

DREWEATTS

EST. 1759

OLD MASTER, BRITISH
AND EUROPEAN ART

DONNINGTON PRIORY | THURSDAY 27 MAY 2021



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OLD MASTER, BRITISH AND
EUROPEAN ART

DONNINGTON PRIORY | THURSDAY 27 MAY 2021 | 10.30AM

Coming Up at Dreweatts

Auctions

5 May | Live Online
Jewellery, Silver, Watches, Pens, Coins and Medals – Part 1

6 May | Live Online
Piet Jonker | Garden Statuary and Ornament

6 May | Timed Online
Jewellery, Silver, Watches, Pens, Coins and Medals – Part 2

12 May | Live Online
Interiors to include the selected contents of Berwick House, Shropshire and other properties

13 May | Timed Online
Hambridge Sale

19 May | Live Online
Chinese Ceramics and Works of Art (Part 1)

20 May | Live Online
Japanese & Chinese (Part 2) and Indian & Islamic Ceramics & Works of Art

27 May | Live Online
Old Master, British and European Art

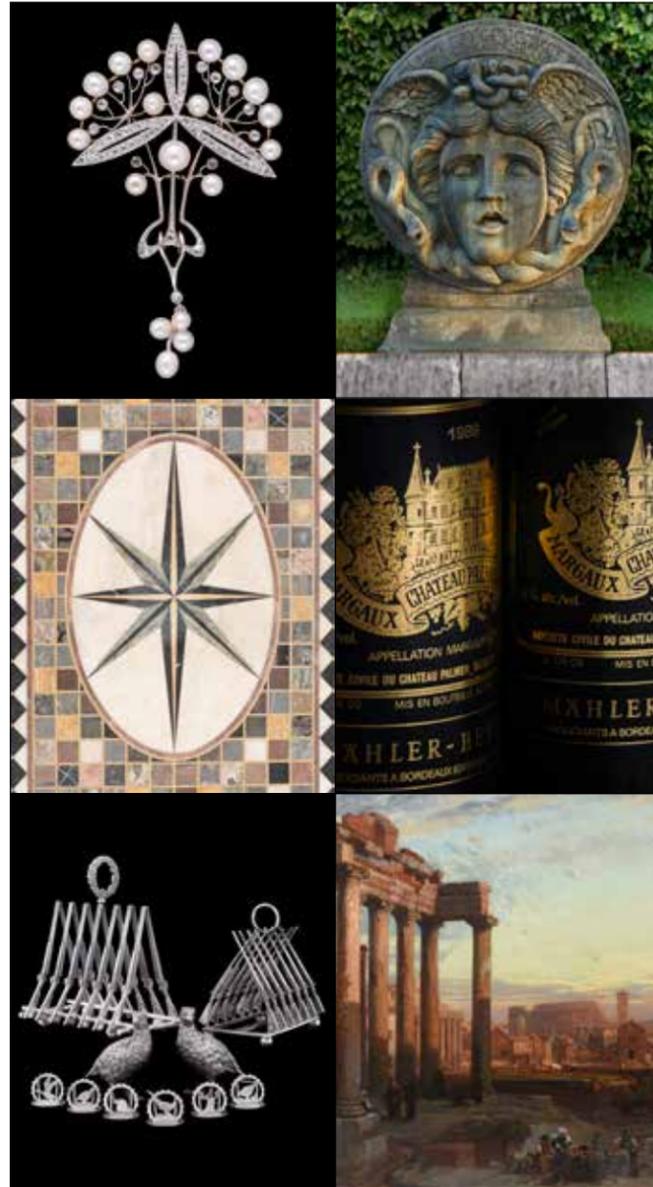
8 June | Live Online
Interiors Day 1: to include Decorative Arts since 1860

9 June | Live Online
Interiors Day 2

30 June | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

1 July | Live Online
Fine and Rare Wine and Spirits

2 July | Timed Online
Hambridge Sale



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.



DREWEATTS

EST. 1759

NOW INVITING ENTRIES FOR OUR 2021 AUCTIONS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

LONDON
Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU

HAMBRIDGE LANE
Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU

ENQUIRIES
For more information,
please contact
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DREWEATTS

EST. 1759

**CHINESE AND JAPANESE WORKS OF ART
INCLUDING ISLAMIC AND INDIAN ART**

19 & 20 MAY 2021 | 10.30AM

AUCTION LOCATION
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES
+44 (0) 1635 553 553
asian@dreweatts.com
Catalogue, viewing details and free
online bidding at: dreweatts.com



DREWEATTS

EST. 1759

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | THURSDAY 27 MAY 2021 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Wednesday 26 May.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

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 (local time) on Wednesday 26 May.

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.

PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

REMOTE VIEWING SERVICE:

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details. The service will be available from Monday 24 May.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

The service provides a virtual tour of some of the auction highlights displayed in the galleries at Donnington Priory, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person. The service will be available from Tuesday 18 May (highlights only).

AUCTION NO. 14351

SPECIALISTS:

Brandon Lindberg blindberg@dreweatts.com
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BUSINESS DEVELOPMENT, FINE ART

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VIEWING:

Viewing will be available by appointment only and in strict accordance with Government Covid-19 regulations

VIEWING IN LONDON (highlights only):

Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU

Tuesday 18 May: 10am - 5pm
Wednesday 19 May: 10am - 5pm
Thursday 20 May: 10am - 5pm

VIEWING AT DONNINGTON PRIORY (full sale):

Sunday 23 May: 10am - 3pm
Monday 24 May: 10am - 5pm
Tuesday 25 May: 10am - 5pm
Wednesday 26 May: 10am - 5pm

Please note there is no viewing the morning of the sale.

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

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Front cover: Lot 55
Inside front cover: Lot 261
Opposite: Lot 260
Inside back cover: Lot 72
Back cover: Lot 245

Catalogues £15 (£17.50 by post)



Paintings: Glossary of Terms

Paul Henry:
In our opinion a work by the artist.

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.

Studio of Paul Henry:
In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of Paul Henry:
In our opinion a work from the period of the artist and showing his influence.

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.

After Paul Henry:
In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:
In our opinion the work has been signed / inscribed / dated by 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.

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.

Condition is not specified within the catalogue descriptions; please request a condition report for further advice.

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.

Please note that all pictures are framed unless otherwise stated.

- act. – active
- fl. – flourished
- wk. – worked
- b. – born
- p. – plate size
- d. – died
- s. – sight size

Introduction to the Berwick House Collection (lots 1-76)

In August 1875 James Watson bought Berwick House at auction, with its fine well-timbered park and estate. He was born in Edgbaston, Birmingham in 1818 and prospered as a shipbroker and merchant miller. By the 1870s he was resident at Warley Hall, a country estate within sight of Birmingham which had been remodelled by Repton in the last decade of the C18th.

When he acquired Berwick House it was a neat George II mansion of brick with stone dressings by Francis Smith of Warwick (1672-1738). To this he added the magnificent west front with its suite of reception rooms and plate glass windows facing a meander in the River Severn. To the east a new entrance was created with a porte-cochere topped by a belvedere tower. The alterations undertaken by George Stevens and Osborn & Reading were completed within four years and produced the ultimate in Victorian comfort and convenience. Internally the alterations included an impressive double height inner Entrance Hall and many of the rooms were embellished with exquisitely carved woodwork which complimented the Smith of Warwick former Entrance Hall with its remarkable virtuoso carved door cases attributed to Warwick's renowned carver Edward Poynton.

He also established the Berwick Herd of Jersey Cattle, a tradition renowned in the Jersey Cattle Society's ledgers. Watson became a JP and in due course the Conservative MP for Shrewsbury from 1885 to 1892.

With the Mansion House nearing completion by 1879 Watson turned his sights to forming a collection of suitably impressive paintings and furnishings which has been added to by successive generations.

James Watson collected Old Master Paintings and works by 'The Modern British School' including pictures by Francis and James Danby and other artists from the celebrated Pemberton Collection (lots 11, 12, 28 and 29). He also purchased the Frederick Lee Bridell views of Rome (lots 55 and 56). Other landscapes by James Baker Pyne, Hopkins Hobday Horsley, Henry Stanier and Percival Skelton all hung in the Drawing Room (lots 45-47, 49-54).

Watson's daughter Florence Mary, together with her husband Lieut. W.W.G. Phillipps, further added to the collection. He was born in India in 1863, although of a Herefordshire family, he was employed as a civil servant in Burma and travelled widely. During their lifetime most of the paintings in the Billiard Room were acquired including works by Thomas Somerscales, Talbot Kelly and T.B. Hardy. (lots 1-10, 48)

Their daughter Gwendolyn added the William Shayers (lots 25-27) amongst others together with the porcelain and glass collection.



Descent of ownership of Berwick House from the reign of George I

Thomas Powys initiated the rebuilding of the Hall in 1731

By descent through the female line to Rudolph Feilding 8th Earl of Denbigh

From whom acquired by James Watson, JP, MP (1818-1897)

By descent to his daughter Florence Mary (died 1936) who married 1894
Lieut. William Walter Graham Phillipps

By descent to their daughter Gwendolyn who married Folliott Sandford Neale

By descent to their daughter Mary Jane, who married Roger Angell-James, JP, CBE

By descent to Henry Angell-James

The sale of the contents of Berwick House is conducted in conjunction with Michael Thompson, Stanley Hall, WV16 4SP
Fine Art Adviser | Michaelthompsonart@stanleyhall.org





1

1
Thomas Bush Hardy (British 1842-1897)
The Hamose, Plymouth
Watercolour
Signed and titled (lower right)
24.5 x 36cm (9½ x 14 in.)

Provenance:
Rudolph Ackerman, London
Berwick House, Shropshire

£300-500



2

2
Thomas Bush Hardy (British 1842-1897)
Vessels Leaving the Downs with a Change of Wind
Watercolour heightened with white
Signed, titled and dated 1895 (lower left)
22.5 x 70cm (8¾ x 27½ in.)

Provenance:
Berwick House, Shropshire

£300-500



3

3
Thomas Bush Hardy (British 1842-1897)
Shipping off Gravesend
Watercolour heightened with white
Signed, inscribed and dated 1894 (lower left)
22 x 69.5cm (8½ x 27¼ in.)

Provenance:
Berwick House, Shropshire

£300-500

4
Thomas Bush Hardy (British 1842-1897)
Shipping at North Shields on the Tyne
Watercolour
Signed and inscribed (lower right)
50 x 41cm (19½ x 16 in.)

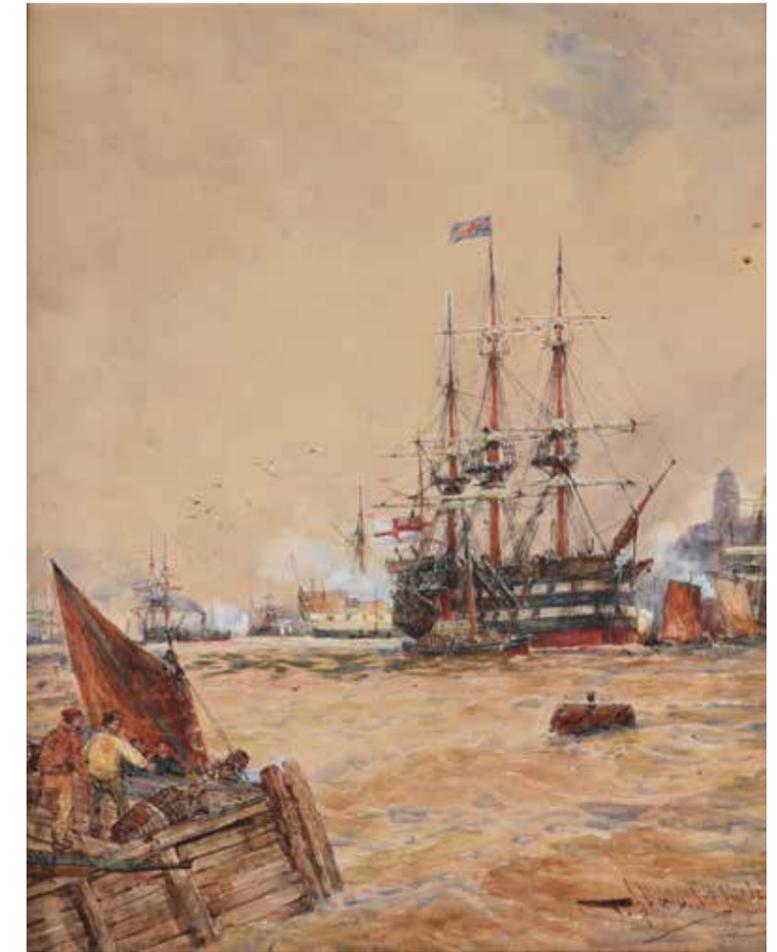
Provenance:
T. Richardson & Co, London
Berwick House, Shropshire

£300-500

5
Thomas Bush Hardy (British 1842-1897)
Shipping off the coast
Watercolour
Signed and dated 1895 (lower left)
33 x 54cm (12 x 21¼ in.)

Provenance:
Berwick House, Shropshire

£300-500



4



5



6

6
William (Anslow) Thornley (British c.1830-1898)
A Misty Morning; Mounts Bay
Oil on canvas, a pair
Signed (lower left and lower right respectively); each inscribed with title (to stretcher verso)
Each 34 x 29cm (13¼ x 11¼ in.) (2)

Provenance:
Berwick House, Shropshire

£800-1,200



7
Albert Ernest Markes (British 1865-1901)
Man-o-War in a choppy sea
Watercolour heightened with white
Signed (lower left)
97 x 87.5cm (38 x 34¼ in.)

Provenance:
Berwick House, Shropshire

£600-800

7



8

8
L. Zimmers (19th century)
Moonlight becalmed on the Scheldt
Oil on canvas
Signed with initials and numbered 16'8 (lower left), further numbered 267 (verso)
54.5 x 90cm (21¼ x 35¼ in.)

£1,500-2,000



9

9
Thomas Jacques Somerscales (British 1842-1927)
Tea Clippers Racing Up Channel
Oil on canvas
Signed and dated 1906 (lower right), inscribed with title (verso)
59 x 105,5cm (23 x 41½ in.)

Provenance:
Berwick House, Shropshire

Thomas Jacques Somerscales was a Yorkshire born English teacher who taught in the Navy. In 1865, after travelling around the Pacific he was put ashore in Chile due to ill-health. Whilst there he began teaching at the Makay School in Valparaiso, and it was during this time that he began to paint professionally. After almost thirty years in Chile, Somerscales returned to England in 1892, and exhibited at the Royal Academy from 1893.

Examples of Somerscales' work are housed in collections such as Tate Britain, Greenwich Maritime Museum, and Hull Museum, and the artist is perhaps best known in the UK for his depiction of sailing boats at sea.

However, his Chilean landscapes, and paintings of notable events in Chilean naval history have meant that he retains a large following in the country to this day and despite spending the last thirty-five years of his life working in England, he is arguably far better known in Chile where many of his works are still viewed as patriotic national icons.

£6,000-8,000



10

10
Thomas Jacques Somerscales (British 1842-1927)
Timber Vessel leaving Portland Oregon, A Souther Wester
Oil on canvas
Signed and dated 1903 (lower right), inscribed with title (verso)
59 x 105,5cm (23 x 41½ in.)

Provenance:
Berwick House, Shropshire

£6,000-8,000



11

11

James Francis Danby (British 1816-1875)

Wooden walls of England: Man-o-War anchored in an estuary at sunset

Oil on canvas

Signed and dated 1872 (lower left)

71.1 x 106.7cm (27 x 42 in.)

Provenance:

Thomas Pemberton, Heathfield Hall, Handsworth, Birmingham

His sale, Christie's, London, 30 April 1874, lot 87 (43gns to James Watson)

On the 30th April 1874 James Watson attended the posthumous sale of the collection of Thomas Pemberton at Christie's. Of the forty one pictures offered nine were by Francis Danby, sixteen by his son James and one by his second son Thomas. Watson acquired eight works including the present and following lot. He also acquired two works by John James Hill (see lots 28 and 29).

£7,000-10,000



12

12

James Francis Danby (British 1816-1875), After Francis Danby

The Evening Gun - A Calm on the Shore of England

Oil on canvas

Inscribed 'painted from a sketch of the original picture sent to Mr. Thomas Pemberton' (on the reverse)

67.5 x 86cm (26½ x 33¾ in.)

Provenance:

Thomas Pemberton, Heathfield Hall, Handsworth, Birmingham

His sale, Christie's, London, 30 April 1874, lot 79 (29 gns to James Watson)

Literature

E. Adams, Francis Danby, p.197, mentioned in catalogue no.193.

The Evening Gun was first painted by Francis Danby in 1848 and became his most well-known later work. It was widely praised in the *Athenaeum* when it was exhibited at the Royal Academy that year and at the Paris International exhibition in 1855 David Roberts declared it 'the picture - all the painters were talking about it' and at the Art Treasures exhibition in Manchester in 1857 Ford Maddox Brown called it 'a most solemn and beautiful work'.

James Francis Danby was the eldest son and pupil of Francis Danby and brother of Thomas Danby, also an artist, with whom he travelled to France, Switzerland and Italy. His work resembled that of his father's, and it is not surprising that he produced this replica. It hung alongside his father's work in the collection of Thomas Pemberton and was sold at his sale at Christie's in 1874 with his father's *Ulysses at the Court of Alcinous and Phoebus Rising from the Sea* where they entered James Watson's collection, first at Warley Hall Birmingham and then Berwick House from 1879.

£5,000-8,000



13
 English School (19th century)
Campden House, Kensington
 Watercolour
 38 x 24cm (14¾ x 9¼ in.)

Provenance:
 Berwick House, Shropshire

Together with another watercolour exterior of the house, a watercolour possibly depicting the interior of Campden House and a print of Aston Hall, various sizes, the largest 31 x 44.5cm (4)

£400-600



13 (part lot)



14
 British School (19th century)
The Draper's Arms house belonging to the Draper's Company
 Watercolour
 22 x 30cm (8½ x 11¾ in.)

Provenance:
 Berwick House, Shropshire

£200-300



15
 David Cox Senior (British 1783-1859)
Bolsover Castle
 Watercolour
 26 x 36cm (10 x 14 in.)

Provenance:
 Berwick House, Shropshire

£1,000-1,500

15



16
 David Cox Senior (British 1783-1859)
The Long Gallery Hardwick Hall interior with lady in black and her child
 Watercolour
 29 x 40cm (11¼ x 15½ in.)

Provenance:
 Berwick House, Shropshire

£1,000-1,500

16



17



18

17
 Julius Caesar Ibbetson (British 1759-1817)
Bishop Trevor's Bridge, Llangollen
 Oil on canvas
 Titled (to label verso)
 39 x 50cm (15¼ x 19½ in.)

Provenance:
 Berwick House, Shropshire

£2,000-3,000

18
 Follower of George Vincent
Cart on a track by a windmill
 Oil on canvas
 61 x 73cm (24 x 28½ in.)

Provenance:
 Berwick House, Shropshire

£500-700



19

19
 Alexander Nasmyth (Scottish 1758-1840)
A view of a Castle and estuary with travellers resting in the foreground
 Oil on cradled panel
 130 x 92cm (51 x 36 in.)

Provenance:
 Berwick House, Shropshire

£6,000-8,000



20

20
George Hickin (British 19th century)
A rocky river landscape with bridge and boy fishing
Oil on canvas
Signed and dated 1849 (lower right)
34 x 49.5cm (13¼ x 19¼ in.)

Provenance:
Berwick House, Shropshire

£500-700



21

21
English School (19th century)
River landscape with fisherman beside a large tree
Oil on panel
Indistinctly inscribed to old label (verso)
19 x 24cm (7¼ x 9¼ in.)

Provenance:
Berwick House, Shropshire

£500-700



22

22
English School (19th century)
Sheep and cattle in a snowy landscape
Oil on canvas, oval
60 x 74cm (23½ x 29 in.)

Provenance:
Berwick House, Shropshire

£400-600



23

23
Attributed to John Thomson of Duddingstone
(Scottish 1778-1840)
Sublime landscape
Oil on panel
36 x 30cm (14 x 11¾ in.)

Provenance:
Berwick House, Shropshire

£300-500



24

24
Frederick Henry Henshaw (British 1807-1891)
River scene, Worcestershire
Oil on canvas
Titled, signed and dated 1849 (to artist's label verso)
89.5 x 70cm (35 x 27½ in.)

Provenance:
Berwick House, Shropshire

£1,500-2,000



25



26

25
 William Shayer Senior (British 1787-1879)
Waiting for the herring boats
 Oil on canvas
 Signed (lower right)
 86 x 119cm (33¾ x 46¾ in.)

Provenance:
 Berwick House, Shropshire

£4,000-6,000

26
 William Joseph Shayer (British 1811-1892)
Girls picnicking by a pond and a goat nearby
 Oil on panel
 Signed (verso)
 60 x 50cm (23½ x 19½ in.)

£800-1,200



27

27
 William Shayer Senior
 (British 1787-1879)
*A gypsy encampment by
 a dead oak tree; A gypsy
 encampment by a track*
 Oil on panel, a pair
 The first signed (lower left); the
 second signed (lower right)
 Each 40 x 51cm (15½ x 20 in.)
 (2)

Provenance:
 Berwick House, Shropshire

£5,000-8,000





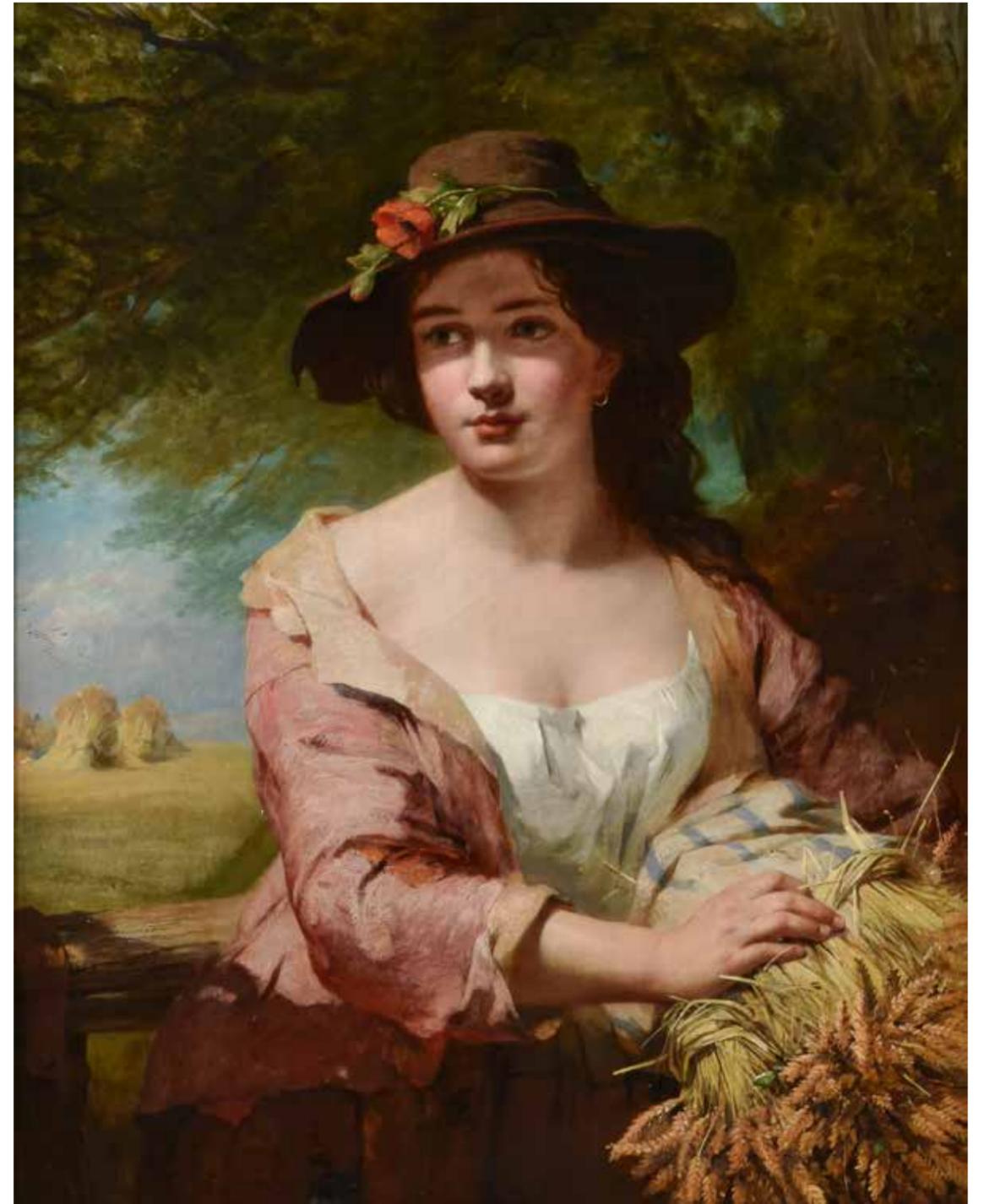


28

28
John James Hill (British 1811-1882)
Summer, Mother and Child
Oil on canvas
Signed and dated 1861 (lower right)
87 x 70cm (34¼ x 27½ in.)

Provenance:
Thomas Pemberton, Heathfield Hall, Handsworth, Birmingham
His sale, Christie's, London, 30 April 1874, lot 96 (54gns to James Watson)

£2,000-3,000



29

29
John James Hill (British 1811-1882)
The Gleaner
Oil on canvas
Signed and dated 1863 (lower left)
87 x 70.5cm (34¼ x 27¾ in.)

Provenance:
Thomas Pemberton, Heathfield Hall, Handsworth, Birmingham
His sale, Christie's, 30 April 1874, lot 95 (69gns to James Watson)

£2,000-3,000



30



31

30
Attributed to Thomas Uwins
(British 1782-1857)
Spanish girl with a basket of grapes
Oil on canvas
39.5 x 29cm (15½ x 11¼ in.)

Provenance:
Berwick House, Shropshire

£300-500

33
Charles Baxter (British 1809-1879)
A country girl wearing a red dress and blue wrap in a landscape
Oil on canvas
36 x 29cm (14 x 11¼ in.)

Provenance:
Berwick House, Shropshire

£800-1,200



33



32

31
J. P. Drew (British fl.1835-1861)
A country girl wearing a red dress and blue wrap in a landscape
Oil on canvas
Signed and dated 1847 (lower left); inscribed
J.P. Drew No.2 (to stretcher verso)
60 x 44cm (23½ x 17¼ in.)

Provenance:
Berwick House, Shropshire

£400-600

32
Alfred H. Green (British 19th century)
Two girls seated in a landscape
Oil on canvas
Signed and dated 1851 (to canvas verso)
78 x 63cm (30½ x 24¾ in.)

Provenance:
Berwick House, Shropshire

£700-1,000

34
William James Muller (British 1812-1845)
A shepherd boy at a window with a tortoise
Oil on canvas
80 x 64cm (31¼ x 25 in.)

Provenance:
Berwick House, Shropshire

£400-600



34



35

David De Noter (Belgian 1818-1892)
Still life of fruit and flowers
Oil on canvas
Signed (lower right)
66 x 82cm (25 x 32¼ in.)

Provenance:
Berwick House, Shropshire

£2,000-3,000



36

Léon Marie Constant Dansaert (Belgian 1830-1909)
Centre of attention
Oil on panel
Signed (lower left)
45 x 55cm (17½ x 21½ in.)

Provenance:
Berwick House, Shropshire

£4,000-6,000



37

37
Henry Room (British 1802-1850)
The Gleaner
Oil on panel
Signed (lower left), indistinctly inscribed (to label verso)
30 x 25cm (11¾ x 9¾ in.)

Provenance:
Berwick House, Shropshire

£300-500



38

38
J C Ronland (19th century)
Mrs James (née Armitage) and her son Herbert, later headmaster of Rugby
Oil on canvas
Signed and dated 1846 (to canvas verso)
92 x 72cm (36 x 28¾ in.)

Provenance:
Berwick House, Shropshire

£300-500



39

39
John Anthony Puller (British 1799 - 1886)
Fourth of November
Oil on panel
Signed (lower right)
11.5 x 12.5cm (4½ x 4¾ in.)

Provenance:
Berwick House, Shropshire

£400-600

40

Anna Maria Charretie (British 1819-1875)
A girl wearing a white dress seated in a woodland glade
Watercolour heightened with white
Signed and dated 70 (lower right)
38 x 32cm (14¾ x 12½ in.)

Provenance:
Berwick House, Shropshire

£300-500



40



41

41
British School (Late 19th century)
Portrait of a young girl, wearing a blue and grey striped dress with roses
Oil on canvas, tondo
Diameter 57cm (22¼ in.)

Provenance:
Berwick House, Shropshire

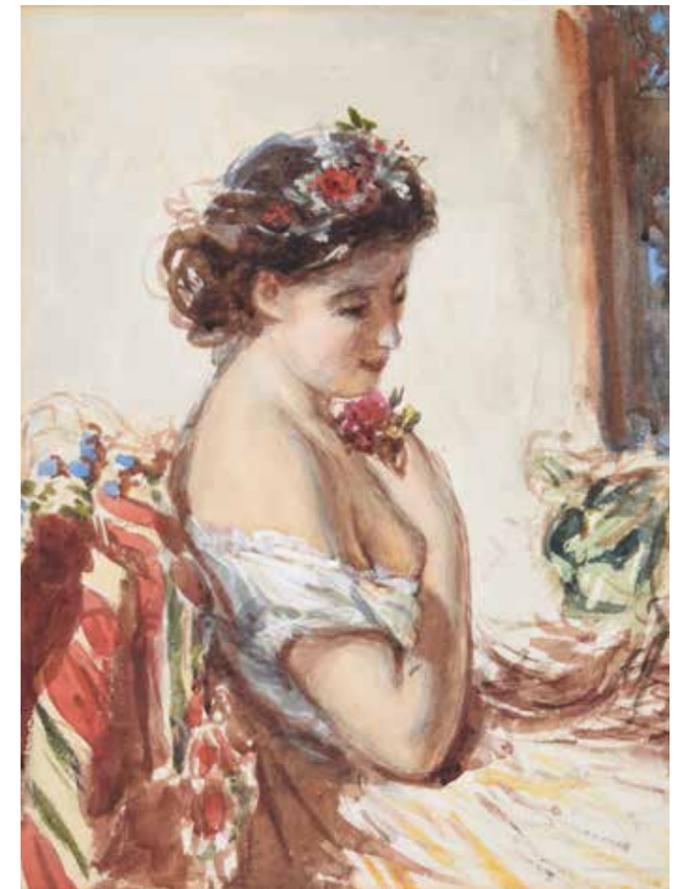
£800-1,200

42

William Powell Frith (British 1819-1909)
The Rose of Andalusia
Pencil, watercolour and bodycolour
27 x 20cm (10½ x 7¾ in.)

