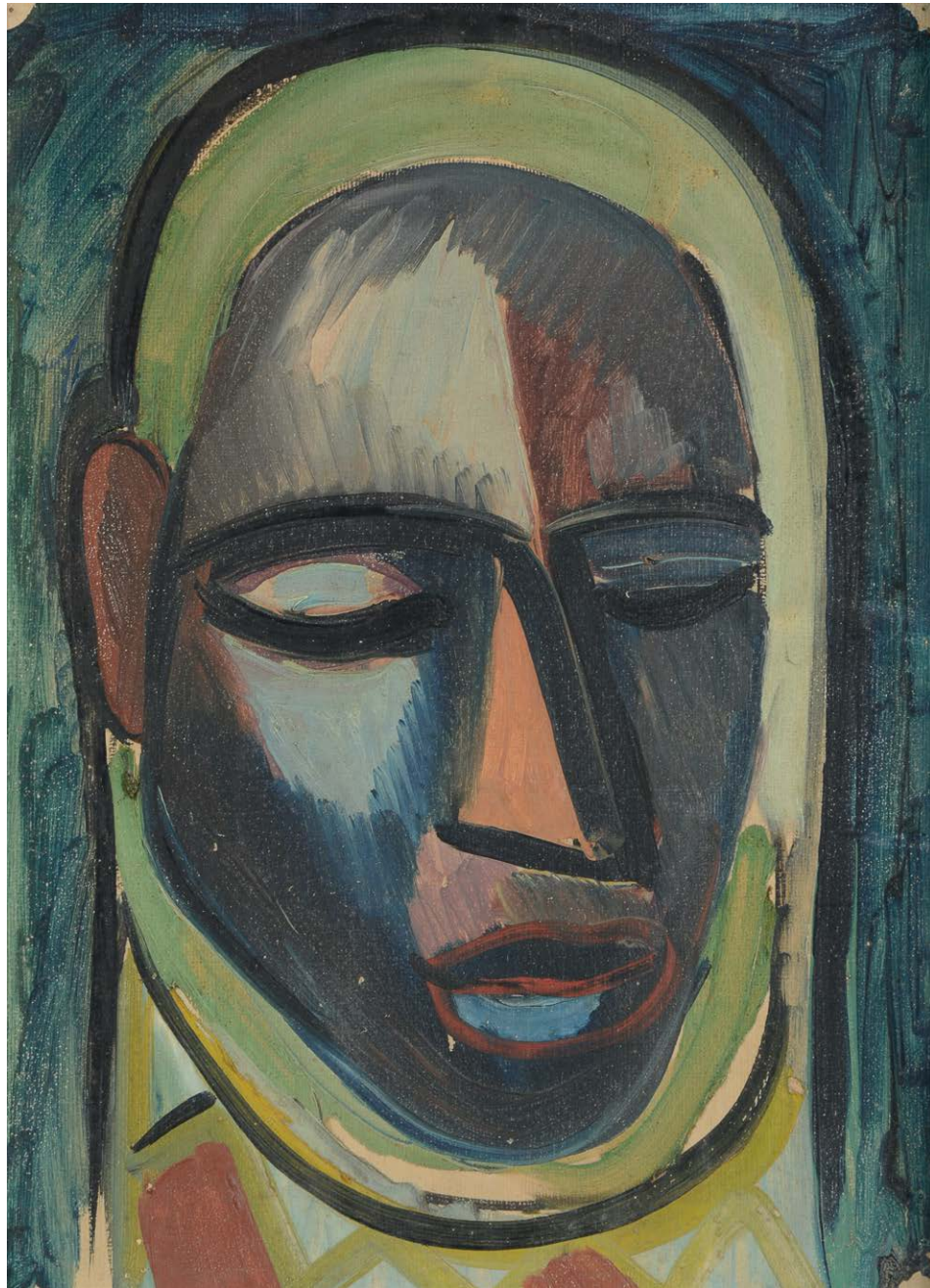
Provenance:
The Redfern Gallery Ltd., London, no. 29
Private Collection, Mrs Cazalet-Keir, purchased from the above on 8 December 1964

Lot 83 and 84 are both studies of Audrey Hepburn for the musical *My Fair Lady*, for which Beaton won Best Costume Design Academy Award in 1964.

£400-600



80



81

81 λ
EDWARD WOLFE (SOUTH AFRICAN/BRITISH 1897-1981)
THE INITIATE
 Oil on canvas laid to board
 35 x 25.5cm (13¾ x 10 in.)

Painted *circa* 1928/29

Provenance:
 Private Collection, Ursula Ridley, West Hoathly, West Sussex
 Thence by descent

Exhibited:
 The London Artists' Association, possibly 1930, no. 21(?)

£1,500-2,500

82 λ
**EDWARD WOLFE (SOUTH AFRICAN/
 BRITISH 1897-1982)**
SOUTH AFRICAN LANDSCAPE
 Oil on canvas
 Signed (lower right)
 46 x 62.5cm (18 x 24½ in.)

Painted *circa* 1920

Provenance:
 Dr Frances Spalding, private collection
 Sandra Lummis Fine Art, London

£1,000-1,500



82

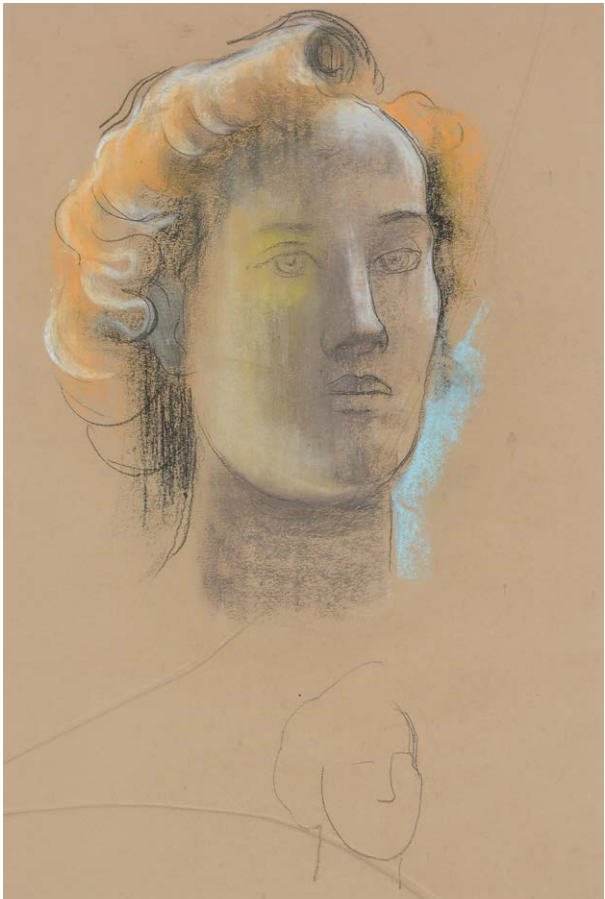
83
ROGER FRY (BRITISH 1866-1934)
ATHENS
 Oil on board
 Signed (lower right); titled in blue crayon to
 backboard (verso)
 29 x 39cm (11¼ x 15¼ in.)

Provenance:
 Sale, Christie's, London, 1 March 2006, lot 72
 Sale, Sotheby's, London, 7 September 2006,
 lot 95

£4,000-6,000



83

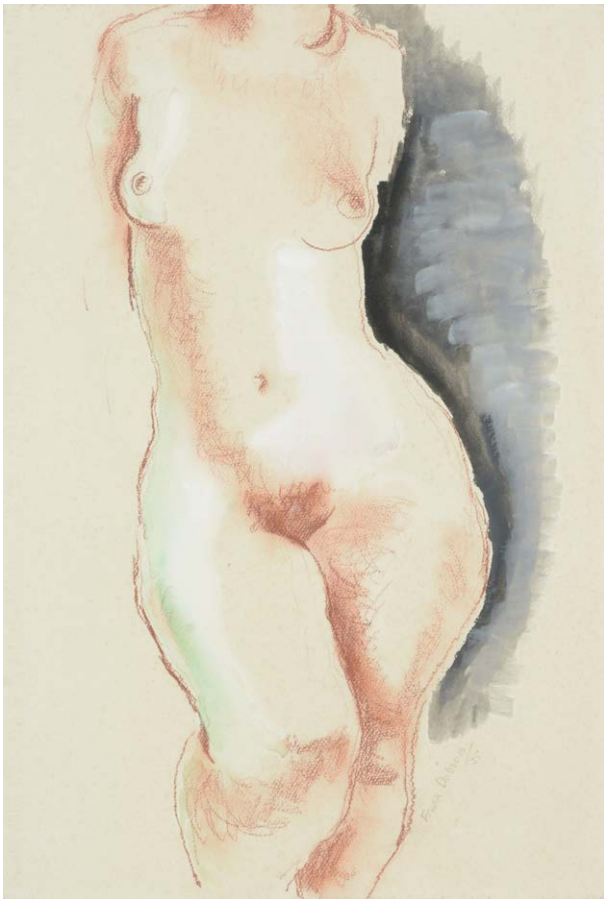


84

84 λ
FRANK DOBSON (BRITISH 1886-1963)
FEMALE HEAD
Charcoal and coloured chalks
48,5 x 33cm (19 x 12 in.)

Provenance:
The Artist's Estate
Gillian Jason Gallery, London

£1,000-1,500

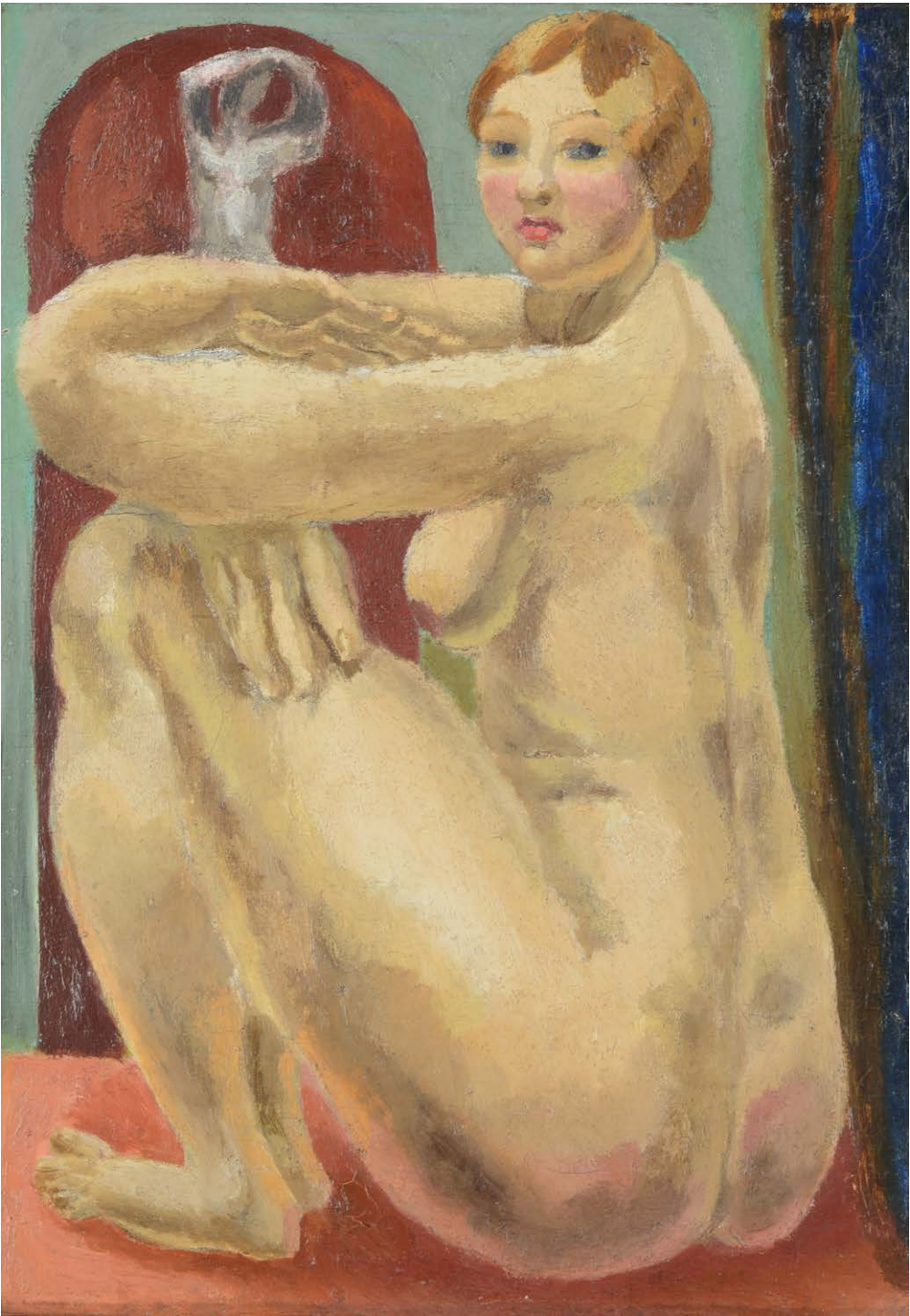


85

85 λ
FRANK DOBSON (BRITISH 1886-1963)
STANDING NUDE
Coloured chalks and watercolour
Signed and dated 35 (lower right)
50,5 x 34,5cm (19¾ x 13½ in.)

Provenance:
The artist's widow
Anthony d'Offay, London
Sandra Lummis Fine Art, London

£1,000-1,500



86

86 λ
DUNCAN GRANT (BRITISH 1885-1978)
SEATED NUDE
Oil on canvas
38 x 27cm (14¾ x 10½ in.)

Painted circa 1918-19

Provenance:
Sale, Sotheby's, London, 28 September 1994, lot 118

£6,000-8,000



87

87 λ
DUNCAN GRANT (BRITISH 1885-1978)
WRESTLERS
Pencil, watercolour and gouache
Signed and dedicated 'To Willie from Duncan'
(lower left)
47 x 67,5cm (18½ x 26½ in.)

Provenance:
Count William de Bellroche and Gordon
Anderson (a gift from the artist)
Thence by descent
Sale, Bonhams, London, 10 July 2018, lot 20
(part lot)
Purchased at the above sale by the present
owner

£2,500-3,500



88

88 λ
DUNCAN GRANT (BRITISH 1885-1978)
NUDE WRESTLERS
Black crayon and oil on paper
Signed and dedicated 'To Andy' (lower right)
47 x 68cm (18½ x 26¾ in.)

Provenance:
Count William de Bellroche and Gordon
Anderson (a gift from the artist)
Thence by descent
Sale, Bonhams, London, 10 July 2018, lot 20
(part lot)
Purchased at the above sale by the present
owner

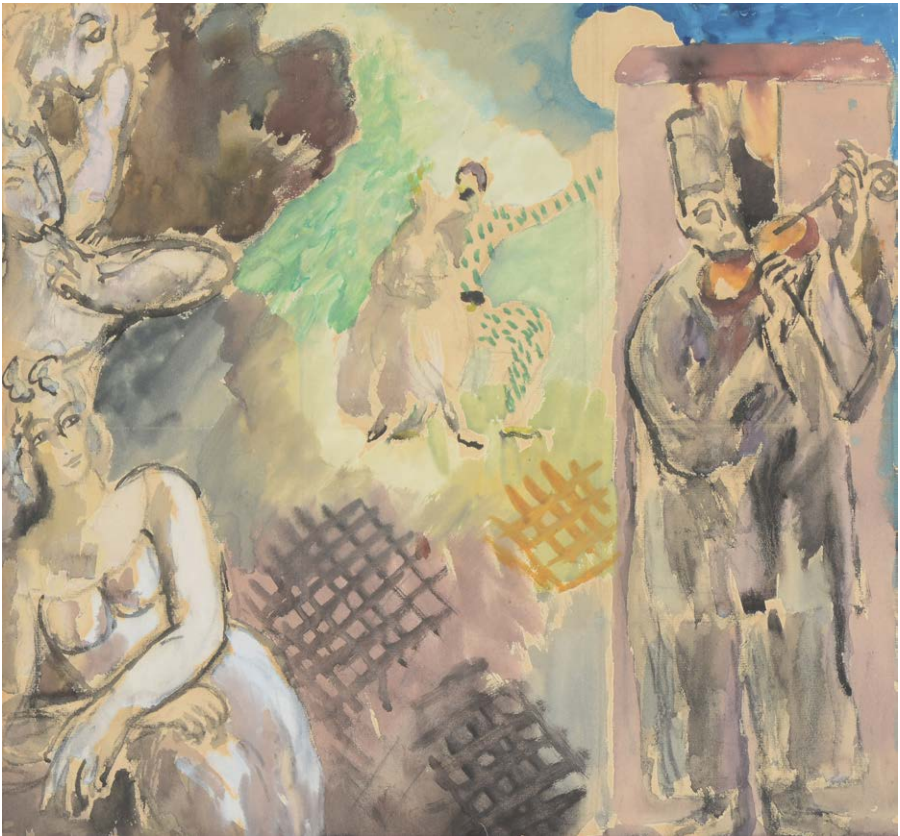
£4,000-6,000

89 λ
DUNCAN GRANT (BRITISH 1885-1978)
DESIGN FOR A SCREEN
Pencil, watercolour and gouache
42 x 45cm (16½ x 17½ in.)

Executed in 1924

Provenance:
Redfern Gallery, London
Private Collection, C. B. Cochrane, by 1928
Sale, Sotheby's, London, 11 March 1992, lot 61

£2,000-3,000



89

90 λ
FRANK DOBSON (BRITISH 1888-1963)
SLEEPING NUDE
Charcoal and chalk
31,5 x 48cm (12¼ x 18¾ in.)

Executed circa 1940

Provenance:
Gillian Jason Gallery, London

£1,200-1,800



90



91 λ
EMILY YOUNG (BRITISH B. 1951)
TORSO (FALL)
 Bronze
 Height (excluding base): 128cm (50 1/8in.)

Conceived in 2005, this work is an artist's proof

Provenance:
 The Fine Art Society, London
 Acquired from the above by the present owner in 2007

£20,000-30,000



92 λ
PHILIP BLACKER (BRITISH B. 1949)
HORSE HEAD
 Bronze
 Signed with initials and numbered 2/6
 (to base of neck)
 Height (including base): 182cm (71 1/2 in.)

Provenance:
 Private Collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

£10,000-15,000



93

93 λ

JACOB EPSTEIN (AMERICAN/BRITISH 1880-1959)

FOURTH PORTRAIT OF DOLORES

Bronze

Height (including base): 46cm (18in.)

Conceived in 1923.

Provenance:

Ruskin Galleries Ltd., Stratford-on-Avon

John R. Brown, Private Collection, Stratford-on-Avon

Thence by descent to the present owner

Literature:

Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, no. 135, p. 135

(illustration of another cast)

£4,000-6,000

94 λ

FRANK DOBSON (BRITISH 1886-1963)

SEATED NUDE WITH CROSSED LEGS

Red chalk

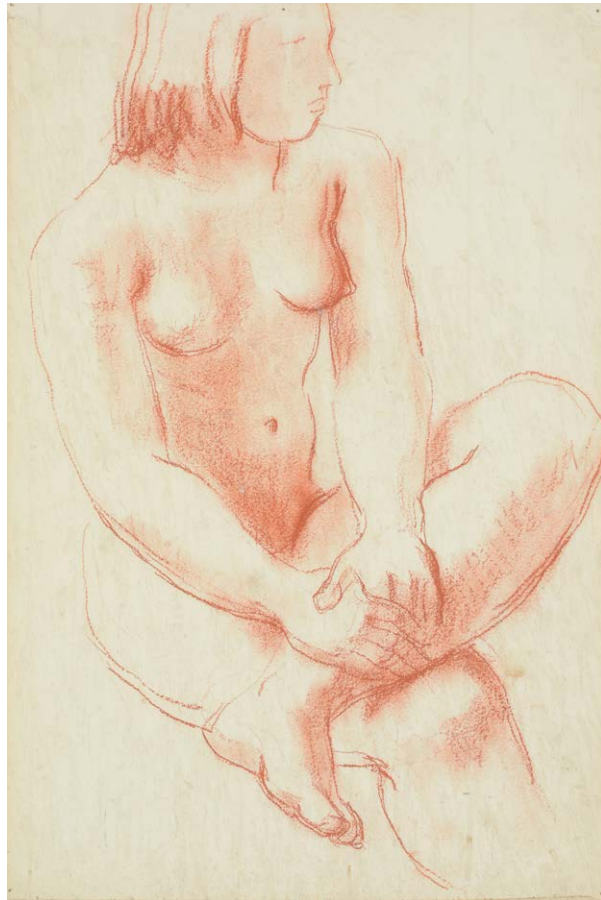
45.5 x 30.5cm (17¾ x 12 in.)

