

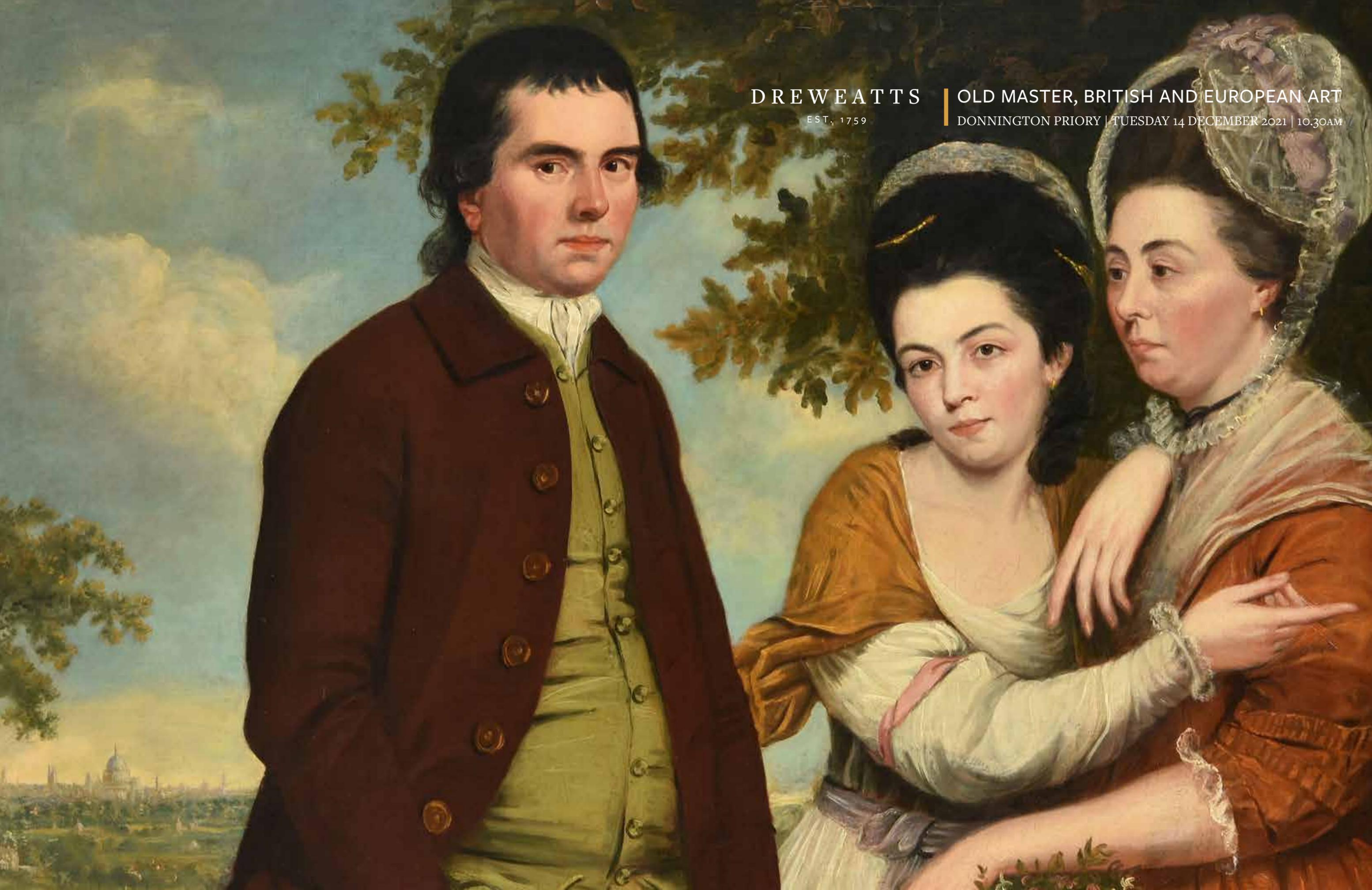
DREWEATTS

EST. 1759



OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | TUESDAY 14 DECEMBER 2021



DREWATTS

EST. 1759

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | TUESDAY 14 DECEMBER 2021 | 10.30AM

## Coming Up at Dreweatts

### Auctions

- 23 November | Live Online  
Fine Silver and Objects of Vertu
- 24 November | Live Online  
Fine Watches from a Single Owner Collection – Part 1
- 24 November | Live Online  
Fine Jewellery and Pens
- 25 November | Timed Online  
Watches from a Single Owner Collection – Part 2
- 25 November | Live Online  
Fine and Rare Wine and Spirits
- 1 December | Live Online  
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 2 December | Live Online  
Property from the Phillip Lucas Collection, Spitalfields House
- 5 December | Timed Online  
Fine, Rare and Everyday Wines
- 7 December | Live Online  
The History of Western Script: A Further Selection from the Schøyen Collection
- 8 December | Timed Online  
Single Owner Collection of Teddy Bears
- 9 December | Timed Online  
Hambridge Sale
- 14 December | Live Online  
Old Master, British and European Art
- 15 December | Timed Online  
Green's Restaurant and Oyster Bar
- 16 December | Timed Online  
The Timothy Clowes Collection: Selected Portrait Miniatures

### Valuation Days

- Every Tuesday | London  
Jewellery, Silver, Watches & Luxury Accessories
- 3 December & 7 January | Newbury  
Fine Art, Antiques, Jewellery, Silver, Watches, Asian Works of Art & Wine



# DREWEATTS

EST. 1759



Andrew Plimer (British 1763-1837)

*A lady, wearing white dress and fichu, a spray of flowers attached at her décolletage*  
Watercolour on ivory, oval

Est. £1,000-1,500 (+ fees)

## DREWEATTS

EST. 1759

NOW INVITING ENTRIES FOR OUR 2022 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  
+44 (0) 1635 553 553  
info@dreweatts.com  
dreweatts.com



## THE TIMOTHY CLOWES COLLECTION: SELECTED PORTRAIT MINIATURES

16 DECEMBER 2021 | 10.30AM

AUCTION LOCATION  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

VIEWING IN LONDON (Selected highlights)  
16-17 Pall Mall, St James's,  
London SW1Y 5LU  
Friday 26 November: 11am – 5pm  
Monday 29 November: 10am – 5pm  
Tuesday 30 November: 10am – 5pm