Provenance:
Berwick House, Shropshire

£500-800



42



43

43
Sarah Louise Kilpack (British 1840-1909)
Bringing the boat off the Jersey coast
Oil on board
Signed (lower left)
22 x 30cm (8½ x 11¾ in.)

Provenance:
Berwick House, Shropshire

£300-500



44

44
William Percy French (Irish 1854-1920)
Sunset at Mayo
Watercolour
35 x 50cm (13¾ x 19½ in.)

Provenance:
Berwick House, Shropshire

Exhibited:
The Modern Gallery, New Bond Street
London, *Irish Exhibition*, 1905, No. 58

£600-800



45

45
Hopkins Hobday Horsley (British 1807-1890)
A continental town, possibly Lucerne, beside a river
Oil on canvas
75 x 113cm (29½ x 44¼ in.)

Provenance:
Berwick House, Shropshire

£3,000-5,000



46

46
James Baker Pyne (British 1800-1870)
A view of Shoreham town's wharfs, Sussex
Oil on canvas
Signed and dated 1842 (to mooring post lower right), further signed and titled to artist's label (verso)
57 x 88cm (22¼ x 34½ in.)

Provenance:
Berwick House, Shropshire

£4,000-6,000



47

47
James Baker Pyne (British 1800-1870)
Lake Windermere
Oil on canvas
Signed, dated 1851 and numbered 347 (lower left)
65 x 90cm (25½ x 35¼ in.)

£4,000-6,000



48 (part lot)



48 (part lot)

48
Robert George Talbot Kelly (British 1861-1934)
Elephants in an Indian dry river landscape
 Watercolour
 Signed and dated 1904 (lower left)
 38 x 54cm (14¾ x 21¼ in.)

Provenance:
 Ernest, Bram & Philips, Leicester Gallery, London
 Berwick House, Shropshire

Together with two further landscapes by the same hand, both signed.(3)

£1,000-1,500

49
Percival Skelton (British fl.1849 - 1887)
Bay near Biarritz
 Watercolour and bodycolour
 Signed and dated 1868 (lower left)
 40 x 64cm (15½ x 25 in.)

Provenance:
 Kenworthy and Bailey
 Berwick House, Shropshire

Very little is known about Percival Skelton. Christopher Wood notes a South London address, with three works exhibited at the Royal Academy and a fourth work at the Society for British Artists, Suffolk Street.

£600-800



49

50
Percival Skelton (British fl.1849-1887)
The Mountain Mirror: Lake of the Four Cantons
 Watercolour
 Signed and dated 1870 (lower right)
 41 x 66cm (16 x 25 in.)

Provenance:
 Berwick House, Shropshire

£700-1,000



50

51
Percival Skelton (British fl.1849 - 1887)
Val des Ormonds
 Watercolour
 Signed and dated 1867 (lower right)
 57 x 90cm (22¼ x 35¼ in.)

Provenance:
 Berwick House, Shropshire

£800-1,200



51



52

Henry Stanier (British 19th century)
The Temple at Philae
Watercolour
Signed and dated 1866 (lower right), indistinctly inscribed (to label on backboard)
49.5 x 74cm (19¼ x 29 in.)
Unframed

Provenance:
Berwick House, Shropshire

£1,500-2,000

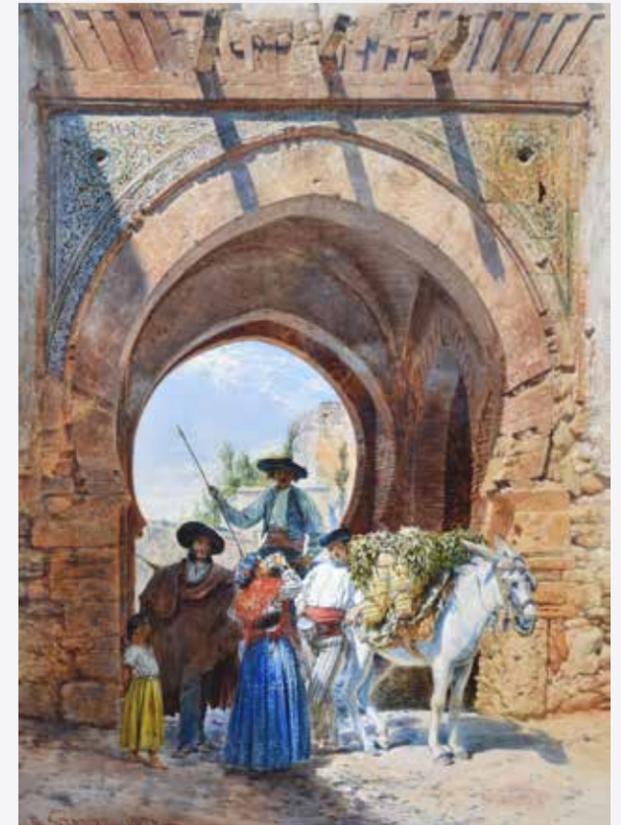
53

Henry Stanier (British 19th century)
Spanish peasants under an arch
Watercolour, bodycolour and scratching out
Signed and dated 1876 (lower left)
71 x 50cm (27¾ x 19½ in.)

Provenance:
Berwick House, Shropshire

Henry Stanier was a genre and flower painter based in Birmingham, but was for a time Vice-Consul in Granada, Spain where he produced several Spanish landscapes.

£1,500-2,000



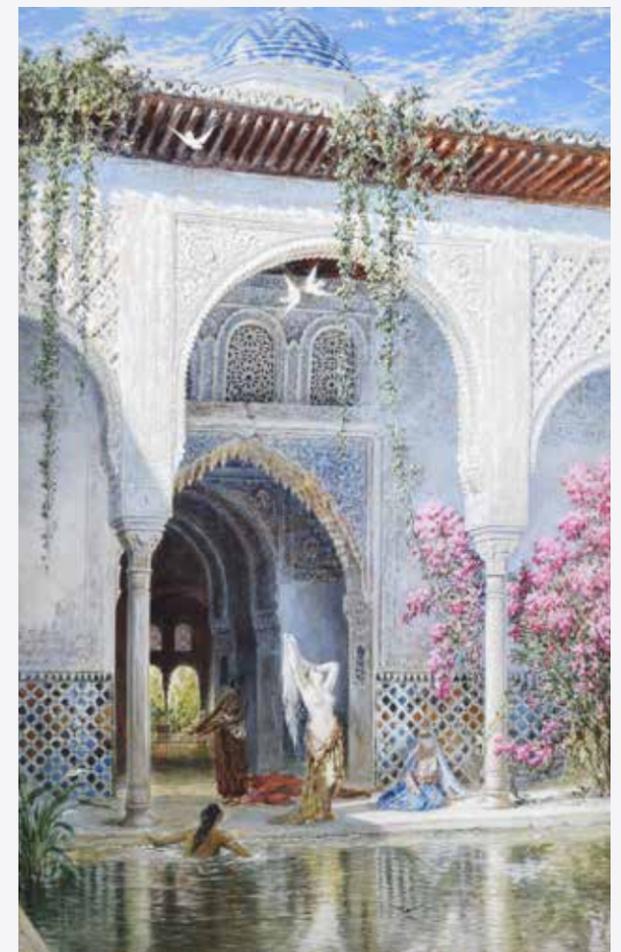
53

54

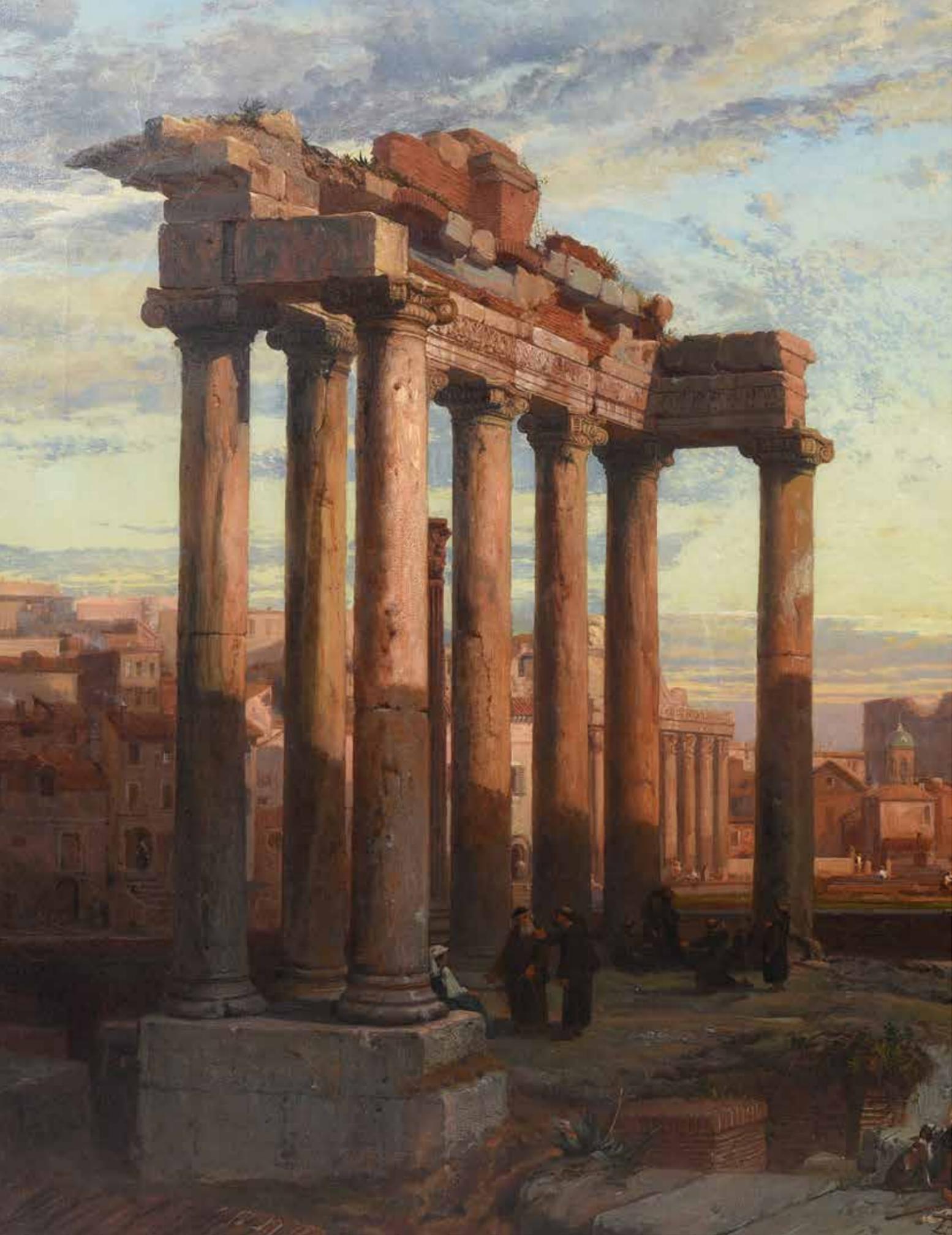
Henry Stanier (British 1832-1892)
The Baths of the Sultana
Watercolour heightened with white
Signed and dated 1875 (lower left), further signed and titled
(to artist's label verso)
64 x 47cm (25 x 18½ in.)

Provenance:
Berwick House, Shropshire

£1,500-2,000



54



Frederick Lee Bridell (British 1831-1863)

Like his mentor Richard Parkes Bonington, a generation before him, Frederick Lee Bridell died young, in his case at the age of thirty-two. Had he lived he may well have enjoyed the success of the greatest British landscape painters of the 19th Century such as Edward Lear and David Roberts, whose monumental Italian pictures can be favourably compared to the two works in our sale.

From the early 18th Century, the lure of Italy and the ruins of Classical Antiquity has proved irresistible to artists and travellers. The Grand Tour became a rite of passage, but the Napoleonic Wars disrupted travel and the Continent was effectively cut off from Britain for many years. With the end of hostilities in 1815 travellers returned and Rome became the epicentre for a new generation, drawn to the ruins of an ancient world and a favourable climate. Artists moved away from mere topographical representation towards a Romantic vision. The landscape is seen as a link with the classical past but there is an increasing emphasis on the subjective experience of the artist. With the inclusion of shepherds, herdsman and townspeople going about their everyday work they vividly capture the atmosphere of life in the eternal city.

Bridell was born in Southampton in 1830 and was the son of John Bridle a carpenter. From the age of nine he was avidly drawing and writing verse and his early promise was spotted by Edwin Holder a picture restorer, to whom he was apprenticed. By eighteen he was painting portraits and signing his works Frederick Lee Bridell and in 1851 exhibited his first picture at The Royal Academy. With Holder's support he spent three years on the Continent, copying pictures in the Louvre, then in Munich and the Tyrol where he was inspired by the Alpine landscape. On returning to England, he worked up his studies into large scale studio pictures which he exhibited at the Royal Academy, the British Institution and the Liverpool Academy and attracted the attention of many wealthy collectors in his hometown. James Wolff, a shipping merchant became his most notable patron and built a Bridell gallery, to house twelve of his large-scale landscapes, at his home at Bevois Mount, in the outskirts of the city.

In 1858, buoyed by his commercial success, Bridell travelled to Italy, with a copy of Byron's Childe Harold for inspiration, he wrote back to his patron James Wolff 'I am now settled, as far as a studio is concerned, most capably on the Pincian Hill overlooking Rome – the best lighted, most healthy and most agreeable quarter possibly to be selected.' He met a young artist, Eliza Fox, one of a large community of British artists and writers who had travelled to the city. They married soon afterwards, and the writer Elizabeth Barrett Browning recorded in a letter 'We have a wedding here and Robert (Barrett Browning) has "given away" the bride who is no other than Miss Fox. She came here this winter for the purposes of art & chose to begin my portrait, as I think I told you – and fell in with Mr Bridell a landscape-painter of much talent'.

The four years he spent in Italy from 1858 were the most successful and productive of his short career. He painted the present pictures at this time and for his patron James Wolff he produced *The Coliseum at Rome by Moonlight* which is now in Southampton City Art Gallery. He also travelled to the Italian lakes where is painted grand landscapes such as *The Woods of Sweet Chestnut above Varenna, Lake Como* (Tate Britain). The lake air was seen as beneficial to his health, but he returned to England in 1863 and succumbed to the tuberculosis that he had suffered from for several years.

In his obituary in *The Art Journal* in 1864, the poet Sir Theodore Martin lamented 'Had he lived, he must have earned a European reputation; and numerous and fine as are the works he has left, his early death is, in the interests of Art, deeply to be deplored'. His wife held a studio sale of his pictures at Christie's the following year and his patron Wolff, who had run into financial difficulties, sold this 'Bridell Gallery' at Christie's the previous year.



55

Frederick Lee Bridell (British 1831-1863)

The Temple of Saturn, the Forum and the Colosseum, Rome

Oil on canvas

Signed and dated 1862 (lower right)

87,5 x 123,5cm (34¼ x 48½ in.)

Provenance:

Joseph Morby

Arthur Tooth and Sons, London

Berwick House, Shropshire

£20,000-30,000



56

Frederick Lee Bridell (British 1831-1863)

*The Arch of Titus at Rome looking towards
the capital*

Oil on canvas

Signed and dated 1862 (lower right),

titled (to label attached verso)

86.5 x 123.5cm (34 x 48½ in.)

Provenance:

Joseph Morby

Arthur Tooth and Sons, London

Berwick House, Shropshire

£20,000-30,000



57

57
After Sir Edwin Henry Landseer
Dignity and Impudence
Oil on canvas
89 x 69cm (35 x 27 in.)

Provenance:
Berwick House, Shropshire

£1,000-1,500



58

58
Edward Lloyd (British 1818-1901)
A collie and a bulldog
Oil on canvas
Signed and dated Dec 1895 (lower right)
32 x 47cm (12½ x 18½ in.)

Provenance:
Berwick House, Shropshire

£600-800



59

59
Charles H. Poingdestre (British 1825-1905)
Herding the horses
Oil on canvas
Signed, inscribed and dated 1870 (lower right)
42 x 67cm (16½ x 26¼ in.)

Provenance:
Berwick House, Shropshire

£2,000-3,000



60

60
After Anthony Van Dyck
Portrait of Charles I in three positions
Oil on canvas
80 x 98cm (31¼ x 38½ in.)

Provenance:
Berwick House, Shropshire

After the picture in the Royal Collection.

£1,500-2,500



61

61
Follower of Godfrey Kneller
Portrait of a child, offering cherries to a parrot
Oil on canvas
125 x 100cm (49 x 39¼ in.)
In a carved giltwood Lely frame

Provenance:
Berwick House, Shropshire

£500-700



62

62
Follower of Sir Godfrey Kneller (British 1646-1723)
A lady with her spaniel; A lady with her whippet
Oil on canvas, a pair
150 x 71cm (59 x 27¾ in.) (2)

Provenance:
Berwick House, Shropshire

£2,000-4,000





63
Follower of Thomas Hudson
Portrait of a gentleman, three quarter length in an embroidered waistcoat
Oil on canvas
125 x 99cm (49 x 38¾ in.)

Provenance:
Berwick House, Shropshire

£2,000-3,000

63



64
Follower of Richard Cosway
Portrait of a lady half-length, seated wearing a white dress
Oil on canvas
88 x 69cm (34½ x 27 in.)

Provenance:
Berwick House, Shropshire

£1,500-2,000

64



65
François Hubert Drouais (French 1727-1775)
A boy with a sketchbook;
A girl with a kitten
Pastel, oval, a pair
62 x 50cm (24¼ x 19½ in.) (2)

Provenance:
Berwick House, Shropshire

£1,500-2,500

65



66
Jean-Baptiste Perronneau (French 1715-1783)
Portrait of a lady half-length wearing a blue dress, holding a book
Pastel on paper laid to canvas
Signed (upper right)
74 x 61cm (29 x 24 in.)

Provenance:
Berwick House, Shropshire

£1,500-2,000

66





67

67
Albert Jansz Klomp (Dutch c.1618-1688)
Cattle, sheep and goats by a barn with houses and church
Oil on canvas
Signed (lower right)
745 x 95cm (29¼ x 37¼ in.)

Provenance:
Berwick House, Shropshire

£2,000-3,000



68

68
Abraham Jansz. Begeyn (Dutch 1637-1697)
Shepherds, cattle and sheep in a landscape
Oil on canvas
Signed and indistinctly dated 166[?] (lower left)
48 x 65cm (18¾ x 25½ in.)

Provenance:
Berwick House, Shropshire

£4,000-6,000



69

69
Attributed to Karel Breydel
(Flemish 1678-1744)
A Cavalry Skirmish
Oil on panel
26 x 33cm (10 x 12 in.)

Provenance:
Berwick House, Shropshire

£800-1,200



70

70
Nicolaes Petersz Berchem (Dutch 1620-1683)
*Shepherds, sheep and cattle in a landscape
beside castle walls*
Oil on canvas
56 x 86cm (22 x 33¾ in.)

Provenance:
Berwick House, Shropshire

£1,000-1,500



71

71
Circle of Willem van Aelst (Dutch 1627- after 1687)
Still life of flowers in a ewer on a stone ledge
Oil on canvas
78 x 65cm (30½ x 25½ in.)

Provenance:
Berwick House, Shropshire

£4,000-6,000

72

Studio of Artus Wolfforts (Flemish 1581-1641)

The Adoration of the Shepherds

Oil on canvas

202 x 233cm (79½ x 91½ in.)

Provenance:

Berwick House, Shropshire

Early in his career Artus Wolfforts was influenced by the classical style of Otto van Veen. However, the work offered here is more typical of the artist's later painting which adopted a more dynamic Baroque style, influenced by Rubens. It has therefore been suggested that this work can be dated to around c.1630.

Wolfforts was an accomplished Flemish artist known for his history paintings which depicted religious and mythological scenes. Most of his works were painted as private commissions and, as is the case here, depict large life-sized figures of Christ and stories from the Bible.

Upon completion of his training in 1615, the artist returned to Antwerp where he worked as an assistant in the workshop of Otto van Veen an artist who included Rubens among his past pupils.

Wolfforts himself would go on to work with Rubens in 1635, as one of the artists employed to work on the decorations for the Joyus Entry into Antwerp of the new governor of the Habsburg Netherland, Cardinal-Infante Ferdinand. Whilst Rubens was in overall charge of the project, Wolfforts was responsible for producing decorative paintings after Rubens' designs.

After becoming a member of the Antwerp Guild of Saint Luke in 1617, Wolfforts operated his own large workshop. During his career, it was not uncommon for several variant works to be produced from one common composition, as is likely to be the case with *The Adoration of the Shepherds*.

Indeed, the present lot can be compared with an altarpiece by Wolfforts in the church of St. Lawrence in Oostmalle near Antwerp (see Hans Vlieghe, *Wolffort in the Wallraf-Richartz-Jahrbuch für Kunstgeschichte*, 1977, p. 116, fig. 41), a copy of which can also be seen in Leuven Museum.

Despite being a prolific artist during his own lifetime, with pupils including Pieter van Mol, Pieter van Lint, and his son, Jan Baptist, Wolfforts' and his work appear to have been forgotten and until the late 1970s many of his paintings were listed as early works by Rubens. Gradually, his oeuvre has been reconstructed using the fully signed copy of a work titled *Esther's Toilet in the Harem of Ahasuerus*, in the V&A museum, London (Accession No. DYCE.10).

We are grateful to Dr Hans Vlieghe for his assistance with cataloguing this lot.

£12,000-18,000



Circle of Juan van der Hamen y León (Spanish 1596 - 1632)*A basket, dish and plates of fruit on a table top with a jug, glasses of wine*

Oil on canvas

68.5 x 124cm (26¾ x 48¾ in.)

Provenance:

Berwick House, Shropshire

Juan van der Hamen y (Gómez de) León was a Madrid born Spanish painter of Flemish heritage, and master of detailed still lifes or bodegón. Despite painting numerous accomplished depictions of allegories, landscapes, and large scale works for churches, it is these still life depictions of pantry items for which Hamen is best remembered.

As the son of a Flemish courtier, Hamen inherited his father's honorary positions at the court of Philip II and served as an unsalaried painter of the king. He went on to serve at the courts of Philip III and Philip IV.

Through his portraiture Hamen achieved considerable personal fame. Philip IV was among those who sat for the artist, as well as several principal writers and intellectuals of the day, including Lope de Vega and Francisco de Rioja. Upon his death, aged 35, twenty portraits from this series still in the artist's possession, were highly praised by some of the most distinguished minds of the time, and used as a focal point for philosophical speculation of the art of portraiture.

However, it was also during this time that the artist established the popularity of the new genre of still life in 1620s Madrid. Despite Hamen and his brothers attempting to emphasise their Spanish roots by using their maternal grandmother's family name Gómez de León, Hamen's still lifes were arguably his most successful subjects and are painted in a markedly Flemish style. Indeed, the tradition of still life painting appears to have originated, and was far more popular in Flemish and Dutch art. In particular, the austere, muted style employed in his still lifes can be seen in the present lot.

In terms of Spanish art, Bodegón derives from the term bodega which can be loosely translated to 'pantry', 'tavern' or 'wine cellar'. As is the case here, a bodegón depicts pantry items including drink, drinking vessels, fruit, and often game, on a stone slab. As well as a clear Flemish influence, it can also be said that Hamen owed some of his compositional style to Juan Sanchez Cotan. This is identified by the inclusion of more elaborate objects including Venetian crystals, elaborate glassware, and ceramic vessels. The silhouetted objects are illuminated against a dark background and the zig-zag arrangement of the items creates an exaggerated sense of space.

Unsurprisingly, Hamen was an important influence on many other artists working in Spain during this time despite dying at an early age. From 1626, Hamen experimented with more complex and varied compositions, placing a reduced number of objects on different levels. It can therefore be suggested that the present lot may have been painted by one of Hamen's contemporaries before this date.

£15,000-25,000





74

74
 After Bartolomé Esteban Murillo
Madonna and child
 Oil on canvas
 150 x 100cm (59 x 39¼ in.)
 In a foliate carved giltwood Florentine frame

Provenance:
 Berwick House, Shropshire

£3,000-5,000

75
 Follower of Andrea del Sarto
Cupid
 Oil on canvas
 118 x 75 cm. (46.1/2 x 29.1/2 in.)

Provenance:
 Berwick House, Shropshire

The Greek inscription on the step on which Cupid is standing are from lines 20-21 of Moschus's first idyll and describes the content of Cupid's (Eros's) quiver, 'inside there are bitter reeds (i.e. shafts)'. The word for reeds is cut off: kalam[oi] and the unseen line would go on to say "with which he often wounds even me (it is Kypris=Aphrodite speaking).

We are grateful to Professor David Ekserdjian for his help in preparing this catalogue entry.

£10,000-15,000



75

76

Attributed to Carlo Francesco Nuvolone (Italian 1609-1661)

The Madonna and Child with saints

Oil on canvas

184 x 238cm (72¼ x 93½ in.)

Provenance:

Berwick House, Shropshire

Carlo Francesco Nuvolone was one of Lombardy's leading painters during the mid-17th century known for his portraits and religious scenes. Born into a family of painters, Nuvolone first worked with his father before studying at the Accademia Ambrosiana in Milan under Giovanni Battista Crespi.

The present lot is believed to be an early painting by the artist dating from between 1630 and 1635. During this period Nuvolone's work shows the influence of recent developments in Lombardy painting technique. In particular, the close attention paid to the handling of light and shadow adopted from Giulio Cesare Procaccini, and a soft atmospheric quality reminiscent of Murillo's work, are both displayed in *The Madonna and Child with saints*.

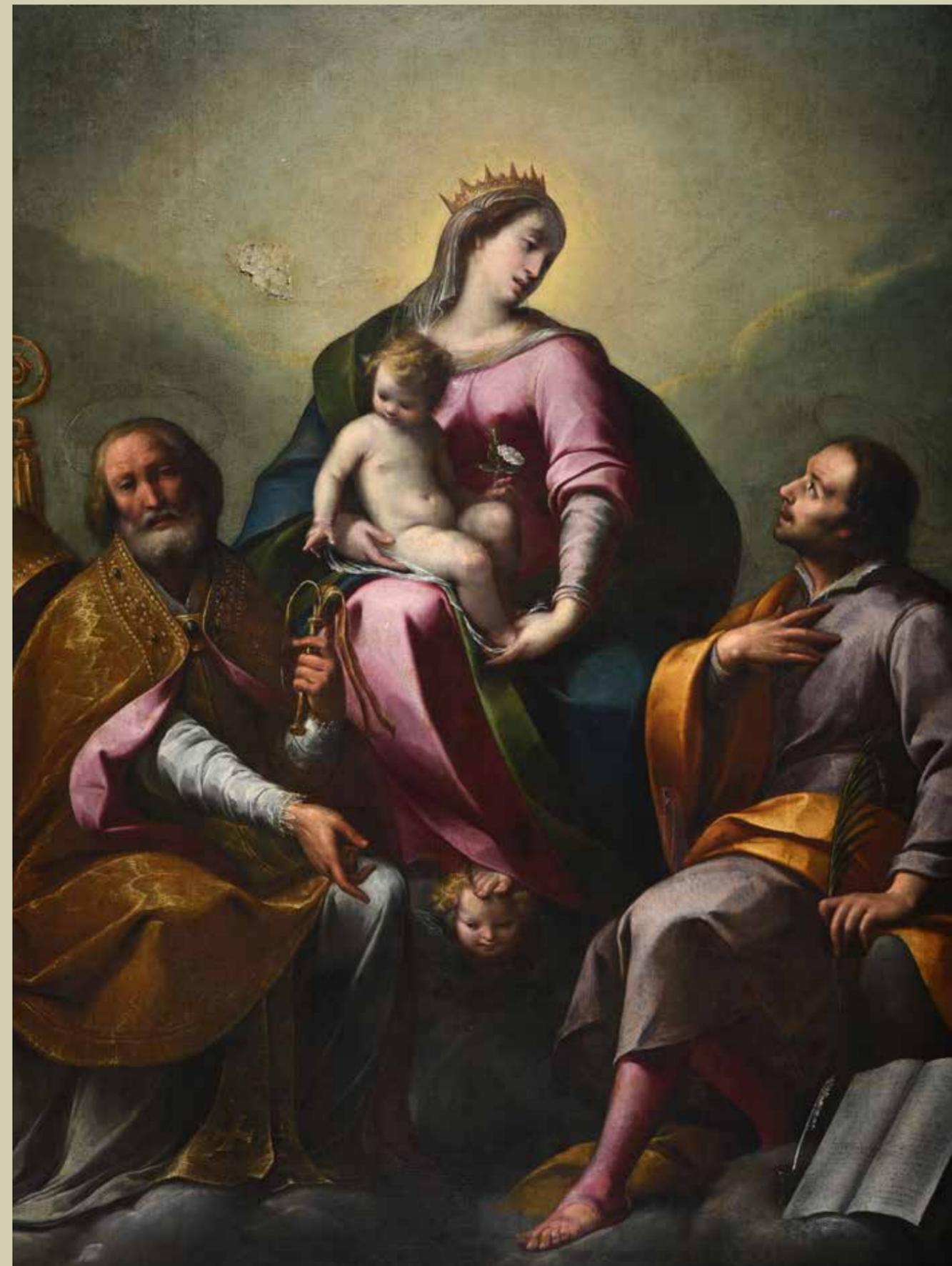
Similar works from the same period include two altarpieces in Varallo Pombia (Novara) and Valenza (Alessandria) (see F.M. Ferro, *Nuvolone, Una Famiglia di Pittori nella Milano del '600*, Soncino 2003, p.324, fig. 6a-6b).