Provenance:

The Artist's Estate

Gillian Jason Gallery, London

£1,000-1,500



94

95 λ

FRANK DOBSON (BRITISH 1886-1963)

PORTRAIT OF A YOUNG WOMAN

Red chalk

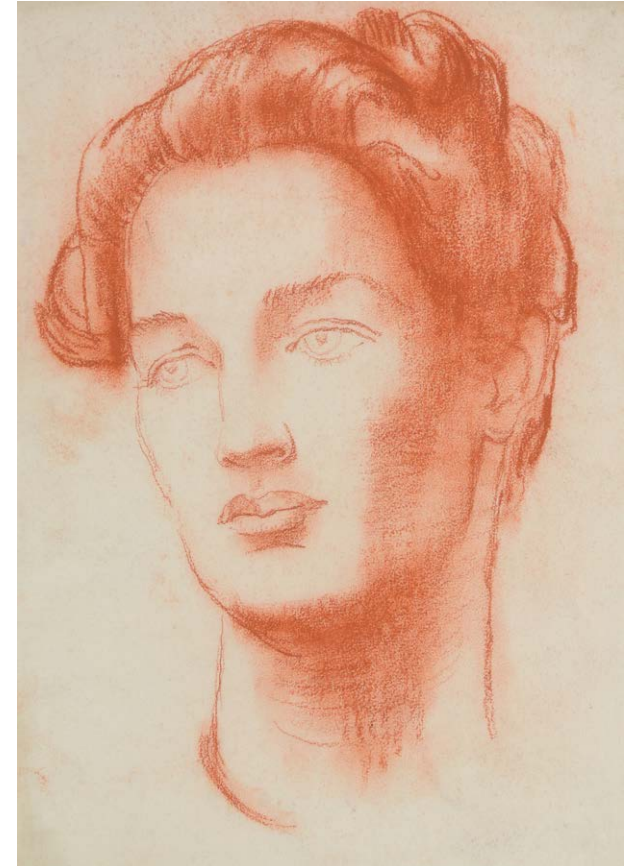
34.5 x 23.5cm (13½ x 9¼ in.)

Provenance:

The Artist's Estate

Gillian Jason Gallery, London

£1,000-1,500



95

96 λ

FRANK DOBSON (BRITISH 1888-1963)

STANDING NUDE

Watercolour and pencil

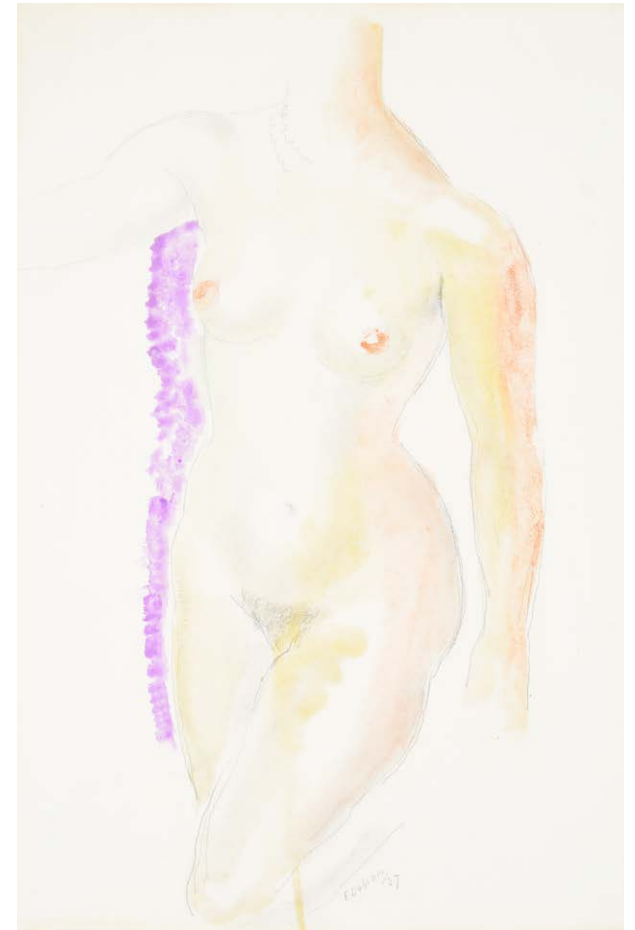
Signed and dated 27 (lower centre)

48.5 x 33cm (19 x 12 in.)

Provenance:

Alex. Reid & Lefevre Ltd., London

£1,500-2,000



96



97

97λ

FRANK DOBSON (BRITISH 1886-1963)

ELSIE QUEEN MYERS (CHILD'S HEAD)

Stamped 'Dobson Estate' and numbered AP 2/2 (to reverse of neck)

Bronze

Height (including base): 29cm (11¼ in.)

Conceived in 1921, this work was cast in 2012 in an edition

Provenance:

The Artist's Estate

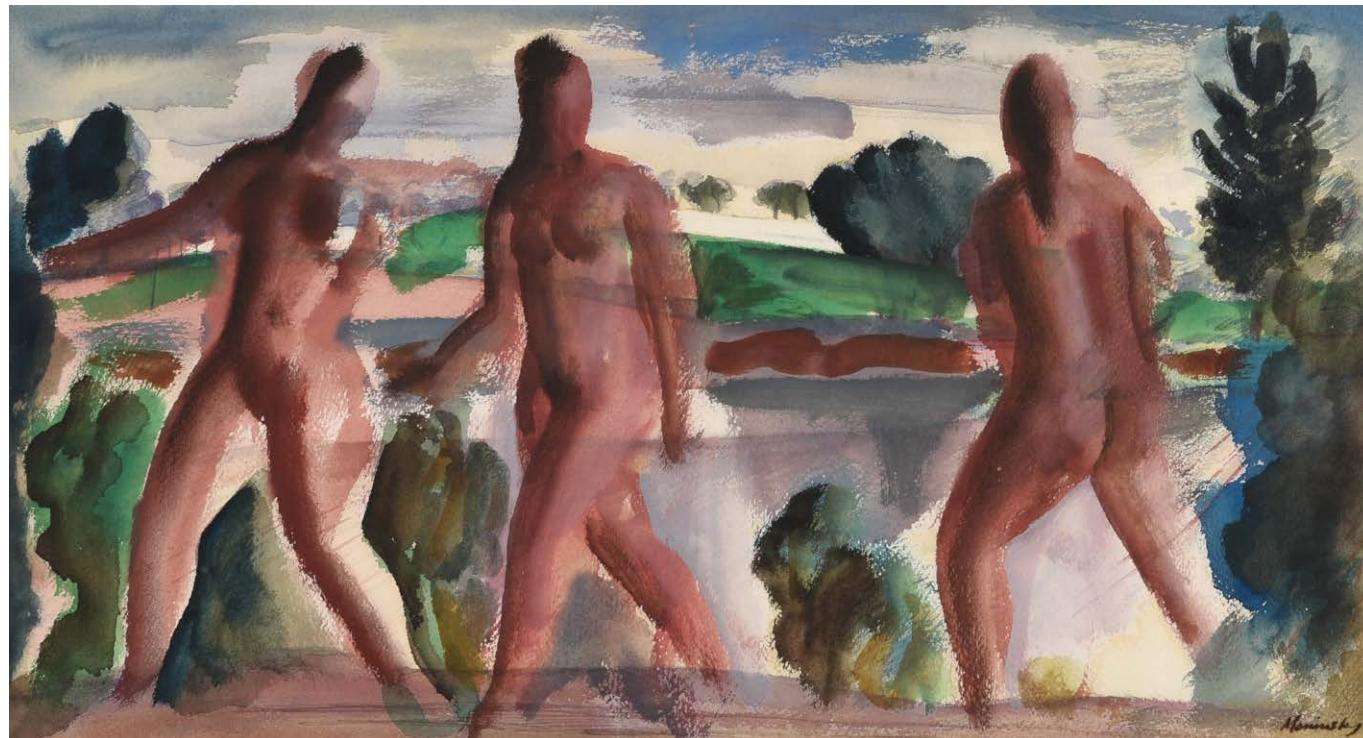
Gillian Jason Gallery, London

Literature:

Neville Jason & Lisa Thompson-Pharaoh, *The Sculpture of Frank Dobson*, Perry Green & London, p. 122, cat. no. 19 (illustration of the lifetime cast)

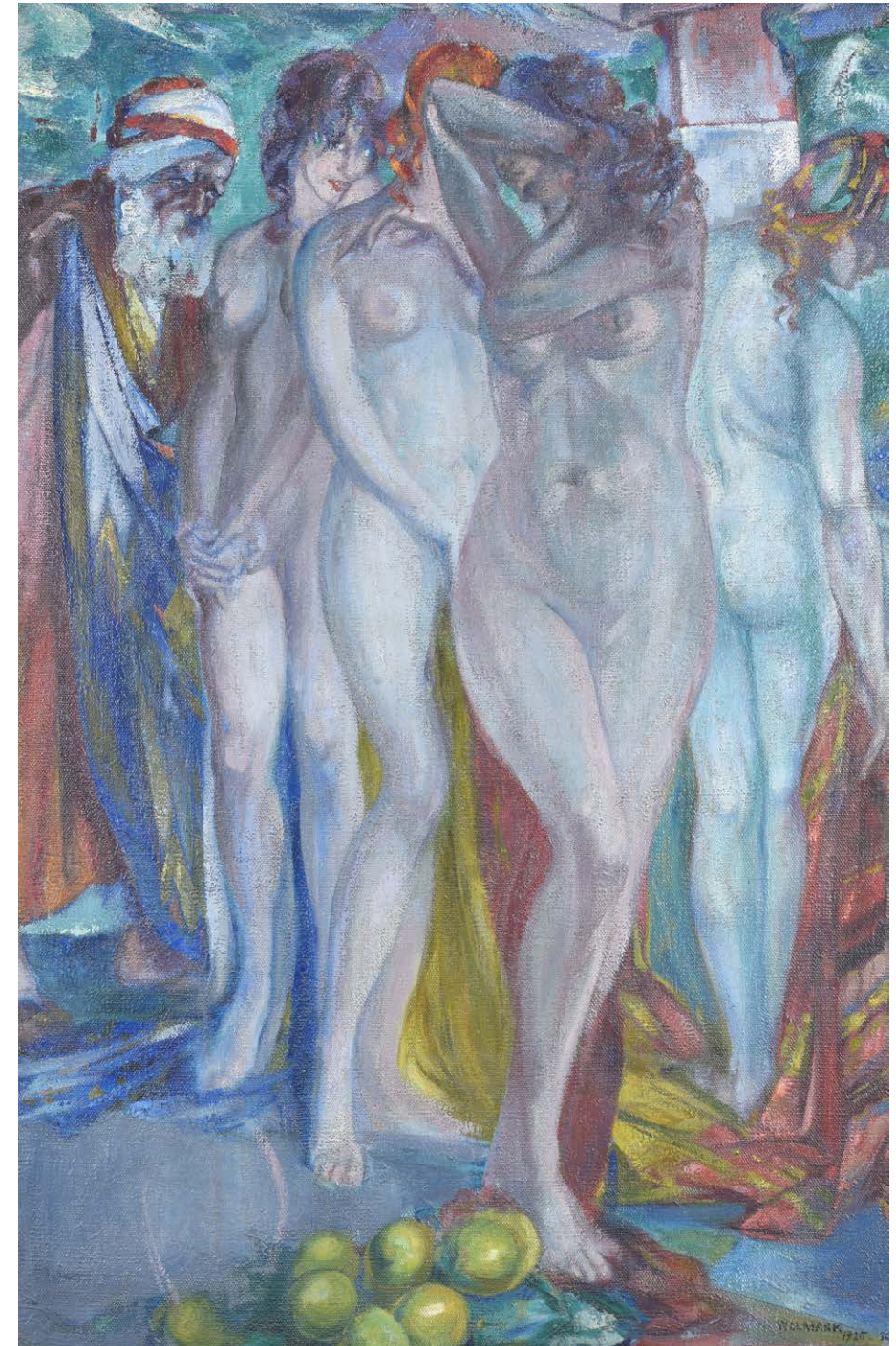
The present work was commissioned by novelist Leo Myers. The two had met in 1920 and Myers invited Dobson to do portrait busts of both his daughters - Elsie and Evelyn and Dobson would go on to complete a bronze of Myers himself in 1927. E. Q. became a noted painter and textile designer and married Christopher 'Kit' Nicholson, the youngest son of artists William Nicholson and Mabel Pryde.

£1,500-2,000



98

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99

99λ

ALFRED WOLMARK (BRITISH 1877-1961)

HE HATH TWO COATS

Oil on canvas

Signed, dated 1926 and numbered 30 (lower right)

152 x 95cm (59¾ x 37¼ in.)

Provenance:

Sale, Sotheby's, London, 23 June 1999, lot 52
Sale, Sotheby's, London, 25 March 2009, lot 30
Sale, Woolley & Wallis, 11 May 2021, lot 172

£3,000-5,000

98

BERNARD MENINSKY (BRITISH 1891-1950)

THE BATHERS

Watercolour

Signed (lower right)

30 x 55.5cm (11¾ x 21¾ in.)

Provenance:

Dr S. C. Lewsen, private collection (acquired directly from the artist in 1938)
Sandra Lummis Fine Art, London

£1,000-1,500



100

100 λ
WALTER STEGGLES (BRITISH 1908-1997)
QUAI DE BOURBON, PARIS
 Oil on canvas
 Signed (lower right)
 38 x 51cm (14¾ x 20 in.)
 Painted circa 1970/71
 £2,000-3,000



101

101 λ
WALTER STEGGLES (1908-1997)
ROUNDWAY HILL, DEVIZES
 Oil on board
 Signed (lower right)
 35.5 x 45.5cm (13¾ x 17¾ in.)
 Painted circa 1980-85
 £1,200-1,800



102

102 λ
WALTER STEGGLES (BRITISH 1908-1997)
BOATS ON THE THAMES NEAR COOKHAM
 Oil on canvas
 Signed (lower left)
 51 x 72cm (20 x 28¾ in.)
 Painted mid-1950s
 £2,500-3,500



103

103 λ
WALTER STEGGLES (BRITISH 1908-1997)
JUAN LES PINS
Watercolour
Signed (lower left)
12 x 17,5cm (4½ x 6¾ in.)

Executed in 1948

£600-800



104

104 λ
WALTER STEGGLES (BRITISH 1908-1997)
CAGNES
Watercolour
Signed (lower left)
13,5 x 19cm (5¼ x 7¼ in.)

Executed in 1947

£600-800



105

105 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
CHURCH ROW, HAMPSTEAD
Pencil and watercolour
21,5 x 27,5cm (8¼ x 10¾ in.)

Executed in 1936

Provenance:
Estate of the Artist
Thence by descent to the present owner

£400-600



106

106 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
THE SKYLARK, BRIGHTON
Coloured pencil and watercolour
Titled (along lower edge)
15,5 x 24cm (6 x 9¼ in.)

Executed mid 1930s

Provenance:
Estate of the Artist
Thence by descent to the present owner

£400-600



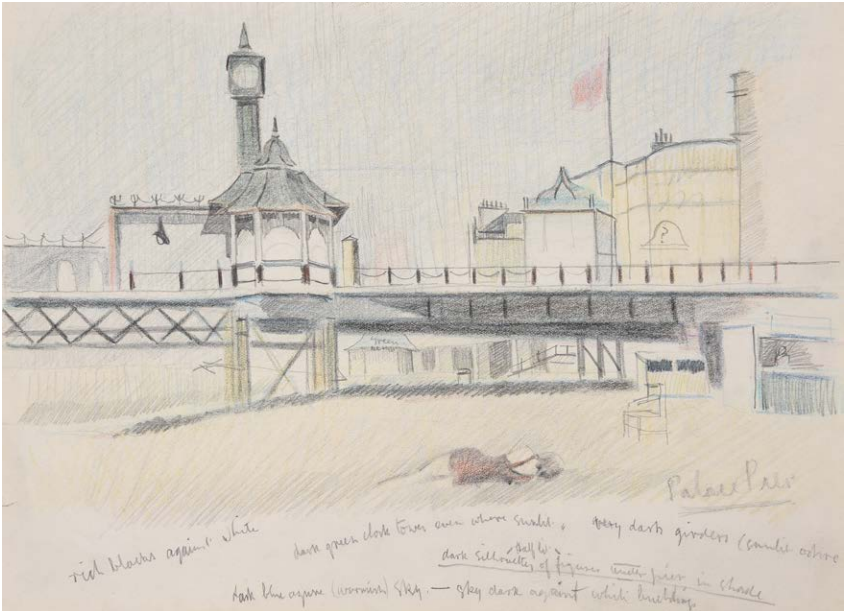
107

107 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
ILFRACOMBE
Watercolour
17 x 24,5cm (6½ x 9½ in.)

Executed in 1933

Provenance:
Estate of the Artist
Thence by descent to the present owner

£400-600



108

108 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
BRIGHTON, PALACE PIER
Pencil and coloured pencil
Titled and annotated (along lower edge)
20,5 x 28cm (8 x 11 in.)
Unframed

Drawn in 1936, the present work is a sketch for an oil painting of the same year.

Provenance:
Estate of the Artist
Thence by descent to the present owner

£300-500



109

109λ
LILIAN HAWTHORN (NÉE LEAHY)
(BRITISH 1909-1996)
GOURD AND APPLES
 Watercolour
 19 x 27cm (7¼ x 10½ in.)

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£400-600



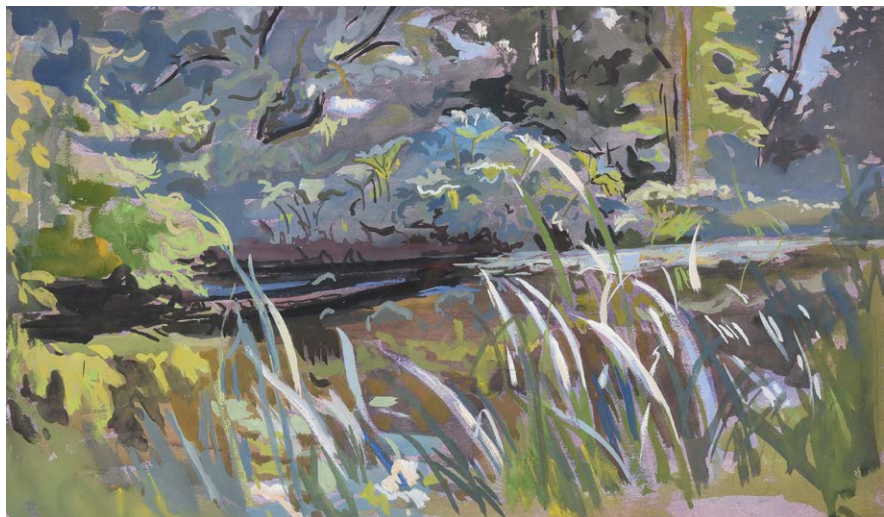
110

110λ
LILIAN HAWTHORN (NÉE LEAHY)
(BRITISH 1909-1996)
STILL LIFE WITH APPLES AND VASE
 Oil on canvas-board
 Signed (lower right)
 30.5 x 40.5cm (12 x 15¾ in.)

Painted circa 1970/80s

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£500-700



111

111λ
PHYLLIS BRAY (BRITISH 1911-1991)
THE ARTIST'S GARDEN, WYE VALLEY
 Gouache
 33.5 x 57cm (13 x 22¼ in.)