VIEWING AT DONNINGTON PRIORY  
Friday 10 December: 10am – 5pm  
Sunday 12 December: 10am – 2pm  
Monday 13 December: 10am – 5pm  
Tuesday 14 December: 10am – 5pm

ENQUIRIES  
Lucy Darlington  
+44 (0) 1635 553 553  
pictures@dreweatts.com  
Catalogue and free online  
bidding at: dreweatts.com



## Paintings: Glossary of Terms

<b>Paul Henry:</b> In our opinion a work by the artist.	<b>After Paul Henry:</b> In our opinion a copy of any date after a work by the artist	<b>Condition</b> is not specified within the catalogue descriptions; please request a condition report for further advice.
<b>Attributed to Paul Henry:</b> In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.	<b>Signed / Inscribed / Dated Paul Henry:</b> In our opinion the work has been signed / inscribed / dated by the artist.	<b>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>
<b>Studio of Paul Henry:</b> In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.	<b>Bears signature / inscription / date of Paul Henry:</b> In our opinion the signature / inscription / date are probably not by the hand of the artist.	Please note that all pictures are framed unless otherwise stated.
<b>Circle of Paul Henry:</b> In our opinion a work from the period of the artist and showing his influence.	<b>λ:</b> 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.	<b>act.</b> – active <b>fl.</b> – flourished <b>wk.</b> – worked <b>b.</b> – born <b>p.</b> – plate size <b>d.</b> – died <b>s.</b> – sight size
<b>Follower of Paul Henry:</b> In our opinion a work executed in the style of the artist, but not necessarily by a pupil.		
<b>Manner of Paul Henry:</b> In our opinion a work executed in the style of the artist, but at a later date.		

### 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 (GMT) on Monday 13 December.

### 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 (GMT) on Monday 13 December.

### 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.

### CUSTOMER DUE DILIGENCE CHECKS:

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

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

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

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

### DREWEATTS 360 VIRTUAL AUCTION TOUR:

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

Catalogues £15 (£17.50 by post)

### AUCTION NO. 14392

### SPECIALISTS:

Brandon Lindberg [blindberg@dreweatts.com](mailto:blindberg@dreweatts.com)  
Lucy Darlington MRICS (Head of Sale) [ldarlington@dreweatts.com](mailto:ldarlington@dreweatts.com)  
Francesca Whitham [fwhitham@dreweatts.com](mailto:fwhitham@dreweatts.com)

### VIEWING:

We ask that visitors wear a face covering when visiting our salerooms, use the hand sanitiser provided on entering and observe social distancing rules. We may need to restrict the numbers of visitors viewing at one time, so if you would prefer to book an appointment in advance, please contact us. Please see our website for the latest information.

### VIEWING IN LONDON:

(Selected highlights)  
16-17 Pall Mall  
St James's  
London SW1Y 5LU

Friday 26 November: 11am – 5pm  
Monday 29 November: 10am – 5pm  
Tuesday 30 November: 10am – 5pm

### VIEWING AT DONNINGTON PRIORY:

Friday 10 December: 10am – 5pm  
Sunday 12 December: 10am – 2pm  
Monday 13 December: 10am – 5pm  
Day of sale: from 8.30am

### CONDITIONS OF SALE:

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

### AUCTION:

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

### ENQUIRIES:

+44 (0) 1635 553 553  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)  
[dreweatts.com](http://dreweatts.com)

Front cover: Lot 58  
Inside front cover: Lot 96  
Opposite: Lot 123  
Opposite inside back cover: Lot 83  
Inside back cover: Lot 255  
Back cover: Lot 188





1

1  
Cuzco School (20th century)  
*The Holy Family*  
Oil on canvas  
49 x 39cm (19¼ x 15¼ in.)  
In an elaborate carved gilt frame