During the second half of his career, Nuvolone worked on many important frescoes and altarpieces, often with the help of his brother Giuseppe. These included the frescoes for both the Cappella di San Michele in the Certosa di Pavia, and at the Sacro Monte di Orta as well as contributing to the decorations of the Sacro Monte at Varese, an important area for local pilgrimage and UNESCO World Heritage Site (since 2003).

Among Nuvolone's pupils were Giuseppe Zanata, Federigo Panza, Filippo Abbiati and Pietro Maggi.

With thanks to Mr Alessandro Morandotti for his assistance with cataloguing this lot.

£15,000-20,000



76



77

77
Continental School (late 18th century)
Madonna and child
Oil on panel
69 x 54cm (27 x 21¼ in.)

£1,000-1,500



78

78
Cuzco School (17th / 18th century)
Madonna and child
Oil on canvas
77 x 51cm (30¼ x 20 in.)

Provenance:
From the collection of the late Mrs Guri Scotford and by family descent

£300-500

Selected works from the collection of Sir David and Lady Scholey

Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London during a career which saw him rise to become Chairman and Chief Executive of S G Warburg, a director of the Bank of England and governor of the BBC – his commitment to the arts was reflected in his roles as Chairman of Trustees of The National Portrait Gallery – as well as a Director of the London Symphony Orchestra and a trustee of Glyndebourne.

A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House, Hampstead – once the residence of John Abbott McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families – including a special penchant for Chinese porcelain, English furniture and silver cream jugs.

Sir David and Lady Scholey are now moving to smaller quarters in Florence and it is therefore time to scale down and let go of some of many of the antiques, paintings and works of art which have given them so much pleasure during a lifetime of collecting.

Each lot from this collection has a designated provenance line.



79

79
Russian School (early 19th century)
St. Andrew
Oil on shaped panel
77 x 60cm (30¼ x 23½ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£500-700



80

80
Continental School (18th century)
Putti with lilies
Oil on canvas
78 x 69cm (30½ x 27 in.)

£400-600



81

81
After Giovanni Battista Piazzetta
The Death of Saint Anne
Oil on canvas
116 x 150cm (45½ x 59 in.)

£2,500-3,500



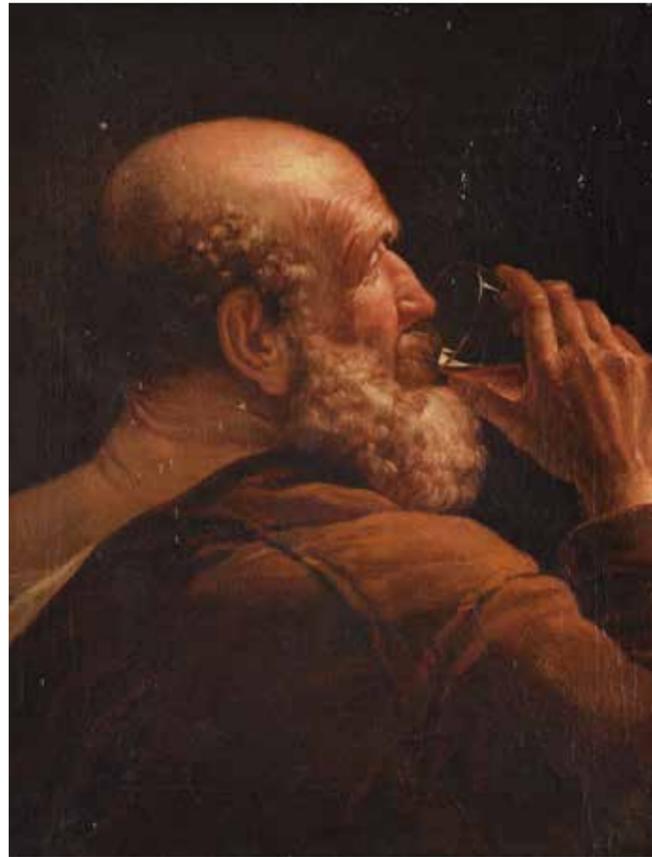
82

82
After Pier Francesco Mazzucchelli
Lamentation of the Death of Christ
Oil on canvas
95 x 115cm (37¼ x 45¼ in.)
Unframed

£2,000-3,000



83



84



85

83
Follower of Giuseppe Ribera
Head of a bearded philosopher
Oil on canvas
65 x 56cm (25½ x 22 in.)

£1,000-1,500

84
Manner of Giuseppe Ribera
Head of an old man drinking
Oil on canvas
68 x 56cm (26¾ x 22 in.)

£1,500-2,000

85
Follower of Jose de Ribera
Head study of a Saint
Oil on panel
Numbered 153 (lower right) and inscribed to label (verso)
13.5 x 10cm (5¼ x 3¾ in.)
Unframed

£600-800



86

86
Italian School (17th century)
The head of an Apostle
Oil on canvas, laid on panel (which is integral to the tabernacle frame)
29.1 x 19.6cm (11¼ x 7½ in.)

£2,000-3,000

87

Domenico Puligo (Italian 1492-1527)

Madonna and child with the infant St John the Baptist

Oil on panel

95 x 70cm (37¼ x 27½ in.)

Provenance:

Sale, Sotheby's, New York, 25 January 2001, lot 72, sold for \$52,000

Domenico Puligo was an Italian Renaissance painter who worked primarily in Florence. As a pupil of Ridolfo Ghirlandaio, his tutor's influence can be seen in much of Puligo's work. Other influences included Jacopo Pontormo and Il Rosso, as well as Andrea del Sarto for whom Puligo acted as an assistant. During this period Puligo is believed to have met and formed a friendship with the author and artist Giorgio Vasari, the latter also working in Sarto's workshop for a time. Puligo is therefore mentioned in the author's *Lives of the Most Eminent Painters, Sculptors and Architects*:

"He, considering that his method of painting with softness, without overloading his works with colour or making them hard, but causing the distances to recede little by little as though veiled with a kind of mist, gave his pictures both relief and grace, and that although the outlines of the figures he made were lost in such a way that his errors were concealed and hidden from view in the dark grounds into which the figures merged, nevertheless his colouring and the beautiful expressions of his heads made his works pleasing, always kept to the same method of working and to the same manner, which caused him to be held in esteem as long as he lived" (Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects*, 1913, Vol. IV, p.281)

There is a lack of information and documentation on Puligo's life and works, making it hard to determine and understand the chronology and background of his output. In his writing Vasari does not mention any works pre-dating 1525. However, it is believed that it was during the artist's early career that most of his Madonna and Child paintings were produced. Puligo was especially interested in compositions around the Madonna of Humility, as is depicted in the present lot, and created several paintings related to the subject. The work offered here, is smaller and more compact than the later life-sized voluminous figures which make up the large-scale altarpieces of Puligo's mature oeuvre. It is therefore possible that this work was produced before 1520.

£20,000-30,000



87



88

88
Follower of Titian
Salvator Mundi
Oil on canvas
52 x 41cm (20¼ x 16 in.)
Unframed

£400-600



89

89
Circle of Michael Sweerts (Flemish 1618-1664)
Portrait of a young man, bust-length, holding a white cloth to his face, wearing a hat
Oil on panel
31 x 24cm (12 x 9¼ in.)

Provenance:
Sale, Christie's, South Kensington, Old Masters & British Paintings,
31 October 2013, lot 38
purchased from and above by the present owner.

£2,000-4,000



90

90
Follower of Jacob Jordaens
The Flight into Egypt
Oil on canvas
92 x 111cm (36 x 43½ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£10,000-15,000



91



91
 Follower of Philips Wouwerman
Horsemen and children in a stable
 Oil on panel
 31,5 x 45,5cm (12¼ x 17¾ in.)

Provenance:
 From the private collection of Sir David and Lady Scholey

£2,000-3,000

92
 Attributed to David Vinckboons (Flemish 1576-1632)
Figures in a river landscape
 Oil on panel
 25,5 x 21cm (10 x 8¼ in.)

It is believed that the cathedral depicted in the background of this lot is Antwerp Cathedral.

£1,500-2,000



93

93
 Flemish School (late 17th century)
Elegant figures on a terrace
 Oil on canvas
 92 x 107,5cm (36 x 42¼ in.)

Provenance
 Private Collection, The Manor House, Stanford in the Vale, Oxfordshire

£6,000-8,000



94

94
Johannes Janson the Elder (Dutch 1729-1784)
Figures before a cottage in a landscape
Oil on panel
Signed (lower right)
14 x 19cm (5½ x 7¼ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£800-1,200



95 (part lot)

95
Flemish School (17th Century)
Figures in a river landscape
Oil on panel
23 x 18cm (9 x 7 in.)

Provenance:
Label of Segurier Collection affixed verso

William Segurier (1772-1843) was an English art dealer, collector and the first Keeper of the National Gallery in London, acquiring Michelangelo's so-called 'Manchester Madonna' in 1833.

Together with a picture of a fisherman by a lake 23 x 18cm (2)

£300-500



96

96
Follower of Philips Wouwerman
Ready to depart
Oil on panel
22,5 x 31,5cm (8¾ x 12¼ in.)

£200-400



97

97
After Peter Paul Rubens
Landscape with the return from the harvest
Oil on canvas
105 x 147cm (41¼ x 57¾ in.)

After the painting dating from c. 1637 held at the Palazzo Pitti, Florence.

£3,000-5,000



98

98
Circle of Nicolas Lancret (French 1690-1743)
Le concert pastoral
Oil on canvas
53 x 65cm (20¾ x 25½ in.)

£3,000-5,000

99

Follower of Jan van Huysum
Still life of flowers
Oil on canvas
65 x 62.2cm (25½ x 24¼ in.)

Provenance:
Sale, Christie's, 4 December 1931, lot 112

£3,000-5,000



99

100

Follower of Jan Weenix
Still life with dead game
Oil on canvas
127 x 131cm (50 x 51½ in.)

£4,000-6,000



100

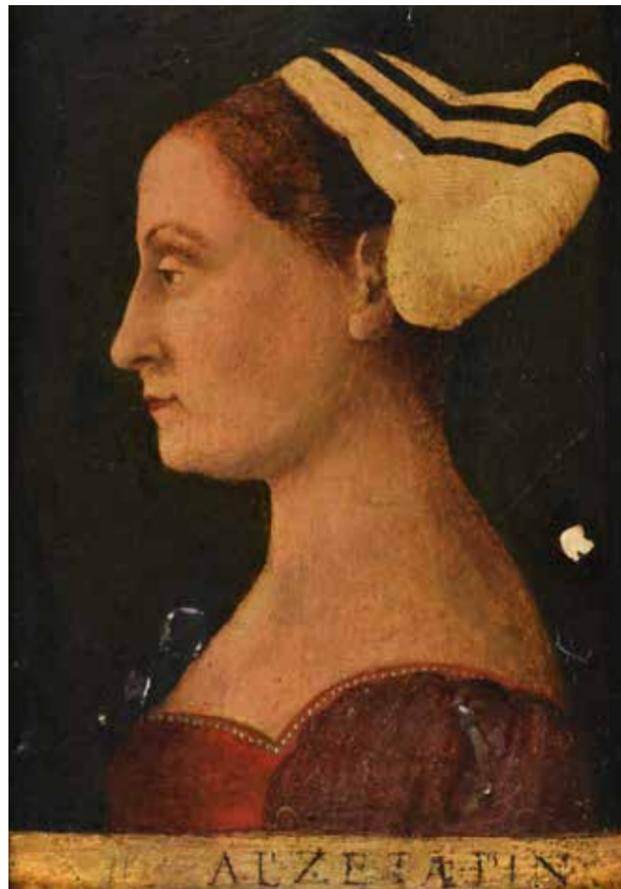


101
Follower of Theodore Russel
Portrait of a lady in Tudor dress
Oil on panel fragment
37 x 24.5cm (14½ x 9½ in.)
Unframed

Provenance:
Lord Christopher Thynne, Longleat House, Wiltshire
Thence by descent to the present owner

£1,000-1,500

101



102
Follower of Paolo Ucello
Portrait of a woman in side profile
Oil on panel
Inscribed ALZETATIN (lower right)
25.3 x 17cm (9¾ x 6½ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£2,000-3,000

102

86

103
Circle of Cornelius Johnson (British 1593-1661)
Portrait of Grace Thomason with pocket watch
Oil on canvas
Later inscribed Grace Thomason 1662 (upper left)
71.5 x 59cm (28 x 23 in.)

£1,000-2,000



103

104
Follower of Johann de Critz
An allegory of Tasting
Oil on canvas
65 x 50.5cm (25½ x 19¾ in.)

£2,000-3,000



104

87



105

105
Follower of Anthony van Dyck
Portrait of a lady, traditionally identified as Queen Henrietta Maria
Oil on canvas
75 x 62cm (29½ x 24¼ in.)
£1,500-2,000



106

106
Dutch School (17th century)
Portrait of gentleman with a white ruff
Oil on panel
51.5 x 44cm (20¼ x 17¼ in.)
Provenance:
Sale, Sotheby's, House sale, 11 November 1996, lot 187
£1,500-2,500



107

107
English School (17th century)
Portrait of William Stonestreet
Oil on canvas
Later inscribed *WM Stonestreet, 1666, Prebendy (sic) of Selsey* (upper left)
114 x 93cm (44¾ x 36½ in.)
£4,000-6,000



108

108
Circle of Pieter Nason (Dutch 1612-1688)
Portrait of a gentleman in a breastplate, holding a baton in his right hand
Oil on panel
61 x 44cm (24 x 17¼ in.)

£4,000-6,000



109

109
Follower of Jan Anthonisz van Ravesteyn
Portrait of a gentleman holding a staff of office, small full-length
Oil on panel
61.5 x 44.5 cm (24 x 17½ in.)

£2,000-3,000



110

110
Circle of John Riley (British 1646-1691)
Portrait of a gentleman traditionally identified as Sir James Richardson (c.1645-1717), 4th Baronet of Nova Scotia
Oil on canvas, oval
74 x 64cm (29 x 25 in.)

£2,000-3,000



112

112
Follower of Ferdinand Bol
Portrait of a lady, thought to be a member of the Thys family, three-quarter-length
Oil on canvas
Painted with coat-of-arms (centre right)
121 x 97.5cm (47½ x 38¼ in.)

£2,000-3,000



111

111
Dutch School (17th century)
Portrait of a lady
Oil on canvas
53 x 49.5cm (20¾ x 19¼ in.)

£1,500-2,500



113

113
Flemish School (17th century)
Portrait of a judge, three-quarter-length, seated
Oil on canvas
Inscribed and dated 1671 (upper left) and later painted with coat-of-arms (upper left)
126 x 97cm (49½ x 38 in.)

£2,000-3,000



114

114
After Sir Anthony Van Dyck
Portrait of Henrietta Maria (1609-1669) in a white dress with pink bows and a lace collar
Oil on canvas
60 x 49cm (23½ x 19¼ in.)

Provenance:
Sale, Christie's, South Kensington, 18 August 1982, lot 7

The present lot derives from the prototype in The Royal Collection Trust (RCIN 404430).

£1,500-2,000



115

115
English School (17th century)
Portrait of a lady
Oil on canvas
52 x 44cm (20¼ x 17¼ in.)

£1,500-2,000



116

116
Mary Beale (British 1632-1697)
Portrait of a lady in a blue cloak and orange dress
Oil on canvas, in a feigned cartouche
75.5 x 61cm (29½ x 24 in.)

£4,000-6,000



117



118

117
 Reuben T. W. Sayers (British 1815- 1888), After Sir Peter Lely
Portrait of Sir Henry Lingen; Portrait of Lady Alice Lingen
 Oil on canvas, a pair
 Signed and inscribed as titled (on the reverse)
 Each 126 x 100cm (49½ x 39¾ in.) (2)

£2,000-3,000

118
 Follower of Sir Peter Lely
Portrait of Lady Gordon with a young child
 Oil on canvas
 Inscribed No.13/Lady Gordon/by Sir Peter Lely (verso)
 33 x 27cm (12 x 10½ in.)

Provenance
 Private Collection, The Manor House, Stanford in the Vale,
 Oxfordshire.

£800-1,200



119

119
 After Sir Peter Lely
Portrait of Sarah Jennings, Duchess of Marlborough
 Oil on canvas
 Inscribed (lower left)
 126 x 101cm (49½ x 39¾ in.)

Provenance:
 Sale, Christie's, 7 September 2005, lot 21 (as Attributed to Kneller)

The present work appears to be based on a stipple engraving by Samuel Freeman published 1826 (a copy held at the National Galleries of Scotland), described as 'After/Attributed to Peter Lely'.

£3,000-5,000



120

120
Circle of Sir Godfrey Kneller (British 1646-1723)
Portrait of Mrs Elizabeth Pegge
Oil on canvas
77 x 63,5cm (30¼ x 25 in.)

Provenance:
According to the family archive this oil was given to the
the late Jennifer da Silva's mother in 1934 by Lady Williams-
Taylor, then of Eaton Square.

£1,000-1,500



121

121
Follower of Jacob Huysmans
Portrait of a lady in a white dress
Oil on canvas
34 x 30,5cm (13¼ x 12 in.)

Provenance:
Cornelia, Countess of Craven, Coombe Abbey No.413, sold by
order of the trustee, Sotheby's, London, 27 November 1968,
as 'Knapton'
Sale, Christie's, South Kensington, 8 March 2001, lot 218

£500-800



122

122
Attributed to John Greenhill (British 1642-1676)
Portrait of Sir Matthew Dudley of Clapton (d.1721)
Oil on canvas
124 x 101cm (48¾ x 39¾ in.)

Provenance
Thomas Agnew, London
Sotheby's, London, 18 October 1989, lot 232

£4,000-6,000

A collection of portraits from the Heaton-Ellis family | lots 123-125

John Thomas Ellis, MP for Lostwithiel acquired Wyddial Hall in Hertfordshire by 1780. The Grade II listed building which was originally built in the early 16th century was to remain in the family until Sir Charles Heaton Ellis died in 1946.



Justin Paget Photography Ltd



123
Follower of Henry Raeburn
Portrait of John Heaton of Bedfords Essex
Oil on canvas
Signed with a monogram CP and dated 1815
(lower left)
125 x 102cm (49 x 40 in.)

Provenance:
Private Collection
Thence by descent to the present owner

John Heaton was father in law to John Thomas Ellis (see lot 124)

£2,000-3,000

124
English School (circa 1770)
Portrait of John Thomas Ellis (1756-1836)
Oil on canvas, feigned oval
77 x 63.5cm (30¼ x 25 in.)

Provenance:
Private Collection
Thence by descent to the present owner

John Thomas Ellis (1756-1836) was the son of Brabazon Ellis of Wyddial Hall and Mary Sewel. John Thomas Ellis married Marianne, daughter of John Heaton of Bedfords, Essex in 1786. (See Lot 123). John Thomas Ellis and Mary Sewel had 5 children, Charles Arthur Hill Heaton-Ellis (1789-1865) was the youngest. (See Lot 128)

John Thomas Ellis was the MP for Lostwithiel between 1784 and 1790.

£1,000-1,500



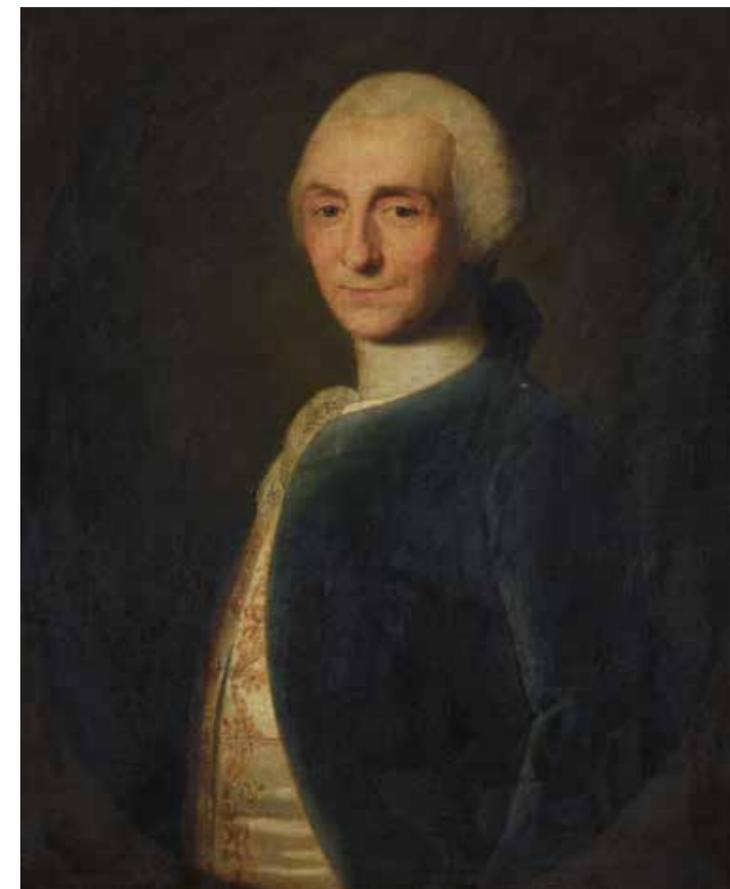
124

125
English School (18th century)
Portrait of Brabazon Ellis (1723-1780)
Oil on canvas, feigned oval
77 x 64cm (30¼ x 25 in.)

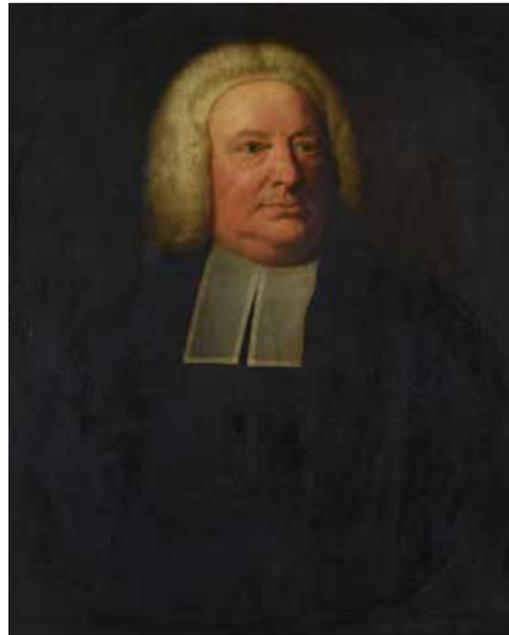
Provenance:
Private Collection
Thence by descent to the present owner

Brabazon Ellis (1723-1780) was father to John Thomas Ellis (See lot 124)

£1,000-1,500



125



126
English school (18th century)
Portrait of the Rev'd John Ellis
Oil on canvas, feigned oval
76.5 x 64cm (30 x 25 in.)

Provenance:
Private Collection
Thence by descent to the present owner

£300-500



127
After John Lilley
Portrait of Benjamin Bloomfield (1768-1846)
Oil on canvas, feigned rectangular
110 x 92cm (43¼ x 36 in.)

Provenance:
Private Collection
Thence by descent to the present owner

Benjamin Bloomfield, 1st Lord Bloomfield was grandfather of Louisa Harriott Kingscote, who married Edward Henry Brabazon Heaton-Ellis, son of Charles Arthur Hill Heaton-Ellis.

£800-1,200



128
English School (19th century)
Portrait of Charles Arthur Hill Heaton-Ellis
Oil on canvas
130 x 105cm (51 x 41¼ in.)

Provenance:
Private Collection
Thence by descent to the present owner

Charles Arthur Hill Heaton-Ellis was the son of John Thomas Ellis and Marianne Heaton. His grandfather was John Heaton (See Lot 123). Charles' son Edward Henry Brabazon Heaton-Ellis (1834-1870) married Louisa Harriott Kingscote whose grandfather was Benjamin Bloomfield, 1st Lord Bloomfield (See Lot 127)

£700-1,000

Other properties

129
Follower of Sir Godfrey Kneller
Portrait of a gentleman, three-quarter-length, in a brown coat and red wrap
Oil on canvas
123 x 102.5cm (48¼ x 40¼ in.)

Provenance:
Private Collection, The Manor House, Stanford in the Vale, Oxfordshire

£1,500-2,500



130

131
Attributed to Isaac Seeman (British ?-1751)
Portrait of a gentleman traditionally identified as John Ashburnham, 1st Earl of Ashburnham (1687-1737)
Oil on canvas, in a feigned oval
77 x 63.5cm (30¼ x 25 in.)

Provenance:
Private Collection, Boston, USA

£1,000-1,500



130
Circle Of Charles Jervas (Irish c. 1675-1739)
Portrait of the Rev. Thomas Sharpe D.D, Archdeacon of Northumberland
Oil on canvas, feigned oval
Inscribed as titled (on the reverse)
73.5 x 61cm (28¾ x 24 in.)

£1,500-2,000



131

Selected works from the collection of the late David Fyfe-Jamieson (1954-2020) | lots 132-149

David Fyfe-Jamieson (1954-2020) was educated at Radley College where he was a celebrated cricketer. With his great friend Henry Wyndham, later chair of Sotheby's in London, he enrolled at the Sorbonne to learn French. Neither finished the course, spending more time eating out and watching Marx Brothers films. After a short spell in Australia, David went to South Africa where he worked for Wildenstein, eventually returning to London where he joined the Old Master Paintings Department of Sotheby's. He subsequently worked for Artemis Fine Art, a leading Old Master Art Consultancy. He eventually set up on his own in Dover Street, London, but closed it in 2000. He went on to reinvent himself as a cabinet maker in Shropshire, where he lived until he died last year.



132

132
Maltese(?) School (18th/19th century)
Portrait of a saint blessing a child
 Oil on metal
 Inscribed *HELIS I* (upper left)
 16.5 x 12.5cm (6¼ x 4¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£100-150



133

133
After Jean-Antoine Watteau
L'indifférent
 Oil on panel
 27 x 19cm (10½ x 7¼ in.)
 Unframed

Provenance:
 The Estate of the late David Fyfe-Jamieson

After the original painting held by the Louvre, Paris.

£150-200



134

134
English School (circa. 1700)
Portrait of a seated lady with flowers
 Ink and wash
 With Collectors wax seal inscribed *Christo Duce* below an anchor (to backboard)
 9.5 x 7.5cm (3½ x 2¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£80-120

135

Attributed to Benedetto Luti (Italian 1666-1724)
Choir boy holding a crucifix
 Oil on copper, oval, unframed
 10.5 x 8cm (4 x 3,1/8in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£1,000-1,500



135



136

136
Dutch School (late 17th century)
Self portrait of an artist at his easel
 Oil on canvas
 21.5 x 16.5cm (8¼ x 6¼ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£200-300



137

137
Italian School (early 17th century)
The Rape of the Sabine Women
Sepia ink
21 x 27cm (8¼ x 10½ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£1,000-1,500



138

138
Alessandro Casolani (Italian 1552-1606)
The expulsion from Paradise
Ink and wash
Inscribed with collectors initials *PH* for P.
Huart (Lugt 2084) (lower right)
10.5 x 14cm (4 x 5½ in.)

Provenance:
Sale, Sotheby's, London, 1st December 1983,
lot 186
The Estate of the late David Fyfe-Jamieson

British Museum label verso compares the
present work with a sheet of studies for the
same composition in the Uffizi (no. 4876F).

£1,000-1,500



139

139
Jean Baptiste Pillement (French 1728-1808)
A pair of figural studies
Charcoal
Each 18.5 x 12.5cm (7¼ x 4¾ in.) (2)

Provenance:
The Estate of the late David Fyfe-Jamieson

£1,000-1,500





140

140
 Attributed to Hubert-François Gravelot (French 1699-1773)
A man holding a Greek book
 Pen and ink
 8.5 x 7.5cm (3¼ x 2¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£100-150

141
 English School (early 18th century)
A marriage
 Ink and wash
 22 x 19.5cm (8½ x 7½ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£100-150



142

142
 Antoine-Denis Chaudet (French 1763-1810)
Classical figures in a kitchen
 Pen and ink with white heightening
 Signed (lower left)
 17 x 12.5cm (6½ x 4¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£300-500



141



143

143
 Eduard Clemens Fechner
 (Russian c.1799-1861)
Lady in traditional dress
 Pen and ink, heightened with white
 Signed (centre left)
 35 x 27cm (13¾ x 10½ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£300-500

144
 Albert Venus (German 1842-1871)
Albaner See
 Ink and watercolour
 Signed, titled and dated *Juli 66* (lower right)
 26 x 41.5cm (10 x 16¼ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£300-500



145

145
 Louis B**** (French 19th century)
Portrait of a seated boy
 Pencil
 Indistinctly signed, dedicated and dated *le 24 septembre 1899* (lower left)
 33 x 25cm (12 x 9¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£200-300



144



146

146
Manner of Luca Cambiaso
Putti ascending
Ink and wash
24 x 18cm (9¼ x 7 in.)
Unframed

Provenance:
The Estate of the late David Fyfe-Jamieson

£80-120



147

147
Willem Isaaksz Swanenburgh the Elder (Dutch 1581-1612) After
Abraham Bloemaert
Vanitas & Zachaeus
Two etchings, 1611
Each sheet: 27,5 x 17,5cm (10¾ x 6¾ in.) (2)

Provenance:
The Estate of the late David Fyfe-Jamieson

£100-150



148

148
After Polidoro da Caravaggio
A group of poets and Muses on Mount Parnassus
Etching, published by Jacob Frey
22,6 x 44,8cm (8¾ x 17½ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£100-150



149 (part lot)

149
Jan Pietersz Saenredam (Dutch 1565-1607)
Die Geschichte des ersten Menschenpaares
Five engravings, 1604, framed together
Each sheet: 26,5 x 19,2cm (10¼ x 7½ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£1,000-1,500

Other properties



150

150
Anton Koberger (German c.1440-1513)
Three illustrations, thought to be from the Nuremberg Chronicles
Woodcut, 1493
Various sizes, the largest sheet 15,5 x 11cm (6 x 4¼ in.) (3)

£500-800



151

Hans Baldung (German 1484-1545)
Saint Martin on Horseback (H.124ii)
Woodcut, circa 1505-7, (with Durer's monogram)
Sheet 24.4 x 17cm (9½ x 6½ in.)