Provenance:
 The collection of Walter Steggles (1906-1997)

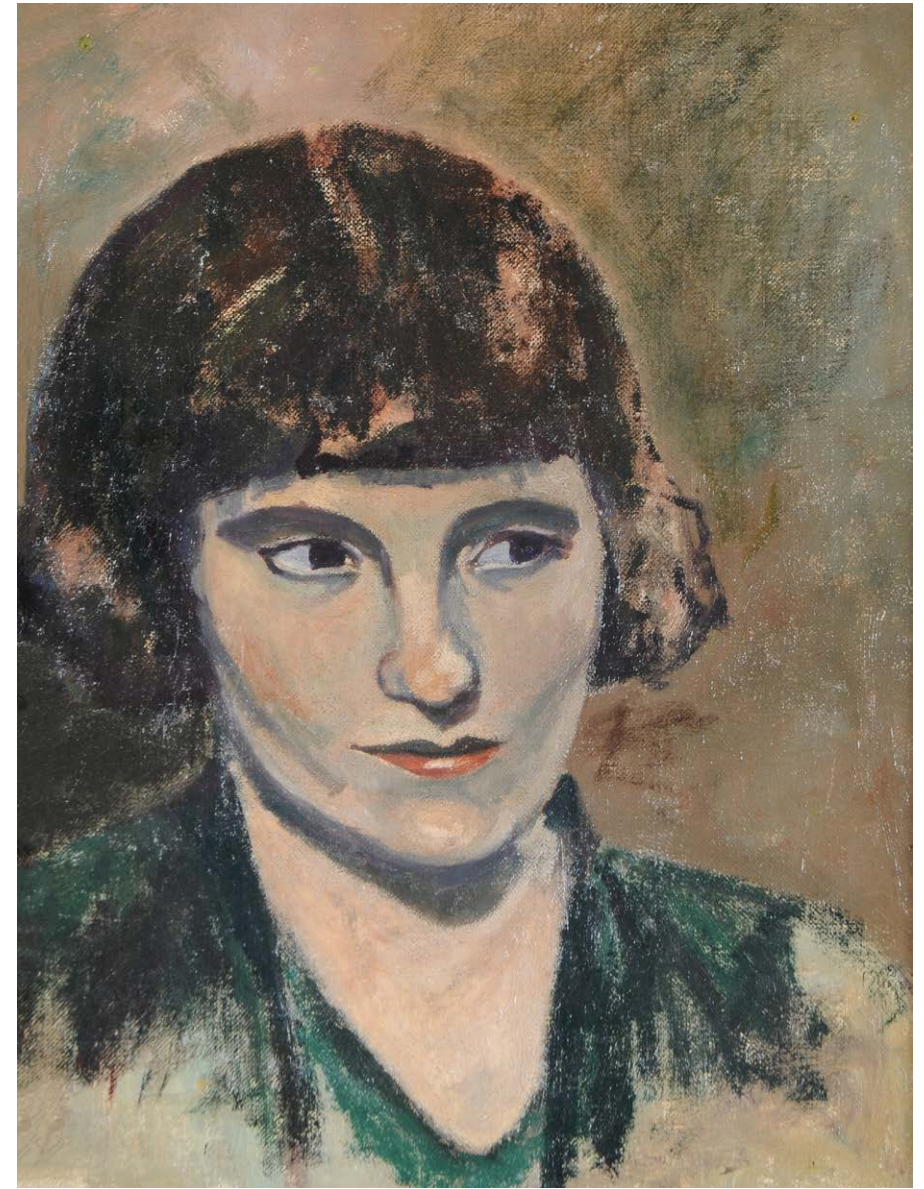
£600-800

112λ
ELWIN HAWTHORNE
(BRITISH 1905-1954)
PORTRAIT OF LILIAN
 Oil on canvas
 Signed and inscribed *Lilian*
 (to stretcher and overlap verso)
 35.5 x 27.5cm (13¾ x 10¾ in.)

Painted in 1935-36, the portrait depicts Lilian Leahy who became the artist's wife in 1937.

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£600-800



112

113λ
PHYLLIS BRAY (BRITISH 1911-1991)
LANDSCAPE - WYE VALLEY
 Gouache
 27 x 55cm (10½ x 21½ in.)

Provenance:
 The Collection of Walter Steggles (1906-1997)

£600-800



113



114

114λ
ELWIN HAWTHORNE (BRITISH 1905-1954)

ILFORD HIGH STREET
 Pencil and coloured pencil
 19.5 x 28cm (7½ x 11 in.)
 Unframed
 Drawn in 1944.

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£300-500



115

115λ
ELWIN HAWTHORNE (BRITISH 1905-1954)

GUARDIAN ANGELS, MILE END
 Watercolour
 18.5 x 25cm (7¼ x 9¾ in.)

Executed in 1931

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£400-600



116

116λ
ELWIN HAWTHORNE (BRITISH 1905-1954)

GUARDIAN ANGELS, MILE END ROAD, E3
 Blue ink
 Titled (lower left)
 16.5 x 20.5cm (6¼ x 8 in.)
 Unframed

Drawn in 1931, the present work is a preparatory sketch for a linocut of the same subject.

Provenance:
 Estate of the Artist
 Thence by descent to the present owner

£300-500

117λ
MARTIN JENNINGS (BRITISH B. 1952)

SIR JOHN BETJEMAN
 Bronze with a green patina
 Signed, numbered 14/20 and stamped with Pangolin Editions (to base)
 41 x 15cm (16 x 5¾ in.)

A larger than life version of the present work can be found at St Pancras station in London. It was unveiled on 12th November 2007 to commemorate the opening of the Eurostar terminal. The location memorialises the connection between St Pancras station and Betjeman, a lifelong advocate of Victorian architecture and a founding member of the Victorian Society in 1957.

£2,000-3,000



117

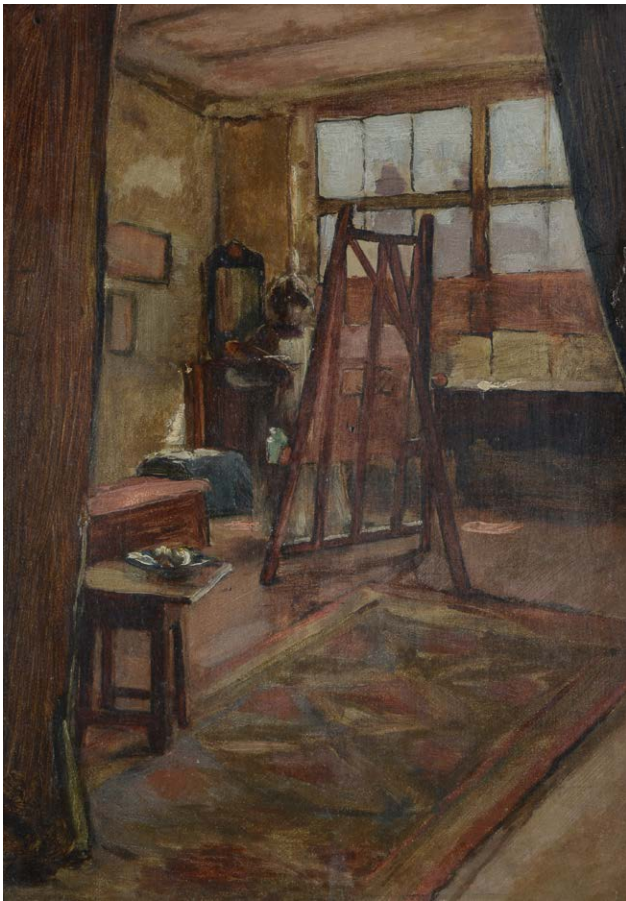


118λ
LAURA SYLVIA GOSSE (BRITISH 1881-1968)
STILL LIFE WITH REFLECTIONS IN A WINDOW
Crayon and ink
36.5 x 26cm (14¼ x 10 in.)

Executed circa 1913

Provenance:
Sandra Lummis Fine Art, London

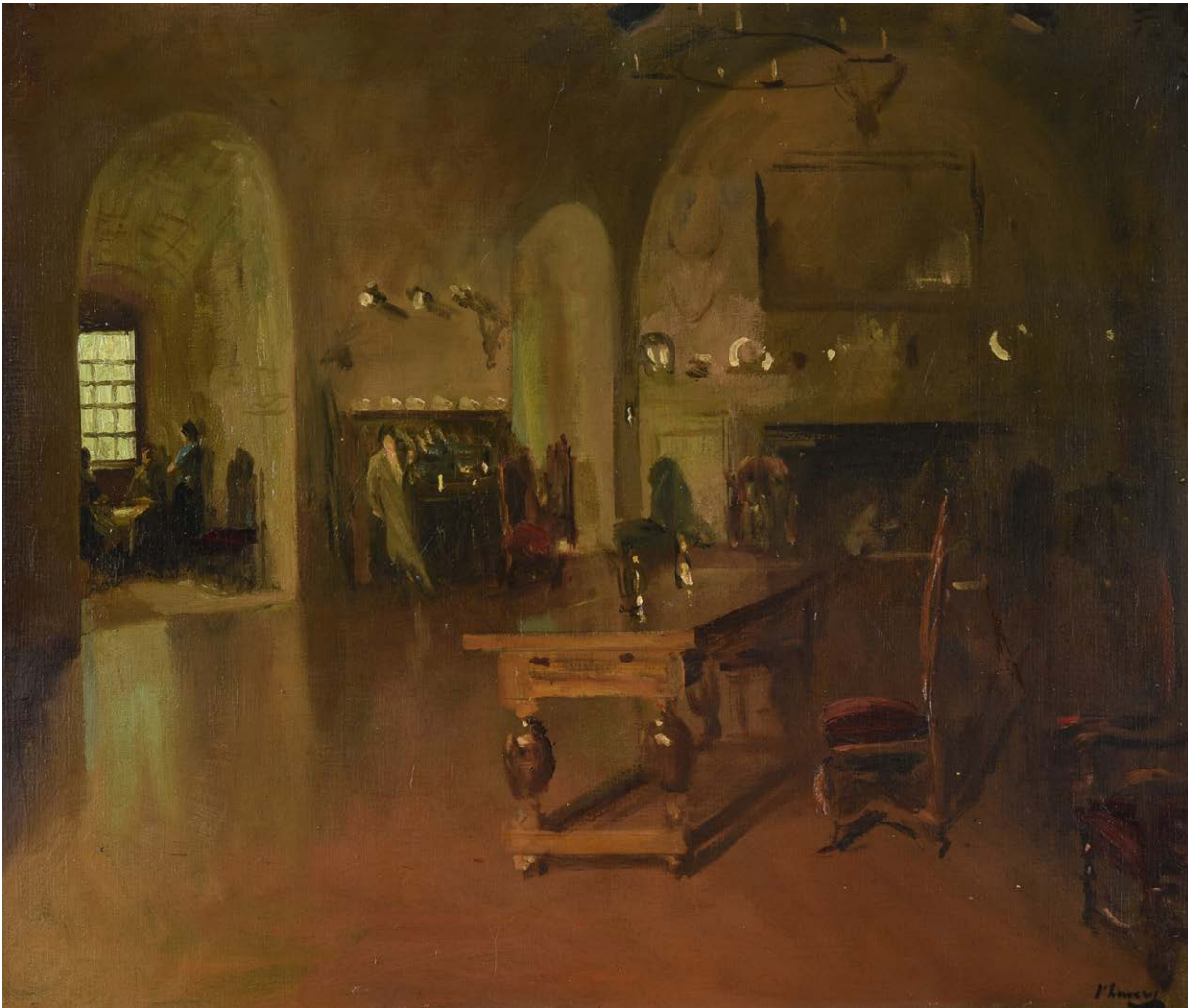
£600-800



119λ
SIR GERALD FESTUS KELLY (BRITISH 1879-1972)
FEMALE ARTIST, SEATED AT HER EASEL
Oil on panel
26.5 x 19cm (10¼ x 7¼ in.)

Provenance:
Montpellier Studio, London (stock no. 157)
Sandra Lummis Fine Art, London

£800-1,200



120
SIR JOHN LAVERY (IRISH 1856-1941)
THE DINING ROOM AT LENNOXLOVE
Oil on canvas
Signed (lower right); titled, inscribed and dated 1921 (verso)
67 x 80cm (26¼ x 31¼ in.)

Provenance:
The Fine Art Society, Ltd., London (August 1973, stock no. 115/5728)

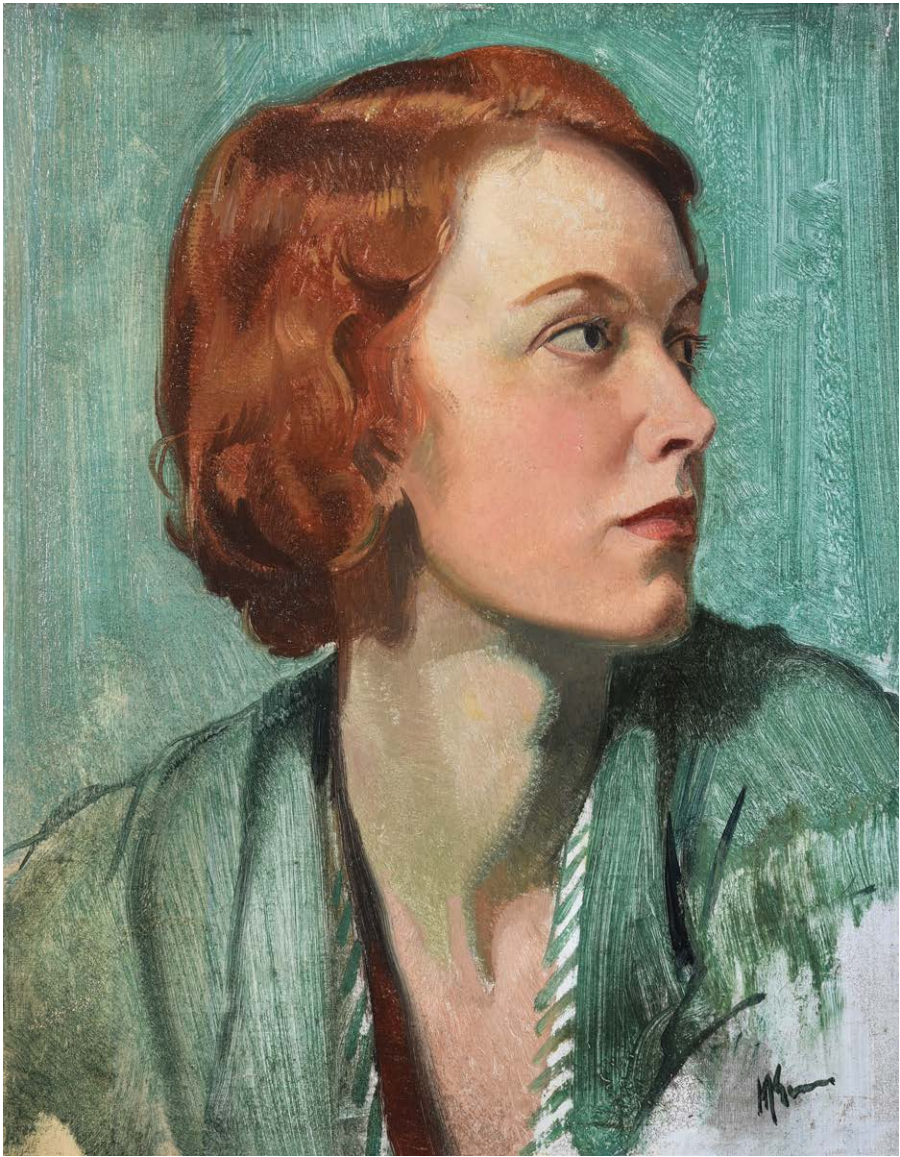
The present work is one of two known Lennoxlove interiors, painted in September of 1921 when Lavery stayed at Westerdunes, the golfing retreat of Sir Patrick Ford MP at North Berwick. It depicts the dining room of Lennoxlove House, situated just outside Haddington, East Lothian in Scotland. At the time of painting, the estate was owned by the Baird family before being sold in 1946 to Duke and Duchess of Hamilton. The house is currently home to Alexander, the 16th Duke of Hamilton and his family.

Lavery travelled widely in East Lothian during this period, painting landscapes, garden views and interiors at Lennoxlove, Tynninghame and Gullane as well as on the Links.

This may have been one of the works acquired by Conrad Ackner, Lavery's dentist (see Kenneth McConkey, *Sir John Lavery's The Dentist*, (*Conrad Ackner and his Patient*), British Dental Journal, January 2011, vol. 210, no 2, pp. 81-85). Ackner owned one of the two pictures, including a Lennoxlove interior, during the inter-war period.

We are grateful to Professor Kenneth McConkey for his kind assistance in preparing this catalogue note.

£10,000-15,000



121

121 λ
HERBERT JAMES GUNN (BRITISH 1893-1964)
HEAD STUDY, LADY IN GREEN
Oil on artist's board
Signed (lower right); inscribed (verso)
31 x 25.5cm (12 x 10 in.)

Provenance:
Acquired directly from the artist circa 1936
Thence by descent

£3,000-5,000



122

122 λ
RICHARD EURICH (BRITISH 1903-1992)
PEAR AND RING
Oil on board
Signed and dated '74 (lower right); further signed, titled and dated to backboard (verso)
21.5 x 34cm (8½ x 13¼ in.)

Provenance:
The Ash Barn, Petersfield
C.L. Nicolson Esq., Private collection (acquired from the above in 1976)
Sale, Bonhams, London, 13 November 2012, lot 304
Private collection, Berkshire

£2,000-3,000

123 λ
HERBERT JAMES GUNN (BRITISH 1893-1964)
PORCELAIN FIGURINE AND BOWL OF FLOWERS
Oil on canvas
Signed (lower left)
40.5 x 30.5cm (15¾ x 12 in.)

Provenance:
Gifted to the parents of the present owner as a wedding present in 1931
Thence by descent

£3,000-5,000



123

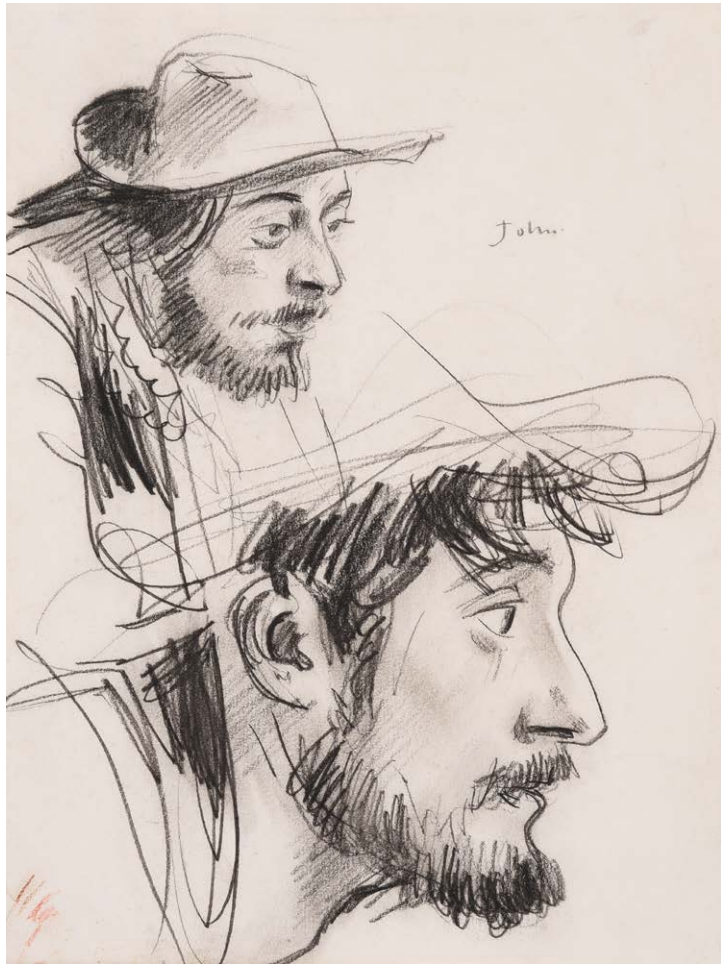
124 λ
BILLIE WATERS (BRITISH 1896-1979)
STILL LIFE - FLOWERS AND SHELLS
Oil on board
Signed (lower right)
49 x 40cm (19¼ x 15½ in.)

Provenance:
Sandra Lummis Fine Art, London

£1,000-1,500



124

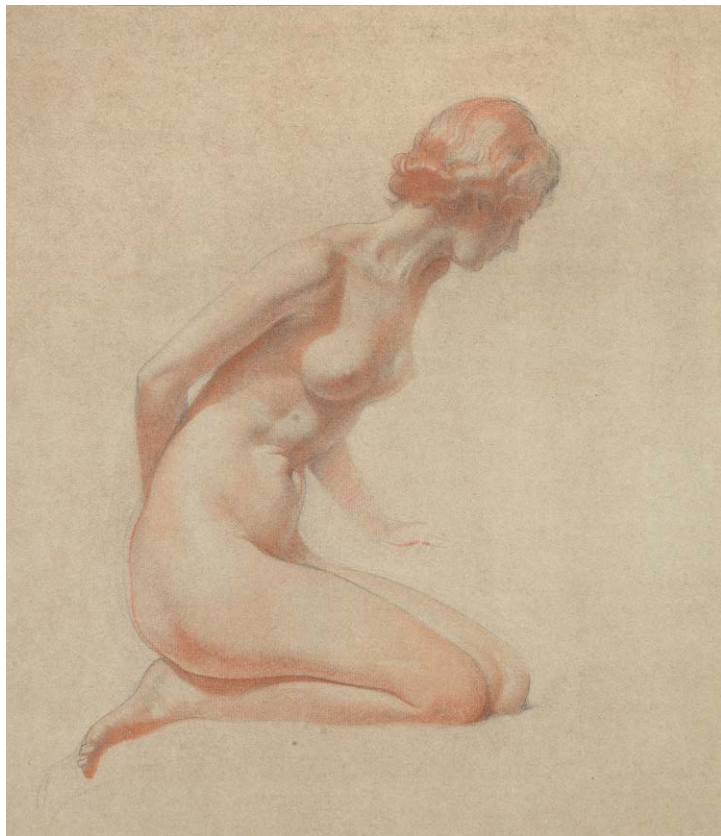


125

125λ
AUGUSTUS EDWIN JOHN (BRITISH 1878-1961)
PORTRAIT OF A BEARDED GYPSY
 Charcoal
 Signed (upper right)
 31 x 23cm (12 x 9 in.)