£700-900

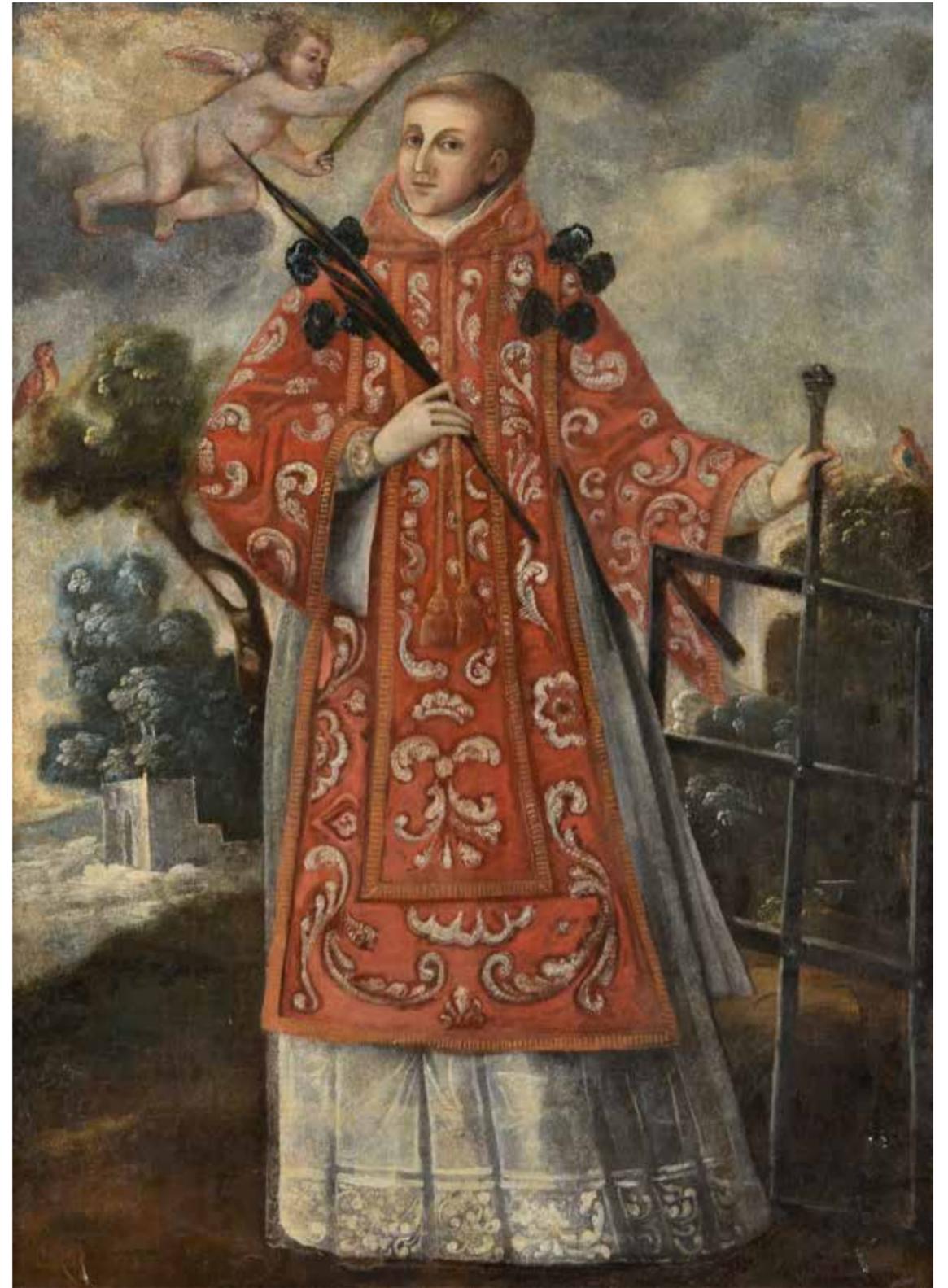


2

2  
After Peter Paul Rubens  
*Saint Ignatius of Loyola*  
Oil on canvas  
226 x 137cm (88¾ x 53¾ in.)

After the picture of 1620-2 in the Norton Simon Art Foundation,  
Pasadena, California

£1,000-2,000



3

3  
Cuzco School (18th century)  
*St Lawrence*  
Oil on canvas  
120 x 87.5cm (47 x 34¼ in.)

£6,000-8,000



4

4  
Manner of Raffaello Sanzio da Urbino,  
called Raphael  
*The Ascension*  
Oil on panel  
50.5 x 60cm (19¾ x 23½ in.)

£2,000-3,000



5

5  
After Raffaello Sanzio da Urbino,  
called Raphael  
*Madonna della Seggiola*  
Oil on canvas, in a painted circle  
Diameter: 72cm (28¼ in.)  
In a carved and gilded frame

£1,000-1,500



6

6  
North Italian School (late 16th Century)  
*St. Jerome*  
Oil on panel  
33.5 x 24cm (13 x 9¼ in.)  
Unframed

£4,000-6,000



7  
After Hendrick Goltzius  
*The Adoration of the Shepherds*  
Oil on panel  
90 x 67,5cm (35¼ x 26½ in.)  
  
Provenance:  
Sale, Dreweatts & Bloomsbury, *Pictures from The Collection of Tony Haynes*, 8-12 October 2001, lot 326 (as Antwerp School, 16th Century)  
  
£2,000-3,000

7



8  
Italian School (late 17th/18th century)  
*Moses striking water*  
Oil on canvas  
72 x 59cm (28¼ x 23 in.)  
  
£1,000-1,500

8



9  
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  
  
£2,000-3,000

9



10  
Italian School (18th century)  
*Figures in a wooded landscape*  
Oil on canvas  
73,5 x 97cm (28¾ x 38 in.)  
  
£2,500-3,500

10



11

11  
After Carlo Maratta  
*Saint Anthony with the Christ Child*  
Oil on copper  
24 x 19cm (9¼ x 7¼ in.)

£700-1,000



12

12  
After Giovanni Battista Gaulli, called Baciccio  
(18th Century)  
*Rinaldo and Armida*  
Oil on canvas  
61 x 73cm (24 x 28½ in.)

After the original painting now in the Blanton  
Museum of Art, Austin, Texas

£800-1,200



13

13  
Circle of Gérard de Lairesse (Flemish 1641-1711)  
*Cyrus and Panthea*  
Oil on canvas  
61 x 82cm (24 x 32¼ in.)

Provenance:  
Sale, Dorotheum Salzburg, *Weihnachtsauktion*, 20 November 2007, lot 65  
HSH Donatus Prince of Hohenzollern, Henley Park Manor, Surrey

£4,000-6,000



14

14  
After Sébastien Bourdon  
*The Sacrifice of Noah*  
Oil on canvas  
70.5 x 99cm (27¾ x 38¾ in.)

Provenance:  
Private collection of the Earl of Cholmondeley  
Purchased from the above by the present  
owner's father  
Thence by descent to the current owner

£2,500-3,500



15

15  
Follower of Giovan Gioseffo dal Sole  
*Minerva*  
Oil on canvas  
21.5 x 44cm (8¼ x 17¼ in.)

£800-1,200



16

16  
Lucas Cranach the Elder (German 1472-1553)  
*Luther as an Augustinian Friar, 1520*  
Engraving  
Extensively inscribed (to label on backboard)  
21 x 15cm (8¼ x 5¾ in.)

£300-500



18

18  
After Sir Peter Paul Rubens  
*The Assumption of the Virgin*  
Oil on panel  
80 x 59cm (31¼ x 23 in.)

£1,500-2,000

17  
After Bonifazio Veronese  
*Dives and Lazarus*  
Oil on canvas  
59 x 116cm (23 x 45½ in.)

After the picture in the Galleria dell'Accademia in Venice

£2,000-3,000

After the picture in the Royal Collection



17



19

19  
Attributed to Joseph Melling (French 1724-1796)  
*Venus, Cupid and Satyr*  
Oil on canvas  
Signed with initials and indistinctly dated (to the original canvas below the reline)  
153 x 117cm (60 x 46 in.)

£4,000-6,000



20

20  
Carlo Francesco Nuvolone (Italian 1609-1662)  
*Susanna and the Elders*  
Oil on canvas  
162 x 126cm (63¾ x 49½ in.)  
Unframed

£10,000-15,000

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. Filippo Maria Ferro's monograph on Nuvolone published in 2003, lists several variants of this composition

Exhibited:  
London, The Royal Academy and Cambridge, The Fitzwilliam Museum, The Florentine Siecento, 1979.