£400-600

151



152

152
Albrecht Durer (German 1471-1528)
St. Jerome in his cell (B. 114; M., Holl. 228)
Woodcut, 1511
Sheet 23,7 x 16,3cm (9,3/8 x 6,3/8 in.)

This woodcut, one of Durer's more elaborate and detailed of the smaller woodcuts, is a precursor to the *St. Jerome in his Study* engraved three years later. Apart from the skull and the dog we find most of the elements of the engraving already depicted here, including the hour glass, the candle, the cushions on the furniture and even tiny details, such as the scissors.

Two preparatory drawings have survived, one in the Ambrosiana, and one in the Kupferstichkabinett in Berlin. In the drawing in Milan Dürer placed the scholarly saint in a large, airy room, while in the Berlin drawing he is shown in a little cell in contemplation of a skull. The woodcut borrows elements from both compositions. The large curtain is a new device, not present in either of the drawings. It is a traditional symbol of majesty, but the way Dürer uses it here also has a theatrical quality; as if the artist pulls the curtain away to reveal the print.

£1,500-2,500



153

153
 Italian School (18th century)
A Venetian capriccio
 Oil on canvas
 57.5 x 90.5cm (22½ x 35½ in.)

Provenance:
 Mrs George Drew
 From the private collection of Sir David and Lady Scholey

£2,000-3,000



154

154
 Follower of Johan Anton Richter
San Giorgio Maggiore from the Guidecca; The Church of the Redentore from the Zattere
 Oil on canvas, a pair
 Each 36 x 51cm (14 x 20 in.) (2)

Provenance:
 From the private collection of Sir David and Lady Scholey

£10,000-15,000



155

155
 Follower of Francesco Guardi
Colosseum and Arch of Titus, Rome
 Ink and wash
 Annotated, and inscribed with collector's mark
 TPP (upper right)
 22.5 x 33cm (8¾ x 12 in.)
 Unframed

£100-150



156 (part lot)

156
 Follower of Francesco Guardi
*Piazza Trinità dei Monti with Obelisk
 Sallustiano and Villa Medici beyond, Rome;
 View of Tiber and Castel Sant'Angelo
 with St. Peter's Basilica beyond, Rome*
 Ink and wash, a pair
 The former inscribed and numbered 287
 (to upper edge)
 Each 18.2 x 26cm (7 x 10 in.) (2)
 Unframed

£150-200



157

157
 Giacomo Guardi (Italian 1764-1835)
The Entrance to the Grand Canal with the Customs House and Santa Maria della Salute: and S. Chiara, Venice
 Bodycolour
 Each signed and extensively inscribed (on the reverse)
 13 x 24cm (5 x 9¼ in.); 14 x 23cm (5½ x 9,1/8 in.) respectively (2)

Provenance:
 From the private collection of Sir David and Lady Scholey

£6,000-8,000



158

158
Nicolaas Reijers (Dutch 1719-1784)
The Madonna and Child with putti
Oil on shaped canvas
Signed and dated 1759 (lower left)
131 x 74cm (51½ x 29 in.)

£1,000-1,500

159
After Hendrik de Clerck (18th century)
A Circle of Entwined Putti
Oil on panel
28 x 27cm (11 x 10½ in.)

For a comparable panel on copper attributed to de Clerck, see
Sothebys, London, Old Master and British Paintings, 2008, lot 228.

£500-700



159



160



160
Circle of Angelica Kauffmann (Swiss 1741-1807)
Allegories of Prudence; Fortitude; Justice
Oil on canvas, tondo
Each diameter 30cm (3)
Unframed

Provenance:
Sale, Sotheby's, New York, 8 June 2007, lot 365, sold for \$42,500 (as Attributed to Angelica Kauffmann)

£4,000-6,000



161
Follower of Jacob Philipp Hackett
Tivoli
Oil on canvas
43 x 61.5cm (16¾ x 24 in.)

£400-600

162
Johann Christian Vollerdt (German 1708-1769)
Villagers in a castle landscape
Oil on canvas
Signed with strengthened signature and dated
1762 (lower left)
62 x 78cm (24¼ x 30½ in.)

£2,000-3,000

161



162



163

163
After William Hoare of Bath
Summer
Oil on canvas
79 x 66cm (31 x 25 in.)

Provenance:
Sale, Christie's, South Kensington, 8 March 2001, lot 404

The original pastel portrait sold at Christie's, London, 22 January 2009, lot 598 (as part of a pair with 'Autumn') from the collection of Alleyne FitzHerbert, 1st Baron St. Helens (1753-1839).

£2,000-3,000



164 (part lot)

164

John Thomas Serres (British 1759-1825)

Amusement, at Naples; Industry, at Vietri in the Gulf of Salerno

Oil on canvas, a pair

The first signed and dated 1793 (lower left); the second signed and dated 1793 (lower centre)

63.5 x 91.5cm (25 x 36 in.) (2)

Provenance:

Sale, Dreweatts, 14 December 2010, lot 1142

Literature:

Alan Russett, *John Thomas Serres 1759-1825: the tireless enterprise of a marine artist* (2010), pp. 65-6 and plate 3.23.

Exhibited:

London, Royal Academy, 1793, no. 165 and 574

£3,000-5,000



165

165

Carlo Bonavia (Italian fl. 1788)

Mediterranean harbour by moonlight

Oil on canvas

65.5 x 86cm (25³/₄ x 33³/₄ in.)

Provenance:

Falkenberg and thence by descent to his great-granddaughter

Sale, Sotheby's, New York, 26 January 2007, lot 210, sold for \$48,000

£12,000-18,000

According to the Sotheby's catalogue entry the attribution was confirmed, on the basis of photographs, by Dr. Ermanno Bellucci.



166

166
Circle of Maria Verelst (British/Dutch 1680-1744)
Portrait of a lady
Oil on canvas
119 x 102cm (46¾ x 40 in.)

£3,000-5,000



167

167
Charles Jervas (British c.1675-1739)
Portrait of General Tyrrell
Oil on canvas
With later inscription *General Tyrrell/Jervais (sic) Pinx.* (lower left)
125 x 99cm (49 x 38¾ in.)

£5,000-7,000



168

168

Follower of George Morland

Portrait of a gentleman wearing a jacket and waistcoat

Oil on canvas

76.5 x 63cm (30 x 24¾ in.)

Exhibited:

Lowndes Lodge Gallery, London, May 1966

Provenance:

Eleanora Brinton of Kidderminster

Thence by descent

According to family tradition, the present lot is reputed to have a connection to James Ward R.A (1769-1859). In 1907, the will of Eleanora Brinton refers to the painting as 'the oil painting... of my great uncle Ward' which may possibly be a reference to James Ward Senior (father of the artist).

£500-700

169

English School (18th century)

Portrait of a gentleman, half-length, in a brown coat

Oil on canvas

76.2 x 63.5cm (30 x 25 in.)

Provenance

Private Collection, The Manor House, Stanford in the Vale, Oxfordshire

£1,000-1,500



169

170

French School (late 18th century)

Portrait of a lady said to be Louise Fave de Breuil

Oil on canvas

77.5 x 62cm (30½ x 24¼ in.)

£700-1,000



170



171

171

Follower of Arthur Devis

Portrait of a lady beside an urn

Oil on canvas

107 x 71cm (42 x 27¾ in.)

£3,000-5,000



172

172
Thomas Frye (Irish 1710-1762)
Portrait of a Gentleman, seated three-quarter-length, at a table
Oil on canvas
125 x 104cm (49 x 40¾ in.)
Original 18th century carved and gilded frame.

Provenance:
Christie's London, 19th June 2012, lot 100.

The Irish-born Thomas Frye was one of the most original artists and designers of the 18th century. He engraved a celebrated series of life-size heads in mezzotint as well as being the founder and manager of the Bow porcelain factory in East London where he designed many of the early figures. Ill-health from the factory caused him to retire to Wales in 1759 when he took up oil painting again, from when this portrait likely dates.

£2,000-3,000



173

173
Attributed to Benjamin Wilson (British 1721-1788)
Portrait of the Rev. Edward Norton in clerical dress; and Portrait of Mrs Norton wearing a grey dress
Oil on canvas, a pair
58.5 x 49cm (23 x 19¼ in.) (2)
In carved wood Rococo frames

£3,000-5,000





174

174
Manner of Joseph Highmore (early 20th century)
Portrait of a boy holding a tricorne hat
Oil on canvas
112 x 142.5cm (44 x 56 in.)

£1,000-2,000



175
English School (c. 1740)
Portrait of a lady seated, holding flowers; Portrait of a gentleman reading a book
Oil on canvas, a pair
Each 77 x 64cm (30¼ x 25 in.) (2)

£2,000-3,000



175



176

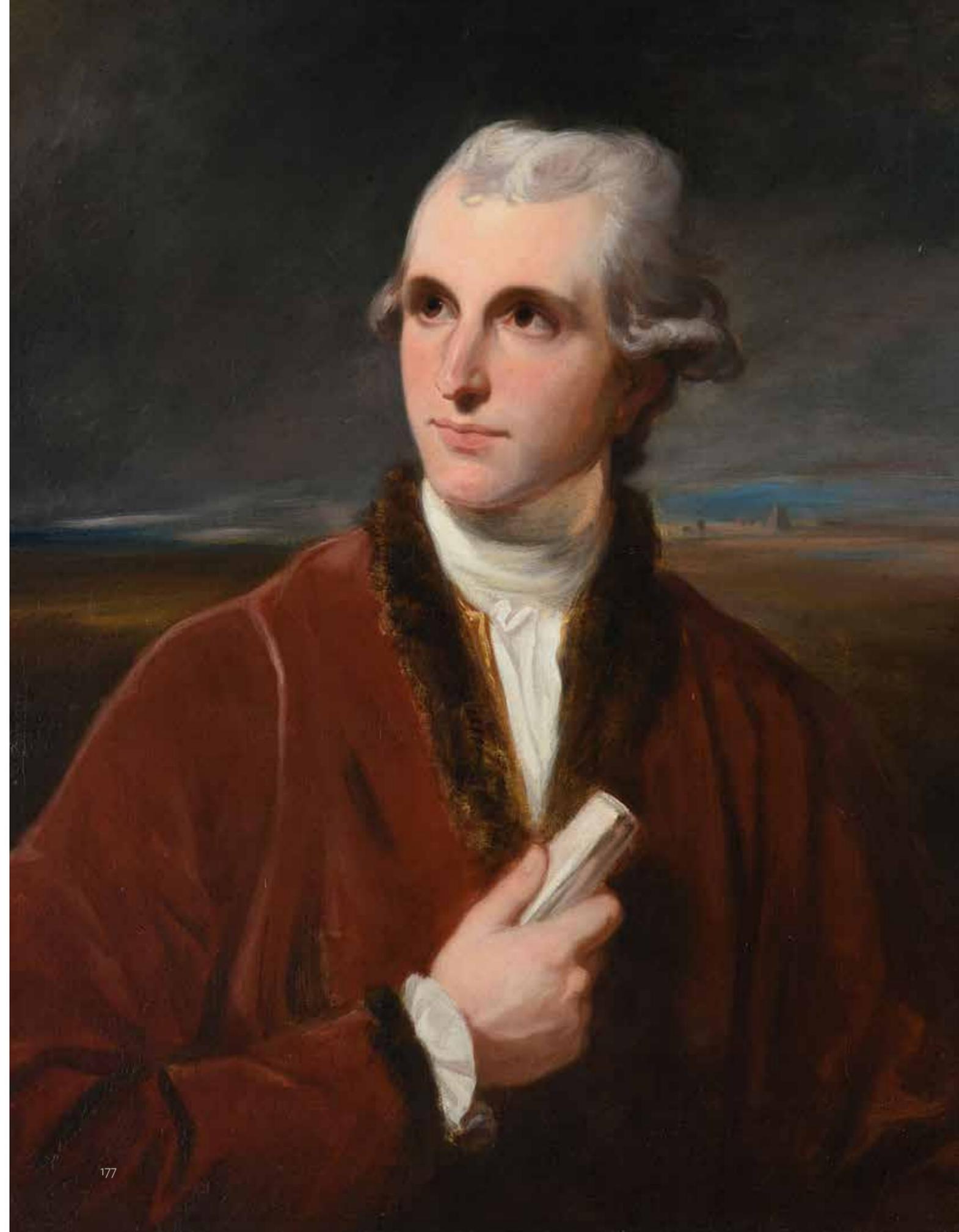
177
George Romney (British 1734-1802)
Portrait of Eyles Irwin (1748-1817)
Oil on canvas
76 x 54cm (29¾ x 21¼ in.)

Literature:
Alex Kidson, *George Romney: A Complete Catalogue of His Paintings*, 2015, Vol. II, no. 711.

Provenance:
Private Collection, Eyles Irwin (1748-1817)
By descent to Julia Pringle, granddaughter of Irwin
By descent to her son, Charles
Private Collection, Ehrich by 1917
Arthur[?] Tooth, c. 1920
Sir Albert James Bennett
American Art Association, New York
Bought from the above on 16 November 1933 by Charles Hayden

Irwin was an Irish poet and writer who rose in the East India Company's ranks from civil servant to superintendent of the company's affairs in China. After being dismissed for protesting against the deposition of Lord Pigot, he made way overland, a journey he described in 'Adventures in the Red Sea'. While in London pleading his case for reinstatement he sat to Romney in March and early April 1780 likely through the introduction of his brother-in-law, Major Thomas Pearson. Irwin was successfully reinstated and returned to India and spent time in China.

£2,000-3,000



176
After Sir Thomas Lawrence
Lady Georgiana Agar-Ellis (later Lady Dover) and her son Henry Agar-Ellis
Pencil, watercolour and bodycolour, octagonal
25.5 x 24cm (10 x 9¼ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£500-700



178
 After Pompeo Girolamo Batoni
Portrait of Edward Digby, later 6th Lord Digby
 Oil on canvas
 76 x 61cm (29¾ x 24 in.)

A black and white photograph of the original painting is in the collection of the Fondazione Federico Zeri, University of Bologna.

£1,500-2,000



179
 Follower of William Hamilton
Elegant figures before a flower-wreathed urn in landscape garden
 Oil on canvas laid on board, oval
 58 x 69.5cm (22¾ x 27¼ in.)

Provenance
 Private Collection, The Manor House, Stanford in the Vale, Oxfordshire.

£600-800



180
 English School (19th century)
Portrait of a young man, head and shoulders
 Oil on panel
 30.5 x 25cm (12 x 9¾ in.)

£250-350

181
 Attributed to Richard Westall (British 1766-1836)
Portrait of a young boy holding a kite in a landscape
 Oil on canvas
 31.5 x 36cm (12¼ x 14 in.)

Provenance:
 Edmund Puller, Bridge of Allan
 Sale, Christie's, London, 23 November 1973, lot 76
 Purchased from the above, by descent to the present owner

£400-600



181



182

182
 English Provincial School (18th century)
A young child with a drum
 Oil on canvas laid down on panel
 23 x 17cm (9 x 6½ in.)

Provenance
 Private Collection, The Manor House, Stanford in the Vale, Oxfordshire

£500-800



183

183
 English Provincial School (19th century)
A boy holding sprigs of roses, in a garden
 Oil on board
 43.5 x 33cm (17 x 12 in.)

Provenance:
 Private Collection, The Manor House, Stanford in the Vale, Oxfordshire.

£500-700



184

184
After Jean-Baptiste-Siméon Chardin
Boy with a Spinning-Top
Pastel, sanguine, paper
58 x 71cm (22¾ x 27¾ in.)
Floral incised gilt glazed frame.

£400-600

185

After Vigilius Eriksen
Portrait of Catherine II (1729-1796), Catherine the Great, mourning the death of Empress Elisabeth Petrovna (1709-1762)
Oil on canvas
22 x 18cm (8½ x 7 in.)

Provenance:
Given to the present owner by Prince Galitzine

After the original painting of 1762 held by the Tretyakov Gallery, Moscow.

A facsimile portrait, attributed to Evgraf Chemesov, sold at Christie's London in 2016 for £7500.

£1,500-2,000



185

186
Follower of John Constable
Portrait of a boy, head and shoulders
Oil on panel
22.7 x 17.3cm (8¾ x 6¾ in.)

£250-350



186



187

187
Attributed to Rosalba Carriera (Italian 1675-1757)
Portrait of Thomas Chase (1729-88) in a blue coat
Pastel on paper laid on canvas, oval
57.5 x 41cm (22½ x 16 in.)

Provenance:
Sale, Christie's, New York, 19 April 2007, lot 105 sold for \$48,000
Sale, Christie's, London, *Old Masters Day Sale*, 7 December 2018, lot 193

£4,000-6,000

Thomas Chase was born in Portugal to British parents and witnessed the devastating Lisbon earthquake of 1755. He corresponded with Horace Walpole who believed, erroneously, that he had been crushed in the ruins of his house during the earthquake. Chase spent much of his adult life in Italy, as a member of Lord Tylney's household in Florence. He is recorded on many occasions as being in Rome, Naples, Florence and Fiesole.

Rosalba Carriera was the leading pastellist of her generation, painting in Italy, Paris and Austria and depicted many on The Grand Tour including Horace Walpole and other members of his family.

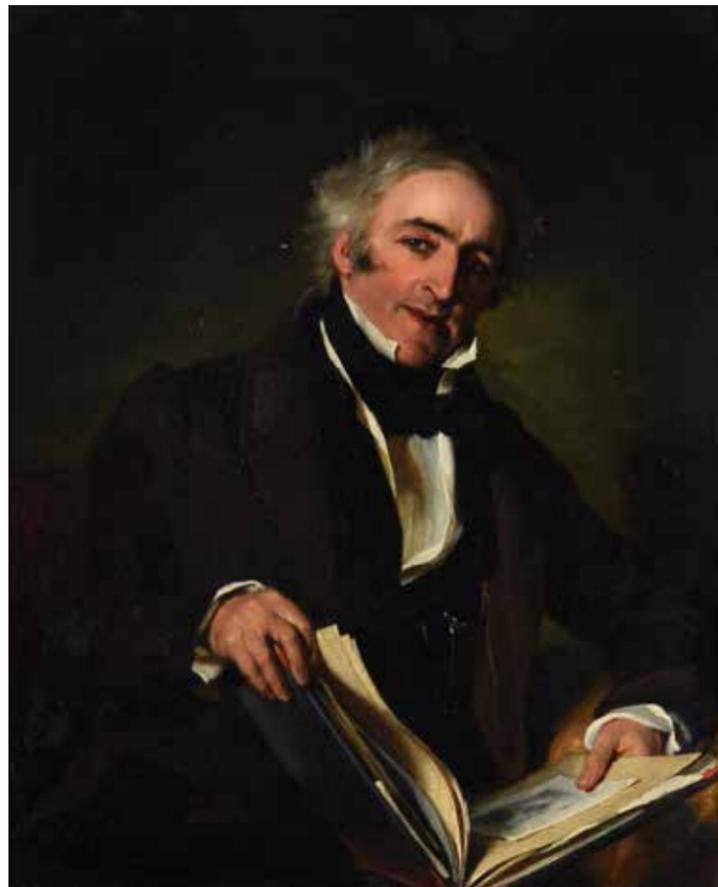


188

188
French School (19th century)
Portrait of a gentleman wearing a white waistcoat and black coat
Oil on canvas
60 x 48cm (23½ x 18¾ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£300-500



189

189
Attributed to James Lonsdale (British 1777-1839)
Portrait of a gentleman holding an album
Oil on board
30.5 x 24cm (12 x 9¼ in.)

Provenance:
Sale, Christie's, South Kensington, 8 March 2001, lot 268

£500-700

190
John Opie (British 1761-1807)
Portrait of Samuel Ward
Oil on canvas
61.5 x 51cm (24 x 20 in.)

Provenance:
Sale, Christie's, London, 27 May 1966, lot 87 (55 gns)
Sale, Christie's, London, 15 December 1993, lot 120
Purchased at the above sale by the present owner

We are grateful to Mr Viv Hendra for his help in preparing this catalogue entry.

£3,000-5,000



190



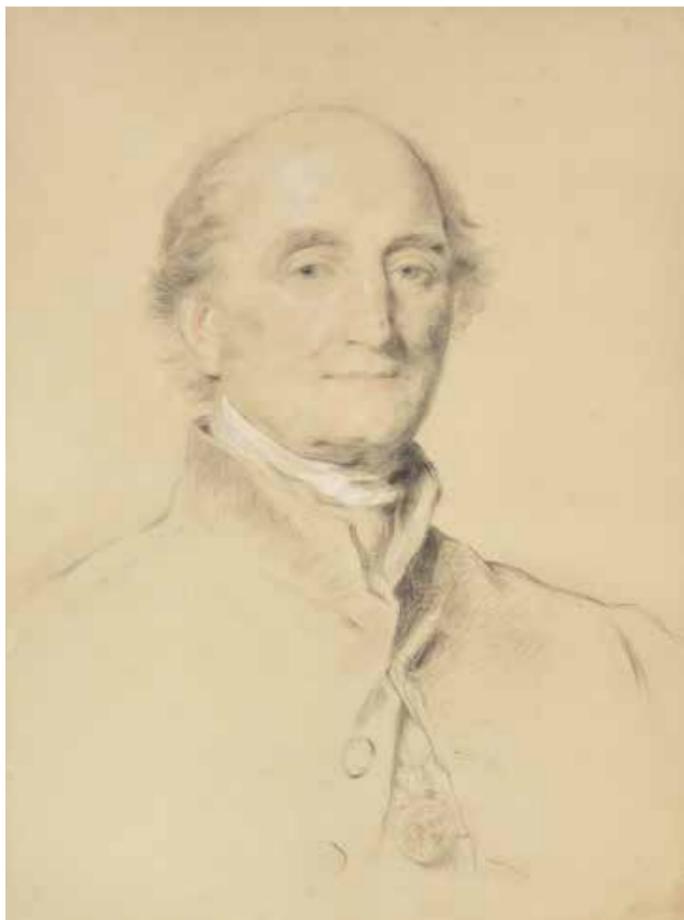
191

191
William Moore Sr. (British 1790-1851)
Portrait of Mr George Keyworth Baker of York
Oil on canvas
Signed, inscribed and dated 1834 (verso)
75 x 62cm (29½ x 24¼ in.)

Mr George Keyworth Baker of York depicted in the present lot, married Ellen Severs of Bath.

Provenance:
From the private collection of Sir David and Lady Scholey

£600-800

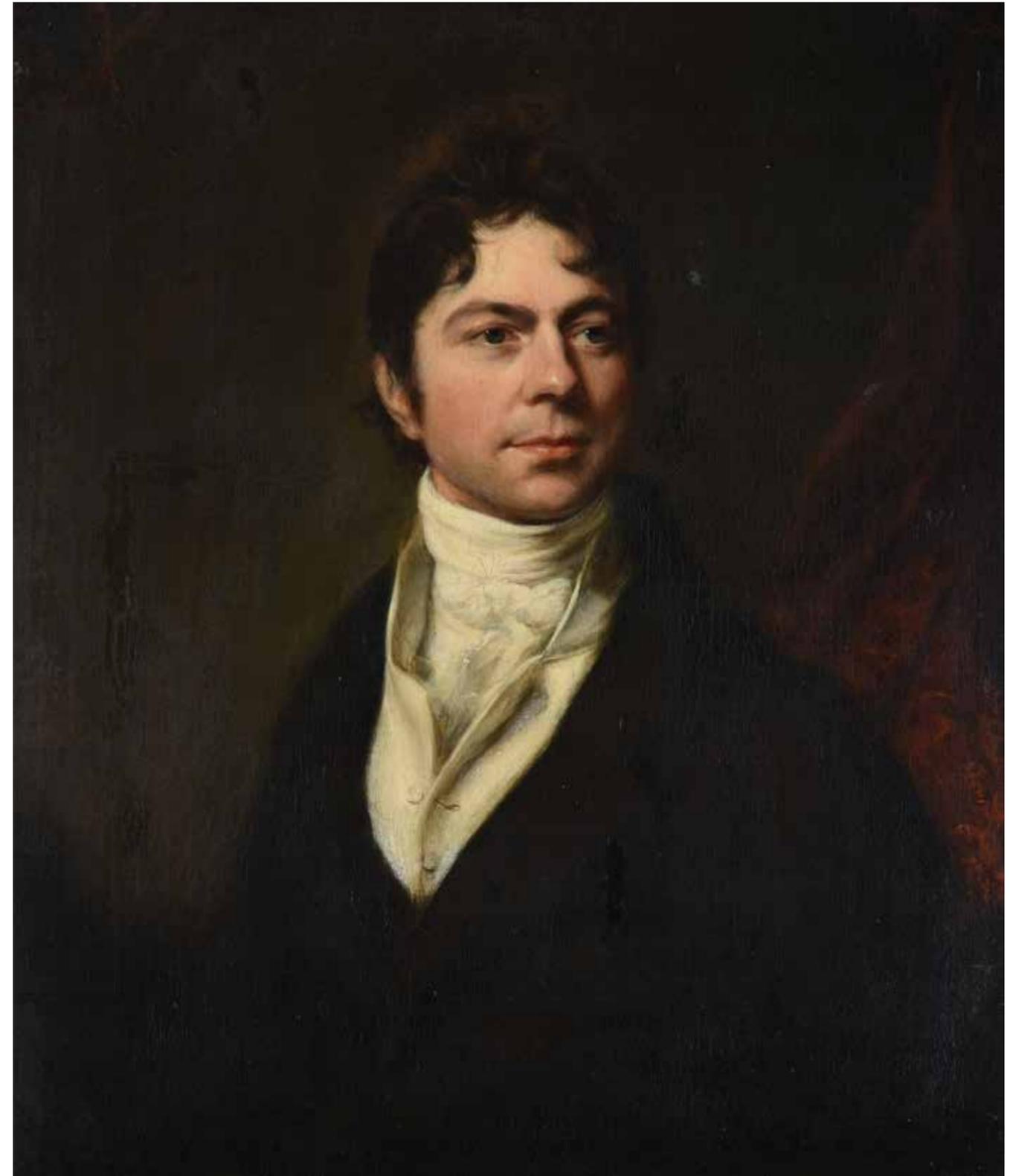


192

192
George Richmond (British 1809-1896)
Portrait of Lord John Beresford, Archbishop of Armagh (1773-1862)
Pencil and coloured chalks on buff paper
61 x 47cm (24 x 18½ in.)
Unframed

This is a life-size sketch for Richmond's oil portrait of the sitter in 1853 (see Raymond Lister, *George Richmond*, 1981, p.151, no. 71.) Born the second son of George de La Poer Beresford, 1st Marquess of Waterford, in 1822 he became Archbishop of Armagh and Primate of All Ireland. He became a Prelate of the Order of St. Patrick and Chancellor of Dublin University when he oversaw the restoration of St. Patrick's Cathedral.

£500-800



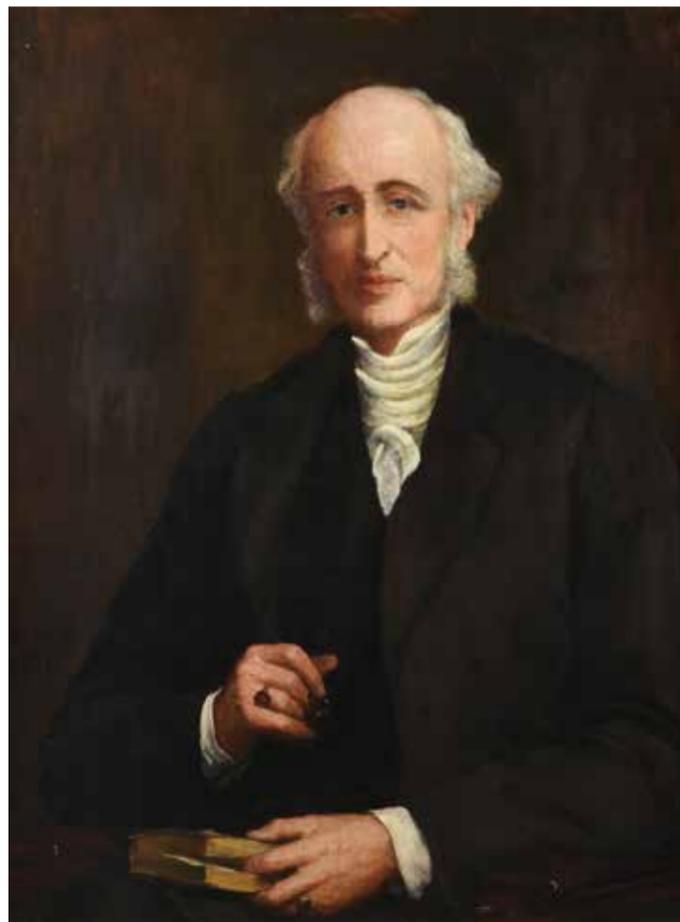
193

193
Circle of John Opie (British 1761-1807)
Portrait of a gentleman wearing a white cravat
Oil on canvas
76.5 x 64cm (30 x 25 in.)

£2,000-3,000



194



195

194
English School (19th century)
Portrait of George Stowestreet Trower (1802-1897) and Portrait of Beatrice Trower nee Oakley (1825-1907)
Oil on canvas, a pair, oval
Each 77 x 65cm (30¼ x 25½ in.) (2)

Provenance:
The Trower Family
Thence by descent to the present owner

£800-1,200

195
Walter William Oules (British 1848-1933)
Portrait of a gentleman holding a book
Oil on canvas
Signed and dated 1891 (lower left)
91 x 70cm (35¾ x 27½ in.)

£500-700



196

196
Lucien-Francois Deyrolle (French 1809-?)
La Promenade
Oil on canvas
Signed and dated 1839 (lower right)
81 x 65cm (31¾ x 25½ in.)