Provenance:
 Sale, Tennants, Leyburn, 23 March 2019, lot 242
 Acquired from the above by the current owner

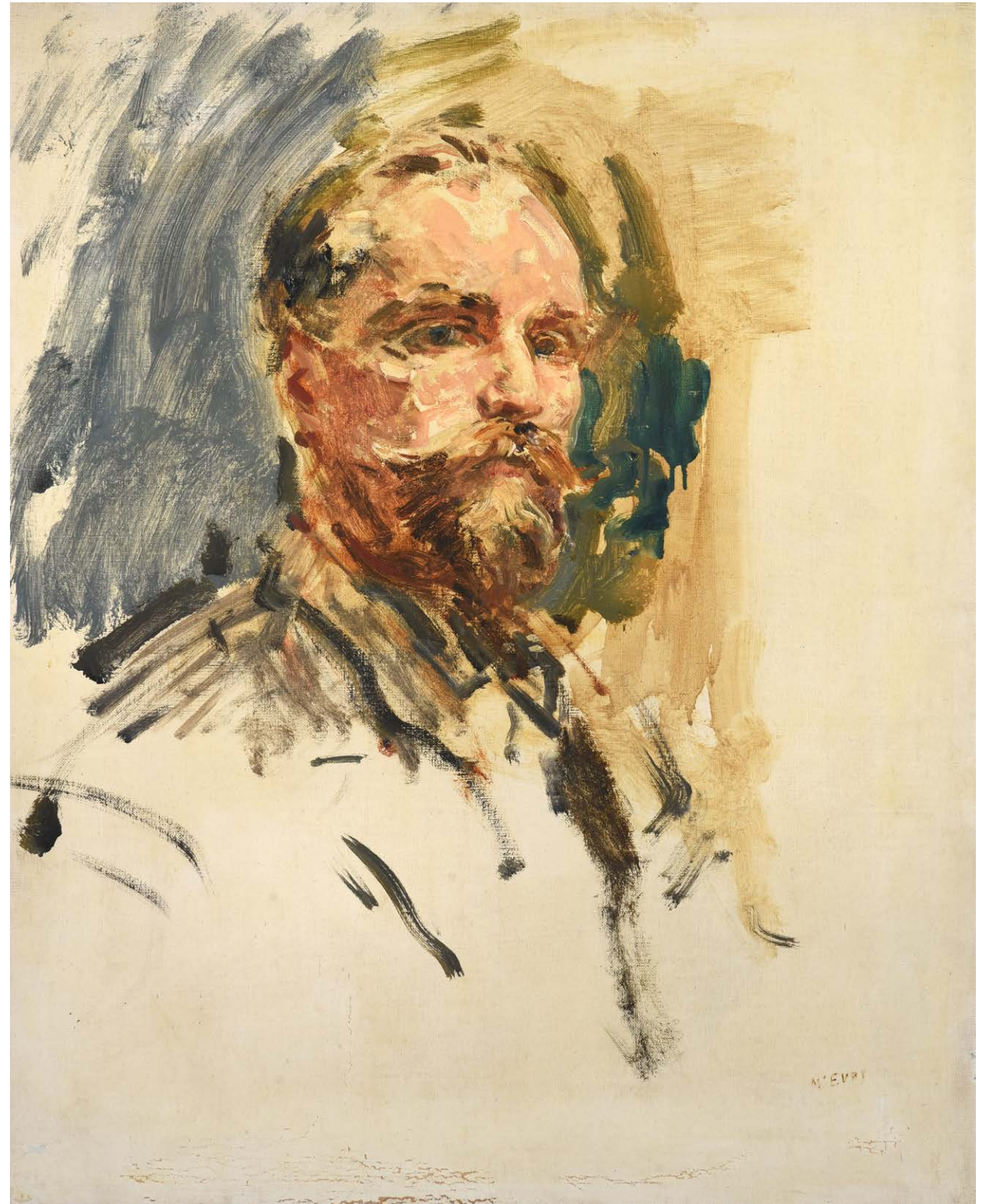
£2,000-3,000



126

126λ
HERBERT JAMES GUNN (BRITISH 1893-1964)
A FEMALE NUDE, KNEELING, A STUDY
 Red chalk and pencil
 42 x 35.5cm (16½ x 13¾ in.)

£400-600



127

127
AMBROSE MCEVOY (BRITISH 1878-1927)
PORTRAIT OF AUGUSTUS JOHN
 Oil on canvas
 Signed (lower right)
 67 x 54cm (26¼ x 21¼ in.)

£5,000-7,000

John first travelled to the lagoon of L'Étang de Berre in 1910. He was so enchanted with the region between Marseilles and Arles that he chose to rent a house, Villa Ste. Anne, in the small fishing village of Martigues, nestled on the banks of L'Étang. The family visited frequently until 1928.

For Augustus, the beauty of the translucent sunlight against the shimmering water and pale hills beyond inspired him to embark upon a series of sketches on panel, some studies for larger paintings.

“After a necessary interval spent in observation and experiment, I attuned my eye at last to the marvellous light of this region, and a series of panels attest, I think, to the beneficial effect of it upon my palette”
Augustus John, *Chiaroscuro*, London, 1952, p. 107

The resulting body of work, forty-eight small oil panels of ‘Provençal Studies’ of which at least three depicted L'Étang de Berre, was exhibited in London in November-December 1910. In his book on the artist, Michael Holroyd describes how



128

128 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
VIEW ALONG THE COAST AT ÉTANG DE BERRE
Oil on panel
Inscribed (verso)
23,5 x 32,5cm (9¼ x 12¾ in.)

Painted in 1910.

Provenance:
The Adams Gallery, London
Spink, London, stock no. K2 5106
Private Collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

£3,000-5,000

“The oil sketches at the Chenil Gallery revealed, for the first time, a gift for colour. The pale hills of Provence with their olives and pines and their elusive skies, the summer light across the Étang mysteriously moving with sun and shade, seemed to have brought Augustus into a more vivid contact with nature”.

Michael Holroyd, *Augustus John*, London, 1996, p. 339

Whilst the present two works (lots 128 and 129) do not seem to have featured in the Chenil Gallery exhibition, they undoubtedly belong to this body of work. Mont Sainte Victoire appears in the background of the painting ‘Children Paddling’, oil on panel, dating from 1910 (Private Collection), and included in the Tate Gallery catalogue ‘*Gwen John and Augustus John*’, 2004, no 59.

We are grateful to Rebecca John for her kind assistance in cataloguing these lots.



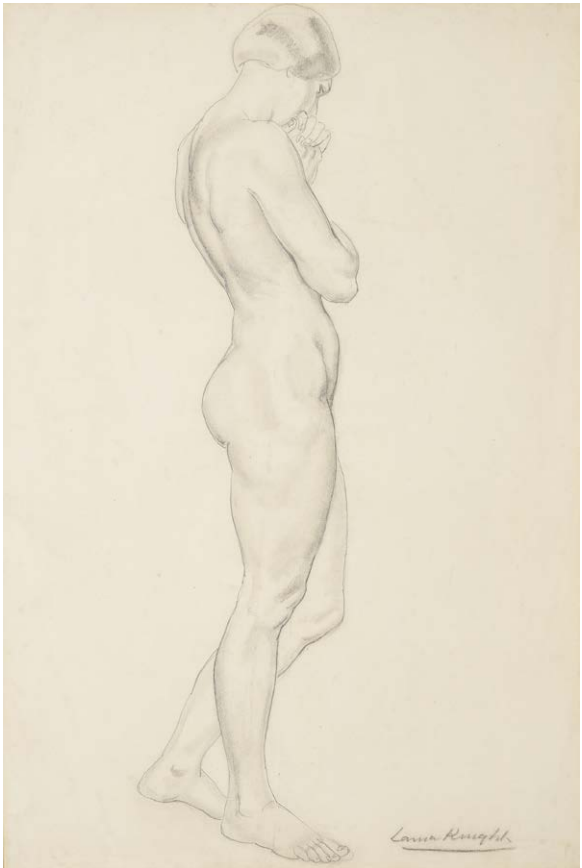
129

129 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
ÉTANG DE BERRE - LA MONT SAINTE VICTOIRE
Oil on panel
Inscribed (verso)
23,5 x 32,5cm (9¼ x 12¾ in.)

Painted in 1910.

Provenance:
The Adams Gallery, London
Spink, London
(Possibly), Sale, Phillips, London, 24 January 1989, lot 81
Private Collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

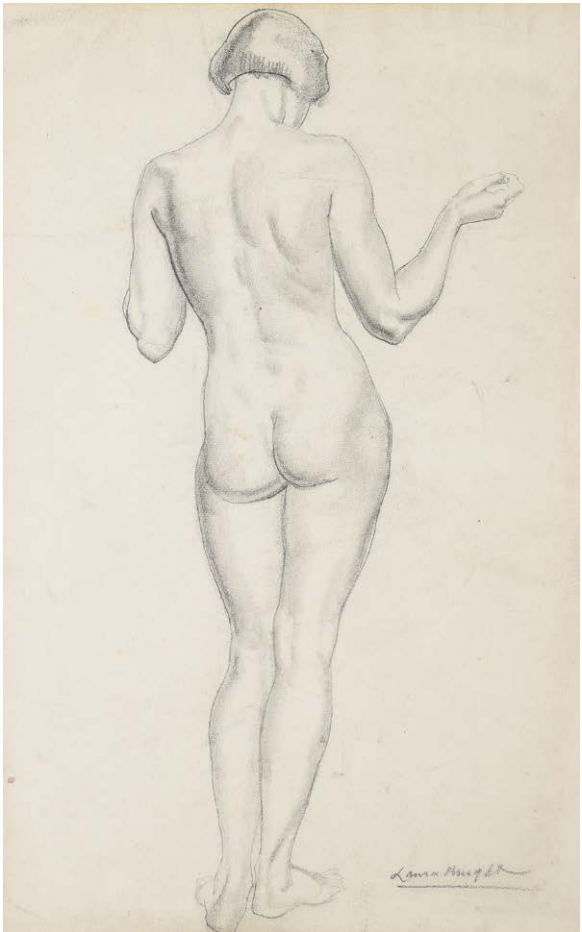
£3,000-5,000



130

130 λ
LAURA KNIGHT (BRITISH 1877-1970)
STANDING NUDE, PROFILE
Pencil
Signed (lower right)
45.5 x 30cm (17¾ x 11¾ in.)

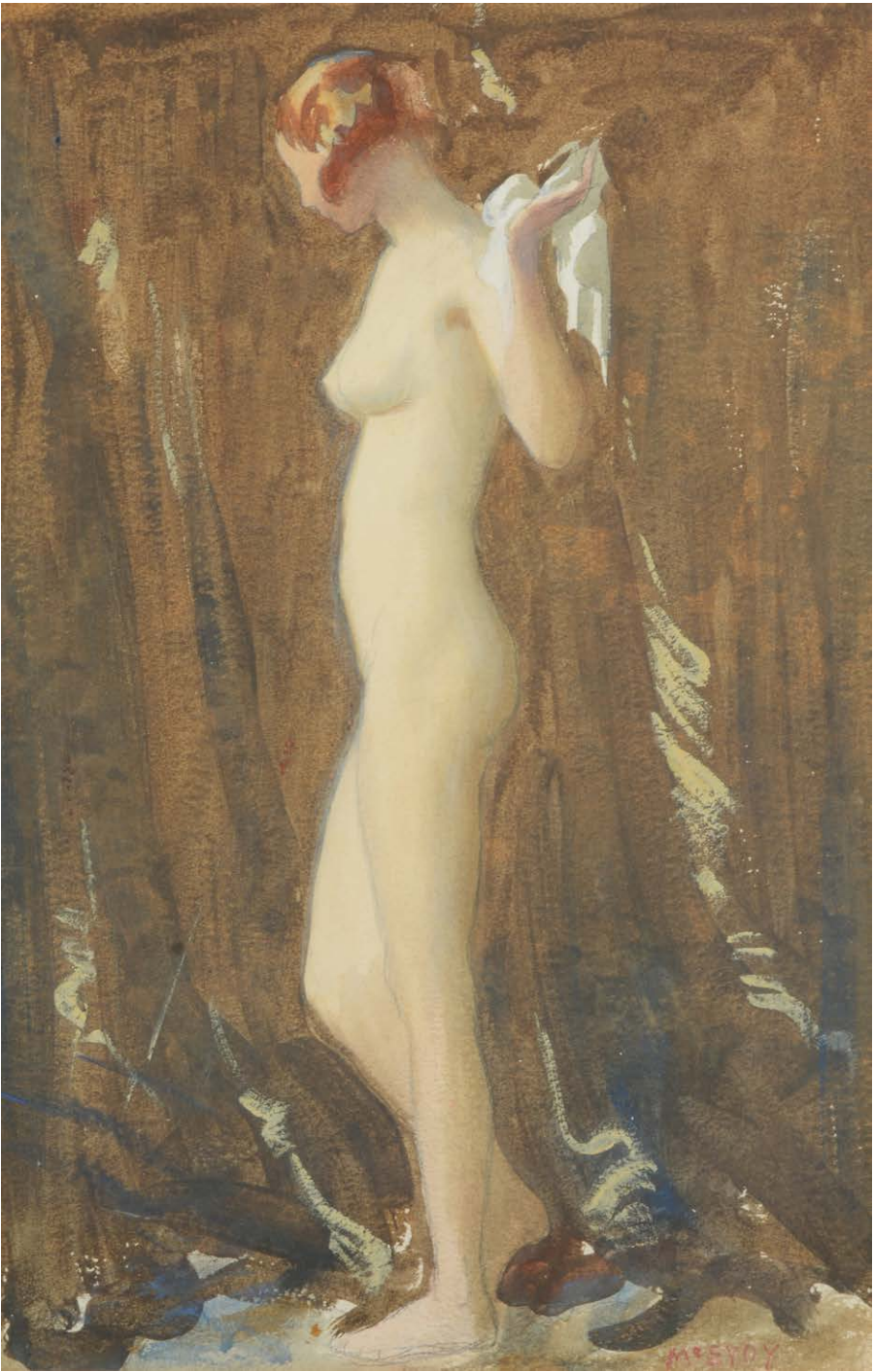
£2,000-3,000



131

131 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
STANDING NUDE, BACK
Pencil
Signed (lower right)
47 x 30cm (18½ x 11¾ in.)

£2,000-3,000



132

132
AMBROSE MCEVOY (BRITISH 1878-1927)
STANDING NUDE
Pencil, watercolour and gouache
Signed (lower right)
46.5 x 30cm (18¼ x 11¾ in.)

Executed in 1923

Provenance:
Sandra Lummis Fine Art, London

£1,000-1,500

PHILIP ALEXIUS DE LÁSZLÓ (HUNGARIAN 1869-1937)
EGYPT, A GIRL CARRYING A POT ON HER HEAD, AT KARNAK NEAR LUXOR
Oil on canvas
Signed and dated *Karnak 1929 III* (lower right); further signed and dated *Karnak 1929 III* (verso)
81 x 60cm (31¾ x 23½ in.)

Provenance:
In the possession of the artist on his death
Thence by descent
Private Collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

Literature:
Studio Inventory, p. 9 (50)
Owen Rutter, *Portrait of a Painter*, London, 1939, p. 371

This portrait is included in the *Philip de László Catalogue Raisonné* [no. 4938], currently presented in progress online: www.delaszlocatalogueraisonne.com <<http://www.delaszlocatalogueraisonne.com>>

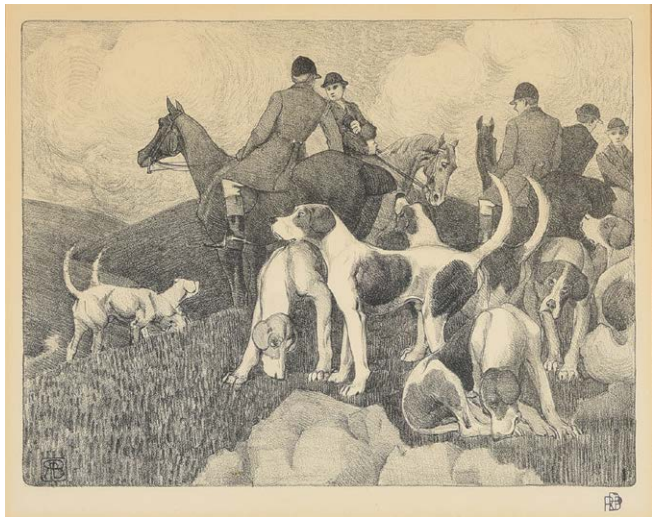
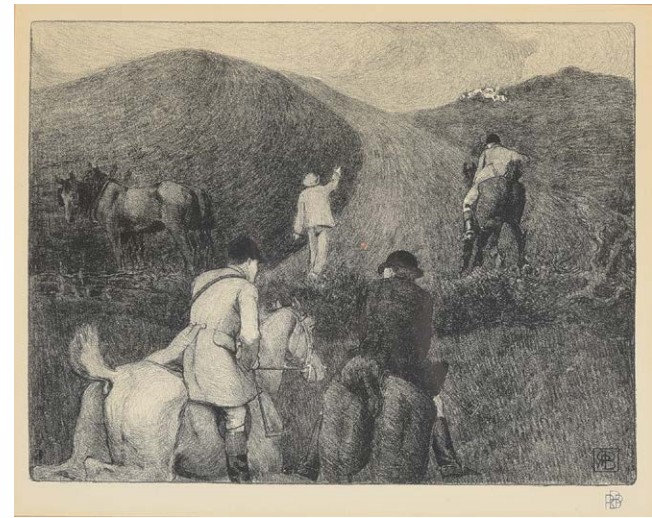
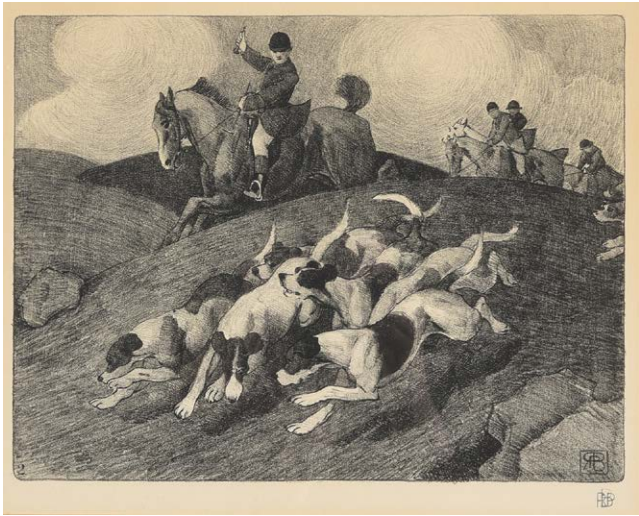
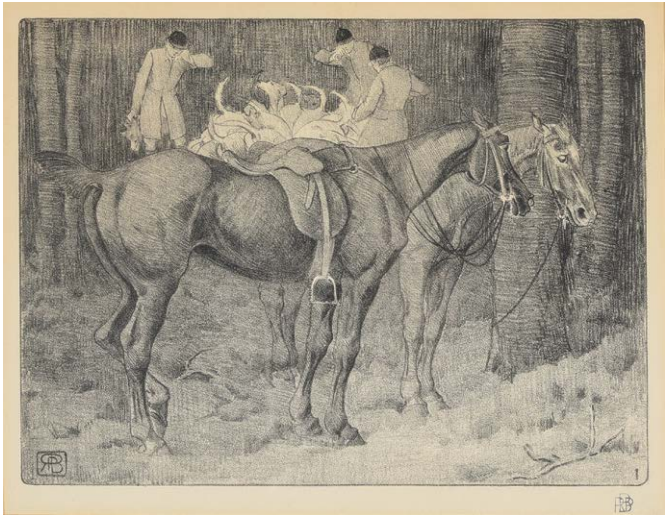
De László travelled to Cairo in January 1929 to paint King Fouad I of Egypt and his son Prince Farouk. When the commission was completed, the artist journeyed with his wife and son, Paul, up the Nile visiting Karnak, Luxor and Edfu and Aswan. Unusually, the present work was completed in his studio upon his return to London using a sketch made in-situ.