21

21  
Follower of Philippe de Champaigne  
*Portrait of a nun, traditionally identified as the sister of the artist*  
Oil on canvas  
39 x 32cm (15¼ x 12½ in.)

£1,500-2,000

22  
Flemish School (17th century)  
*The Archduchess Isabella Clara Eugenia*  
Oil on paper laid on panel  
32.5 x 21cm (12¾ x 8¼ in.)  
Unframed

After a detail of a picture by Sir Peter Paul Rubens in The Norton Simon Museum, Pasadena, California

£200-300



22

23  
Follower of Sir Peter Paul Rubens  
*The Archduchess Isabella Clara Eugenia*  
Oil on canvas  
63 x 53cm (24¾ x 20¾ in.)

After a detail of a picture in The Norton Simon Museum, Pasadena, California

£200-300

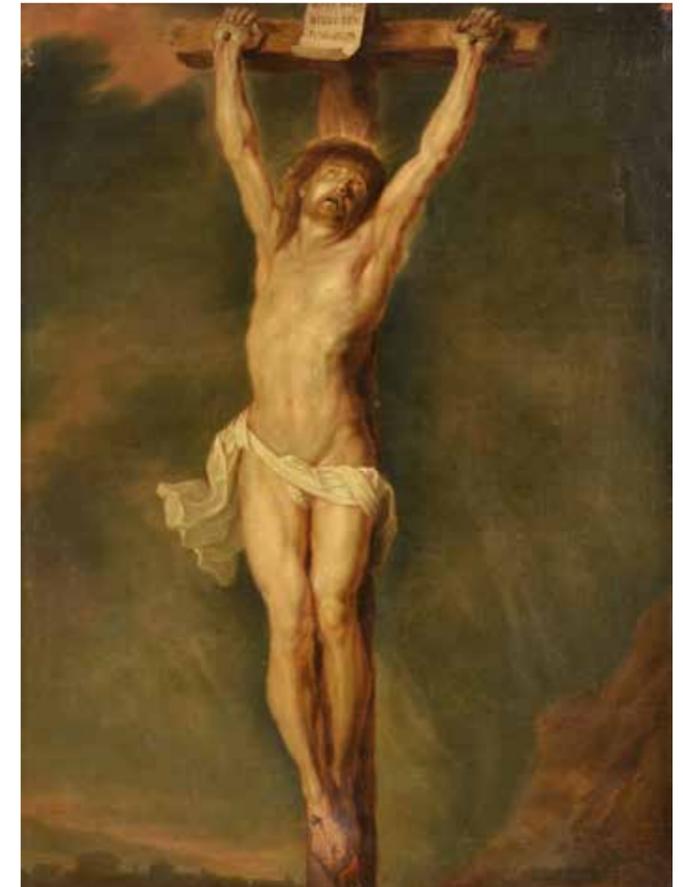


23

24  
After Sir Peter Paul Rubens  
*Christ on the Cross*  
Oil on canvas  
96 x 71.5cm (37¾ x 28 in.)

After the picture in the Museum of Fine Arts, Boston.

£700-1,000



24

25  
Italian School (late 17th / early 18th century)  
*Madonna*  
Oil on canvas  
33 x 25.5cm (12 x 10 in.)

£1,500-2,000



25



26  
 Circle of Giovanni Battista Salvi, il  
 Sassoferrato  
*Madonna and Child*  
 Oil on canvas  
 64 x 48cm (25 x 18¾ in.)

£1,000-1,500

26

27  
 Follower of Paolo Veronese  
*The adoration of the Magi*  
 Oil on canvas, shaped rectangular  
 61 x 34.5cm (24 x 13½ in.)

£600-800

28  
 Follower of Andrea del Sarto  
*Cupid*  
 Oil on canvas  
 118 x 75cm (46¼ x 29½ 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.

£7,000-10,000



27



28

29

Circle of Pieter Claeissens the the Younger (Flemish 1535-1623)

*Salvator Mundi*

Oil on panel

64 x 48.5cm (25 x 19 in.)

A very similar picture, ascribed to Pieter Claeissens the Younger is in the collection of the Groeningemuseum, Bruges (GRO1472)

Provenance:

Purchased in Pietermaritzburg, South Africa, circa 1975

Gifted to Jessie Ferguson Philo Potter (1908-1991)

Thence by descent to the present owner

A very similar picture, ascribed to Pieter Claeissens the Younger is in the collection of the Groeningemuseum, Bruges (GRO1472)

£8,000-12,000





30  
Circle of Theodoor Rombouts (Flemish 1597-1637)  
*Portrait of a boy holding a jug of ale*  
Oil on panel  
72 x 51cm (28¼ x 20 in.)

This is the central figure from a Theodoor Rombouts of 1634 formerly in the Koelliker collection, Milan.