Provenance:
Private Collection, The Manor House, Stanford in the Vale, Oxfordshire.

Exhibited:
Possibly, Paris, Salon 1840, no. 452 as *Portrait de femme en Pied*

£3,000-5,000



197

197
 Follower of Peter Monamy
A naval engagement
 Oil on canvas
 85 x 137cm (33¼ x 53¾ in.)

Provenance:
 Sale, Dreweatts, 11 February 2009, lot 66
 Purchased from the above by the present owners

£600-800



198

198
 Circle of Dominic Serres (French 1719-1793)
Shipping in a calm off a coast, a town beyond
 Oil on canvas, a pair
 Each 73 x 135.6cm (28½ x 53¼ in.) (2)

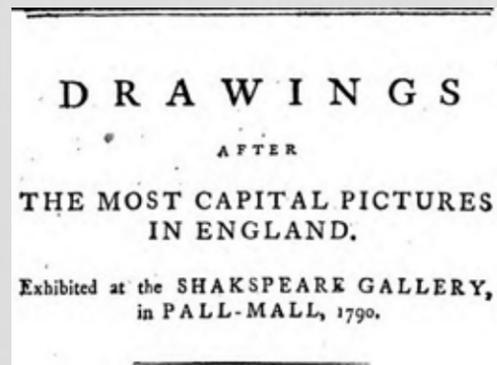
£4,000-6,000

The present lot is a rediscovered drawing, once exhibited by John Boydell at the Shakespeare Gallery on Pall Mall in 1790. The drawing is a precise and exquisite drawing after *The Captive, from Sterne* by Joseph Wright of Derby completed in 1774, held by the Vancouver Art Gallery in Canada, currently on long term loan to the National Gallery of Canada.

The subject of the work derives from Laurence Sterne's novel *A Sentimental Journey*, set in 1762 at the height of the Seven Years' War and the Anglo-Spanish War, during a time when foreigners risked imprisonment abroad. The main character is a court jester named Yorick who imagines losing his passport, being held captive in the Bastille and eventually released because, as a member of the court, he is thought to be an important person. The work shows a dishevelled man chained at the ankle in a darkened cell with only a small ray of light filtering through the barred windows.

John Boydell and the Shakespeare Gallery

John Boydell (1720-1804), Josiah's uncle, was a publisher whose contributions to the print-making industry helped Britain become one of the leading players in engravings. Boydell saw opportunity in producing prints of highly prized paintings by esteemed artists and subsequently the print market boomed, under his guidance, during the 1760s to 1790s. Some of Boydell's greatest success came from prints after paintings by Richard Wilson, Joshua Reynolds and Joseph Wright of Derby.



A Catalogue of the Pictures, &c., in the Shakespeare Gallery by John Boydell, Published by H. Baldwin, London, 1790. Courtesy of the British Library, digitised by Google Books.

In 1770 John Boydell, rented large premises in Cheapside for his latest project producing prints based on paintings of Shakespearian subject matter, where he employed many engravers. Original paintings were exhibited in the gallery, and individual engravings and volumes of engravings of these works were available to purchase. By 1789 he had to expand into a second gallery, the Shakespeare Gallery at 52 Pall Mall. The exhibitions continue to expand and Boydell began exhibiting a large number of drawings after master paintings which had subsequently been turned into engravings for sale.

SHAKSPEARE GALLERY.		137
Coyp	30 The Young Herdsman, an octagon. In the collection ——— Shepherd, Esq. G. R. d.	
Wright	31 The Captive (from Sterne) In the possession of Edw. Pickering, Esq. J. B. d.	
Pinaker	32 Evening. In the collection of the Duke of Rutland. Companion to No. 25. G. R. d.	

Courtesy of the British Library, digitised by Google Books

Lot 199 was exhibited in 1790 at John Boydell's Shakespeare Gallery. According to the exhibition catalogue, this work is recorded as exhibition number 31 and was hung 'over the Chimney in the Great-Room'. Boydell also produced another work after Wright for this exhibition which, like *The Captive* was held in the private collection of Edward Pickering Esq. titled *Maria, from Sterne*. The exquisite handling of the present drawing reflects the precision and accuracy approached by any trained engraver. Josiah Boydell, an established engraver, has entered the history books as a print-maker. However, the discovery of this drawing and the detailed analysis of the Shakespeare Gallery exhibition catalogue reveals a great deal more about Josiah and his artistic abilities.

N. B. Almost the whole of these drawings &c. to the amount of near five hundred have been engraved or are now in the hands of the Engravers.—The Houghton Collection in particular has been lately completed, and forms two large Volumes in folio.

Courtesy of the British Library, digitised by Google Books

An engraving was made after the painting by Thomas Ryder in 1779, likely from this drawing by Josiah Boydell. The engraving was published in 1786 by John and Josiah Boydell (and likely available to purchase from the Shakespeare Gallery exhibition in 1790.)

Please see our website for the full footnote.



199

199

Josiah Boydell (British 1752-1817)

The Captive

Charcoal, chalk and watercolour

35,5 x 46cm (13¾ x 18 in.)

Provenance:

The collection of the late Dinny Cory (1919-2012) (nee Dawn Davidson)

Exhibited:

London, Shakespeare Gallery, *Drawings After the Most Capital Pictures in England*, 1790 no. 31

Literature:

Benedict Nicholson, *Joseph Wright of Derby: Painter of Light* (London: Paul Mellon Foundation for British Art :Routledge & Kegan Paul Ltd.; New York : Pantheon Books, 1968), p. 241-242, no. 216

£3,000-5,000



200

200
Follower of John Constable
View on the Orwell
Watercolour
17,5 x 31,5cm (6¾ x 12¼ in.)

Provenance:
Frost & Reed (label verso), as John Constable

£400-600



201

201
Benjamin Thomas Pouncey (British ?-1799)
Hammersmith Common, near the Turnpike
Pen, ink and watercolour
16 x 21,5cm (6¼ x 8¼ in.)

Provenance:
Albany Gallery, London

£300-500



202 (part lot)

202
François-Thomas-Louis Francia (French 1772-1839)
An angler in a wooded river landscape
Watercolour heightened with white, a pair
Both signed and dated 1816
Each 21 x 26,5cm (8¼ x 10¼ in.) (2)

Provenance:
From the collection of Tom Coates

£600-800



203 (part lot)

203
Attributed to Robert Adam
(British 1728-1792)
Figures on a bridge, a castle beyond
Pen, ink and monochrome wash
Inscribed, numbered and dated No.132/
R Adam Jun. Delin.1782 (on a sheet attached
to the reverse)
23,5 x 30cm (9¼ x 11¾ in.)

Together with a watercolour of figures by a
watermill, by another hand, 22,5 x 32cm. (2)

£800-1,200



204

204
David Cox Snr (British 1783-1859)
The skirts of the forest
Crayon
19 x 26cm (7¼ x 10 in.)

Provenance:
Heather Newman, Painswick, Gloucestershire
Sale, Christie's, South Kensington, 5 February
2013, lot 256

The present work is a study for the painting of
the same name in Birmingham Art Gallery.

£800-1,200

205

John Constable (British 1776-1837)

Brighton Luggers

Oil on board

9.5 x 11.8 cm (3½ x 4½ in.)

John Constable first visited Brighton in 1824, taking his wife Maria there to restore her failing health. He visited her frequently for the following four years and produced well over one hundred drawings and sketches. He became accustomed to painting on the beach or on the Sussex Downs where he produced small, vivid studies from these walks, most were dashed off outside in all weather conditions, some that are almost abstract responses to storms or the light on the sea.

Brighton Luggers is a recent re-discovery, and its re-emergence sadly came too late for its inclusion in *Constable and Brighton* (Brighton Museums, 2017). It is smaller than other sketches of this period and painted directly onto millboard where most plein-air Brighton sketches are on paper laid on board or canvas. Its handling, features and colouring, however, are characteristic of his style and methods of working.

Dr Daniel Robertson (Curator, Local History and Archeology, Brighton Pavillion & Museums) has identified the boats as Brighton Luggers, known locally as Hog boats or Hoggies.

We are grateful to Anne Lyles, co-curator of *Constable and Brighton* for her help in preparing this catalogue entry and who has examined the picture at first hand.

£20,000-30,000

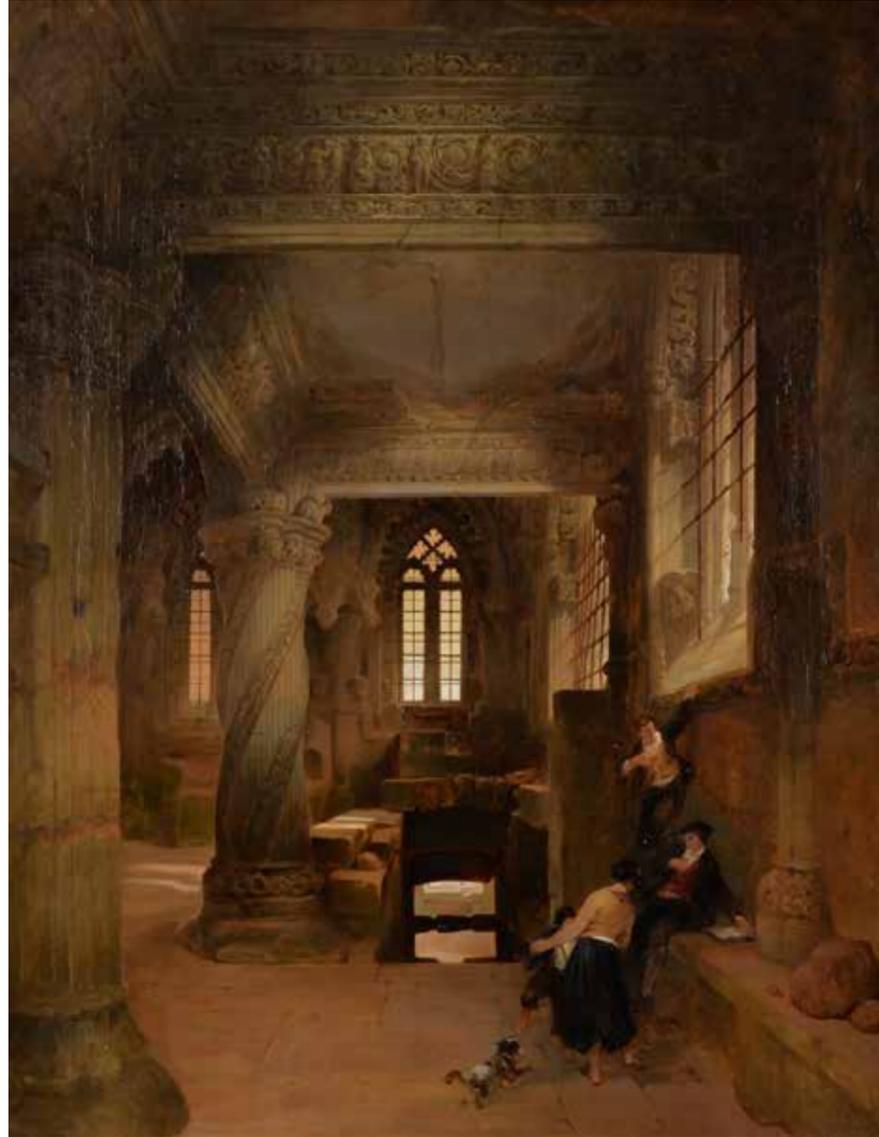


John Constable (1776–1837), *A Ligger and Hog Boat, Brighton*, Gallery Oldham © Gallery Oldham, 2021.



actual size

205



206

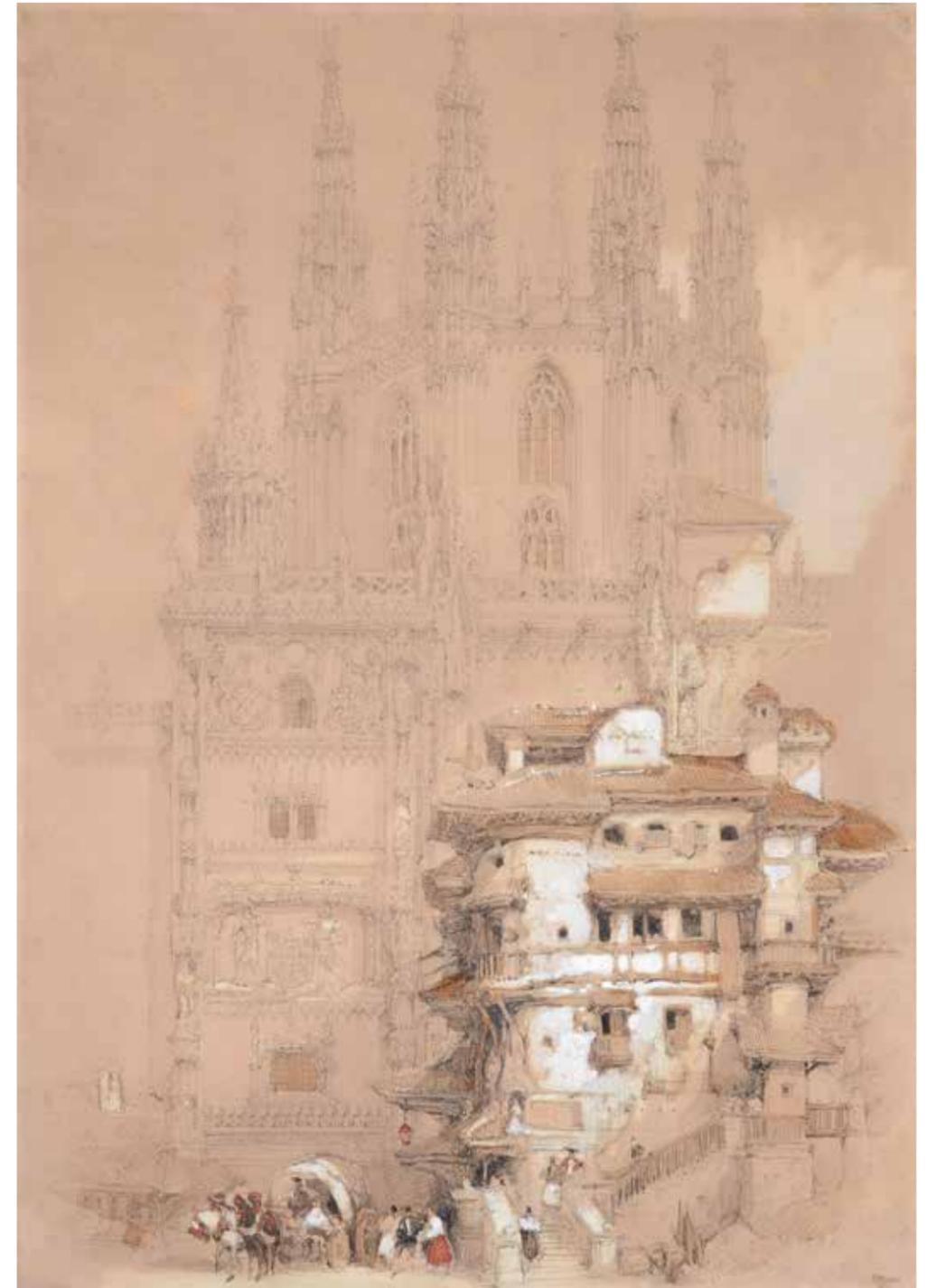
206
 David Roberts (Scottish 1796-1864)
Interior of Rosslyn Chapel
 Oil on canvas
 Signed and dated 1844 (lower right)
 112 x 86cm (44 x 33¾ in.)

Provenance:
 Joseph Feilden (1792-1870), Witton Park,
 Lancashire, bought from the artist for £100
 By descent to his son, General Randle Feilden,
 C.M.G. (1824-1895)
 R.J.E. Buckingham, his sale, Christie's, 17 April
 1964, lot 148, (150 gns.)
 Thence by descent to the present owner

Exhibited:
 London, British Institution, 1844, no. 12
 Manchester, Royal Manchester Institution,
 1845, no. 125
 Edinburgh, Royal Scottish Academy, 1845, no. 37
 Blackburn, An Exhibition for the Opening
 of the New Art Gallery, 1894, no. 25 (lent by
 General Feilden)

Literature:
 Listed in the artist's Record Book under no. 115
 James Ballantine, *The Life of David Roberts*,
 R.A., 1866, pp. 159, 250, no. 127

£10,000-15,000



207

207
 David Roberts (Scottish 1796-1864)
Burgos Cathedral, Spain
 Pencil and watercolour heightened with white, on buff paper
 Inscribed and dated Burgos 1832 (lower right)
 38 x 27cm (14¾ x 10½ in.)

Provenance:
 The Fine Art Society, 1986
 Purchased at the above by the present owner's family

£5,000-7,000



208

208
Alfred Stannard (British 1806-1889)
Yarmouth Harbour
Oil on canvas
Signed (heightened) and dated 1859
(lower right)
26.5 x 33.5cm (10 $\frac{1}{4}$ x 13 in.)

Provenance:
The Exors of the late Mr. F.P. Hill

Exhibited:
London, The British Institution, 1860
Norwich, Norwich Castle Museum, *Exhibition of Norwich School Pictures*, 1927, no. 91

£4,000-6,000



209

209
John Wilson Carmichael (British 1800-1868)
Coastal scene
Oil on panel
Signed and indistinctly dated (lower right)
27.5 x 40cm (10 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in.)

Provenance:
Michael Webb Fine Paintings, Anglesey

£4,000-6,000



210

210
Alfred George Stannard (British 1828-1885)
The Thames at Deptford with Greenwich to the left and a windmill and The Royal Naval College beyond
Oil on canvas
72 x 137.5cm (28 $\frac{1}{4}$ x 54 in.)

Executed 1850-1851.

Provenance:
Sale, Christie's, London, 29 July 1949, lot 126 as G Vincent (135 gns)

£7,000-10,000



211

211
Circle of Isaac de Moucheron (Dutch 1667-1744)
Travellers in a wooded river landscape
Oil on panel
41.5 x 45.3cm (16¼ x 17¾ in.)

£1,000-1,500



212

212
Follower of Pierre-Henri de Valenciennes
View of a temple in an arcadian landscape
Oil on panel
22.5 x 29.5cm (8¾ x 11½ in.)

£700-1,000



213

213
John Rathbone (British 1750-1807)
Two figures resting beside a river, with wooded landscape beyond
Oil on canvas
Signed (lower right)
46.5 x 61.5cm (18¼ x 24 in.)

Provenance:
Sale, Christie's, London, South Kensington, 30 April 1985, lot 64,
titled *Figures resting*

£1,000-1,500



214

214
Edward Duncan (British 1803-1882)
Seaforth House, Simonstown, Cape of Good Hope, South Africa
Oil on canvas
Signed and dated 1836 (lower right)
60 x 86cm (23½ x 33¾ in.)

Exhibited:
London, Fine Art Society, Spring 1988, no.3

The present painting is a copy of William John Huggin's painting of the subject. Huggins (1781-1845) was Duncan's father-in-law and Duncan himself never travelled to South Africa.

Seaforth House was built in 1814 for Captain Thomas Talbot Harrington, of the East India Company. He named the house after his wife's uncle, the Earl of Seaforth and whilst the house was sold off piecemeal after Harrington moved to India in 1819, the name of Seaforth still lives on in Simonstown in the form of Seaforth Beach and Seaforth Road.

£7,000-10,000



215

215
 John Nixon (British 1760-1818)
Reculver, Kent
 Watercolour
 Signed with initials and inscribed *Reculver Kent*
 (lower right)
 13,5 x 19cm (5¼ x 7¼ in.)

£300-500



216

216
 John White Abbot (British 1763-1851)
A Devon mill
 Ink and watercolour
 15 x 22cm (5¾ x 8½ in.)

Provenance:
 Sale, Sotheby's, 11 November 1993, lot 92

£400-600



217

217
 Attributed to James Ward (British 1769-1859)
A study of a cow and a goat
 Oil on paper laid on panel
 18 x 29cm (7 x 11¼ in.)

£800-1,200



218 (part lot)

218
 Bartolomeo Pinelli (Italian 1781-1835)
Twelve depictions of Italian peasant life
 Pencil and watercolour
 All signed and dated 1818 (lower right or left) and each individually
 titled (lower centre)
 Each 18,5 x 23,5cm (7¼ x 9¼ in.) (12)

Provenance:
 Mary Douglas (1794-1884) (a gift from the artist when Douglas was in
 Rome in 1818)
 Mary later married Edward Stanley of Ponsonby Hall, Cumberland.

£3,000-5,000



219

219
John Thomas Serres (British 1759-1825)
Fishermen in a river landscape
Oil on canvas
Signed and dated 1788 (lower left)
37.5 x 53cm (14¾ x 20¾ in.)

Provenance:
Sale, Christie's, London, 8 March 2001, lot 391

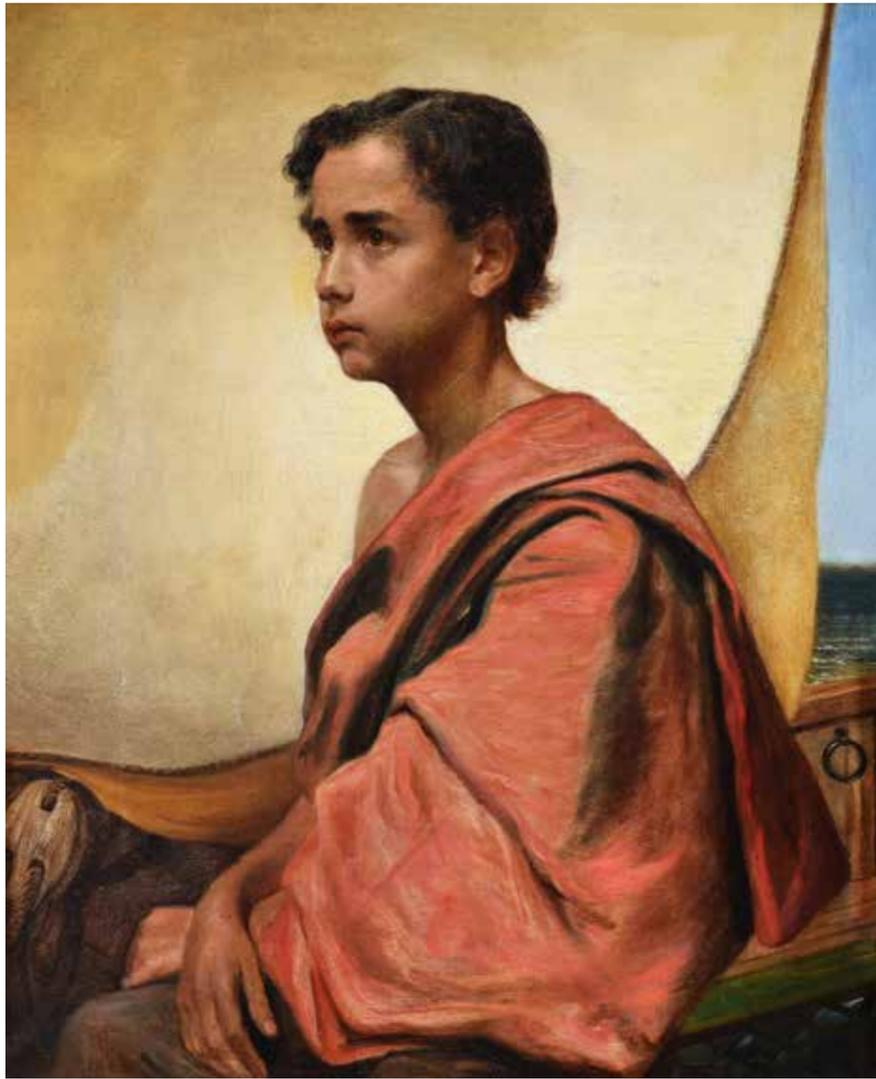
£1,500-2,000



220

220
Sebastian Pether (British 1790-1844)
Windsor by moonlight
Oil on canvas
Indistinctly signed (lower left)
76.5 x 123cm (30 x 48¼ in.)

£7,000-10,000



221

221
Frederick Goodall (British 1822-1904)
Boy on a felucca
Oil on canvas
Signed with monogram and dated 1896
(lower left)
31 x 25,5cm (12 x 10 in.)

Provenance:
Sale, Christie's, South Kensington, 8 March
2001, lot 451

£700-1,000

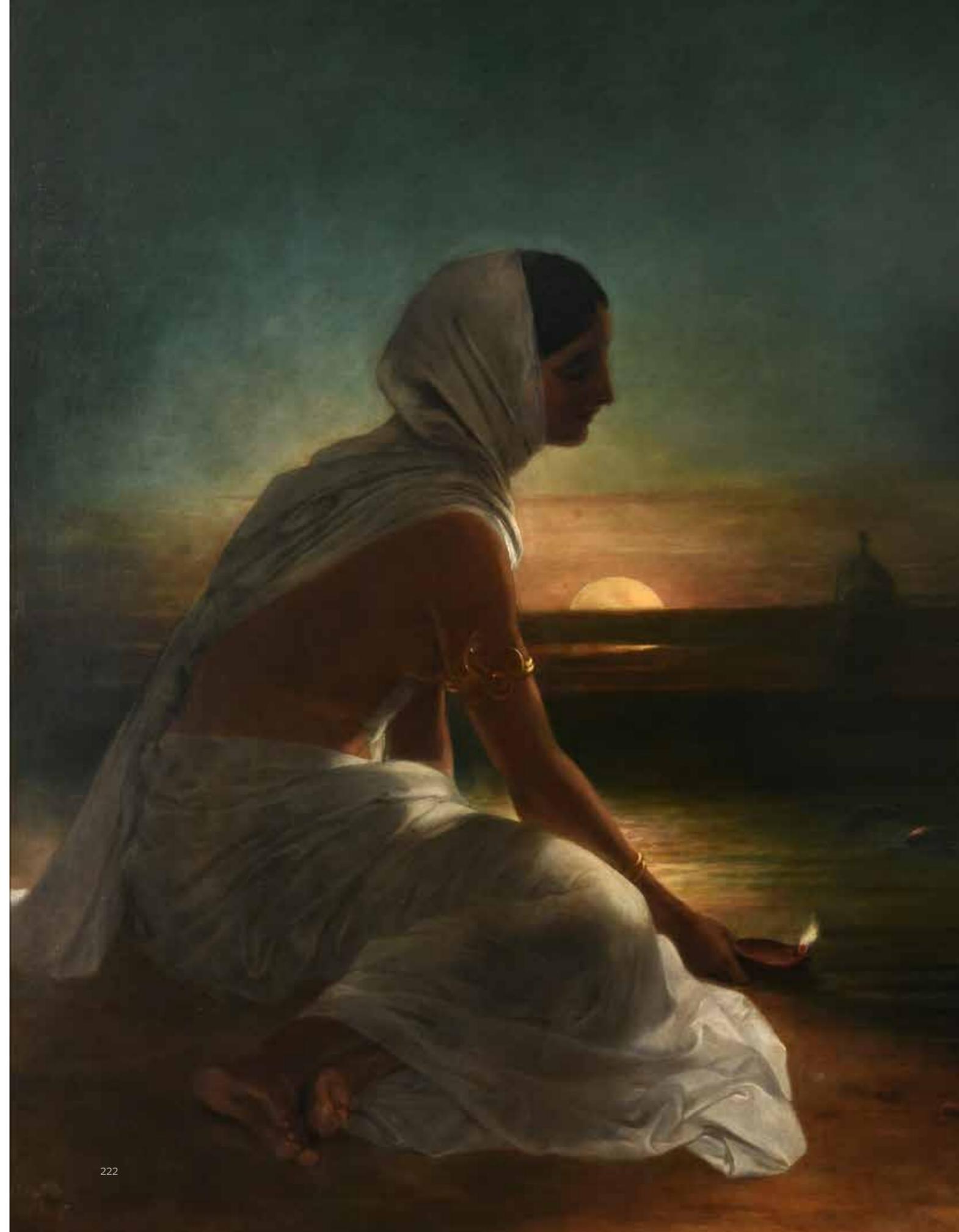
222
William Daniell (British 1767-1837)
Karva Chauth
Oil on canvas
140 x 108cm (55 x 42½ in.)

Provenance:
Stephen Rich Gallery (Rich Art Gallery) as by William Pickering

Exhibited:
London, Royal Academy, 1837, no.46 ('The Hindoo Girl's Offering')

£10,000-15,000

"The picture illustrates a practice prevalent amongst the females of Hindostan, some of whom are incomparably beautiful. When the moon is at the full these eastern maidens repair to the banks of the sacred Ganges, bearing with them little earthenware lamps fed with coconut oil, which, having lighted, they launch and watch the process of their meteor boats down the Shians with the greatest anxiety, convinced if the lamps continue to burn until they fade into the distance, that their absent lovers remain constant; on the contrary, should they become extinguished, it is held to be an augury of calamity." Excerpt from Royal Academy listing.



222



223

223
 John Frederick Lewis (British 1805-1876)
The Hypaethral Temple at Philae, Upper Egypt
 Pencil and watercolour heightened with white
 33 x 46cm (12 x 18 in.)

Provenance:
 Artist's studio sale, Christie's, 5 July 1855, lot 137 as 'The Hypaethral Temple, at Philae' A very elaborate and beautiful work ' to 'Col' (probably Colnaghi) for £12 12
 Sale, Sotheby's, London, 9 November 1995, lot 157

Exhibited:
 London, The Fine Art Society, Spring '96, no.16
 London, The Fine Art Society, *Style: Art & Design 1830-1880*, 1998, no.17

John Frederick Lewis was an English Orientalist painter and is well known for his exquisitely detailed depictions of Middle Eastern genre scenes, interiors and landscapes. Lewis was an early traveller on what was to become a popular route for English artists through Europe to the Middle East. He spent some ten years, between 1841 and 51, living in grand style in Cairo, capturing the local architecture and views. The 'Hypaethral Temple at Philae', often referred to as 'Pharaoh's Bed', has been attributed to Trajan, Roman emperor from 98 to 117 AD. It once served as a chapel for ceremonies in honour of the goddess Isis.