£10,000-15,000



de Laszlo in his studio | de Laszlo Archive © de Laszlo Foundation



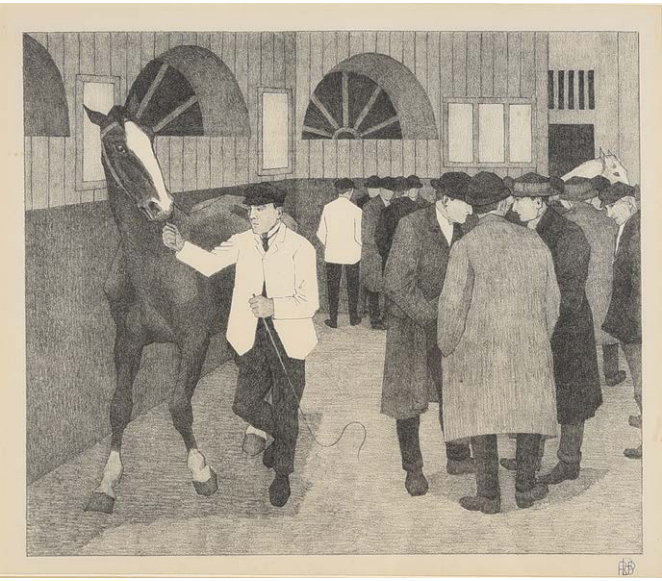
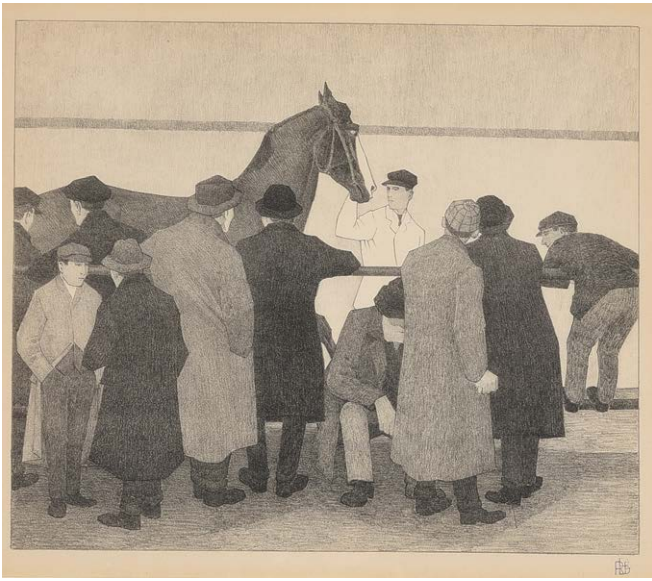
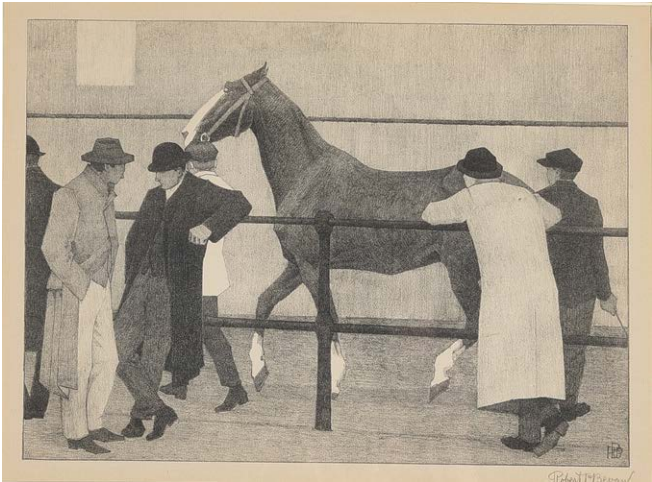


134
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
FOUR HUNTING SCENES: THE MEET; FOUND!; THE FLYING PACK AND WHO-O-P!
The set of four lithographs, 1898-99, stamped with artist's monogram, from the edition of approximately 30
Each image: 25 x 33.5cm (9¾ x 13 in.)
(4)

Provenance:
Lumley Cazalet Ltd., London

£10,000-15,000

134



135
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
THE HORSE DEALERS (WARD'S REPOSITORY NO.1) (DRY 33)
Lithograph, 1919, with stamped signature, from the unnumbered edition of 80
Image: 27 x 37cm (10½ x 14½ in.)

Together with:
(i) *SALE AT WARD'S REPOSITORY (WARD'S NO. 2) (D.36)*, Lithograph, 1921, with artist's stamped monogram, from the unnumbered edition of 50, image: 30.5 x 36cm
(ii) *THE HORSE MART (BARBICAN NO.1) (D.34)*, Lithograph, 1920, with artist's stamped monogram, from the unnumbered edition of 65, image: 26.5 x 37.5cm
(iii) *HORSE DEALERS AT THE BARBICAN (BARBICAN NO.2) (D.35)*, Lithograph, 1921, with artist's stamped monogram, from the unnumbered edition of 70, image: 30 x 35.5cm (4)

Provenance:
Lumley Cazalet Ltd., London

£15,000-20,000

135

“Getting on with the greys as usual everything is so much better to paint than anything I ever saw or can get.”

[Sir Alfred Munnings to Violet, his wife, from Blenheim Palace, Sunday Evening, 13A, ‘The Second Burst’,p.155]

136λ
SIR ALFRED MUNNINGS (BRITISH 1878-1959)
A DOUBLE SIDED SKETCH, STUDY FOR LORD IVOR CHURCHILL R. A. 1923; ON THE REVERSE A STUDY FOR PICTURE OF LORD IVOR CHURCHILL & THE 9TH DUKE OF MARLBOROUGH
Oil on panel
Signed (lower left), inscribed and dated 1923 (upper left); the reverse signed and inscribed (upper right)
29.5 x 40.5cm (11½ x 15¾ in.)

Provenance:
Acquired directly from the artist
Sir Jack Jarvis, Private Collection
Thence by descent to his daughter, Vivian, Private Collection
Thence by descent, Private Collection, UK
Thence by descent to the present owner

The present lot is a double-sided study by Sir Alfred Munnings for one of his most important commissions. It began one day whilst sat next to Charles Spencer-Churchill, 9th Duke of Marlborough in the The Other Club, a political dining society that was founded in 1911. Churchill expressed his admiration for traditional composition in painting and how he much desired to commission a hunting picture of himself together with his son Lord Ivor Churchill on horseback and more specifically grey horses as suggested by Lord Ivor. It was decided, and so both Charles Spencer-Churchill and Lord Ivor Churchill made way to Glebe Place in London to sit for Munnings in his studio.

‘A signpost to Melton was the thing, we must have a signpost in it ! Changing horses, four greys, with the second horseman in full rig; what a subject ! Mind you put me on the best horse’ the Duke exclaimed. The commission is described at length in the second volume of Munnings’ memoirs. The work was exhibited at the Royal Academy in 1924 and a review was recorded in an article in the Connoisseur ‘More plaudits for the equestrian portrait of the Duke of Marlborough and Lord Ivor Spencer Churchill, but also for the muscular energy and movement of ‘The Grey Horse’. The finished piece has remained in the Blenheim Palace collection ever since.

This rare panel depicts three studies of Lord Ivor Churchill in his sumptuous hunting pinks and top hat. Munnings’ swift, loose marks plan out the composition, experimenting with different positions of Churchill’s head and hands upon the reigns. Sir Alfred Munnings has used very light, fast white strokes under the sitter to represent the horse. On the reverse of the panel the artist makes plans for the final composition which features Lord Ivor Churchill on grey horse in the far right corner, Charles Spencer-Churchill in the centre and two further greys with their handler to the left.

The panel’s chamfered edge suggests that Munnings was most likely using one of his slotted study boxes to work on the panel either in situ at Blenheim or back in his studio where both Lord Churchill and Charles Spencer-Churchill sat for Munnings.

A number of other studies for this commission are known to have been carried out by Sir Alfred Munnings, four of which came up for auction in 2006 at Christie’s New York. However, it is believed that this double sided sketch, which has not been on the market before now, was purchased direct from Munnings by Sir Jack Jarvis, who was knighted for services to racing and was one of the country’s leading trainers. The work was then passed through descent to the present owner.

We are grateful to the Curatorial staff at The Munnings Art Museum for their assistance in preparing this catalogue entry.

£50,000-70,000



A Grey Horse in Profile;
A Study for The 9th Duke of Marlborough and Lord Ivor Spencer-Churchill, c.1923 (oil on panel),
Munnings, Alfred (1878-1959)
Private Collection | Photo © Christie’s Images Bridgeman



137λ

SIR ALFRED MUNNINGS (BRITISH 1878-1959)

SPRING, WITHYPOOL, SOMERSET

Oil on board

Signed (lower right)

51 x 61cm (20 x 24 in.)

Provenance:

The Fine Art Society, London, February 1974 (stock no. 5629)

Christopher Wood Gallery, London

Acquired from the above by the present owner

Reflecting on the sweeping panoramic landscapes of Exmoor, Sir Alfred Munnings is quoted in his autobiography 'An Artist's Life', questioning 'Is this wild country casting its net over me?'. The beauty of the English countryside captured Munnings' imagination and this present lot is no exception. The scudding clouds float along the visible horizon which is lined with shrubs and sheep grazing on the rolling hills of smooth grass. The boldness and momentum of Munnings' brushstrokes create impasto across the surface creating depth to the pasture and foliage. The long shadows linger over the valley in the foreground. Munnings' used both ends of his paint brushes scraping and marking the oil paint across the surface.

The present picture relates to a slightly larger work, entitled A View on Exmoor with Bushes in Blossom, in the collection of the Munnings Museum, Dedham.

We are grateful to the Curatorial staff at The Munnings Art Museum for their assistance in preparing this catalogue entry.

£40,000-60,000



137



138

138
DYLAN LEWIS (SOUTH AFRICAN B. 1964)
BUST OF A LEOPARD
Bronze
Signed and numbered 3/12
Height: 97.5cm (38¼ x 38¼ in.)

£12,000-18,000



139

139
DYLAN LEWIS (SOUTH AFRICAN B. 1964)
WALKING CHEETAH
Bronze
Signed, dated 98 and numbered 1/15
40 x 73cm (15½ x 28½ in.)

£15,000-20,000



140

140 λ
PETER SCOTT (BRITISH 1906-1989)
BEAN GEESSE ON THE SALTINGS
 Oil on canvas
 Signed and dated 1940 (lower left);
 titled (to canvas overlap verso)
 50.5 x 76cm (19¾ x 29¾ in.)

Provenance:
 Private Collection, Tim Rootes and Obby
 Waller, Barton Hill House, Gloucestershire

£3,000-5,000



141

141
RAYMOND HARRIS CHING
(NEW ZEALAND B. 1939)
THE COOT, STUDY FOR BOOK OF
BRITISH BIRDS
 Gouache
 Signed, titled and dated *London Jan. 1968*
 (lower left)
 16 x 24.2cm (6¼ x 9½ in.)

£2,000-3,000



142

142 λ
MARK CORETH (BRITISH B. 1958)
PROWLING LEOPARD
 Bronze
 Signed and inscribed A/C
 14.5 x 29cm (5½ x 11¼ in.)

£3,000-5,000

Dorothea Sharp (1874–1955)

Dorothea Sharp's reputation has become synonymous with images of children playing freely in nature, beautiful rippling waters and memories of days spent frolicking at the beach. Dorothea Sharp was born in Kent in 1871. At the age of 21 she began her art education at Richmond art school and went on to study at the Regent Street Polytechnic. On arrival in Paris, Sharp was struck by the work of Claude Monet and this was to have a lasting effect. Sharp was a member of the Society of Women Artists and served as vice-president for four years. Sharp regularly exhibited at the Royal Society of British Artists and The Royal Academy during the first half of 20th century, holding her first one-woman show at Connell Gallery in 1933. Sharps' highly impressionist style captured idyllic scenes across Europe but also closer to home where she captured the British coast in St. Ives and Bosham.

143 λ

DOROTHEA SHARP (BRITISH 1874-1955)

FEEDING TIME

Oil on canvas

Signe (lower left)

99 x 81cm (38¾ x 31¾ in.)

Painted circa. 1910

Provenance:

Sale, Sotheby's, London, *Modern British and Irish Paintings, Drawings and Sculpture*,
18 June 1997, lot 34
Private collection, Berkshire

£20,000-30,000





144 λ
DOROTHEA SHARP (BRITISH 1874-1955)
THE ROCK POOL
Oil on canvas
Signed (lower left)
64 x 76.5cm (25 x 30 in.)

Provenance:
Sale, Christie's, South Kensington, 17 December 1992, lot 58
Sale, Christie's, *Modern British Art*, 19 June 1997, Lot 175
Private collection, Berkshire

£20,000-30,000



145 λ
DOROTHEA SHARP (BRITISH 1874-1955)
FEEDING THE DUCKS
Oil on canvas
Signed (lower right)
65 x 82.5cm (25½ x 32¼ in.)

Provenance:
Private collection, Berkshire

£15,000-25,000



146

146
GEORGES LEMMEN (BELGIAN 1865-1916)
AU JARDIN
Oil on board
Signed with monogram and dated 1903 (upper left)
31 x 39cm (12 x 15¼ in.)

Provenance:
Crane Kalman Gallery, London

The authenticity of this work has been confirmed by Olivier Bertrand and it will be included in the forthcoming Online Catalogue Raisonné.

£5,000-8,000

147 (*no lot*)



148

148
MAURICE UTRILLO (FRENCH 1883-1955)
VASE DE FLEURS
Gouache on paper
Signed and dated *Juin 1935* (lower right)
61 x 48cm (24 x 18¾ in.)
The authenticity of this work has been confirmed by Gilbert Pétridès and Jean Fabris.

Provenance:
Collection Jean Dypréau-van den Abeelen, Linkebeek, Belgium
Sale, Guy Loudmer & Hervé Poulain, Paris, 28 May 1975, lot 144
Galerie Philippe Kozak, Valenciennes, France
Acquired from the above by the present owner in 2016

Literature:
Paul Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1966, vol. IV, no. AG 371, illustrated p. 325

£15,000-20,000



149

149 λ
MARCEL DYF (FRENCH 1899-1985)
CLAUDINE AU MIROIR
Oil on canvas
Signed (lower right)
73.5 x 60.2cm (28¾ x 23½ in.)

Painted in 1963.

Provenance:
Frost and Reed, London

This work is recorded in the Marcel Dyf Archives under No. 4543.

£5,000-7,000



150

150
V. SARATOV (RUSSIAN B. 1932)
EARLY MORNING, ZAGORSK
(*SERGIEV POSAD*)
Oil on board
Signed with initials and dated 78 (lower right);
inscribed in Cyrillic (verso)
60 x 80cm (23½ x 31¼ in.)

£1,200-1,800

151 λ
PAUL DELVAUX (BELGIAN 1897-1994)
LA PORT DE CANNES, LA BELLE ANNA
Watercolour, bodycolour and pastel
Signed and dated 1930 (lower left); further signed and
inscribed to backboard (verso)
39 x 65cm (15¼ x 25½ in.)

Provenance:
Sale, Christie's, London, 29 March 1988, lot 398

£2,000-3,000



151

152 λ
ANDRÉ BARBIER (FRENCH 1883-1970)
NOTRE DAME
Oil on canvas
Signed (lower right)
50 x 61cm (19½ x 24 in.)

£2,000-3,000



152

153
JOSEPH DELATTRE (FRENCH 1858-1912)
BOATS ON A RIVER LANDSCAPE
Oil on canvas
Signed (lower right)
48.5 x 65cm (19 x 25½ in.)

£1,000-1,500



153



154

154

**JACQUELINE MARVAL
(FRENCH 1866-1932)**

GIRL WITH A PARASOL

Oil on board

33.5 x 49.5cm (13 x 19¼ in.)

Provenance:

Crane Kalman Gallery, London

Private Collection (acquired from the above in June 1972)

The authenticity of this work has been confirmed by the Comité Jacqueline Marval.

£1,000-1,500



155

155λ

TOM COATES (BRITISH B. 1941)

HORSE AND CART RESTING IN THE PARK

Oil on canvas

Signed with monogram (lower left)

50.5 x 61cm (19¾ x 24 in.)

£700-1,000

156λ

ROLAND LEFRANC (FRENCH 1931-2000)

CHEVALIER À OMAHA BEACH

Oil on canvas

Signed (lower right); further signed and titled to canvas and inscribed to stretcher (verso)

114 x 146cm (44¾ x 57¼ in.)

£2,000-3,000



156

157λ

ROGER MÜHL

(FRENCH/GERMAN 1929-2008)

BARGEMONT

Oil on canvas

Signed (lower right); titled and inscribed KA 136 (verso)

50 x 65cm (19½ x 25½ in.)

Provenance:

Private Collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

£1,500-2,500



157



158

158
JACQUES-EMILE BLANCHE (FRENCH 1961-1942)
HÔTEL Á HINDHEAD, SURREY, ANGLETERRE
Oil on canvas
Signed with initials (lower right); signed and titled (verso)
33 x 41cm (12 x 16 in.)

Painted circa 1920.

Provenance:
Michael Parkin Gallery, London
C. Mallaby, Private Collection
Sale, Sotheby's, Olympia, London, 21 November 2001, lot 5

Exhibited:
London, Michael Parkin Gallery, no. 8164

This work is recorded in the *Online Jacques-Émile Blanche Catalogue Raisonné* prepared by Dr Jane Roberts under reference number RM 397.

£1,000-1,500



159

159
BERNARD MENINSKY (BRITISH 1891-1950)
SUMMER LANDSCAPE
Oil on canvas
Signed (lower left); further signed (verso)
56 x 71cm (22 x 27¾ in.)

Painted *circa* 1940

£1,000-1,500



160

160
ALFRED HERMANN HELBERGER (GERMAN 1871-1946)
SCHWARZWALD, GERMANY (BLACK FOREST)
Oil on canvas
Signed and indistinctly dated 32 (lower left); variously inscribed to label's and stretcher (verso)
71 x 89.5cm (27¾ x 35 in.)

Exhibited:
Berlin, Germany, Der Senator Fur Volksbildung, Referat Bildende Kunst, no. 218/63

Please see our website for additional information on this lot.

£1,000-1,500



161

161 λ
WILLY EISENSCHITZ (FRENCH/AUSTRIAN 1889-1974)
LES CEPAGES VIGNES
Oil on canvas
Signed (lower right); further signed to stretcher and signed, inscribed and titled to label attached (verso)
92 x 73cm (36 x 28½ in.)
Unframed

Provenance:
Sale, France, La Varenne-Saint-Hilaire, Lombrail-Teaucquam, 13 February 2000, lot 38

£1,000-2,000



162

162 λ
JEAN DUFY (FRENCH 1888-1964)
LE PORT DU HAVRE
Watercolour, ink and pencil
Signed (lower right)
52.5 x 42.5cm (20½ x 16½ in.)

Provenance:
La Galerie, London, stock no. 114

Literature:
Jacques Bailly, Jean Dufy, Catalogue Raisonne de l'Oeuvre, Vol II (Paris: Editions Jacques Bailly, 2010), p. 104, J.751 (illus. in black & white)

£4,000-6,000



163

163 λ
ARMAN (FRENCH 1928-2005)
LE VIOLON DE CREMONE (DURAND-RUEL & MOREAU 66)
Bronze with gold patina
Signed and numbered 25/100
Height including base: 63cm (24¾ in.)

Conceived in 1997.

Provenance:
Remi Pesce (acquired directly from the artist)
Acquired from the above by the present owner

This work is recorded in the Fondation Arman archives under number ARM001947.

£1,500-2,500



164

164 λ
ARMAN (FRENCH 1928-2005)
SANS TITRE (TROMPETTES DÉCOUPÉES) (DURAND-RUEL & MOREAU 32)
Bronze with gold patina
Signed and inscribed E.A
Height including base: 59cm (23 in.)

Conceived in 1989 in an edition of 100 plus 10 artist proofs.

Provenance:
Remi Pesce (acquired directly from the artist)
Acquired from the above by the present owner

This work is recorded in the Fondation Arman archives under number ARM000977.

£1,500-2,500

165 λ
PABLO PICASSO (SPANISH 1881-1973)
PROFIL DE TAUREAU (ALAIN RAMIE 315)
Painted and glazed ceramic plaque, 1956,
from the edition of 450
Stamped *Empreinte Originale De Picasso*
and *Madoura Plein Feu* (verso)
25 x 25cm (9¾ x 9¾ in.)