£3,000-5,000

30

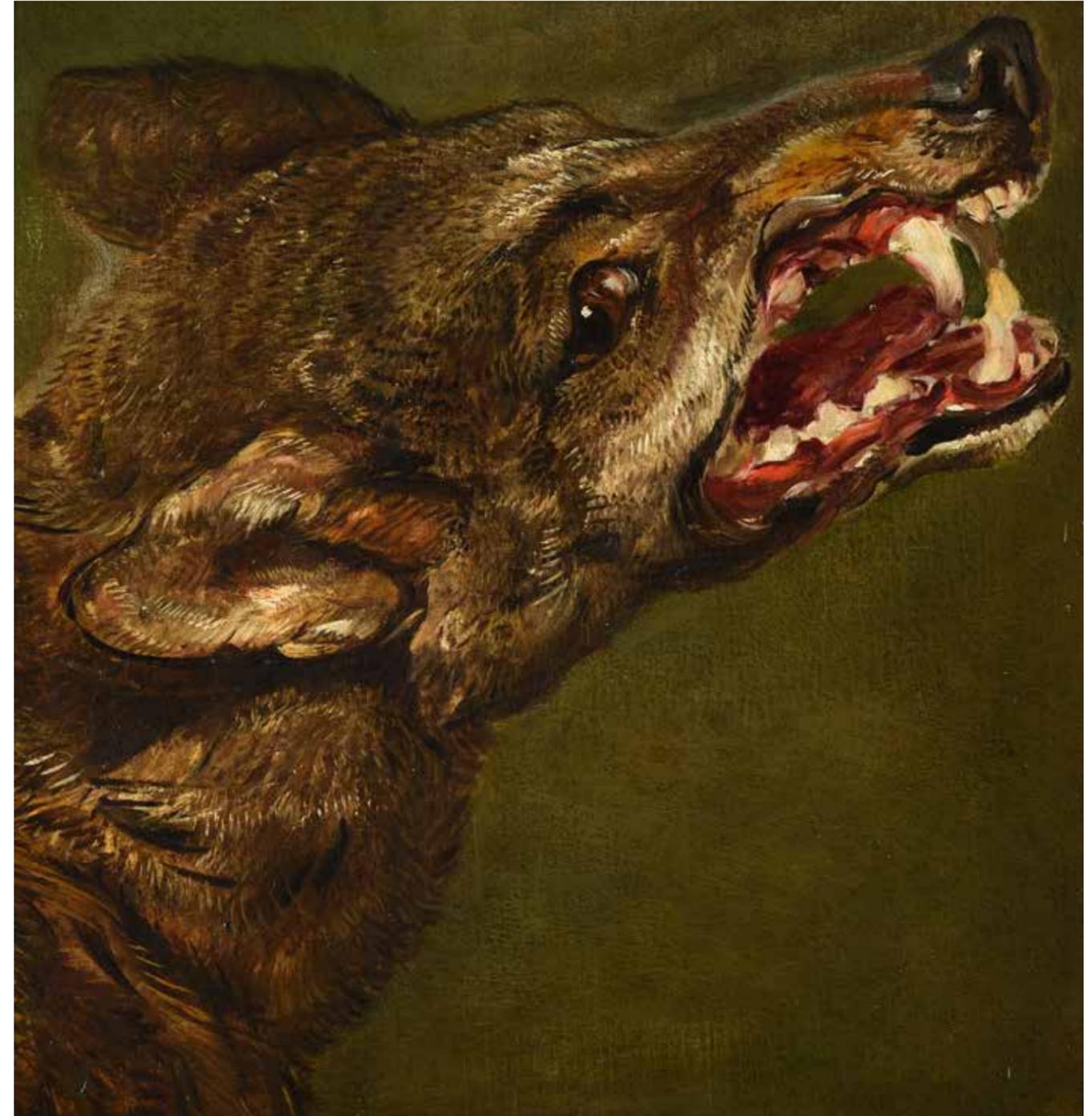


31  
Follower of Anthony Van Dyck  
*Saint Thomas holding a carpenter's square*  
Oil on canvas  
113 x 82cm (44¼ x 32¼ in.)

According to Hall's *Dictionary of Subjects and Symbols in Art* "Saint Thomas is seen holding his attribute, an architect's set square in reference to the apocryphal romance of King Gundaphorus' palace, where Saint Thomas is tasked with building a Royal palace but instead converted the King's subjects to Christianity and gave all the money for the project to the poor. This charming tale is the origin of Saint Thomas' patronage of builders and architects.'

£3,000-5,000

31



32  
Jan Fyt (Flemish 1611-1661)  
*Head of a wolf*  
Oil on canvas  
35.5 x 35.5cm (13¾ x 13¾ in.)

This picture relates to two studies of wolves by Fyt in the National Galleries of Scotland .(NGS 529 and 530) which were both purchased for 14 Guineas in 1866, at the sale of a certain Mr Farrar. The sculptor William Brodie RSA (1815-1881) and the painter William Borthwick Johnstone RSA (1804-1868), both members of the RSA Council (the latter being its treasurer) recommended the paintings as 'very desirable addition[s] to the collections'.

We are grateful to Fred G. Meijer for his help in preparing this catalogue entry.

£2,500-3,500

32

33

David Teniers the Younger (Flemish 1610-1690)

*Landscape with Figures*

Oil on panel

Signed with monogram (lower centre)

25 x 35cm (9¾ x 13¾ in.)

Provenance:

Leonard Koetser Ltd., London

Purchased by the present owner from the above

Exhibited:

London, Leonard Koetser Ltd., Spring Exhibition, 1974, no.21

David Teniers the younger, was born in Antwerp in 1610. He received his artistic training from his father and went on to become one of the most prolific genre painters during the Baroque period. The artist was greatly influenced by the work of Adriaen Brouwer and Jan Brueghel, whose daughter he went on to marry in 1637. He became notable for detailed depictions of peasants and everyday life. Important patrons throughout his lifetime included the King of Spain and Prince William of Orange. The present lot was purchased by the present owner from Leonard Koetser, the renowned Old Master dealers. The Koetser family founded the gallery in Amsterdam just before the First World War. In 1923, Henri Koetser moved his family and business to London. The company expanded, opening offices in New York and in 1967 an office in Zurich, where the business is now based. The present lot was exhibited in their 1974 Spring exhibition.

£10,000-15,000



33



34

34  
Follower of Egbert van Heemskerck the Younger  
(Dutch circa 1676-1744)  
*Tavern scene*  
Oil on panel  
41.5 x 50cm (16¼ x 19½ in.)

£1,500-2,000



35

35  
Italian School (18th Century)  
*A military encampment, a sketch*  
Oil on canvas  
44 x 52cm (17¼ x 20¼ in.)

£300-500



36

36  
Circle of Johann Melchior Roos (German 1659-1731)  
*Sheep and cows in a landscape*  
Oil on panel  
24 x 28.5cm (9¼ x 11 in.)  
Unframed

£400-600



37

37  
Follower of Ferdinand Bol  
*A portrait of a lady, dressed as a shepherdess*  
Oil on canvas  
82 x 66cm (32¼ x 25 in.)

£1,500-2,000



38

38  
Circle of Adriaen Brouwer  
(Flemish 1605-1638)  
*A traveller on a country path with rainbows in a stormy sky beyond*  
Oil on cradled panel, tondo  
Diameter 19cm (7 ½ in.)