£5,000-8,000



224

224
 Auguste Veillon (French 1834-1910)
The Temple of Philae, Egypt
 Signed (lower left)
 Oil on canvas
 94.5 x 161cm (37.1/4 x 63.3/8 in)

Provenance
 Sotheby's London, 2 June 2010, lot 132 (£17,000)

Auguste Veillon studied at the École des Beaux-Art in Paris. He was particularly interested in the effect of light and was inspired by the work of Claude Lorrain. His mentor, the famed Orientalist artist Eugène Fromentin, encouraged his interest in the subject and he travelled to Egypt in 1873, the first of four trips.

The Temples on the Island of Philae, near Aswan on the Nile have been a draw to artists and travellers for centuries. Edward Lear painted it in many times and Amelia Edwards (1831 - 1892), the British novelist and Egyptologist, wrote: 'The approach by water is quite the most beautiful. Seen from the level of a small boat, the island, with its palms, its colonnades, its pylons, seems to rise out of the river like a mirage. Piled rocks frame it on either side, and the purple mountains close up the distance. As the boat glides nearer between glistening boulders, those sculptured towers rise higher and even higher against the sky. They show no sign of ruin or age. All looks solid, stately, perfect.'

A similar, but much smaller view of Philae by Veillon sold at Christie's, London in July 2018 for £30,000.

£8,000-12,000



225

225
Richard Brydges Beechey (British 1808-1895)
Fishing boat off the coast in a storm
Oil on canvas
Signed and dated 1864 (lower left)
64 x 93cm (25 x 36½ in.)

£1,500-2,500



226

226
John Frederick Tennant (British 1796-1872)
Awaiting the return
Oil on canvas
Signed and dated 1841 (lower right)
41 x 64cm (16 x 25 in.)

£600-900

227
Attributed to John Callow (British 1822-1878)
On the beach at low tide
Oil on canvas
Bears signature and dated 57 (lower left)
54 x 90cm (21¼ x 35¼ in.)

Provenance:
Michael Webb Fine Paintings, Anglesey

£1,500-2,000



227

228
Thomas Bush Hardy (British 1842-1897)
On the French Coast
Watercolour
Signed, titled and dated X 91 (lower right)
46 x 73cm (18 x 28½ in.)

Provenance:
Michael Webb Fine Paintings, Anglesey

£500-700



228

229
Attributed to Miles Edmund Cotman (British 1810-1858)
The approaching gale
Oil on canvas
Titled (to old label verso)
24.5 x 37.5cm (9½ x 14¾ in.)

£300-500



229



230

230
William (Anslow) Thornley
(British c.1830-1898)
St Michael's Mount, Cornwall
Oil on canvas
Signed (lower left)
35 x 30cm (13¾ x 11¾ in.)

£600-800



231

231
William (Anslow) Thornley
(British c.1830-1898)
Rochester Harbour at dusk
Oil on canvas
Signed (lower left) and inscribed (lower right)
25.5 x 35.5cm (10 x 13¾ in.)

£400-600



232
William (Anslow) Thornley (British c.1830-1898)
Moonlit estuary; A quay at dawn
Oil on canvas, a pair
The first signed (lower right), the other signed (lower left)
Each 35 x 30cm (13¾ x 11¾ in.) (2)

£1,000-2,000



232



233

233
William Edward Webb (British 1862-1903)
View on the Dart
Oil on canvas
Signed (lower right)
55 x 95cm (21½ x 37¼ in.)

£2,000-3,000



234

234
William Edward Webb (British 1862-1903)
Peel Castle, Isle of Man
Oil on canvas
Signed (lower right)
55 x 98cm (21½ x 38½ in.)

£1,500-2,500



235

235
Follower of James Webb
Boats at low tide
Oil on canvas
Bears signature (lower right)
30.5 x 50.5cm (12 x 19¾ in.)

Provenance:
Michael Webb Fine Paintings, Anglesey

£300-500



236

236
English School (19th century)
Barges on the Thames with the Palace of Westminster beyond
Oil on canvas
71 x 96cm (27¾ x 37¾ in.)

£2,000-3,000

Samuel Pepys Cockerell (1844-1921) | lots 237-241

The following group of works from the collection of Samuel Pepys Cockerell (1844-1921) have passed through descent to the present owner and are coming to market for the first time since leaving the artist's studio. Cockerell was the youngest son of architect, archaeologist and writer Charles Robert Cockerell, RA, RIBA (1788-1863). Samuel Cockerell established a career as a sculptor, painter and like his father, a writer. After studying a B.A. honours degree at Christ Church, Oxford Cockerell entered the Royal Academy Schools and exhibited at the Academy almost annually between 1875 and 1903. Cockerell had a particular interest in sculpture but also depicted a range of broad subjects from literary and biblical references and portraiture. His range of works were exhibited widely not only at the Royal Academy but further afield at the Grosvenor Gallery, the New Gallery, the Walker Art Gallery in Liverpool. Cockerell was also an avid art collector who was particularly fond of works by the Pre-Raphaelites.

One of the most influential figures in Cockerell's life and career was his dear friend Frederic, Lord Leighton. Cockerell and fellow painter Valentine Cameron Prinsep were Leighton's executors and were present alongside family at Leighton's bedside on his death on 25th January 1896. Leighton trusted Cockerell's opinion and according to G. Ulick Browne's article in *The Studio* Leighton asked 'Cockerell's advice about the design and composition of his picture, and, what is more to the point, almost always took it.' Included in the collection is a series of landscapes by Lord Frederic Leighton depicting views of Lindisfarne Castle. Cockerell's close relationship with Frederic Leighton had a strong influence on both his work and personal life especially from 1875 until Leighton's death in 1896.

Works by Cockerell himself show his sensitive nature through two endearing small scale studies of his daughter Frederica Lucy and his interest in sculpture is evident through his detailed portrayal of the statue of Pope Julius III in Perugia.



237

237 Samuel Pepys Cockerell (British 1844-1921)

In Merton Meadows, Oxford

Watercolour

Signed, inscribed and dated 66 (to mount)

15.8 x 19.6cm (6 x 7½ in.)

Provenance:

The artist

By descent to the sitter, the artist's daughter Frederica Lucy Cockerell

By family descent to the present owner

£500-800

238

Samuel Pepys Cockerell (British 1844-1921)

Statue of Pope Julius III, Perugia

Oil on panel

24 x 15.5cm (9¼ x 6 in.)

Provenance:

The artist

By descent to the sitter, the artist's daughter

Frederica Lucy Cockerell

By family descent to the present owner

£1,000-1,500



238

239

Samuel Pepys Cockerell (British 1844-1921)

Magdalen from the Cherwell, Oxford

Watercolour

Signed with initials, inscribed and dated 66

(to mount)

19.7 x 24.8cm (7¾ x 9¾ in.)

Provenance:

The artist

By descent to the sitter, the artist's daughter

Frederica Lucy Cockerell

By family descent to the present owner

£500-800



239

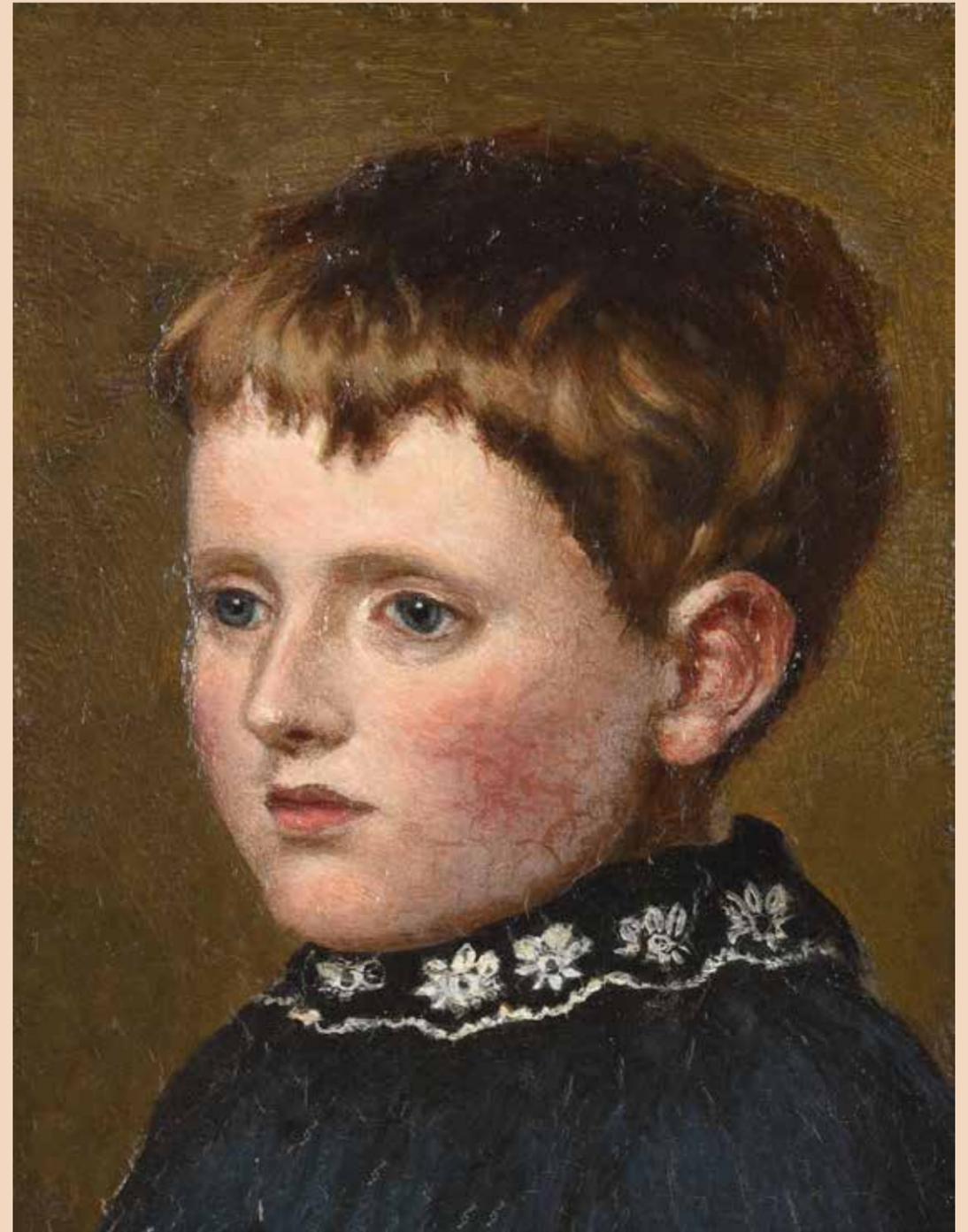


240

240
Samuel Pepys Cockerell (British 1844-1921)
Frederica Lucy Cockerell, the artist's daughter, in profile
Oil on panel
21 x 15cm (8¼ x 5¾ in.)

Provenance:
The artist
By descent to the sitter, the artist's daughter Frederica Lucy Cockerell
By family descent to the present owner

£1,000-1,500



241

241
Samuel Pepys Cockerell (British 1844-1921)
Frederica Lucy Cockerell, the artist's Daughter
Oil on panel
Inscribed to label (verso)
15.75 x 12cm (6 x 4½ in.)

Provenance:
The artist
By descent to the sitter, the artist's daughter Frederica Lucy Cockerell
By family descent to the present owner

£1,000-1,500



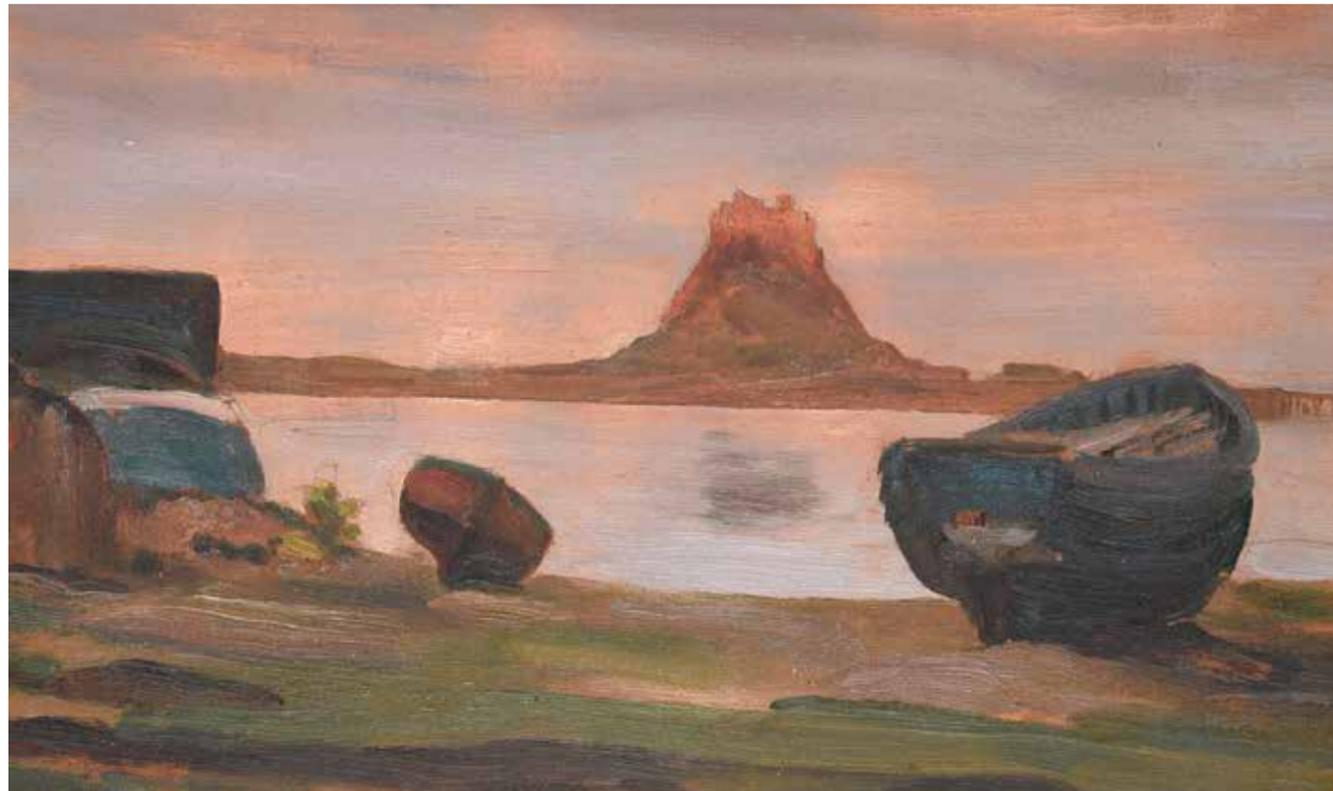
242

242
 Frederic, Lord Leighton, P.R.A. (British 1830-1896)
Lindisfarne Castle with Horse and Rider in the foreground
 Oil on canvas laid down on artist's board
 55 x 15,5cm (2 x 6 in.)

Provenance:
 Gift from the artist to Samuel Pepys Cockerell
 By descent to his daughter Frederica Lucy Cockerell
 By family descent to the present owner

We are grateful to Richard Ormond and Daniel Robbins, Senior Curator of Leighton House Museum, for confirming the attribution.

£2,500-3,500



243

243
 Frederic, Lord Leighton, P.R.A. (British 1830-1896)
Rowing Boats on the Shores of Lindisfarne Castle
 Oil on panel
 11,4 x 19,4cm (4¼ x 7½ in.)

Provenance:
 Gift from the artist to Samuel Pepys Cockerell
 By descent to his daughter Frederica Lucy Cockerell
 By family descent to the present owner

We are grateful to Richard Ormond and Daniel Robbins, Senior Curator of Leighton House Museum, for confirming the attribution.

£4,000-6,000



244

244
 Frederic, Lord Leighton, P.R.A. (British 1830-1896)
Lindisfarne Castle
 Oil on panel
 11,4 x 17,8cm (4¼ x 7 in.)

Provenance:
 Gift from the artist to Samuel Pepys Cockerell
 By descent to his daughter Frederica Lucy Cockerell
 By family descent to the present owner

Exhibited:
 London, Leighton House, 1903-4. no. 61 (titled Holy Island Castle)
 London, Royal Academy, Frederic Leighton 1830-1896, 13 February - 21 April 1996, no.101

Literature:
 I. and R. Ormand, Lord Leighton, New Haven and London, 1975, p. 177, possibly no. 480 or 490 (both titled View of Holy Island, 5 x 7 3/4in., Provenance: S.P.Cockerell)
 S. Jones, C. Newall, I. and R. Ormond, B. Read, Frederic Leighton 1830-1896, Royal Academy, exhibition catalogue, 1996, pp. 210-1, no. 101, illustrated p. 210

We are grateful to Richard Ormond and Daniel Robbins, Senior Curator of Leighton House Museum, for confirming the attribution.

£5,000-8,000

245

George Frederic Watts (British 1817-1904)

Portrait of Samuel Pepys Cockerell, Esq. (1844-1921)

Oil on canvas

75 x 68.5cm (29½ x 26¾ in.)

In the original Watts frame.

Executed in 1880-1881.

Provenance:

Private Collection, Samuel Pepys Cockerell

By descent to his daughter, Frederica Lucy Cockerell

By family descent to the present owner

Exhibited:

London, Royal Academy, 1881, no. 1391

London, Royal Academy, *Exhibition of Works by the late George Frederic Watts, R.A., O.M. and the late Frederick Sandys*, Winter Exhibition, 1905, no. 215 (lent by the sitter)

George Frederic Watts, the son of a pianoforte maker, was born into a life of arts and music. Watts' extraordinary talent was clear from a young age and he was entered into the studio of William Behnes at the age of ten. Behnes was an English Sculptor and under his guidance Watts studied meticulously the forms of marble busts and more specifically the Elgin marbles. At the spritely age of 18 Watts was accepted into the Royal Academy schools. Watts has become known today as one of Britain's most prestigious symbolist and allegorical painters of the Victorian era.

The standout piece in the collection is George Frederic Watts' portrait of Samuel Cockerell himself. An unusual portrait which shows Cockerell seated on a dining chair set against a deep red background. He is shown in profile facing away from the viewer. Nonetheless, the rich colour palette and tentative brushstrokes are completely captivating.

Samuel's elder brother Frederick Pepys Cockerell (1833-1878) followed in their father's footsteps and became an architect. The brothers collaborated on a number of projects together with Samuel providing designs for fixing and ceiling panels. Frederick was George Frederic Watt's architect who worked on his home, New Little Holland House in Melbury Road. The house was completed in 1876 and Watts remained there until his death in 1904. Watts painted a portrait of Frederick in 1877 and following his sudden death in 1878 Watts gave the portrait to his widow.

The present work is thought to have been painted between 1880 and 1881, after the death of Samuel's brother Frederick.

£30,000-50,000



245



246

246
Frederic, Lord Leighton, P.R.A. (British 1830-1896)
David slaying Goliath
Pencil
24.2 x 32.2cm (9½ x 12½ in.)

Provenance
Given by the artist to his cousin Edith Emily Jellicorse, nee Garnham

Leighton was born in Scarborough, Yorkshire, but in 1846 his family moved to Frankfurt, where he joined the Städelsches Kunstinstitut, studying under Jakob Becker, an artist associated with the Düsseldorf School of romantic landscape painting. The following four drawings most probably date from this period and show his precocious talent and draughtsmanship. The influence of European art continued throughout his career and he spent time in Rome and Paris.

We are grateful to Daniel Robbins, Curator of Leighton House, for confirming the attribution.

£1,000-1,500



247

247
Frederic, Lord Leighton, P.R.A. (British 1830-1896)
A medieval figure in an interior
Pencil
49.5 x 33cm (19¼ x 12 in.)

Provenance
Given by the artist to his cousin Edith Emily Jellicorse, nee Garnham

We are grateful to Daniel Robbins, Curator of Leighton House, for confirming the attribution.

£1,500-2,000



248

248
Frederic, Lord Leighton, P.R.A. (British 1830-1896)
A minstrel
Pencil
49 x 33.5cm (19¼ x 13 in.)

Provenance
Given by the artist to his cousin Edith Emily Jellicorse, nee Garnham

We are grateful to Daniel Robbins, Curator of Leighton House, for confirming the attribution.

£1,500-2,000



249

249
Frederic, Lord Leighton, P.R.A. (British 1830-1896)
Apprehending a thief
Pencil
44 x 28cm (17¼ x 11 in.)

Provenance
Given by the artist to his cousin Edith Emily Jellicorse, nee Garnham

We are grateful to Daniel Robbins, Curator of Leighton House, for confirming the attribution.

£1,500-2,000



250

250
Eugen von Blaas (Austrian 1843-1932)
Standing female figure
Black crayon
Signed (lower centre)
26 x 15,5cm (10 x 6 in.)
Unframed

£400-600

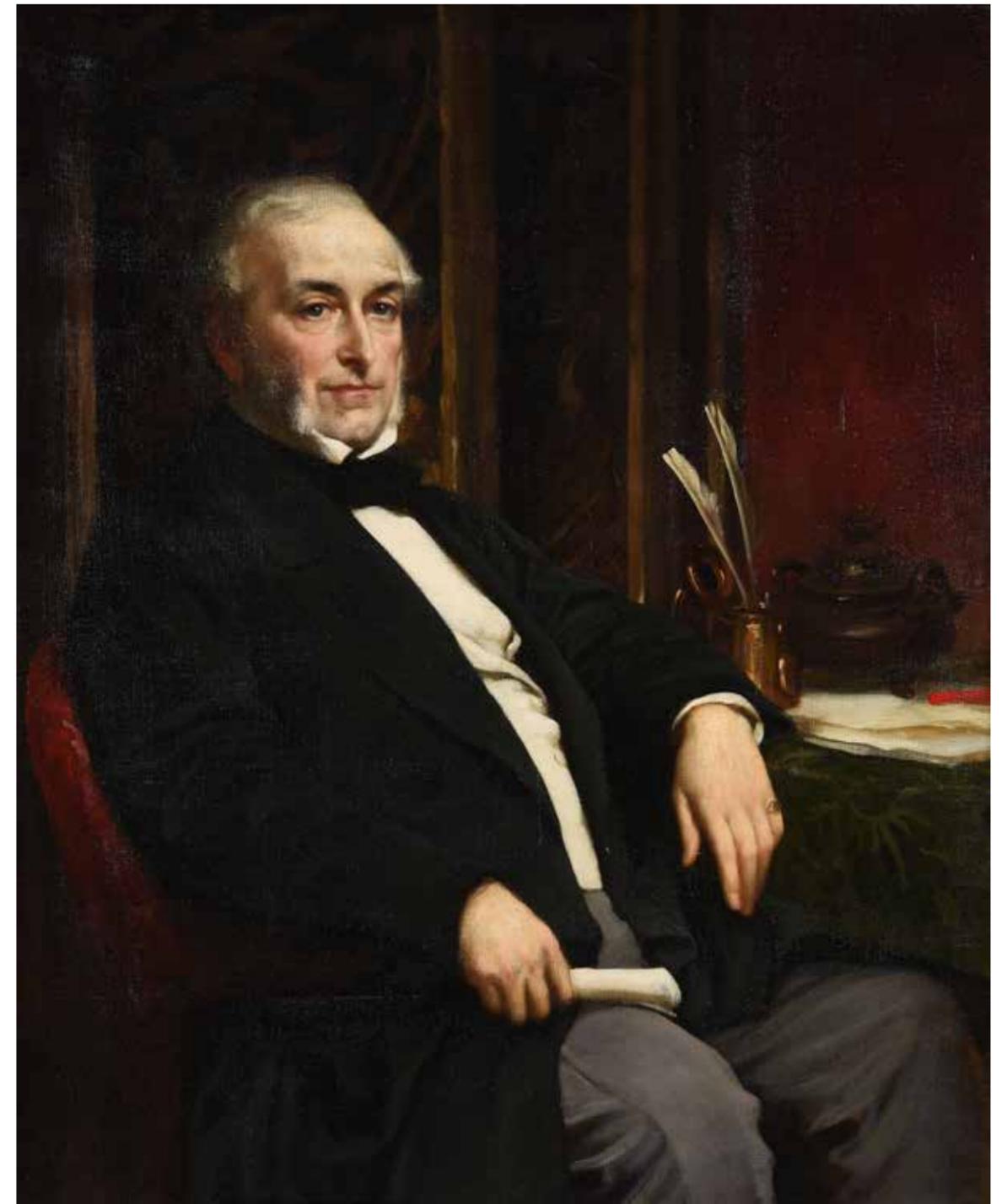


251

251
Alfred Stevens (Belgium 1823-1906)
A seated young male nude
Charcoal and chalk
Inscribed and dated 'atelier Roqueplan/ 13 Avril 1844' (to lower edge)
58 x 35 cm (22.3/4 x 13.3/4 in.)

Provenance:
Christie's, South Kensington, 5 December 2013, lot 74 (part lot)

£700-1,000



252

252
Frederic, Lord Leighton, P.R.A. (British 1830-1896)
Portrait of William Keppel, 6th Viscount Barrington
Oil on canvas
102 x 82cm (40 x 32 1/4 in.)

Provenance:
Sale, Christie's, South Kensington, 8 March 2001, lot 277

We are grateful to Daniel Robbins, curator of Leighton House, for his help in cataloguing this lot.

£3,000-5,000



253

253

William Powell Frith (British 1819-1909)

Kate Nickleby at Madame Mantalini's

Oil on canvas

Signed and dated 1856 (lower left)

55 x 44cm (21½ x 17¼ in.)

Provenance:

Henry Cooper Esq, 1885

William Rome Esq, 1907

Sir Alexander Walker KBE, 1948

Walkers Gallery, London

From the private collection of Sir David and Lady Scholey

Exhibited:

London, Royal Academy, 1857, No. 125

£5,000-7,000



254

254

William Powell Frith (British 1819-1909)

Twelfth Night

Oil on panel

Signed and dated 1852, further signed and inscribed *Repainted 1862* (lower left)

22.5 x 30cm (8¾ x 11¾ in.)

Provenance:

John A. Cooling, London

From the private collection of Sir David and Lady Scholey

£2,000-3,000

255

Edward Clifford (1844-1907)

A group portrait of The Broadlands Conference

Pencil, watercolour and bodycolour with scratching out

Signed and dated 1887 (lower right)

169 x 263cm (66½ x 103½ in.)

Provenance:

The Church Army, by 1887

The Keswick Convention, by 1964

Private Collection.

Literature:

Mrs R Cholmeley, *Edward Clifford*, London: The Church Army Book Room, 1907, p 42 and pp 86-94, reproduced opposite p 87.

Edward Clifford, *Father Damien and Others*, London: The Church Army Book Room, 1904(?), p 34.

£8,000-12,000

Edward Clifford

This impressive group portrait, painted on a monumental scale, celebrates the Broadlands Conferences of the Higher Life which took place between 1874 and 1888 at Broadlands in Hampshire the country estate of the William and Georgina Cowper-Temple. In the picture he is seen in a tweed suit seated at the table with his wife in the upper right corner. William had an illustrious political career as a member of Parliament for over forty-five years, Private Secretary to his uncle Lord Melbourne and groom-in-waiting to Queen Victoria. With his second wife he shared an interest in Evangelical Christianity and embarked on a search for religious enlightenment. Georgina had a particular interest in mysticism and mixed with leading spiritualist figures from Britain, America and Europe, attending several séances. The annual conferences they founded brought together their religious interests and the beautiful surroundings at Broadlands aimed to create a "foretaste of heaven" with many of the services taking place under the Beech trees or in the orangery.

Their interests were precipitated by the Holiness movement in America and the 1870s saw the emergence of the Higher Life movement in England which was named after William Boardman's book *The Higher Christian Life* (published in 1858) the main aim of the movement was to help in advancing the Christian's progressive sanctification, and enable one to live a more holy, less sinful, life. Though principally Evangelical, the movement was seen as non-denominational. Together with William Boardman, two other key figures helping to spread the holiness message in England were Robert Pearsall Smith and his wife, Hannah (the central standing figure in the composition), both of whom were acquainted with the Mount-Temples and were involved in the conferences at Broadlands.

Edward Clifford was well placed to paint the picture. He had a strong faith, was honorary Secretary of the Evangelical Church Army (the first owners of the picture) and attended the conferences. He was a gifted artist and alongside Robert Bateman, Walter Crane and others, was part of a group of followers of, the Pre-Raphaelite painter, Edward Coley Burne-Jones and exhibited at the Dudley Gallery in the late 1860s and 1870s. Clifford's works often took passages from the Bible as its subject and according to Angela Thirkell, Burne-Jones's granddaughter 'He had a peculiar gift for copying his paintings so that my grandfather himself could hardly tell the difference.' He also produced fine pencil portraits, a talent he used to much effect in the present work.

Clifford has helpfully named many of the sitters and they reflect the social and geographical diversity of those that attended the various Broadlands conferences. The most notable includes several members of the Wilberforce and Gurney families including Canon Basil Wilberforce, the Church of England Bishop, and Emilia Gurney, the feminist reformer, suffragist, and abolitionist. Amanda Berry Smith is also included, and she spoke at the conference in 1879. She was born into slavery in Maryland and joined the African Methodist Episcopal Church.

The Rev. H.B. Macartney vividly recorded his attendance at one of the conferences in his book *England, Home and Beauty*, 1878, p.73-90. A reprinted copy is included with this lot.

Please see our website for the full footnote.



James Campbell (British 1828-1903)

Campbell has a distinctive idiosyncratic style and was a member of the Liverpool School of Painters, a term coined retrospectively to describe a disparate group of progressive followers of Pre-Raphaelitism. They echoed the founding principles of truth to nature, vivid pigments and immaculate detail, but with their own unique local character. From 1851 Campbell trained at the Liverpool Academy, where he became a consistent exhibitor. From the mid to late 1850's he appears to have abandoned landscape painting in favour of scenes of everyday life.