Literature:
Alain Ramié, *Picasso catalogue de l'oeuvre
céramique édité 1947-1971*, Vallauris, 1988,
p. 161, no. 315

£3,000-5,000

166 λ
REMI PESCE (FRENCH B. 1930)
POISSON
Bronze with a brown patina
Signed and numbered 2/8
29 x 39cm (11¼ x 15¼ in.)

£800-1,200



165



166



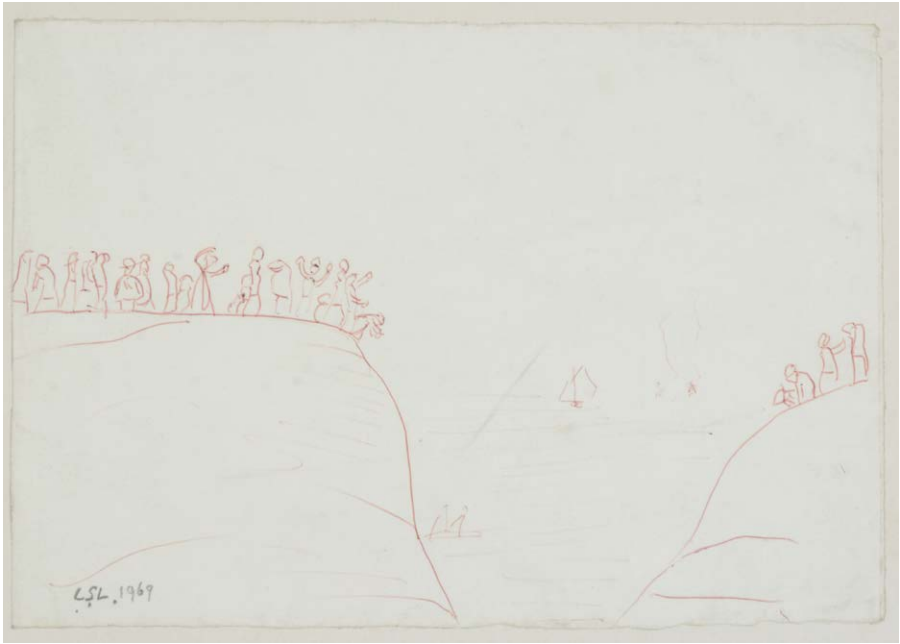
167

167
PIERRE ADOLPHE VALETTE
(FRENCH 1876-1942)
EVENING LANDSCAPE
Oil on board
With studio stamp (lower right)
16 x 24cm (6¼ x 9¼ in.)

Provenance:
Private Collection, Mr & Mrs Perera
Sandra Lummis Fine Art, London

Exhibited:
Portsmouth, Portsmouth City Museums,
Adolphe Valette Exhibition, February-March 1983
Salford, Salford City Art Gallery, *The Perera*
Collection of Paintings, Drawings and Etchings
by Adolphe Valette, September-October 1984,
no. 44

£1,000-1,500



168

168 λ
LAURENCE STEPHEN LOWRY
(BRITISH 1887-1976)
THE DEATH WISH OR THE GADERENE
SWINE
Ball-point pen
Signed with initials and dated 1969 (lower left)
17.5 x 25cm (6¾ x 9¾ in.)

Provenance:
Private collection, Reverend G. S. Bennett
Sandra Lummis Fine Art, London

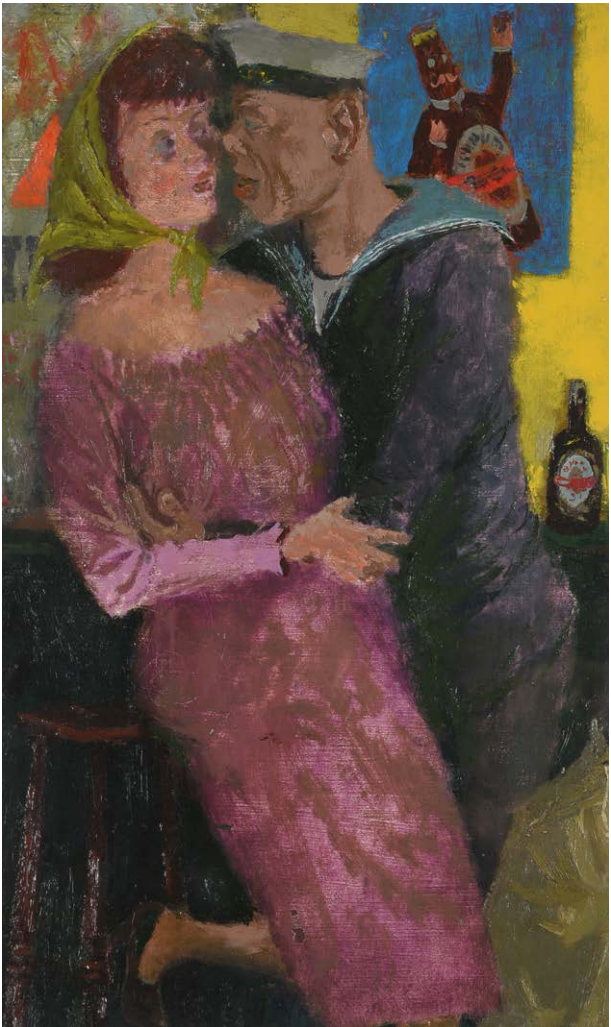
£3,000-5,000

169 λ
JAMES FITTON (BRITISH 1899-1982)
SAILOR'S FAREWELL
Oil on board
50 x 30.5cm (19½ x 12 in.)

Painted in 1944
Provenance:
Crane Kalman Gallery, London
Private Collection (acquired from the above in December 1972)

Exhibited:
Artists of Chelsea (date unknown)
Chenil Galleries, London (date unknown)

£2,500-3,500

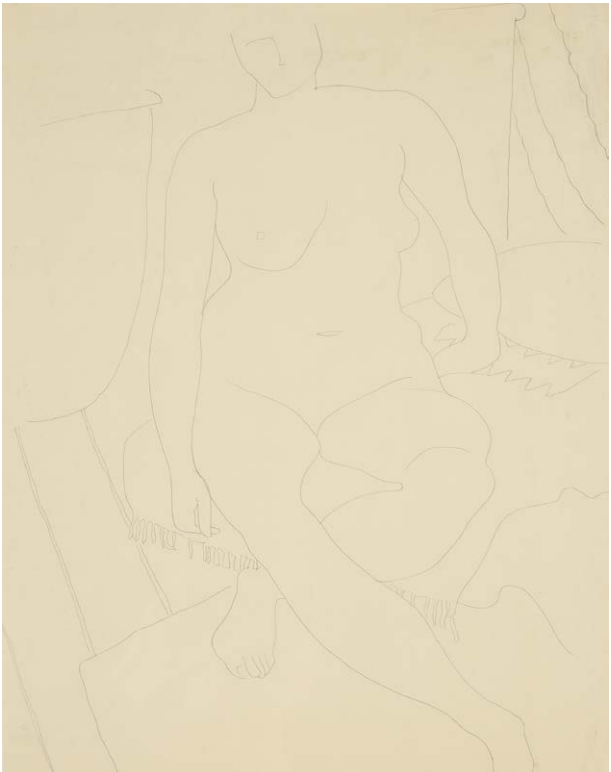


169

170 λ
IVON HITCHENS (BRITISH 1893-1979)
SEATED NUDE ON A KELIM
Pencil
49.5 x 38cm (19¼ x 14¾ in.)

Provenance:
Jonathan Clarke & Cie. Fine Art
Acquired from the above by the present owner in May 2005

£1,000-1,500



170



171

171 λ
JOHN BANTING (BRITISH 1902-1970)
CONCH SHELL AND BUTTERFLY
Watercolour and gouache
Signed (lower right)
24 x 37cm (9¼ x 14½ in.)

Provenance:
Sandra Lummis Fine Art, London

£700-1,000



172

172 λ
JOHN ARMSTRONG (BRITISH 1893-1973)
THE CLOWN
Oil on canvas-board
Signed with monogram and dated 51 (lower right)
22.5 x 13cm (8¾ x 5 in.)

Provenance:
J. P. L. Fine Arts, London
Sale, Sotheby's, London, 24 March 1983, lot 34
Sale, Phillips, London, 9 May 1989, lot 163
Sandra Lummis Fine Art, London

Literature:
Andrew Lambirth, *John Armstrong: The Complete Paintings*,
Chichester, 2009, p. 198, no. 407

Armstrong uses the clown as an image of Everyman, and at the same time an opportunity for colour and interest in costume. The tattered umbrella symbolises the inadequate beliefs with which men shelter (or attempt to shelter) from the troubles, problems and confusion in the world. At this date Armstrong was deeply concerned by the threat of global thermonuclear conflict, and much of his work reflects man's blindness to the futility and folly of leadership which could contemplate such an event.

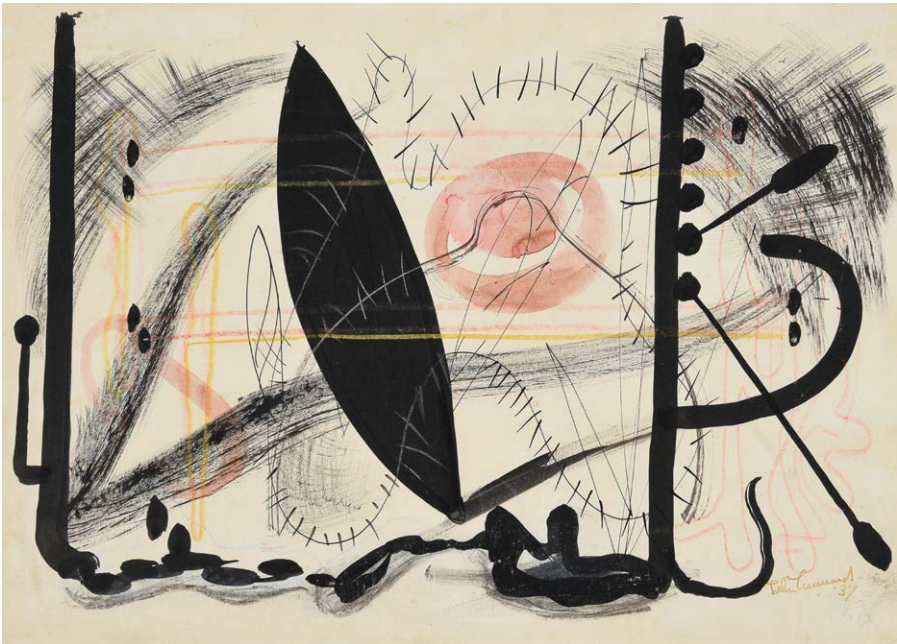
We are grateful Jonathan Gibbs for his kind assistance in cataloguing this lot.

£1,000-1,500

173 λ
JOHN TUNNARD (BRITISH 1900-1971)
PINK AND BLACK
Watercolour, ink and coloured crayon
Signed and dated '37 (lower right)
27 x 38cm (10½ x 14¾ in.)

Provenance:
Fosse Gallery, John Lindsey Fine Art, Stow-On-The-Wold
Private Collection (acquired from the above in December 1988)

£4,000-6,000



173

174 λ
DESMOND MORRIS (BRITISH B.1928)
WHITE LANDSCAPE I
Mixed media on board
Signed, titled, dated 1961/7 and variously inscribed to label (verso)
50 x 60cm (19½ x 23½ in.)

Executed in 1961-67

Provenance:
Private Collection, Oxford

Exhibited:
Ostend, Provincial Museum voor Moderne Kunst, 2002, no. 18 (from the collection of the artist)
Birkenhead, Williamson Art Gallery & Museums, 2008, no. 94
Oxford, Taurus Gallery, 2008-2009, no. 9

Literature:
Silvano Levy, *Desmond Morris: Analytical Catalogue Raisonné, 2000-2012*, Bristol, 2012, p. 285

£800-1,200



174

175 λ††

ALAN DAVIE (BRITISH 1920-2014)

SORCERER'S WALL NO. 3

Oil on canvas

Signed, titled, inscribed and dated twice Jan 70 (verso)

122 x 152.5cm (48 x 60 in.)

Painted in 1970.

Provenance:

Gimpel Fils, London

Private Collection, New York

Exhibited:

London, Gimpel Fils, *Alan Davie Paintings 1969-1970*, 5-30 May 1970, no.9 (illustrated in the catalogue)

Edinburgh, Royal Scottish Academy, *Alan Davie: Paintings 1952-72*, 19 August - 17 September 1972, no. 17 (illustrated in the catalogue) touring exhibition to Herzog Anton Ulrich Museum, Braunschweig & Badischer Kunstverein, Karlsruhe

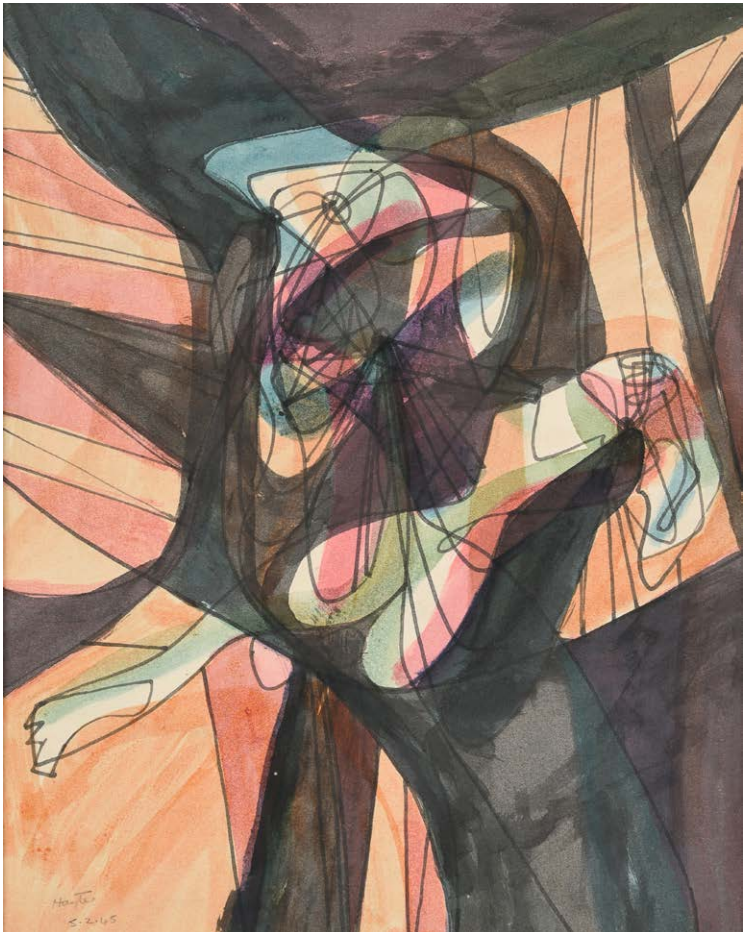
Literature:

D. Hall and M. Tucker, *Alan Davie*, London, 1982, p.180, no. 606

£12,000-18,000



175



176

176λ
STANLEY WILLIAM HAYTER (BRITISH 1901-1988)
UNTITLED 1945
Felt-tip pen and watercolour
Signed and dated 5.2.45 (lower left)
37 x 29.5cm (14½ x 11½ in.)

Provenance:
Redfern Gallery, London (cat. no. 29)
Private Collection (acquired from the above in February 1989)

£1,200-1,800



177

177λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
INTERLOCKING FORM (GREEN)
Ink and gouache
Dated 1943 (lower right)
14.3 x 11.5cm (5½ x 4½ in.)

Provenance:
John R. Brown Esq., Private Collection, Stratford-on-Avon
Thence by descent to the present owner

John R. Brown wrote to Graham Sutherland in 1955. In a letter response on 15th September 1955 Sutherland outlines his range of prices for works, tentatively suggesting that Sutherland could do a direct deal of £15 for a 'very small' work. Sutherland invites John R. Brown for tea to his home at Trottiscliffe, West Malling in Kent and provides details on how to make the best journey from London. Sutherland also kindly offered to arrange a taxi to be 'waiting for you at the station (a Mr Johnson)'. It is clear that the artist and patron had a direct relationship and this is likely to have positively affected and influenced Brown's art collection through the years.

£4,000-6,000



178

178λ
TONY CRAGG (BRITISH B. 1949)
BUST 2017
Tin mounted on plexiglas base
From the unnumbered edition of 75, published by the Yorkshire Sculpture Park, West Bretton
16 x 6.5cm (6¼ x 2½ in.)

This work is accompanied by a Certificate of Authenticity signed by the artist.

£10,000-15,000



179

179 λ
ALAN REYNOLDS (BRITISH 1926-2014)
YELLOW LANDSCAPE
Watercolour and ink
Signed and dated '57 (lower right)
24.5 x 35cm (9½ x 13¾ in.)

Provenance:
Ernest Brown & Phillips Ltd., The Leicester
Galleries, London

£2,000-3,000



180

180 λ
ALAN REYNOLDS (BRITISH 1926-2014)
FORMS - BLACK, BLUE AND RUSSET I
Watercolour
Signed (lower right), titled, dedicated and
dated 12/9/60 (to the margin lower left)
41 x 33.5cm (16 x 13 in.)

Provenance:
Jonathan Clark Ltd., London

£1,500-2,500



181

181 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
INTERLOCKING HILLS
Ink, watercolour, pastel and gouache
Signed and dated 1945 (lower left), further signed, titled, dated 1945 and inscribed to backboard (verso)
38.5 x 28.5cm (15 x 11 in.)

Provenance:
John R. Brown, Esq., Private Collection, Stratford-on-Avon, purchased from the 1946 Bucholz Gallery Exhibition
Thence by descent to the present owner

Exhibited:
New York, Buchholz Gallery, Curt Valentin, *Graham Sutherland*, February-March 1946, no. 20

£12,000-18,000



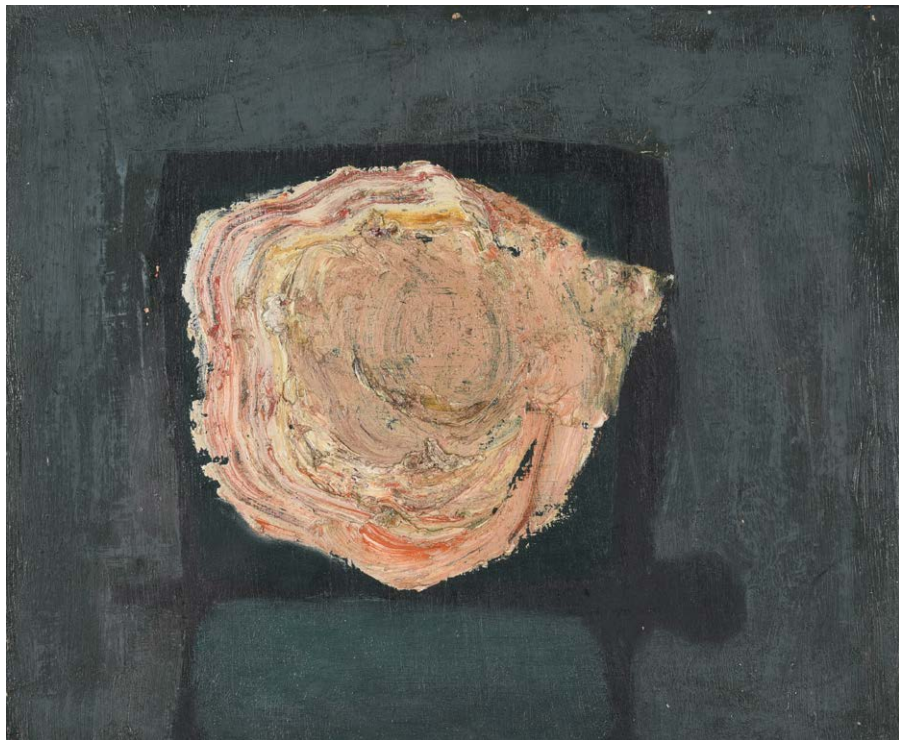
182

182 λ
PRUNELLA CLOUGH (BRITISH 1919-1999)
PRIZE JAR
 Oil on canvas
 61.5 x 92cm (24 x 36 in.)