Provenance:  
Private Collection, R.H. Ward, 1932  
Purchased from the above by the present owner

£3,000-5,000



39

39  
Follower of Sir Peter Paul Rubens  
*Portrait of an officer, possibly Ambrogio Spinola, 1st Marquess of Los Balbases (1569-1630)*  
Oil on canvas, oval  
63 x 46cm (24¾ x 18 in.)

£1,000-1,500



40

40  
Follower of Sir Anthony Van Dyck  
*Portrait of a musician believed to be Nicholas Lanier (1588-1666)*  
Oil on canvas  
81 x 65cm (31¾ x 25½ in.)

£1,500-2,000



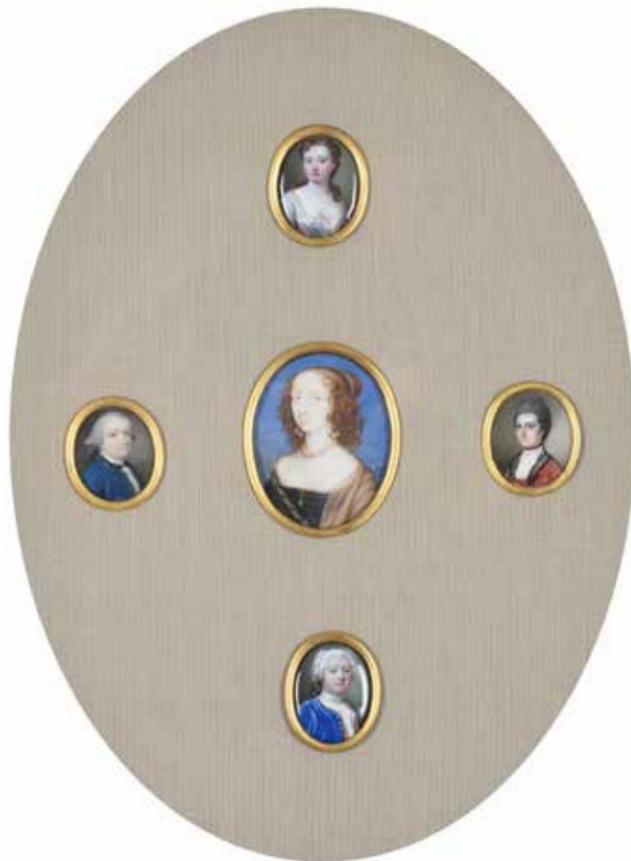
41

41  
Follower of Frans Porbus the Younger  
*King Henri IV of France (1553-1610)*  
Oil on canvas  
90 x 70cm (35¼ x 27½ in.)

£3,000-5,000



42



42 λ

Attributed to John Hoskins  
(British circa 1590-1664)

*Lady Glynne Wheler, wearing black dress, white underslip, pearl and gem jewels, single strand pearl necklace, pearl drop earrings, her hair curled and upswept into a bun embellished with pearls*

Oil on vellum, oval  
Signed with initials and dated 1648  
(lower right)  
6.5 x 4.5cm (2½ x 1¾ in.)

Together with fourteen portrait miniatures, variously oil on copper, vellum, watercolour on ivory and enamel, each depicting a member of the Sitwell family from the 17th to 19th centuries, each identified by inscriptions to labels attached verso, the largest 14 x 10cm, the smallest 3.5 x 3cm  
Framed as three groups of five, in oval frames, the largest overall: 49 x 43cm, the remaining two: 42 x 35cm (3)

£3,000-5,000



43

43  
Circle of Ferdinand Bol (Dutch 1616-1680)  
*Portrait of a woman*

Oil on panel, framed as an oval  
67.5 x 53.5cm (26½ x 21 in.)

£5,000-8,000

44

Attributed to Antiveduto Grammatica (Italian 1571-1626)

Portrait of Girolamo Frescobaldi (1583-1643)

Oil on canvas

100 x 89cm (39¼ x 35 in.)

Provenance:

Baron Kettleby thence by descent

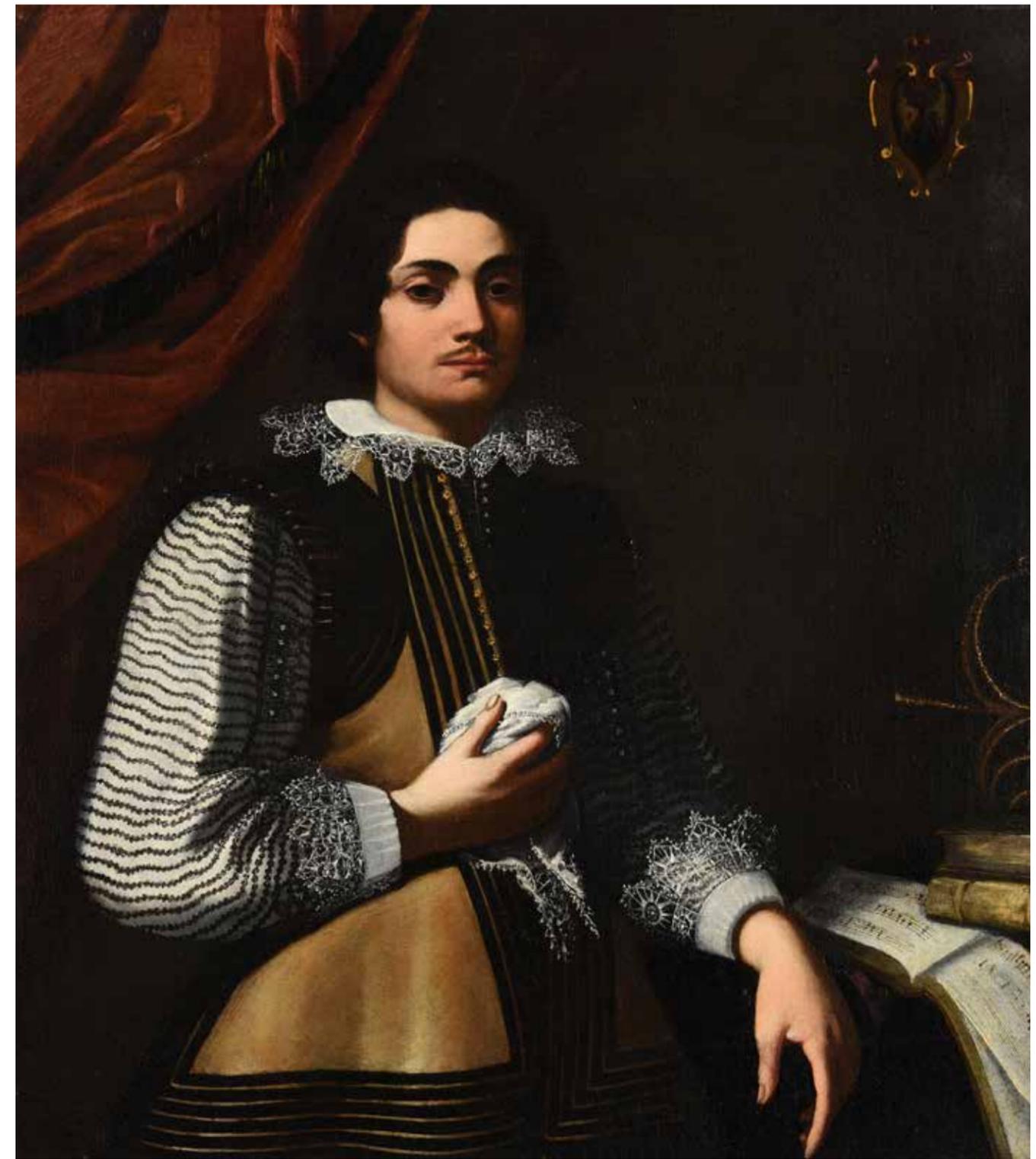
The Reverend W.A. Bedbrough, Kent, by 1909