Liverpool has a long association with the Pre-Raphaelites and its newly-rich collectors with avant-garde taste, who bought, exhibited and commissioned works by the Brotherhood and their local followers. The leading collector, John Miller, held regular Saturday-night artistic parties which Campbell attended and upon his death two pictures from his collection, by Campbell, passed into the collection of the Walker Art Gallery. In 2016 the galleries exhibition, Pre-Raphaelites: Beauty and Rebellion, championed these artists.



256

256

James Campbell (British 1828-1903)

Mr and Mrs

Signed (lower left)

Oil on canvas, the canvas maker's stamp on the reverse dates the picture to c.1874-77

55 x 38,5 cm (21,5/8 x 15,1/8 in)

£1,500-2,000



257

257

James Campbell (British 1828-1903)

The summer storm

Oil on board

Signed (lower left)

29,5 x 23cm (11½ x 9 in.)

Unframed

£500-700



258

258

James Campbell (British 1825-1893)

Playing the pipe

Oil on panel

38 x 27,5cm (14¾ x 10¾ in.)

£2,000-3,000



259

259
Robert Herdman (Scottish 1829-1888)
Head of a girl
Oil on board
Signed with monogram and dated 1876 (lower left)
20.4 x 20.4cm (8 x 8 in.)
In a Rossetti type frame.

£2,000-3,000

260
Edward Robert Hughes
(British 1851-1914)
Reverie
Pastel
55 x 34.5cm (21½ x 13½ in.)

Edward Robert Hughes was a nephew of the Pre-Raphaelite painter Arthur Hughes, under whom he studied. He entered the Royal Academy Schools and worked with Holman Hunt, helping the elderly painter, whose eyesight was failing, to complete some of his later works. The best-known example is the large version of *The Light of the World* in St Paul's Cathedral, London. Hughes was also in contact with Edward Burne-Jones and knew the poet and novelist George Macdonald, many of whose books for children were illustrated by his uncle Arthur.

Hughes worked mainly in watercolour, painting symbolist subjects and literary themes. He exhibited regularly with the Royal Watercolour Society, becoming an Associate in 1891, a full member in 1895 and Vice-President in 1901. He also showed at the Royal Academy from 1870 to 1911 and was represented at the first Venice Biennale in 1895.

£6,000-8,000



260

261

Arthur Wardle (British 1864-1949)

An Idyll of Summer

Oil on canvas

Signed (lower right), numbered 329 (verso)

108 x 153cm (42½ x 60 in.)

Exhibited:

London, Royal Academy, 1900, no. 329

Illustrated:

Royal Academy Pictures, 1900, p. 15

Arthur Wardle was one of the most highly regarded and versatile animal painters of the late nineteenth and early twentieth century. He exhibited at the Royal Academy for over fifty-five years and showed *An Idyll of Summer* in 1900 when he was thirty five.

Many of his works show animals, mostly dogs, in their natural environments, but a number of his pictures, including many of his most important exhibition pieces, include humans, such as his 1895 Royal Academy exhibit *A Fairy Tale*, (Christie's 11 July 2013, lot 4, £337,875).

He was an academic artist by temperament and he would have been very conscious of the tradition of a hierarchy of subjects, 'history painting' representing the highest form of artistic expression followed by portraiture, genre, landscape, animal painting and still life. By making animals the protagonists of 'historical' subjects he was having the best of both worlds, claiming the pictorial high ground while remaining true to his field of expertise. Occasionally he would attempt a classical theme, 'history' in its purest form.

More often Wardle opted for inventions of his own such as *A Summer Idyll* which, while being a bucolic celebration of youth, may also allude to the mythological figure of Cygnus, who appeared in many myths, most of which led to his transformation into a swan. Wardle may be thinking of either Cygnus, the handsome son of Apollo who, together with his mother Thyrie, was transformed into a swan, or possibly Cygnus son of Poseidon. In this tale, he was abandoned on a beach as a baby and subsequently rescued by fishermen who, inspired by a flock of swans flying overhead and his pale complexion, called him Cygnus. He would go on to gain a reputation as a warrior during the Trojan Wars and on his death Poseidon transformed him into a swan.

£30,000-50,000



261



262

262 λ
Noel Laura Nisbet (British 1887-1956)
The Lovers
Pencil and watercolour
Signed (lower right)
44 x 32cm (17¼ x 12½ in.)

£800-1,200



262A

262A
Georg Ludwig Meyn (German 1859-1920)
Eileen and Enid K.
Pastel on brown paper
Signed (lower right), titled to exhibition label (verso)
54 x 61cm (21¼ x 24 in.)

Exhibited:
Berlin, Grosse Berliner Kunst-austellung, 1895

£500-800



263

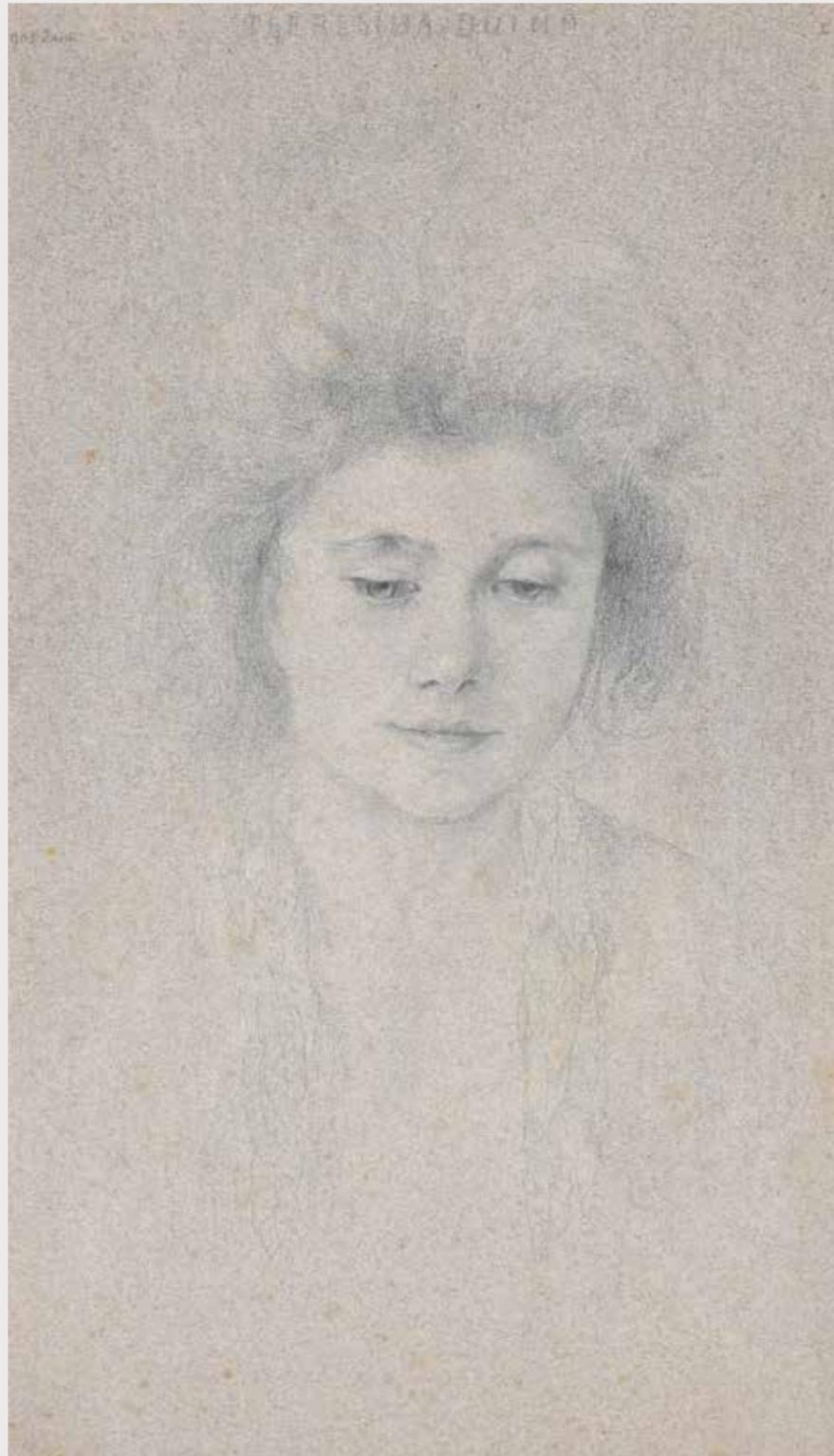
263 λ
Harry Bush (British 1883-1957)
At the charge
Pencil and watercolor heightened with white
Signed with initials (lower right)
40 x 38cm (15½ x 14¾ in.)

Provenance
Sale. Christie's, South Kensington, The Neil Wilson Collection: A Romantic Vision, 4 September, 2014, lot 24. (£5,625)
Purchased at the above by the present owner

£3,000-5,000

Emilie Mediz-Pelikan (Austrian 1861-1908)

Emilie Mediz-Pelikan (née Pelikan) was born in Vöcklabruck, Austria in 1861. She was a student of Albert August Zimmermann at the Academy of Fine Arts in Vienna, and she followed him when he was appointed professor in Salzburg and later in Munich. In 1888, following Zimmermann's death, she moved to the artist's colony in Dachau, outside Munich, where she formed a close relationship with the painter and head of the colony, Adolf Hölzel. Amongst the other artists was the younger Viennese painter, Karl Mediz. Around this time, she spent a while in Paris studying the Impressionists. Her first gallery exhibition was held in 1890 by which time she was living in Knokke, Belgium, where she met Mediz again. The two were married in Vienna in 1891, moving to Krems an der Donau where their daughter Gertrude was born. Success, however, was very hard to come by and they settled in Dresden in 1894.



Both Emilie and Karl were invited, in 1898, to show three pictures each at the inaugural Vienna Secession exhibition. Whilst her early work showed the influence of her interest in Impressionism, fostered during her stay in Paris, her next phase showed a Symbolist quality, particularly in the power of nature. (Lot ... in this sale was drawn in this year)

In 1901 three oils by Mediz-Pelikan were included in the Internationale Kunstausstellung in Dresden, ('Harmonie in violette', 'Orangenbaum' and 'Oliven'). These oils were shown alongside works by, amongst others, Charles Rennie Mackintosh, Anders Zorn, Whistler, Lucien Pissarro, Toulouse-Lautrec, and GF Watts.

264

Emilie Mediz-Pelikan (Austrian 1861-1908)

Portrait of Theresina Duino

Pencil and coloured crayon

Signed with initials (upper right) and dated

1905 *Juni* (upper left)

42 x 23cm (16½ x 9 in.)

Provenance:

The Estate of the late David Fyfe-Jamieson

£800-1,200

265

Emilie Mediz-Pelikan (Austrian 1861-1908)

Die Gaensemagd

Pencil and coloured crayon

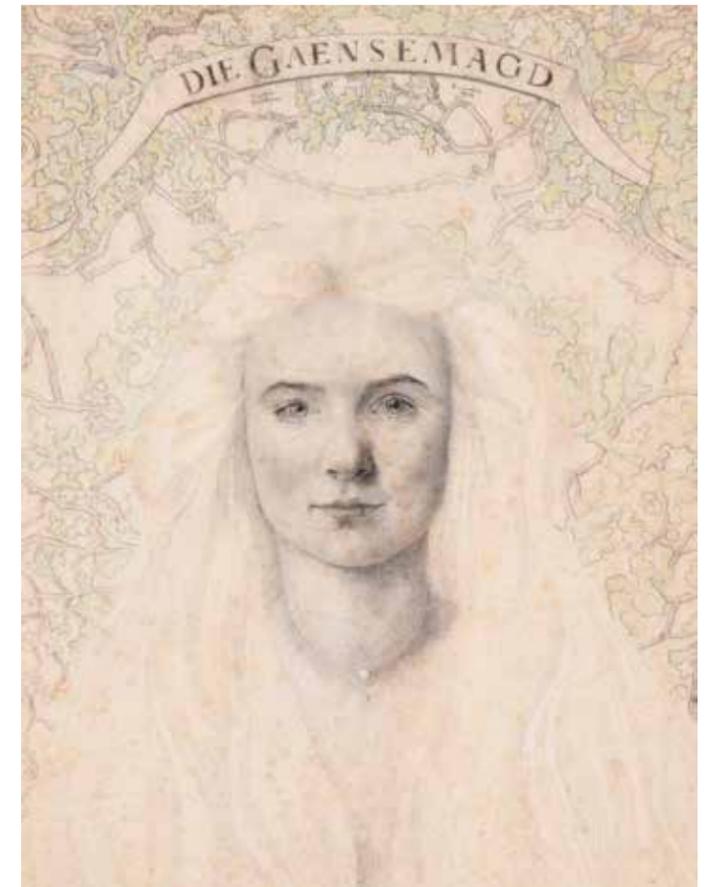
Signed (upper left) and dated *December 1906* (upper right)

42 x 33cm (16½ x 12 in.)

Provenance:

The Estate of the late David Fyfe-Jamieson

£2,000-3,000



265

266

Emilie Mediz-Pelikan (Austrian 1861-1908)

Portrait of a girl with red hair

Mixed media on paper

Signed and dated *August 1906* (lower right)

34.5 x 26cm (13½ x 10 in.)

Provenance:

The Estate of the late David Fyfe-Jamieson

£2,000-3,000



266



267

267
Emilie Mediz-Pelikan (Austrian 1861-1908)
Lady in costume
Pastel and pencil
Dated *April 1906* and indistinctly inscribed (lower right)
37 x 29cm (14½ x 11¼ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£200-300

268
Karl Mediz (Austrian/German 1868-1945)
Two studies of a lady in costume
Pencil, coloured crayon and white heightening
Signed and dated *24 April 1906* (lower left)
32.5 x 49.5cm (12¾ x 19¼ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£800-1,200



268



269

269
Emilie Mediz-Pelikan (Austrian 1861-1908)
Study of a sleeping woman
Pencil
Dated *Februar 1905* and indistinctly inscribed (lower right)
21 x 50cm (8¼ x 19½ in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£800-1,200

270
Emilie Mediz-Pelikan (Austrian 1861-1908)
Man in costume
Pencil and red crayon
Dated *25 April 1906* and indistinctly inscribed (lower right)
45 x 36cm (17½ x 14 in.)

Provenance:
The Estate of the late David Fyfe-Jamieson

£1,000-1,500



270



271



272

271
 Emilie Mediz-Pelikan (Austrian 1861-1908)
Rockpools
 Mixed media on paper
 Signed, dated 7 Dezember 1898 and
 indistinctly inscribed (lower right)
 46.5 x 53cm (18¼ x 20¾ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£3,000-5,000

272
 Emilie Mediz-Pelikan (Austrian 1861-1908)
Blossom trees
 Mixed media on cardboard
 Signed with initials and dated 10 Mai 1903
 (lower right)
 44 x 49cm (17¼ x 19¼ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£400-600



273

273
 Emilie Mediz-Pelikan (Austrian 1861-1908)
A triple portrait of Hermine, Emilia and Helena
 Pencil and coloured crayon
 Signed, dated 1897 and variously inscribed (lower right)
 45.5 x 67cm (17¾ x 26¼ in.)

Provenance:
 The Estate of the late David Fyfe-Jamieson

£4,000-6,000



274



274A

274
Circle of Frederic Walker (British 1840-1875)
Field workers
Watercolour and bodycolour
22.5 x 37cm (8¾ x 14½ in.)

£400-600

274A
John Moore of Ipswich (British fl. 1898)
Faraway Thoughts
Watercolour
Signed and dated 1899 (lower right); further signed and dated Birmingham 1899 (verso)
50 x 42cm (19½ x 16½ in.)
Unframed

£400-600

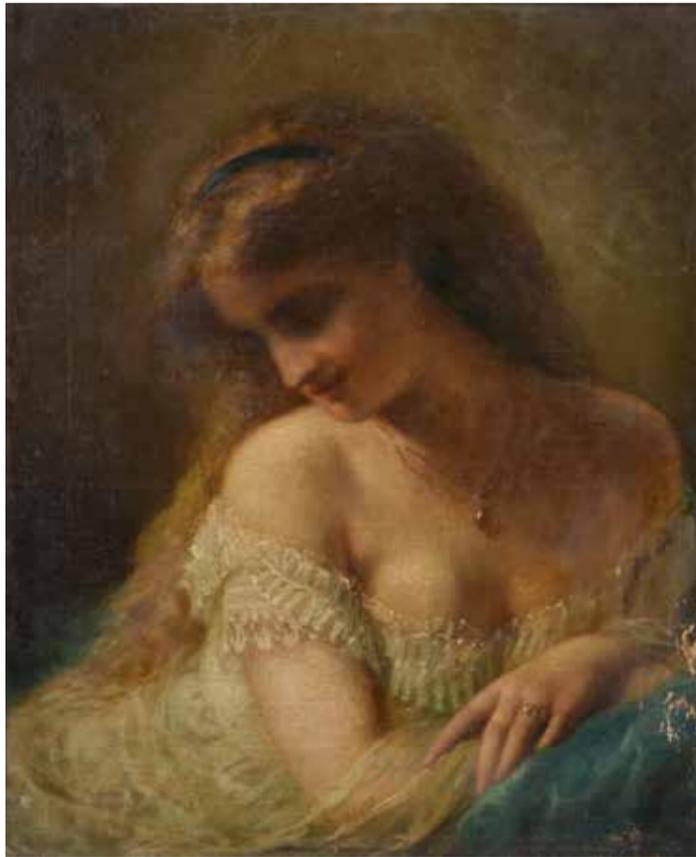


275

275
Lionel Percy Smythe (British 1839 -1918)
The goldfish pond
Watercolour
Signed (lower right)
60.5 x 47cm (23¾ x 18½ in.)

Provenance
Sale, Christie's South Kensington, 14 July 1993, lot 145 (£17,500)
Purchased at the above sale by the present owner.

£8,000-12,000



276

276
Albert Ludovici Senior (British 1820-1894)
Portrait of a young lady in a white lace dress, a study for Lorelei
Oil on canvas
Signed with monogram and dated 1871 (lower left)
62 x 51cm (24 $\frac{1}{4}$ x 20 in.)

£800-1,200



277

277
John Richard Weguelin (British 1849-1927)
Vanity Fair
Oil on canvas
Signed and dated 1888 (lower right)
26 x 20cm (10 x 7 $\frac{3}{4}$ in.)

£700-1,000



278

278
Blas Olleros y Quintana (Spanish 1851-1919)
The evening bathe
Oil on canvas
Signed and inscribed *Florencia* (lower right)
158 x 119cm (62 x 46 $\frac{3}{4}$ in.)

£4,000-6,000



279

279
Philip Richard Morris (British 1836-1902)
The Lost Heir
Oil on canvas
Signed (lower right)
115 x 156cm (45¼ x 61¼ in.)

Exhibited:
London, Royal Academy, 1877

£4,000-6,000



280

280
Alfred van (Jacques) Muyden (Swiss 1818-1898)
Words of wisdom
Oil on canvas
Signed and dated 1857 (lower left)
40 x 31.2cm (15½ x 12¼ in.)

£3,000-5,000



281

281
Edgar Bundy (British 1862-1922)
The King breaks many hearts
Watercolour
Signed and dated 1900 (lower right)
76 x 46.5cm (29¾ x 18¼ in.)

£2,000-3,000



282

282
Alessandro Rontini (Italian 1854 - ?)
A quiet afternoon
Watercolour
Signed (lower left)
27 x 22cm (10½ x 8½ in.)

Provenance
Sale, Christie's East, New York, 30 April 2001, lot 120 (\$4700)
Purchased at the above sale by the present owner.

£3,000-5,000



283

283
Henry John Yeend King, R.B.A. (1855-1924)
Collecting water
Oil on panel
Signed (lower right)
41 x 31cm (16 x 12 in.)

Provenance
Property from a Private Collection, Herefordshire.

£800-1,200



284

284
Henry John Yeend King (British 1855-1924)
The cottage garden
Oil on canvas
Signed (lower right)
61 x 46cm (24 x 18 in.)

Provenance:
Sale, Christie's, South Kensington, *British & Victorian Paintings including Scottish Pictures*, 8 March 2001, lot 441

£1,500-2,000



285

285
Giovanni Barbaro (English fl.1889-1910)
In an Orange Grove
Watercolour
Signed (lower right)
275 x 38cm (10¾ x 14¾ in.)

Giovanni Barbaro was a pseudonym adopted by the Edwardian watercolourist Arthur Dudley.

£1,500-2,000



286

286
Alfred Glendening Jnr (British 1861-1907)
Sweet Summer Time
Watercolour
Signed with monogram and dated 1904 (lower right)
40 x 30cm (15½ x 11¾ in.)

£400-600

287
Alfred Glendening Jnr (British 1861-1907)
A Sailor's Lass
Watercolour
Signed with monogram and dated 1904 (lower left)
40 x 30cm (15½ x 11¾ in.)

£400-600



287

288
James Matthews (British active 1880-1930)
At Lodsworth, Sussex
Watercolour
Signed (lower left) and titled (lower right)
35 x 25cm (13¾ x 9¾ in.)

Provenance:
Richard Haworth, Blackburn

£300-500



288



289

289
Portugese School (late 19th century)
Portrait of Viscondessa Beatriz d'Arneiro, later Mrs Edward Johnson
Oil on canvas
198 x 122 cm. (78 x 48 in.)

In 1909 Viscondessa Beatriz d'Arneiro, married Edward Johnson, the operatic tenor and manager of The Metropolitan Opera in New York.

Provenance:
From the private collection of Sir David and Lady Scholey

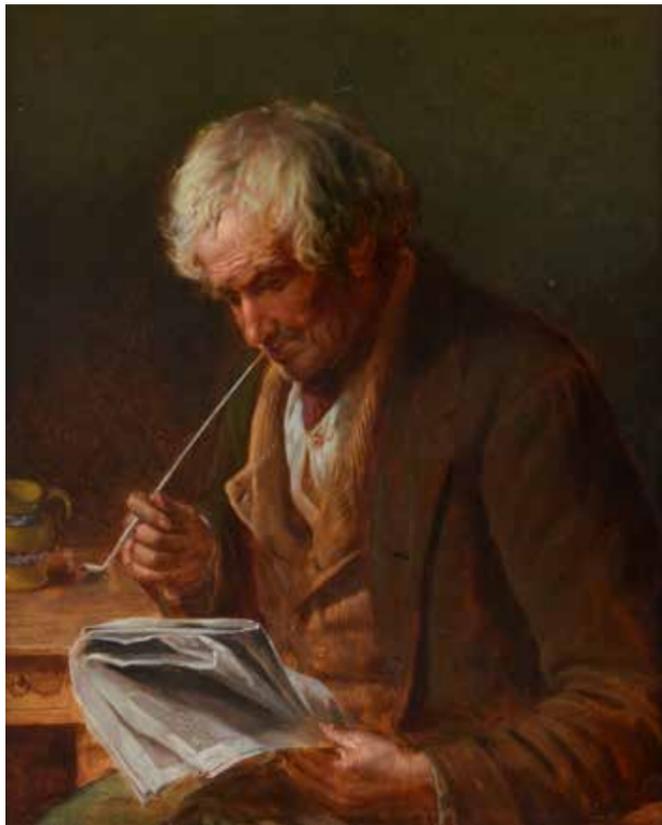
£1,500-2,000



290

290
Carlton Alfred Smith (British 1853-1946)
Fisher girl with net
Oil on panel
Signed and dated 96 (lower right)
36 x 25cm (14 x 9¾ in.)

£600-800



291

291
William Henry Knight (British 1823-1863)
The evening paper
Oil on panel
Signed and dated 1862 (lower left)
32 x 26cm (12½ x 10 in.)

Provenance:
Beaton Brown Fine Paintings, London

£300-500



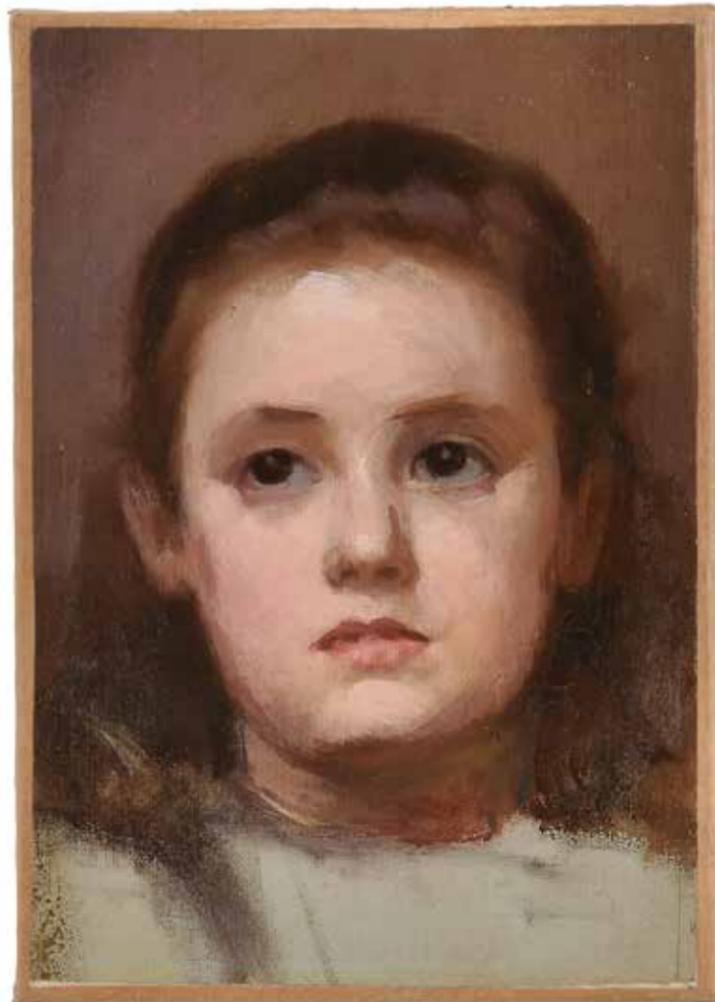
292

292
Harriet Kempe (British fl.1880-1893)
The torn frock
Watercolour
Signed (lower right)
71 x 52cm (27¾ x 20¼ in.)

£1,500-2,000



293



294

293
Robert Thorne Waite (British 1842-1935)
A Rainy Day
Watercolour and pencil
14.5 x 24cm (5½ x 9¼ in.)

Provenance:
Private Collection, Arnold Thorne Waite
Private Collection, Prof. Sir David Smithers

Exhibited:
Bourne Gallery, Exhibition 1 March 1976

£300-500

294
English School (19th century)
Head of a young girl
Oil on canvas
25 x 17.5cm (9¾ x 6¾ in.)

Provenance:
From the private collection of Sir David and Lady Scholey

£400-600



295

295
Arthur Hardwick Marsh (British 1842-1909)
Night
Watercolour
Signed (lower right)
118 x 72cm (46¼ x 28¼ in.)

Exhibited:
Newcastle-upon-Tyne, Palace of Art, *North East Coast Exhibition*, 1929

£800-1,200



296

296

Albert Goodwin (British 1845-1932)

A standing girl

Oil on tinted paper

24 x 11cm (9¼ x 4¼ in.)

Provenance

The Estate of Lyndon Goodwin Harris

Chris Beetle Ltd, London, 2007

Private Collection, The Manor House, Stanford in the Vale, Oxfordshire

£200-300



297

297

Albert Goodwin (British 1845-1932)

Windsor

Watercolour and pencil

Signed with monogram (lower left)

12 x 17.5cm (4½ x 6¾ in.)

Provenance:

Richard Haworth, Blackburn

£700-1,000



298

298

Albert Goodwin (British 1845-1932)

Windsor

Pencil, watercolour and white heightening

Signed (lower right) and titled (lower left)

25 x 35cm (9¾ x 13¾ in.)

£1,500-2,500



299

299
 Phillip Richard Morris (British 1836 -1902)
The sailor's wedding
 Oil on board
 Signed (lower right)
 61 x 96cm (24 x 37¾ in.)

Exhibited
 London, Royal Academy, 1876.

£3,000-5,000

300
 John Robertson Reid (British 1851-1926)
A Cornish fishing fleet
 Watercolour and bodycolour
 Signed and dated 03 (lower left); titled
 (to artist's label verso)
 25 x 35cm (9¾ x 13¾ in.)

£400-600



300

301
 Hermanus Koekkoek Jnr (Dutch 1836-1909)
Entering the harbour
 Oil on canvas
 Signed H. Koekkoek Jnr (lower left)
 41 x 61cm (16 x 24 in.)

Provenance:
 Michael Webb Fine Paintings, Anglesey

£600-800



301

302
 William Raymond Dommersen
 (Dutch c.1850-1927)
Figures on the shore
 Oil on canvas
 Signed (lower right)
 40 x 60cm (15½ x 23½ in.)

£600-800



302



303



304



305

303
Gabriel Carelli (Italian 1821-1900)
View of Lake Maggiore
 Watercolour
 Signed and titled (lower left)
 24 x 54cm (9¼ x 21¼ in.)

£800-1,200

304
Frank Henry Mason (British 1876-1965)
Venice from the Lagoon
 Watercolour and bodycolour
 Signed (lower left)
 23.5 x 37cm (9¼ x 14½ in.)

Provenance:
 Private Collection, The Manor House, Stanford
 in the Vale, Oxfordshire.