Painted in 1998

Provenance:
 Annely Juda Fine Art, London

£5,000-8,000



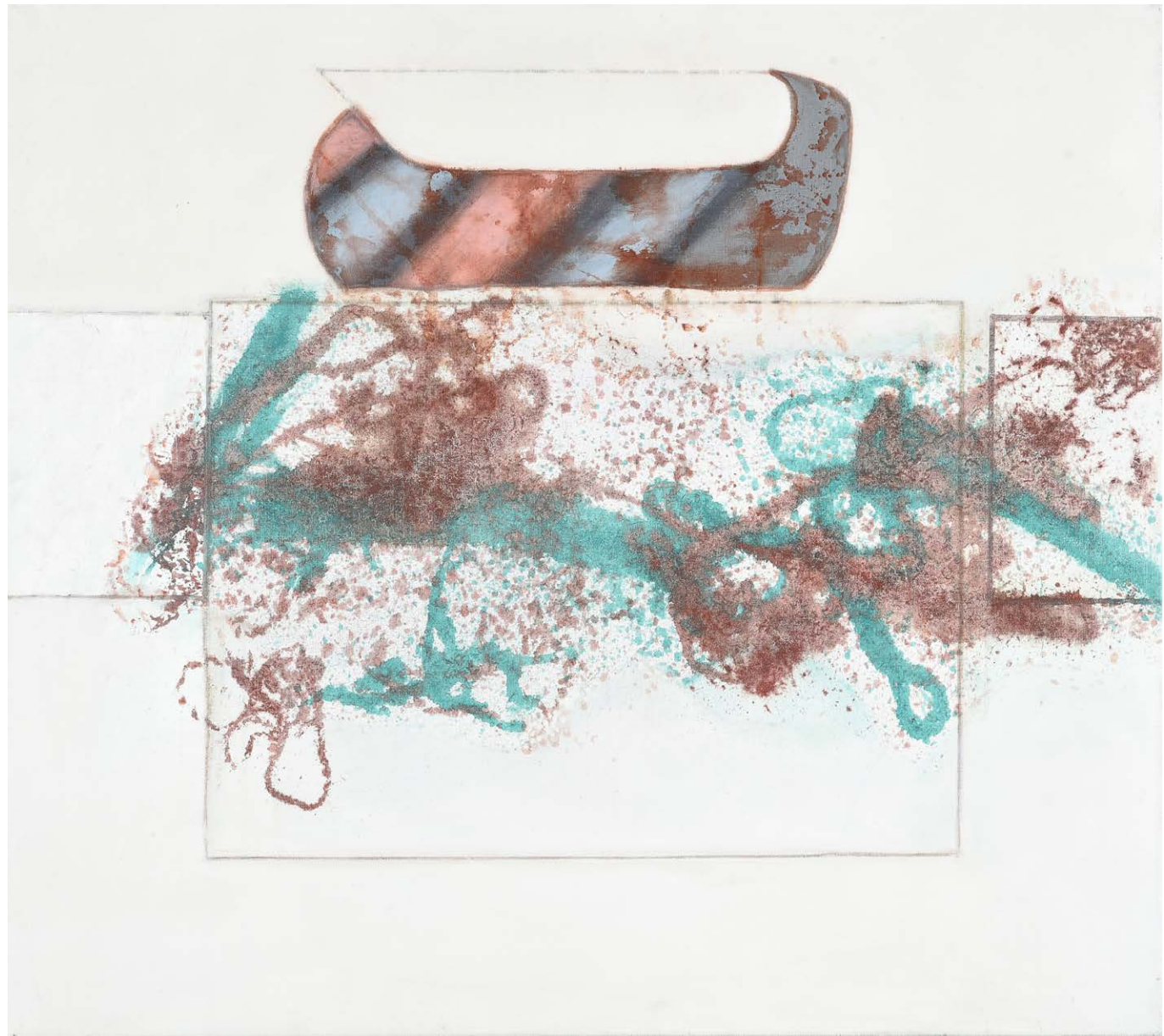
183

183 λ
PRUNELLA CLOUGH (BRITISH 1919-1999)
ROSE
 Oil on board
 20 x 24cm (7¾ x 9¼ in.)

Painted in 1962

Provenance:
 Redfern Gallery, London
 Private Collection (purchased from the above
 in February 1989)

£1,500-2,500



184

184 λ
PRUNELLA CLOUGH (BRITISH 1919-1999)
QUEST
 Oil on canvas
 89 x 99cm (35 x 38¾ in.)

Painted in 1994

Provenance:
 Annely Juda Fine Art, London

£8,000-12,000

185 λ
CHRISTO (AMERICAN/BULGARIAN 1935-2020)
PACKAGE
Fabric, rope and wood
Signed and dated 63 (verso)
50 x 34cm (19½ x 13¼ in.)

Provenance:
A gift from the artist to the Constantine and Anouska Hempel circa 1967/68 during the artist’s stay at the Constantine Hotel in London, which was co-owned by the Hempels.

This work is recorded in the Christo and Jeanne-Claude Archives.

Christo’s first packaged objects date from 1958-60 with the project ‘Inventaire’ which formed a large installation of unmodified, painted and packaged cans, bottles and boxes which filled an entire room. The present work, dating from 1963, is typical of the artist’s early ‘packaged’ creations. These works challenge the viewer’s perception and consideration of the object beyond its face value. Through its concealment, Christo not only creates a sense of mystery around the contents, leading us to question the nature what is being hidden, but also changes the function from everyday item to artwork.



Christo in his seventh floor studio at 14, rue de Saint Sénoch, Paris, November 1961. Property of the Estate of Christo V. Javacheff.
Image © Jean-Jacques Lévêque © 1961 Christo and Jeanne-Claude Foundation

Whilst these early experiments with covering and packaging were exploratory and less about what was being covered, they became the basis for everything that followed. As the practice developed, Christo became more interested in the actual object being covered, rather than just the pure sculptural form of the finished ‘package’ The obsession with concealing objects, whether they be shoes, magazines, bicycles or buildings became the central theme of Christo and Jeanne-Claude’s work.

Born in Gabrovo, Bulgaria in 1935, Christo received his early arts training at the Fine Arts Academy in Sofia between 1952 and 1956. By 1958, Christo had moved to Paris where he met and married his partner and collaborator, Jeanne-Claude. In 1964, year after the present work was created, the couple would relocate to New York which would become their home for the rest of their lives. From these early tentative forays in covering, their vision broadened to encompass some of the largest and most iconic landmarks throughout the world from the Reichstag in Berlin to the Arc de Triomphe in Paris. Their boundless energy sought to realise the seemingly impossible, stamping their mark in the collective memory and redefining what was possible in public art.

Package, 1963 has never been seen on the market before. A gift from the artist during one of his London trips, to renowned hoteliers and designers, Constantine and Anouska Hempel, the work has remained a part of Lady Weinberg’sv eclectic collection.

£30,000-50,000



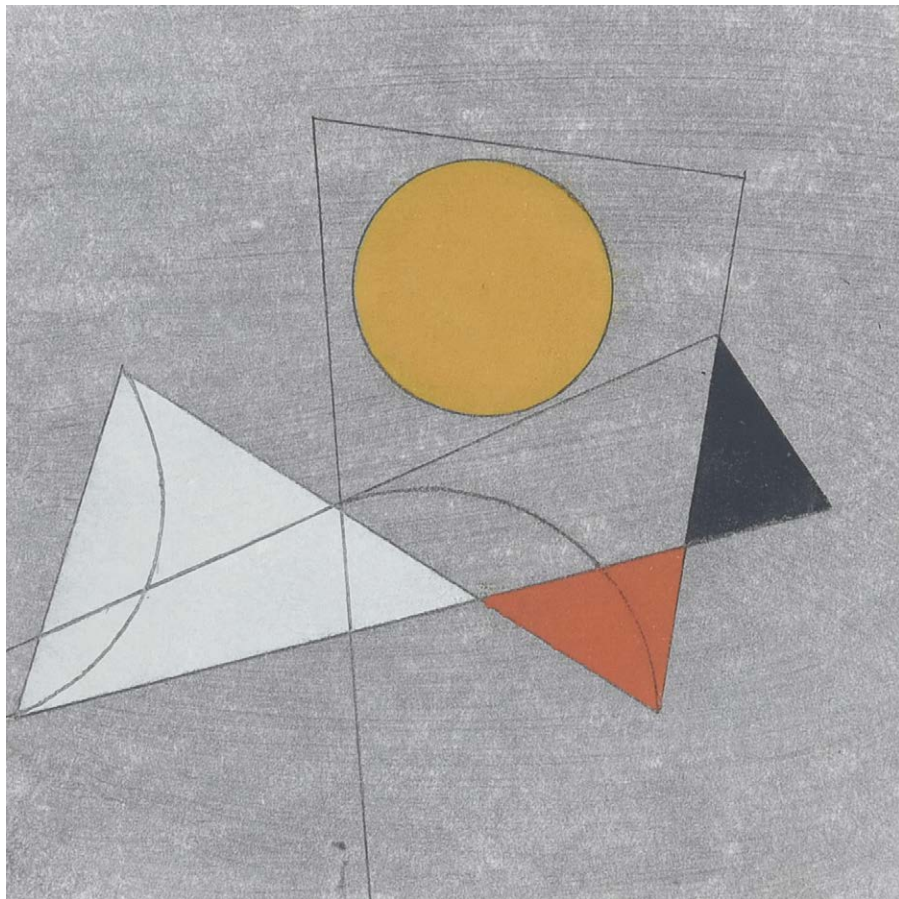


186

186λ
JOHN WELLS (BRITISH 1907-2000)
THOUGHTS OF SPRING
 Oil on card
 Titled and stamped with studio stamp (verso)
 35.5 x 37.5cm (13¾ x 14¾ in.)

Provenance:
 Jonathan Clark & Co., London

£3,000-5,000



187

187λ
MICHAEL CANNEY (BRITISH 1923-1999)
CAPRICCIO 4
 Pencil, alkyd and oil on card
 Signed and dated 91 (verso)
 12.5 x 13cm (4¾ x 5 in.)

Provenance:
 Louise Kosman Modern British Art, Edinburgh

£800-1,200



188

188λ
DENIS MITCHELL (BRITISH 1912-1993)
POLDU
 Bronze
 Signed with initials, titled, dated 1980 and numbered 2/7 (to underside of base)
 Height (including base): 16.5cm (6¼ in.)

£4,000-6,000



189

189 λ
ROGER HILTON (BRITISH 1911-1975)
BIRDS IN A LANDSCAPE
Crayon
19 x 24,5cm (7¼ x 9½ in.)

Executed in 1970

Provenance:
Rose Hilton, Private Collection, The artist's widow
Sandra Lummis Fine Art, London

£2,000-3,000

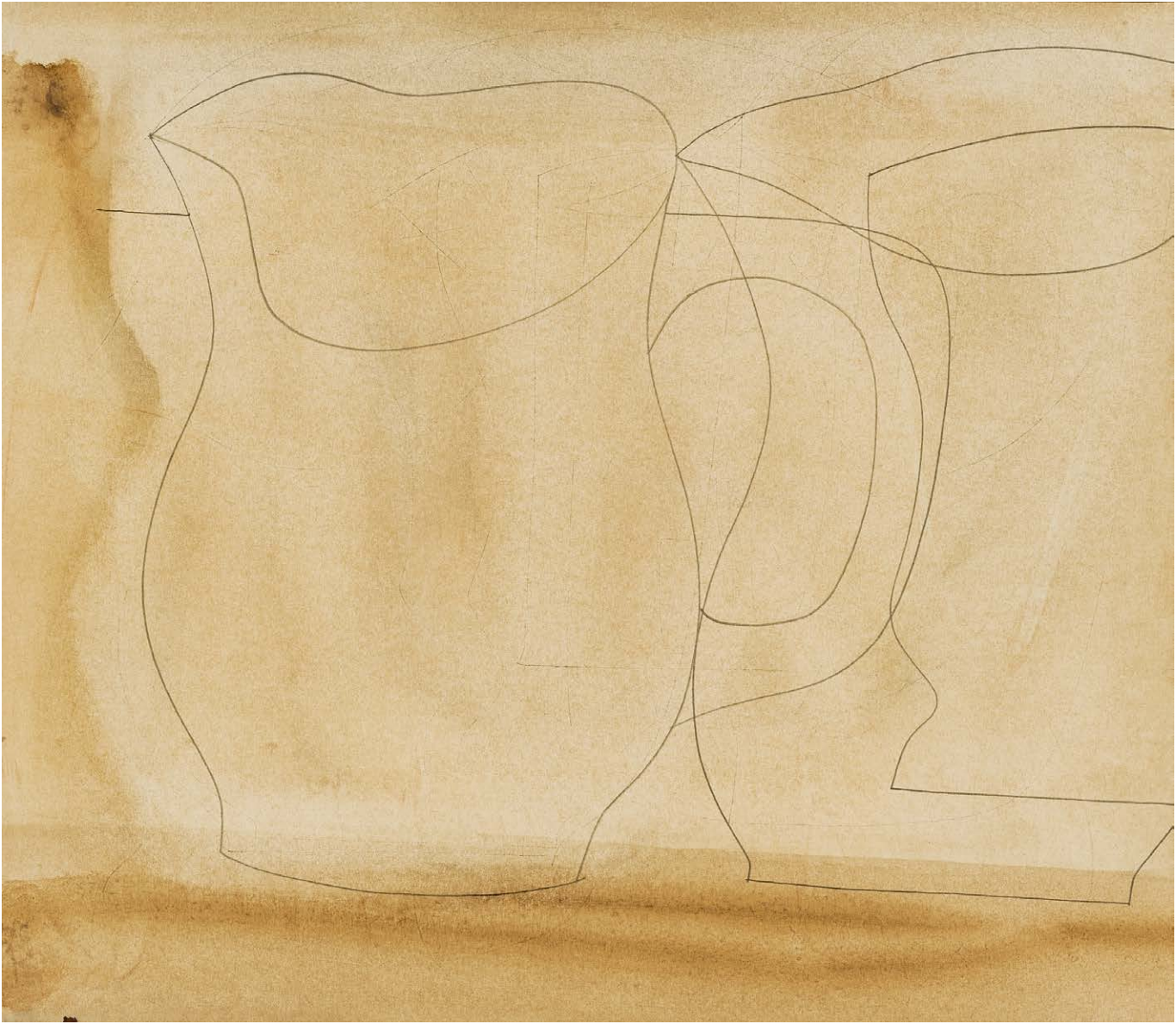


190

190 λ
BRYAN INGHAM (BRITISH 1936-1997)
TEA POT STILL LIFE I
Oil and collage on board
Signed, titled and dated 1985-8 (verso)
31 x 37,5cm (12 x 14¾ in.)

Provenance:
Francis Graham-Dixon Gallery, London.

£1,500-2,500



190A

190A λ
BEN NICHOLSON (BRITISH 1894-1982)
UNTITLED (MARCH 64)
Signed and dated MARCH 64 (verso)
Pencil and oil wash on paper, on the artist's prepared board
43.8 x 51.7 cm.

Executed in March 1964.

Provenance:
Waddington Galleries, London
Purchased from the above by the present owner's father in July 1969
Thence by descent

£5,000-8,000



191

Once described as 'the most gifted sculptor working in Britain today' (Charles Sewter in *The Manchester Guardian*, 1955), Austin Wright's career developed away from the great artistic centres of London, Paris or New York. Working instead in his adopted Yorkshire, his reputation, much like the man himself, was somewhat unassuming. Shying away from the spotlight and eschewing the bright lights of Cork Street, his place in twentieth century British sculpture has often been overlooked and reassessment of his contribution is arguably overdue.

Born in 1911 in Chester, Wright spent his childhood in Wales. He never received any formal artistic training and it was not until his mid-forties, that he was able to give up a career in teaching to pursue his art full time. Early success and critical recognition were forthcoming. In 1955, he exhibited alongside Eduardo Paolozzi, Kenneth Armitage and Elisabeth Frink at an exhibition entitled 'Modern Art in Yorkshire' and was subsequently invited to contribute to 'Younger British Sculptors', an exhibition that toured Sweden in 1956 and also featured William Turnbull, Geoffrey Clarke, Reg Butler and Lynn Chadwick.

191 λ
AUSTIN WRIGHT (BRITISH 1911-1997)
JUGGLER AND TRICK
 Aluminium, in two parts
 Height: 115cm (45¼ in.)

Executed in 1965

Provenance:
 Private Collection, Sussex (acquired early 1970s)
 Acquired from the above by the present owner

Exhibited:
 Menston, Ilkley, Goosewell Gallery, *Austin Wright*, 1968, nos. 14 & 15

Literature:
 James Hamilton, *The Sculpture of Austin Wright*, London, 1991, p. 104, cat. no. S244 (illustration of 'Juggler' p. 51)

£3,000-5,000

Whilst his work has echoes of Moore and Hepworth, Wright pursued his own artistic path and his mature style is uniquely his own. Drawing inspiration from plant forms and the landscape around him, his work is rooted in the natural world. Initially experimenting with a variety of mediums, including concrete, lead, wood and bronze, in the early 1960s, Wright began working in aluminium. He was impressed by the malleability and ductility of the metal which meant that he could produce finer, more delicate forms whilst retaining the strength to be produced on a large scale. The two works in this sale (lots 191 and 192) are both prime examples of his work of this period.

His work is held in a number private and public collections including the Tate Gallery, Arts Council, National Museum of Wales, Cardiff, the Fitzwilliam Museum, Cambridge and the universities of Leeds and York. Significant retrospective exhibitions of his work have been shown at Wakefield (1960), Newcastle (1974), Yorkshire Sculpture Park (1984), Hull (1984) and York Art Gallery (2011).



192

192 λ
AUSTIN WRIGHT (BRITISH 1911-1997)
FLOWER
 Aluminum
 73 x 94cm (28½ x 37 in.)

Executed in 1964

Provenance:
 Private Collection, Sussex
 (acquired in the late 1960s)
 Acquired from the above by the present owner

Exhibited:
 London, Rowan Gallery, *Austin Wright*, 1964, no. 11

Literature:
 James Hamilton, *The Sculpture of Austin Wright*, London, 1991, p. 103, cat. no. S234

£2,000-3,000



193

193 λ
BREON O’CASEY (BRITISH 1928-2011)
UNTITLED
Oil on board
Signed and dated *MMIV* (verso)
21 x 23cm (8¼ x 9 in.)
Unframed

Painted in 2004

£1,500-2,500

194 λ
BREON O’CASEY (BRITISH 1928-2011)
RED BIRD
Bronze
Inscribed with initials and numbered *II/IX* (on the underside of base)
Height (including base): 25cm (9¾ in.)

Provenance:
Sale, Barbara Kirk Auctions, Penzance, date unknown

£3,000-5,000

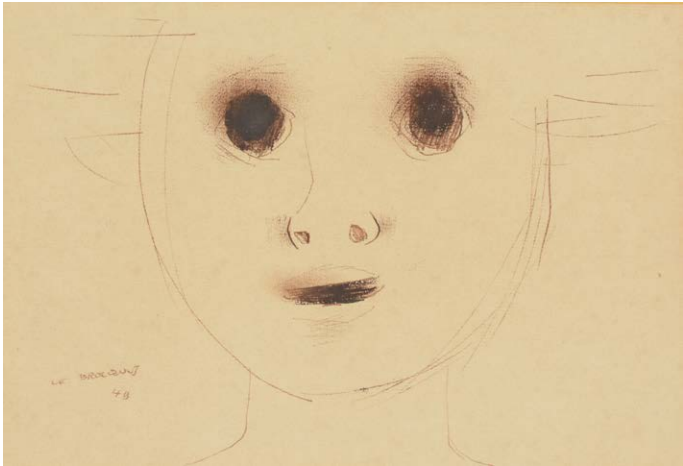


194

195 λ
LOUIS LE BROCQUY (IRISH 1916-2012)
HEAD OF A GIRL
Brown chalk
Signed and dated *49* (lower left)
18.5 x 27.5cm (7¼ x 10¾ in.)

Provenance:
Sale, Sotheby’s, 11 March 1992, lot 119
Sandra Lummis Fine Art, London

£1,000-1,500



195



196

196 λ
WILLIAM CROZIER (IRISH 1930–2011)
SPANISH LANDSCAPE
Oil on canvas
Signed (lower right)
122 x 122cm (48 x 48 in.)

Painted in 1964, *Spanish Landscape*, brings together the gritty expressionism found in Crozier’s earlier Essex landscapes with a darker foreboding that was to enter his work in the mid to late 1960s. He had travelled to Southern Spain with the Irish poet Anthony Cronin in 1963 and it is this trip that inspired the present work.

Born in 1930 in Scotland he graduated from Glasgow School of Art in 1953 and naturally gravitated to Soho and the London art scene via the cafes and bars of Paris. Influenced by the European Avant Garde Crozier found early success both in London and abroad. He was awarded the prize of best English artist at Primo Lissone in Milan. In the same year that the present work was painted he was included in the ground breaking 1964 Arts Council exhibition *Six Young Painters*, which found him exhibiting with Bridget Riley, Dorothy Mead, David Hockney, Peter Blake, and Euan Uglow.