Girolamo Frescobaldi (1583-1643) was one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. He was born and studied in Ferrara as a child prodigy. He studied under his father, and the court organist, Luzzasco Luzzaschi. He moved to Rome and by 1607 was the organist at Santa Maria in Trastevere. The patronage of Guido Bentivoglio, Archbishop of Rhodes, took Frescobaldi to Flanders where he served as a musician in Bentivoglio's entourage. While he was still in Brussels, Frescobaldi was appointed organist of St Peter's Basilica, Rome, a focal point of power for the Capella Giulia (musical organisation). Further patronage from Enzo Bentivoglio and Cardinal Pietro Aldobrandini lead to his most productive period with several collections of keyboard and instrumental pieces appearing in print. In 1628, he was granted leave from Rome and on 22 November he departed for Florence. There he entered the service of the Grand Duke of Tuscany, a member of the Medici family. In 1634 the composer returned to Rome, taking up once again his duties at St Peter's. Frescobaldi died on 1 March 1643. His work influenced Johann Jakob Froberger, J.S. Bach, Henry Purcell and countless other major composers.

Antiveduto Grammatica spent most of his career in Rome. He was apprenticed with the Perugian artist Giovanni Domenico Angelini and gained the nickname "gran Capocciante" because he specialised in painting heads of famous men. In 1591 he set up as an independent artist. He was characterized by Giulio Mancini as most zealous in his profession, Antiveduto began his association with the Accademia di San Luca in 1593. He gained great familiarity with the two protectors of the Academy, Cardinals Federico Borromeo and Francesco Maria Del Monte, and was closely attached to the latter; so much that he was elected to the highest office of the association as "principe" in 1624. Shortly after this, however, he became embroiled in scandal. The machinations of Grammatica's enemy Tommaso Salini over the attempt to sell off the Accademia's altarpiece, thought to be by Raphael, brought about a humiliating retreat, when Cardinal Del Monte intervened to re-establish the constitution of the institution. His fortunes were in a way linked with the Cardinal himself, who was much frowned upon by the Barberini, and his death preceded that of Del Monte by four months, in April 1626.

His works are exhibited in numerous public collections, including the State Hermitage Museum - St Petersburg, the Museo Nacional del Prado - Madrid, the Kunsthistorisches Museum, Vienna, the Muzeul Național Brukenthal - Sibiu/Hermannstadt, Romania, the Kelvingrove Art Gallery and Museum - Glasgow, and the Maison D'Art Gallery, Monaco.

£20,000-30,000



44



45

45  
Follower of Nicholas de Largillière  
*Portrait of a woman in a red dress*  
Oil on canvas, oval  
76 x 63cm (29¾ x 24¾ in.)

£1,500-2,500



46

46  
Flemish School (17/18th century)  
*Head study of an apostle, possibly St. Paul*  
Oil on canvas  
54.5 x 45cm (21¼ x 17½ in.)  
Unframed

£300-500



47

47  
Italian School, Late 17th Century  
*Portrait of a man wearing a turban*  
Oil on canvas  
59 x 45.5cm (23 x 17¾ in.)

£4,000-6,000



48

48  
Attributed to Agnes Jeannette Hoeufft (Dutch 1864-1923)  
*Portrait of Gideon Hoeufft (1652-1710); Portrait of Sara Fannius (b.? -1683)*  
Oil on canvas and oil on canvas laid to panel respectively  
Each 52 x 45cm (20¼ x 17½ in.)  
In elaborate carved gilt frames (2)

These two works are listed by the RKD IB numbers 82490 and 90243

£3,000-5,000



49

49  
Attributed to Agnes Jeannette Hoeufft (Dutch 1864-1923)  
*Leonard Hoeufft, heer van Buttingen (1695-1738); Suzanne Catharina Albinus (1703-1741)*  
Oil on panel  
Each sitter identified by inscription (to label attached verso)  
Each 52 x 41cm (20¼ x 16 in.)  
In elaborate carved gilt frames (2)

The two works are listed by the RKD IB numbers 82492 and 82493.

£3,000-5,000





50

50  
Follower of Cornelis Dusart  
*Figures before a tavern*  
Oil on panel  
46 x 61cm (18 x 24 in.)

£1,500-2,000



51

51  
Follower of Jan Griffier the Younger  
*Boats on a shore*  
Oil on canvas  
25 x 31cm (9¾ x 12 in.)

£300-500



52

52  
Follower of Joris van der Haagen  
*Figure in a landscape*  
Oil on canvas  
42 x 62.5cm (16½ x 24½ in.)

£600-800



53

53  
Willem van Bommel (German 1630-1708)  
*Figures in an extensive landscape*  
Oil on canvas  
Initials in ligature and dated 1667 (lower left)  
78 x 103cm (30½ x 40½ in.)