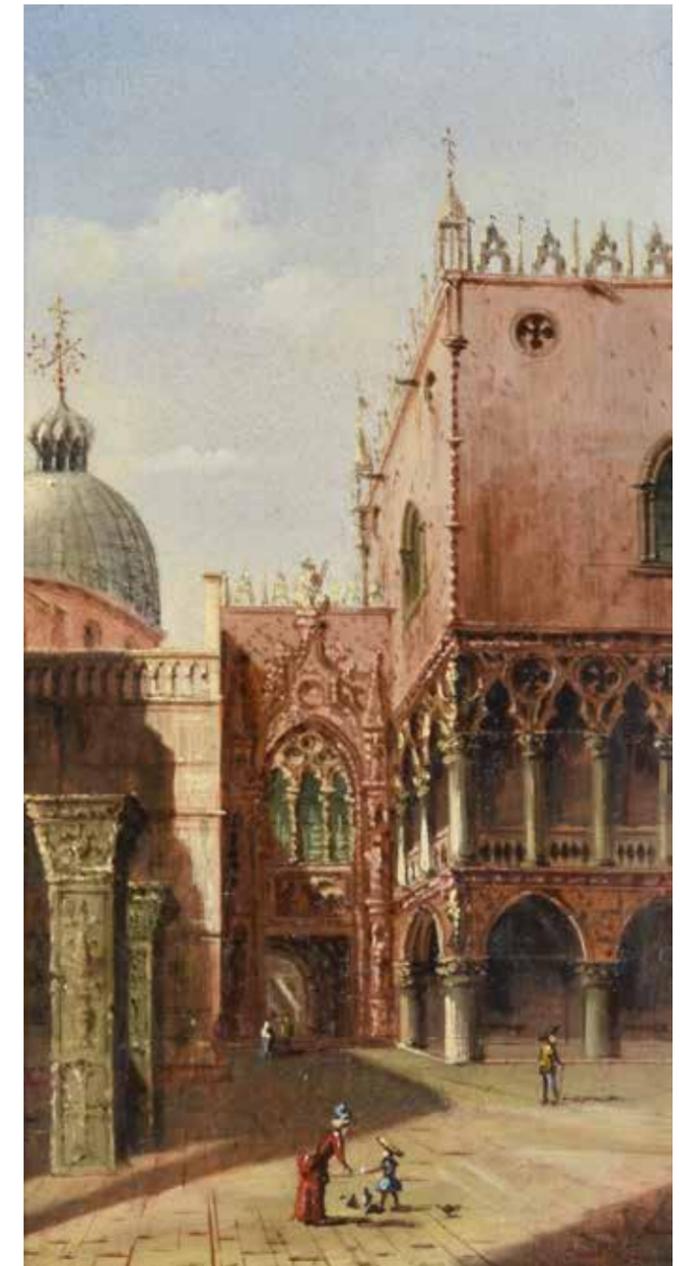
£600-800

305
Gabriel Carelli (Italian 1821-1900)
Venetian view
 Watercolour
 Signed (lower right)
 22.5 x 35cm (8¾ x 13¾ in.)

£600-800



306



306
Marco Grubas (Italian 1839-1910)
Two views of the Doge's Palace
 Oil on panel, a pair
 Both signed, one (lower left), the other (lower right)
 Each 26 x 13.5cm (10 x 5¼ in.) (2)

£2,000-3,000



307

307
Carlos Grubacs (Italian 1801-1878)
View of the Arsenale, Venice
Pen and ink, watercolour and gouache
10.5 x 16cm (4 x 6¼ in.)

£1,500-2,000



308

308
Alexander Mann (British 1853-1908)
Market place
Oil on panel
Signed (lower right)
22.5 x 33cm (8¾ x 12 in.)

£700-1,000



309

309
David Woodlock (British 1842-1929)
Venetian lacemakers
Watercolour and bodycolour
Signed (lower right)
30 x 20cm (11¾ x 7¾ in.)

£2,000-3,000



310

310
 Joaquin Damis Cortes (Spanish 1842-1920)
Portrait of a Spanish lady
 Oil on canvas
 Signed and dated 94 (lower left)
 58 x 38cm (22¾ x 14¾ in.)

£1,000-1,500



311

311
 William Hendrick Eickelberg (Dutch 1845-1920)
A street scene in Rotterdam with the cathedral beyond
 Oil on panel
 Signed (lower left), extensively inscribed (on two labels on the reverse)
 33 x 27cm (12 x 10½ in.)

Provenance:
 Rayner MacConnal, London.
 Private Collection, The Manor House, Stanford in the Vale, Oxfordshire.

£1,000-1,500



312

312
 Louis Weldon Hawkins (French 1849-1910)
Venus des Champs et les amours
 Signed (lower right) and dated 1886 (lower left)
 Pencil, watercolour and bodycolour
 42.5 x 54cm (16½ x 21¼ in.)

£3,000-5,000



313

313
William Stewart MacGeorge (Irish 1861-1931)
An Autumn Idyll
Oil on canvas laid on board
Signed (lower right)
37 x 30cm (14½ x 11¾ in.)

Possibly exhibited in Edinburgh with exhibition number 1712 according to labels attached to the reverse, which have been unfortunately concealed by framing tape.

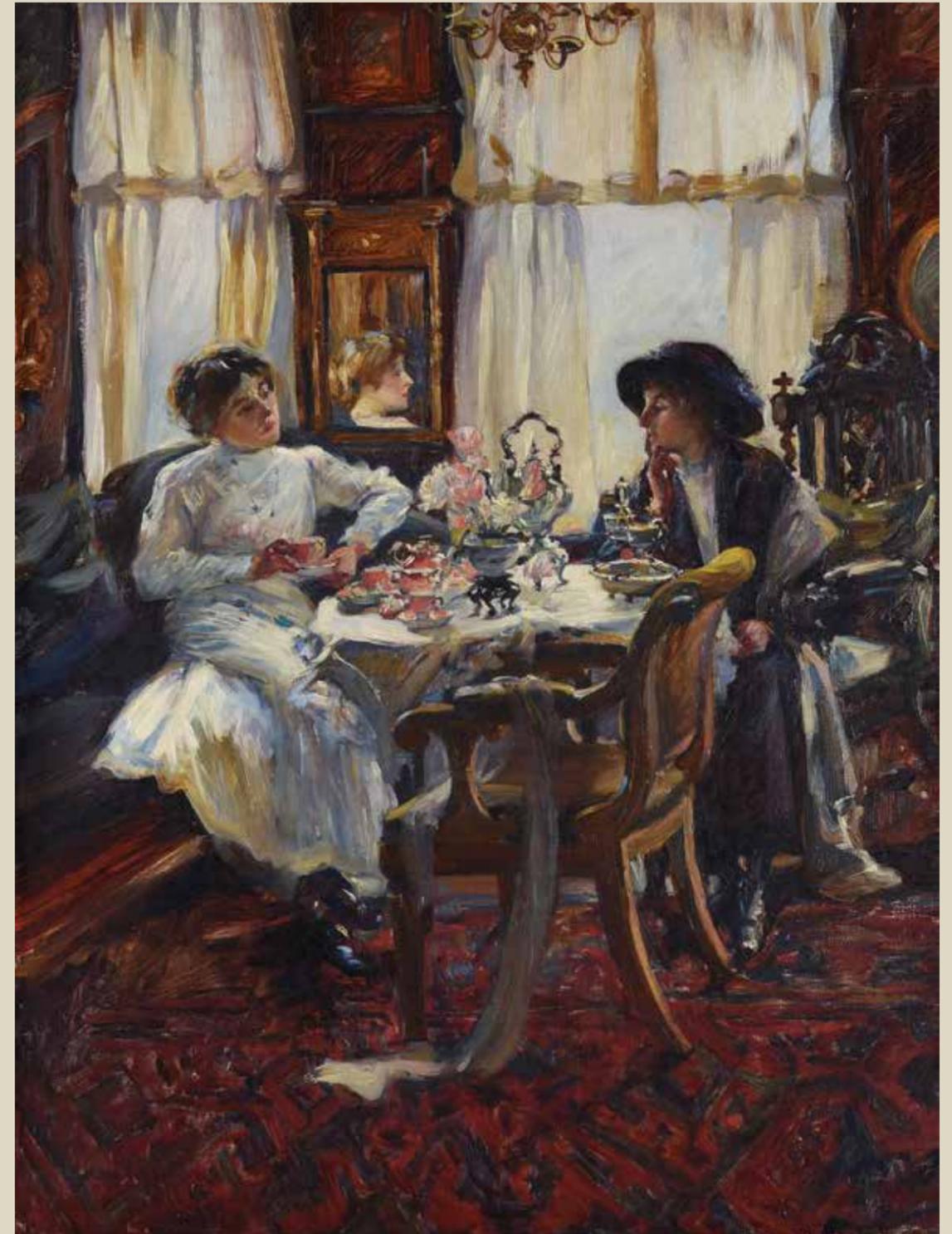
£1,500-2,000



314

314
Mary S. Hagarty (British. 1882-1932)
The Clock Tower, Westminster
Watercolour and bodycolour
Signed (lower left)
34 x 24cm (13¼ x 9¼ in.)

£1,000-1,500



315

315
Annie Rose Laing (Scottish 1869-1946)
Conversation piece
Oil on canvas
46 x 35.5cm (18 x 13¾ in.)

Provenance:
The Fine Arts Society, November 1961

£3,000-5,000



316

316
Jos van Bree (Dutch 1784-1859)
An artist in her studio
Oil on panel
66 x 77cm (25 x 30¼ in.)

£1,500-2,000



317

317
Ladislaus Bakalowicz (Polish 1833-1904)
A recent acquisition
Oil on panel
Signed and inscribed *Paris* (lower right)
99 x 69cm (38¾ x 27 in.)

£3,500-4,500



318

318
Raphael von Ambros (Austrian 1855-1895)
Dressing up
Oil on panel
Signed, dated and inscribed *Paris 83* (upper right)
31 x 23cm (12 x 9 in.)
£1,000-1,500



319

319
Frederick Morgan (British 1847-1927)
Flowers for mother
Oil on board, in a painted oval
Signed (lower right)
24 x 19cm (9¼ x 7¼ in.)
£800-1,200

320
Attributed to Nikolaus Gysis (Greek 1842-1901)
Portrait of young child
Signed with initials (lower right)
Oil on board
30 x 21.2cm (11¾ x 8¼ in.)
Unframed

Provenance:
Private Collection, Germany
Sale, Schloss Ahlden, 21 September 2002, lot 1307.
Private Collection, Germany
Sale, Martin Wendl, Rudolfstadt, 14 June 2008, lot 3491.
Private Collection, Germany
Sale, Walter Ginhart, Tegernsee, 25 November 2017, lot 168.
Sale, Dorotheum, Vienna, 10 December 2019, lot 205.

Sold with certificates of authenticity from Dr Alexander Rauch, 16 October 2002, and Dr Konstantinos Didaskalou, 14 February 2009.

Nikolaus Gysis is one of the most highly regarded Greek artists of the 19th Century. He studied at the Athens School of Fine Arts and won a scholarship to Academy of Fine Arts, Munich and was an important member of the Munich School.

£500-800



320

321
George Richmond (British 1809-1896)
Study of Soldiers
Pencil and oil on paper
Signed, inscribed and dated *Rome 1838* (lower left)
24 x 16cm (9¼ x 6¼ in.)

Provenance:
Sale, Sotheby's, London, 21 March 2002, lot 226

Known primarily as a portrait painter, Richmond spent roughly two years in Italy from 1837 where he was advised to go for the sake of his health, a result of exhaustion from overwork and the death of three children. He went with his wife and surviving son along with fellow painter Samuel Palmer and his wife, the daughter of artist John Linnell. The trip proved enormously successful resulting in some of Richmond's best work, establishing him as the pre-eminent portrait painter of the day.

£600-800



321



322 (part lot)

322
William Henry Pike (British.1846-1908)
Market Day: and The Fruit Sellers.
Oil on board, a pair
Signed and dated 89 (lower left) and (lower right)
respectively
Each 23 x 32cm (9 x 12½ in.) (2)

Provenance
Private Collection, The Manor House, Stanford in the Vale,
Oxfordshire.

£600-800



323

323
Nellie Powis Evans (Welsh 1875-1848)
In the dunes
Oil canvas
Signed (lower right)
16.5 x 24cm (6¼ x 9¼ in.)

£150-250



324

324
Manner of Adolphe Monticelli
Dilettantes dining
Oil on board
Signed with initial P (lower right)
30 x 37cm (11¾ x 14½ in.)

£200-300



325

325
Attributed to Norbert Joseph Hognies (Belgian fl. 1845)
Reading the news
Oil on panel
48.5 x 38cm (19 x 14¾ in.)

£500-700



326

326
British School (early 20th century)
Portrait of a lady with a fan
Oil on canvas
128 x 102cm (50¼ x 40 in.)

£500-700



327

327
 Charles Ashmore (British fl.1858-1870)
Penny for the guy
 Oil on canvas
 Signed (lower left)
 45 x 61cm (17½ x 24 in.)

£700-1,000



329 (part lot)



328 (part lot)

328
 George Fox (British 1816-1910)
A Good Story
 Oil on panel
 Signed (lower left)
 21 x 29.5cm (8¼ x 11½ in.)

Together with another by the same hand,
 signed (lower right), 24 x 32cm (2)

£500-700

329
 James Inglis (British 1835-1904)
Prince Charlie Leaving Scotland, Loch Nauach, September 20th 1746; and The Abdication of Mary Queen of Scots, Loch Leven Castle 22nd August 1567
 Oil on canvas, a pair
 Both signed with monogram and dated 1892 (lower right)
 Each 71.5 x 56cm (28 x 22 in.) (2)

Provenance:
 Sale, Christie's, South Kensington, 8 March 2001, lot 59

£1,500-2,000

330
 Joseph Clark (British 1834-1926)
Grandfather
 Oil on canvas
 Signed and dated 1905 (lower right)
 74 x 56cm (29 x 22 in.)

£800-1,200



330



331

331
Henry Garland (British 1834-1913)
A Hillroad near Glencoe
Oil on canvas
Signed lower left
55 x 76cm (21½ x 29¾ in.)

Provenance:
By descent to the grandson of the artist

£1,500-2,500

332
Thomas Sidney Cooper (British 1803-1902)
Sheep and cattle
Watercolours, a pair
Both signed and dated 1880 (lower left)
Each 24.5 x 31cm (9½ x 12 in.) (2)

£1,000-1,500

333
Sidney Richard Percy (British 1821-1886)
Sheep in a Welsh landscape
Oil on canvas
Signed and dated 1850 (lower left)
39 x 59cm (15¼ x 23 in.)

£2,000-3,000



332 (part lot)



333



334

334
 William Davies (Scottish act.1890-1910)
Drewentwater from Borrowdale Cumberland
 Oil on canvas
 Signed and dated 1899 (lower right); further
 signed, dated and titled (to canvas verso)
 59 x 90cm (23 x 35¼ in.)

£1,500-2,000



335

335
 William Davies (Scottish act.1890-1910)
Blencathara from Threlkeld
 Oil on canvas
 Signed and dated 1899 (lower right); further
 signed, dated and titled (to canvas verso)
 59 x 90cm (23 x 35¼ in.)

£1,500-2,000



335A

335A
 Attributed to Henry William Banks Davis
 (British 1833-1914)
Deer in a landscape
 Oil on canvas
 49.5 x 72cm (19¼ x 28¼ in.)
 Unstretched and unframed

£250-350



336

336
 Follower of Richard Ansdell
The stalkers return
 Oil on canvas
 Signed with initials TS (lower left)
 30.5 x 98cm (12 x 38½ in.)

£2,000-3,000

337
 Follower of Richard Ansdell
Stalking in the Highlands
 Oil on panel
 Signed with initials SC (lower right)
 28 x 39cm (11 x 15¼ in.)

£600-800



337



338

338
Attributed to Horatio McCulloch (Scottish 1805-1867)
Mountainous landscape
Oil on panel
Bears signature (lower centre)
37 x 49cm (14½ x 19¼ in.)

Provenance:
Private Collection, Easter Townships, Quebec, Canada

£500-700



339

339
English School (early 19th century)
The river ferry
Oil on panel
33 x 46cm (12 x 18 in.)

£500-700



340

340
British School (19th century)
Stalking ducks
Oil on canvas
36 x 45cm (14 x 17½ in.)

£800-1,200



341

341
William Mellor (British 1851-1931)
Picking blackberries
Oil on canvas
Signed (lower right)
92 x 71cm (36 x 27¾ in.)

£700-1,000



342

342
Attributed to George Cole (British 1810-1885)
The last load
Oil on canvas
Inscribed G. Cole and titled (to old label verso)
20.5 x 35.5cm (8 x 13¾ in.)

Provenance:
Michael Webb Fine Paintings, Anglesey

£400-600



343

343
 Ulisse Caputo (Italian 1872-1948)
A cottage in a landscape
 Oil on board
 Signed (lower right)
 12.5 x 20.3cm (4¾ x 7 in.)

Provenance
 Nedra Matteucci Galleries, Santa Fe

£700-1,000



344

344
 Abraham Hulk Jr. (British 1851-1922)
Figure on a country path with cottage beyond
 Oil on canvas
 Signed (lower right)
 50.5 x 76.5cm (19¾ x 30 in.)

£400-600



345

345
 Henry Maidment (British act. c. 1889-1914)
Herding the sheep
 Oil on canvas
 Signed with monogram and dated 1901
 (lower left)
 30.5 x 61cm (12 x 24 in.)

Provenance:
 Michael Webb Fine Paintings, Anglesey

£300-500



346

346
 Attributed to William Darling McKay
 (British 1844-1924)
Harvesters at rest in a landscape, one holding a violin
 Oil on canvas
 59 x 90cm (23 x 35¼ in.)

The figure reading the paper appears to also feature in McKay's Diploma Work for the Royal Scottish Academy, a scene of rural labour in his native East Lothian, the likely subject of the present picture.

£1,500-2,000

347
 Continental School (circa.1870)
Horse and cart in a snowy landscape
 Oil on canvas
 Bears signature S Pether (lower right)
 24 x 33cm (9¼ x 12 in.)

£400-600



347



348

348
William Leighton Leitch (British 1804-1883)
Manorbier Castle, Near Tenby
Watercolour
Signed and dated 1875 (lower right)
17 x 24cm (6½ x 9¼ in.)

Provenance:
Hewson & Forster, Sheffield

£200-300



349

349
William Callow (British 1812-1908)
Travellers in a mountainous landscape
Watercolour, bodycolour and pencil
Signed (lower left)
27 x 37cm (10½ x 14½ in.)

£400-600



350

350
Robert Edward Morrison (British 1852-1925)
Isle of Man coastal scene
Oil on board
Signed and dated 77 (lower right)
30 x 41cm (11¾ x 16 in.)

£400-600



351

351
Francis Calcraft Turner (British c.1782-1846)
Horses in a landscape
Oil on canvas, a pair
Both signed and dated 1835 (lower left)
Each 30 x 36cm (11¾ x 14 in.) (2)

£1,000-1,500



352

352
George Bouverie Goddard (British 1832-1886)
A horse in a landscape, with two sheep
Oil on board
Signed and dated July 1858 (lower right)
35 x 43cm (13¾ x 16¾ in.)

£1,000-1,500



353

353
Henry Alken (British 1785-1851)
Horse and jockey
Oil on panel
Signed with initials (lower left)
19 x 24.5cm (7¼ x 9½ in.)

£1,000-1,500



354
Harry Hall (British 1814-1882)
Romping Girl; Mistletoe; and Indian Star
Oil on canvas
The first titled (lower left)
Each 43.5 x 53cm (17 x 20¾ in.) (3)

£2,000-3,000

355 (no lot)

354



356

356
Attributed to Thomas Mogford
(British 1809-1868)
A chestnut hunter before a stable
Oil on canvas
63.5 x 76.5cm (25 x 30 in.)

£2,000-3,000

357
Attributed to Dean Wolstenholme, Snr
(British 1757-1837)
Gone Away
Oil on canvas
36 x 43.5cm (14 x 17 in.)

£600-800



357



358

358
 Theodore Géricault (French 1791-1824)
A sheet of studies of horses hooves and hind legs, with subsidiary studies of a head and a bone (recto)
 Pencil
 Inscribed and numbered *cubitus II* (recto) and numbered *10* (verso)
 17 x 21cm (6½ x 8¼ in.)

Provenance:
 Collectors stamp for P.O. Dubaut (L. 2103b)
 Sale, Christie's, London, 9 December 2015, lot 140

Exhibited:
 Paris, Galerie Bignou, *Géricault...cet inconnu*, 1950, no. 9

Literature:
 P. Grunhec, *Géricault, Dessins et Aquarelles de Chevaux*, Paris, 1982, p. 34, illustrated.

£3,000-5,000



359

359
 Rosa Bonheur (French 1822-1899)
At the horse fair
 Oil on canvas
 68 x 92cm (26¾ x 36 in.)

Provenance:
 Private Collection, Lady Henniker Heaton
 Arthur Ackerman & Sons, London
 Sale, Sotheby's New York 30 January 2016, lot 776 (\$11,260)
 Purchase at the above sale by the present owner

£5,000-7,000



360

Johann Hartung (German 1836-1918)
Wie du mir; So ich dir!
Oil on panel, a pair
Both signed (one lower left, the other lower right); each titled (to old labels verso)
Each 26 x 21cm (10 x 8¼ in.) (2)

Provenance:
Sale, Bonhams & Butterfields, 30 March 2004, lot 97
Sale, Neumeister Kunstauktionen, 15 March 2006, lot 670

£2,000-3,000



361

Thomas Earl (British fl.1836-1865)
Ready for action
Oil on canvas
Bears signature and date 53 (lower right)
53.5 x 61.5cm (21 x 24 in.)

Provenance:
Sale, Sotheby's, London, 29 August 1995, lot 664
Sale, Christie's, South Kensington, 10 December 2014, lot 13

£2,500-3,500



362

362
 J. C. Bell (British fl.1857 - 1868)
Two pheasants in a landscape
 Oil on canvas
 Signed and dated 1863 (lower right)
 58 x 78cm (22¾ x 30½ in.)

£1,000-1,500



363

363
 Circle of Stephen Elmer
Birds watering
 Oil on canvas
 39 x 100cm (15¼ x 39¼ in.)

Provenance:
 Richard Mashiter Short, 1871
 Miss Harriette Cope Short, before 1912
 Thence by descent to Viscount Syms, Belfast

£700-1,000

364
 Attributed to Stephen Elmer (British 1717-1796)
Still life with dead game
 Oil on canvas
 Bears signature (lower left)
 73 x 92cm (28½ x 36 in.)
 Unframed

£400-600



364

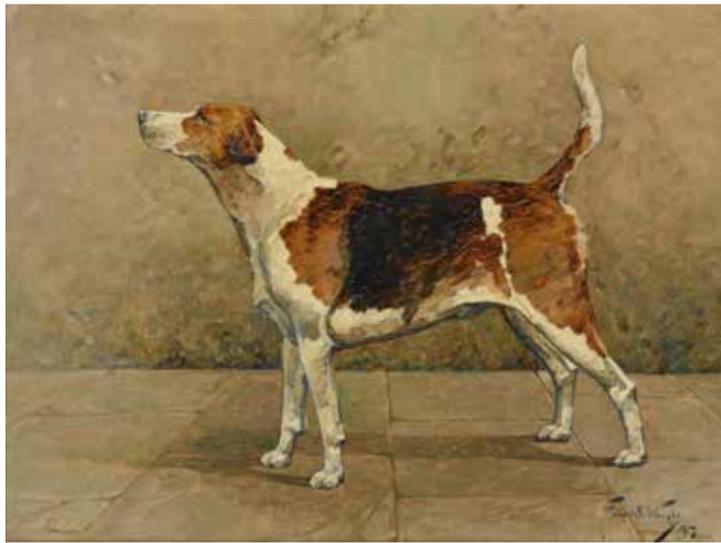


365

365 λ
Gilbert Scott Wright (British 1880-1958)
*Eamont Rhoda, Champion Eamont
Watchman, Champion Eamon Rodney*
Oil on canvas
Signed and dated 97 (lower right), indistinctly
inscribed with the dogs' pedigree to extensive
labels (verso)
39 x 59cm (15¼ x 23 in.)

Eamont Watchman was Champion at
Peterborough 1897, and Eamont Rodney was
Champion at Peterborough in 1894.

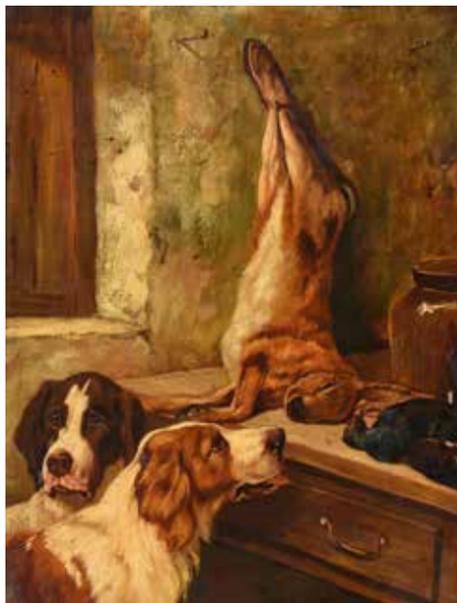
£700-1,000



366

366 λ
Gilbert Scott Wright (British 1880-1958)
Eamont Lanark - a foxhound
Oil on canvas
Signed and dated 97 (lower right), indistinctly inscribed with
the dog's pedigree to label (attached verso)
30 x 41cm (11¾ x 16 in.)

£500-800



367

367
Wright Barker (British 1864-1941)
Return from sport
Oil on canvas
Signed and dated 1885 (lower right); further signed, titled and dated 1885 (verso)
46 x 36cm (18 x 14 in.)

£500-600



368

368 λ
Joseph Henry Sharp (American 1859-1953)
The little visitor
Oil on canvas
Signed and dated 92 (lower left)
151 x 202cm (59¼ x 79½ in.)

Sharp frequently travelled around Europe, studying variously at the Royal Academy of Fine Arts in Antwerp, Belgium, the Royal Academy of Fine Arts in Munich and the Académie Julian in Paris. He also spent time in the 1890s with Frank Duveneck in Italy.

£1,500-2,000



369

369 λ
Peter Biegel (British 1913-1988)
Fred Wittington Memorial Race Cheltenham
 Oil on canvas
 Signed, inscribed and dated 54 (lower left)
 40.5 x 50.5cm (15¾ x 19¾ in.)

Together with an unfinished oil sketch titled *Mist on the Moor*, the *D&S to Finish Stag* Hunting on a canvas underneath the main painting.

£1,500-2,000



370

370 λ
Peter Biegel (British 1913-1988)
The First Fence, The National Hunt, Cheltenham 1949
 Watercolour and bodycolour
 Signed and dated 49 (lower left)
 29.5 x 40cm (11½ x 15½ in.)

Provenance:
 Rowland Ward Ltd, London

The present lot depicts Lord Maldmay leading on Castledermot, who went on to win the race.

£800-1,200

371
French School (19th century)
A still life with cat, fish and game
 Oil on canvas
 Bears initials AV (lower right)
 51 x 61cm (20 x 24 in.)

£1,000-1,500



371



372

372
Alfred Jacquemart (French 1824-1896)
The hound and the tortoise
 Bronze
 Signed (to base)
 Including integral base: 15.5 x 17cm (6 x 6½ in.)

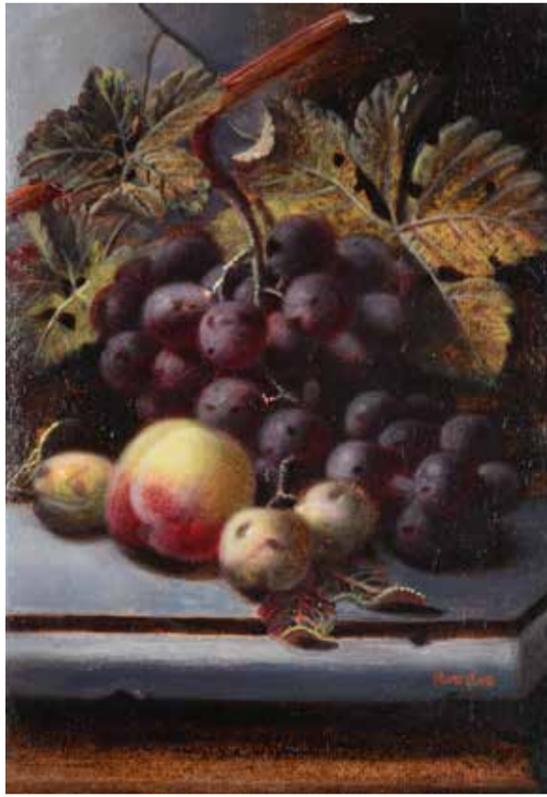
£600-800

373
Alfred Dubucand (French 1828-1894)
A hound on the scent
 Bronze
 Signed (to base)
 Including integral base: 21 x 26cm (8¼ x 10 in.)

£400-600



373



374
 Follower of Oliver Clare
Still life with grapes
 Oil on board
 Bears signature (lower right)
 29 x 20cm (11¼ x 7¾ in.)

£200-400



375
 Thomas Ellis (British exh.1842-1856)
Still life with roses and raspberries
 Oil on canvas
 Signed with monogram lower centre
 61 x 52cm (24 x 20¼ in.)

£800-1,200



376
 Albert Durer Lucas (British 1828-1919)
Heather and gorse on a mossy bank
 Oil on canvas
 Signed and dated 1876 (lower right)
 24.5 x 19.5cm (9½ x 7½ in.)

£700-1,000



377
 Oliver Clare (British 1853-1927)
Still life with grapes and fruit on a bank
 Oil on board
 Signed (lower right)
 24.5 x 32cm (9½ x 12½ in.)

Provenance:
 Beaton Brown Fine Paintings, London

£800-1,200



378
 Oliver Clare (British 1853-1927)
Still life with grapes and gooseberries
 Oil on board
 Signed (lower right)
 17 x 24cm (6½ x 9¼ in.)

£500-800



379 (part lot)

379

Vincent Clare (British 1855-1930)

Still lives with birds nest and fruit

Oil on canvas, a pair

Both signed (lower right); further signed and

dated 1896 (verso)

Each 15,5 x 20,5cm (6 x 8 in.) (2)

£500-700



380 (part lot)

380

Vincent Clare (British 1855-1930)

Flowers with a bird's nest; Fruit in a basket

Oil on canvas

Both signed (lower right)

Each 25 x 30cm (9¾ x 11¾ in.) (2)

£1,000-1,500

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Minerva House | Lower Bristol Road | Bath BA2 9ER.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

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.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which 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 £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 586566, mobile: 07528 291180, email: info@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

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. 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. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort. Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% 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 15% 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.

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. 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.

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.

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.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

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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