£8,000-12,000



197

197 λ
SEÁN CRAMPTON (BRITISH 1918-1999)
THREE PIPERS
 Bronze
 46 x 44cm (18 x 17¼ in.)
 Conceived in 1979.

Literature:
 John Lloyd, *Seán Crampton Sculptor: Nothing is profane*, Calne, 2000, p. 40 (illustration of another version)

£1,500-2,500



198

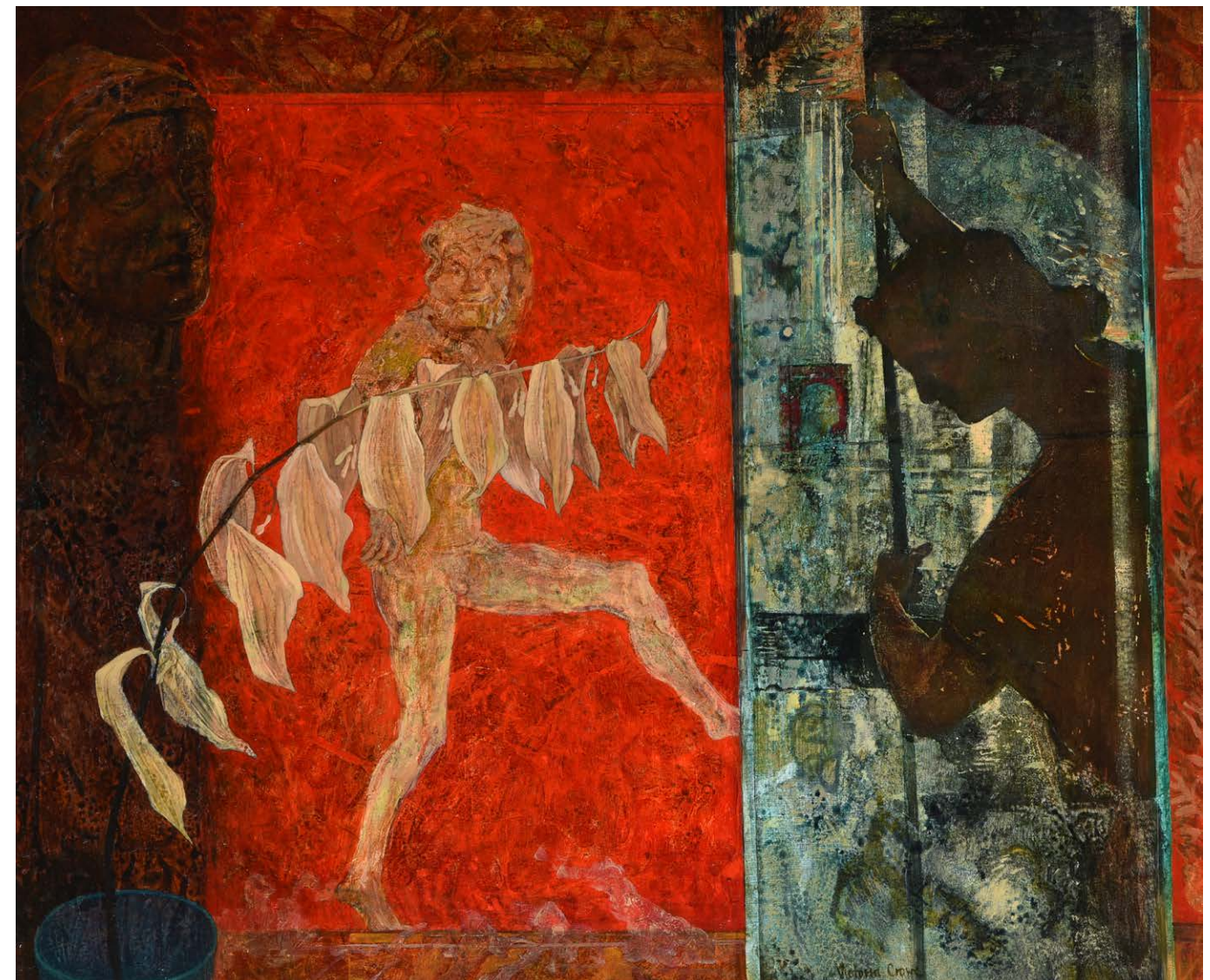
198 λ
CORRADO CAGLI (AMERICAN/ITALIAN 1910-1976)
SENZO TITOLO
 Mixed media on canvas
 Signed (lower left); with declaration of authenticity (verso)
 70 x 50cm (27½ x 19½ in.)
 Unframed

Executed in 1971

Provenance:
 Galleria d'Arte Nuovo Aminta, Siena
 Private Collection, Italy
 Sale, Casa d'aste Itineris, 12 December 2019, lot 195

The work is accompanied by a certificate of authenticity signed by the artist and dated 29th April 1975.

£2,000-3,000



199

199 λ
VICTORIA CROWE (BRITISH B. 1945)
INTERIOR WITH UNHEEDING DANCER, POMPEII
 Oil on board
 Signed (centre right); further signed, titled and inscribed (to backboard)
 74 x 90cm (29 x 35¼ in.)

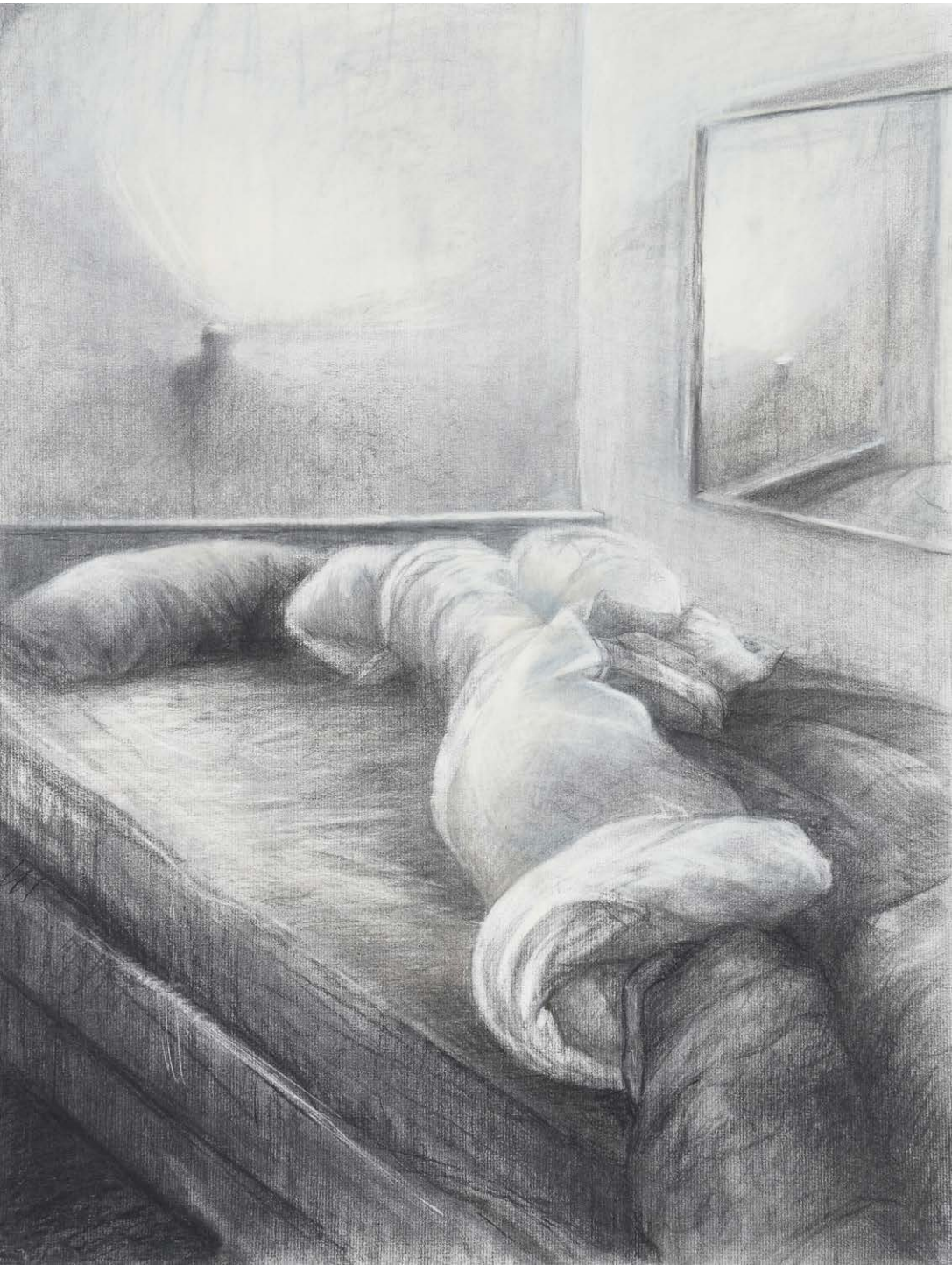
£1,000-1,500



200

200 λ
JOHANNA LOGAN (SCOTTISH B. 1972)
A NIGHT IN
 Oil on canvas
 Signed (lower right); signed, titled and dated 1997/98 to canvas overlap (verso)
 126 x 113cm (49½ x 44¼ in.)

£1,500-2,500



201

201
RAANAN LEVY (ISRAELI B. 1954)
UNMADE BED BY MIRROR
 Charcoal and chalk
 63.5 x 48cm (25 x 18¾ in.)

Provenance:
 Direct from the artist
 Crane Kalman Gallery, London
 Robert Zeffman Esq., London, October 1997

£2,000-3,000



202 λ
SIMON CASSON (BRITISH B. 1965)
APHRODITE ENTERS THE SEA AT PAPHOS
 Oil on canvas
 Signed, titled and inscribed (verso)
 122 x 136cm (48 x 53½ in.)

£2,000-3,000



203 λ
ROBERT OSCAR LENKIEWICZ (BRITISH 1941-2002)
TEMPTATION OF SAINT ANTHONY
 Oil on canvas, triptych
 Signed, titled and inscribed *Project 18* (to reverse of right hand canvas)
 261 x 310cm (102¾ x 122 in.)

Painted in 1993

£8,000-12,000



204

204 λ
PHILIP JACKSON (BRITISH B. 1944)
MISTRESS OF CA D'ORO
 Bronze
 Signed and stamped with foundry mark Ø (to the reverse of cloak)
 Height: 39 cm (15¼ in.)

Conceived in 2000, this work is a proof aside from the edition of 8.

Provenance:
 Sale, Dreweatts, Newbury, 23 May 2012, lot 455
 Acquired from the above sale by the present owner

£7,000-10,000



205

205 λ
PHILIP JACKSON (BRITISH B. 1944)
CHOIR MASTER
 Bronze
 Signed and stamped with foundry mark L and Ø
 (to the reverse of cloak), aside from the edition of 8
 Height: 46cm (18in.)

Provenance:
 Catto Gallery, London
 Acquired from the above by the present owner

£2,000-3,000

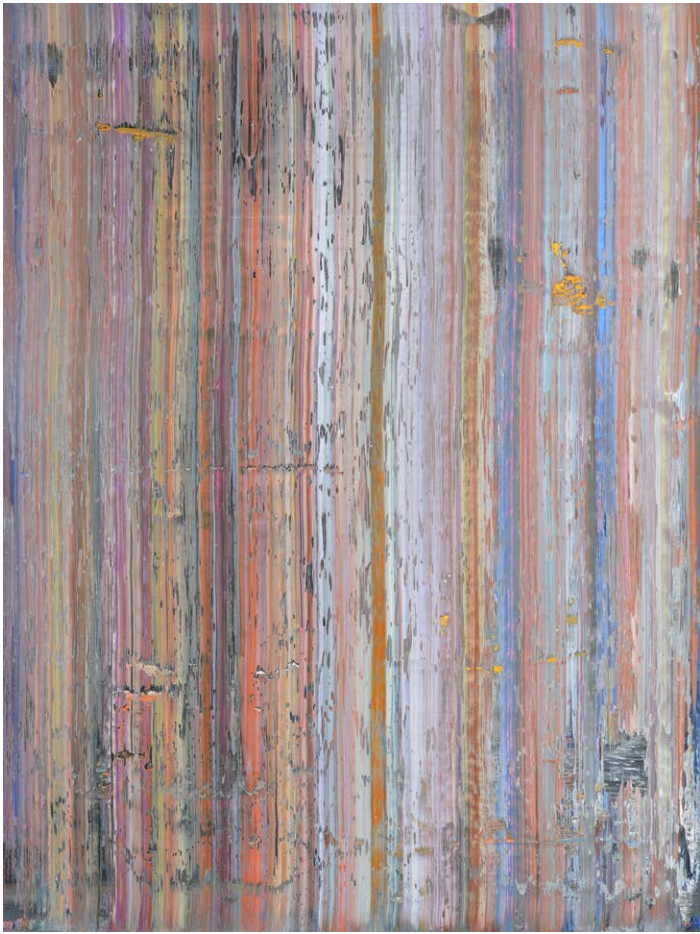


206

206 λ
PHILIP JACKSON (BRITISH B. 1944)
SWORD MASTER
 Bronze
 Signed, numbered 2/8 and stamped with foundry mark L (to the reverse of cloak)
 Height: 22cm (8½in.)

Provenance:
 Acquired directly from the artist's studio

£4,000-6,000



207

207λ
BERNARD ANDREOLETTI (FRENCH B. 1953)
ABSTRAIT
Oil on canvas
Signed, titled and dated 2016 (verso)
81 x 65cm (31¾ x 25½ in.)
Unframed

£4,000-6,000



208

208λ
BERNARD ANDREOLETTI (FRENCH B. 1953)
ABSTRAIT
Oil on canvas
Signed, titled and dated 2016 (verso)
100 x 81cm (39¼ x 31¾ in.)
Unframed

£5,000-7,000



209

209λ
BERNARD ANDREOLETTI (FRENCH B. 1953)
ABSTRAIT
Oil on canvas
Signed, titled and dated 2016 (verso)
50 x 50cm (19½ x 19½ in.)
Unframed

£4,000-6,000

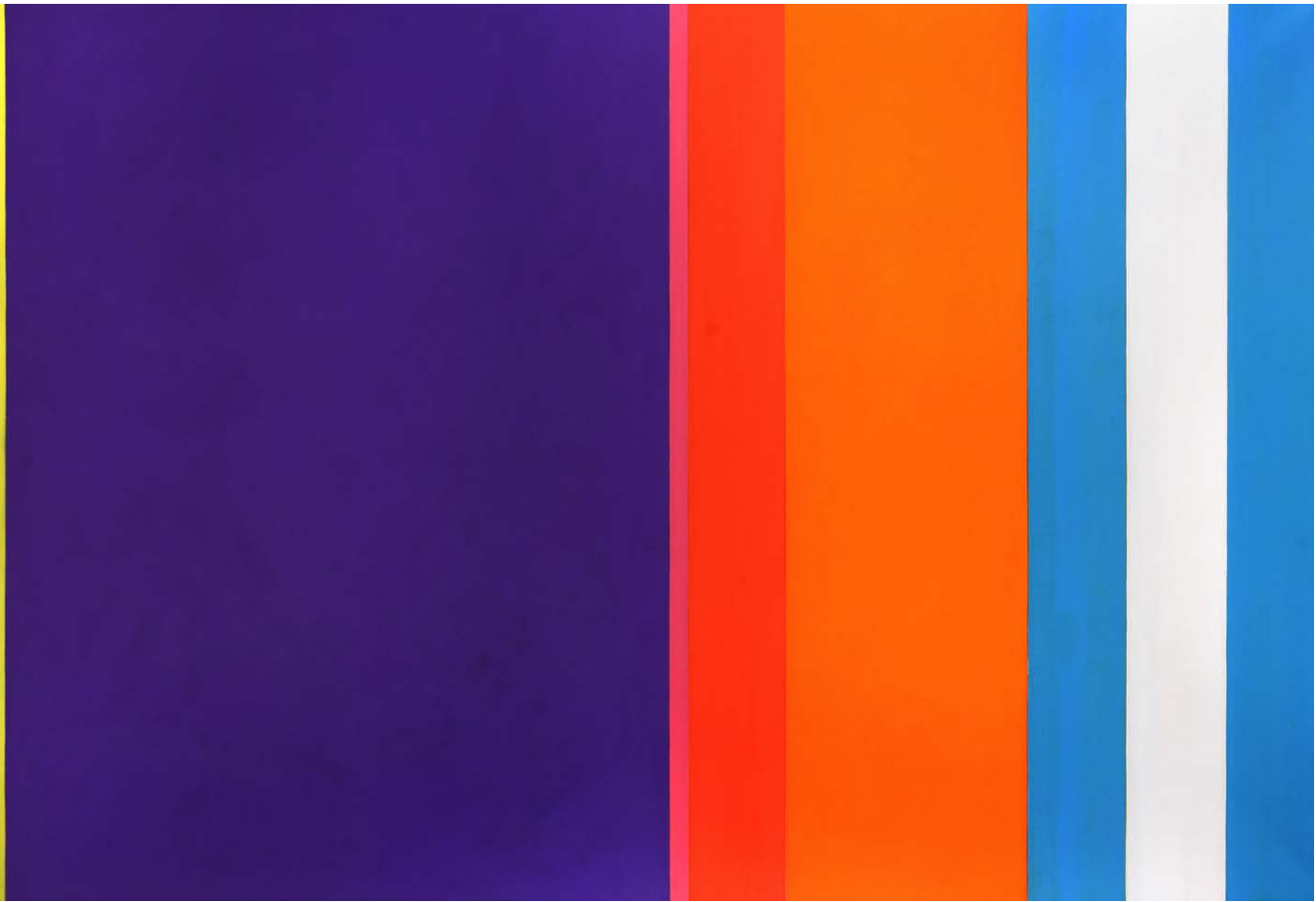


210

210λ
PHILIP FLANAGAN (IRISH B. 1960)
CONCRETE FORM WITH LEMON YELLOW
Acrylic on linen
Signed, titled and dated 2007
(to stretcher verso)
150 x 221cm (59 x 87 in.)

Literature:
Hilary Pyle (ed.), *Winter Light: Philip Flanagan*, Dublin, 2007, unpagged, no. 3 (illustrated in colour)

£2,000-3,000



211

211λ
PHILIP FLANAGAN (IRISH B. 1960)
CONCRETE FORM WITH RED OVER ORANGE
Acrylic on linen
Signed and dated '07 (verso); further signed, titled and dated 2007 (to stretcher verso)
150 x 220cm (59 x 86½ in.)

Literature:
Hilary Pyle (ed.), *Winter Light: Philip Flanagan*, Dublin, 2007, unpagged, no. 1 (illustrated in colour)

£2,000-3,000



212

212
MICHAEL THOMPSON (AMERICAN B. 1962)
DREW BARRYMORE (LYING), LOS ANGELES, CA, 2001
Digital c-print mounted to aluminium
Signed, titled and numbered 1/10 (to label affixed to verso)
92 x 127cm (36 x 50 in.)
Unframed

Printed in 2008.

Provenance:
Hasted Hunt, New York

£1,000-1,500

213
MICHAEL THOMPSON (AMERICAN B. 1962)
BRITNEY SPEARS (SMOKEY EYES), NEW YORK CITY, 2005
Digital c-print mounted on aluminium
Signed, titled and numbered 1/10 (to label affixed to verso)
127 x 102cm (50 x 40 in.)
Unframed

214
MICHAEL THOMPSON (AMERICAN B. 1962)
NATALIE PORTMAN (BACKLIT), NEW YORK CITY, 2001
Digital c-print mounted on aluminium
Signed, titled and numbered 1/10 (to label affixed to verso)
127 x 92cm (50 x 36 in.)
Unframed

Printed in 2008.

Provenance:
Hasted Hunt, New York

£1,000-1,500



214

215
MICHAEL THOMPSON (AMERICAN B. 1962)
KATE BECKINSALE (SUN HAT), NEW YORK CITY, 2006
Digital c-print mounted on aluminium
Signed, titled and numbered 1/10 (to label affixed to verso)
127 x 92cm (50 x 36 in.)
Unframed

Printed in 2008.

Provenance:
Hasted Hunt, New York

£1,000-1,500



213



215

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If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

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12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. **DEFINITIONS**
In these Conditions:
(a) “auctioneer” means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) “deliberate forgery” means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) “hammer price” means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) “terms of consignment” means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) “total amount due” means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) “sale proceeds” means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) “You”, “Your”, etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.
2. **BIDDING PROCEDURES AND THE BUYER**
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).
6. **PAYMENT**
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
7. **TITLE AND COLLECTION OF PURCHASES**
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
14. **DESCRIPTIONS AND CONDITION**
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.
GENERAL
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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