Willem van Bommel was born in Utrecht, and with his brother Jacob, studied under Herman Saftleven. He made a Grand Tour to Italy, spending 1647-9 in Venice before moving to Rome where he stayed for six years and became a member of the Bentvueghels (Dutch for Birds of a Feather) painting society of mostly Dutch and Flemish artists active in Rome. After Italy he spent time in London before returning to Germany. He was known for his Italianate landscapes such as the present work and was the father of the German Von Bommel painting family of Nuremberg.

£3,000-5,000



54

54  
Dutch School (17th Century)  
*A cavalry skirmish*  
Oil on canvas  
54.5 x 117cm (21¼ x 46 in.)

Provenance:  
P. Thompson Esq  
Sale, Sotheby's, *Old Master Paintings*, 27 October 2015 lot 462  
Private collection, UK

£2,000-3,000



55

55  
Attributed to Cornelis Hendriksz Vroom (Dutch 1591-1661)  
*Travellers in a wooded landscape*  
Oil on canvas  
Signed with initials (lower left)  
35 x 53cm (13¾ x 20¾ in.)

£2,000-3,000



56

56  
Follower of Claude Lorrain  
*The abduction of Europa*  
Oil on canvas  
Indistinctly signed and dated 1632 (lower right)  
132 x 160cm (51¾ x 62 in.)

This is a free copy after Claude Lorrain's etching of this subject of 1634

£6,000-8,000

57

Follower of Jan van Huchtenburg

Belgrade - Prince Eugene of Savoy directing troops; Aftermath of the battle

Oil on canvas, a pair

The latter inscribed *IMC. /1717* (on the horse's pack)

Each 108,5 x 172cm (42½ x 67½ in.) (2)

Provenance:

Private collection, South Germany

Sale, Sotheby's, London, *Old Masters*, 8 May 2019, lot 126, where purchased by the present owner

The Siege of Belgrade ended on the 17th August 1717 with the conquest of the fortress of Belgrade and defeat of the Ottomans by Austrian troops under the command of Prince Eugene of Savoy (d.1736) who is depicted in the first picture on a white horse. These views depict the battle from different angles, showing Belgrade at the confluence of the rivers Danube and Sava. The first picture includes two trompe-l'oeil scrolls, one depicting a map, taken from an engraving by Gabriel Bodenehr, the other provides a key to the topography and action.

Jan van Huchtenburg was Court painter to Prince Eugene and a similar view of the siege, from a similar raised vantage point is in the *Galeria Sabauda*, Turin, no.898.

£15,000-25,000



57



## Circle of Sir Anthony van Dyck (Flemish 1599-1641)

*Charles I on horseback*

Oil on canvas

139 x 107.5cm (54½ x 42¼ in.)

## Provenance:

Richard Cosway, 20 Stratford Place, Oxford Street, London

Sale, Mr George Stanley 'A Catalogue of the Pictures of Richard Cosway, Esq. R.A.', 17-19 May 1821, lot 105, 150 gns.

The collection of Mr Emmerson

Sale, Phillips, 15-16 June 1832, lot 131 (£64)

The collection of The Blakett Family of Matfen Hall

## Literature:

J. Smith, *A Catalogue Raisonne of the works of the most eminent Dutch Flemish and French Painters*, vol. III, 1831, page 104, no. 366.

Matfen inventory, no.8

The Walpole Society, Vol. LXVI, 2004, p.202 The Cosway Inventory of 1820,

O. Millar, in S.J. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings, New Haven and London, 2004*

This depiction of King Charles I is one of the most celebrated and well-known images of him. He was a fine horseman and the symbolism of his pose perhaps suggests he was a ruler who can tame a powerful animal and control the passion and disorder in his kingdom (K. Sharpe, *Politics and Ideas in Early Stuart England*, London, 1989, pp.44-7). It relates to Sir Anthony van Dyck's *Charles I on Horseback with M. de St Antoine* (Fig.1) in The Royal Collection which is dated 1633. It was painted on a monumental scale (142 x 102 in.) and hung at the end of the Gallery at St James's Palace, a position for which it was probably designed.



Fig. 1  
Sir Anthony van Dyck *Charles I on Horseback with M. de St Antoine*  
Royal Collection Trust © Her Majesty Queen Elizabeth II 2021

It has been suggested that our picture may have once been of a similar scale and reduced because the outer parts of the composition were unresolved. The scale of the figure of Charles corresponds directly to that in the autograph version and the idea of it being a fragment is further supported by it not being a standard size. A more typical 50 x 40 in. canvas would suggest that it is a later replica. The modelling of the horse and figure is well resolved whereas the plain background may be either an unfinished ground layer waiting to be painted or possibly a layer of blue (spelt) used in the seventeenth century that tended to deteriorate. The reason why the full-size picture was abandoned are not known, but it would have been a very substantial commission with a limited number of houses or institutions able to accommodate a picture on such a scale. The onset of the Civil War in 1642 may well have also been a contributing factor. None-the-less it is a fascinating insight into 17th Century Royal portraiture.

The picture was formerly in the collection of Richard Cosway, the leading portrait painter of the Regency period, who in 1785, was appointed Principal Painter to the Princes of Wales. Together with his wife Maria they were very close to the Prince and he was a frequent visitor at Maria's glittering salons and concerts.

£40,000-60,000





59

Follower of Sir Anthony van Dyck  
*Portraits of Princess Elizabeth and Princess Anne, daughters of Charles I*  
Oil on canvas  
77 x 64cm (30¼ x 25 in.)  
Unframed

After a detail of *The Five Eldest Children of Charles I*, painted in 1637 and now housed in the Queen's Gallery at Windsor Castle.

£600-800



60

Attributed to Mary Beale (British 1633-1699)  
*Portrait of a lady wearing a brown dress*  
Oil on canvas, feigned oval  
74 x 61cm (29 x 24 in.)

£3,000-5,000



61  
Circle of Sir Peter Lely (British 1618-1680)  
*Portrait of Mrs Abraham Houblon dressed as a saint, reading the bible*  
Oil on canvas  
123 x 100cm (48¼ x 39¼ in.)

The bible open at Luke 1vs29.

Provenance:  
The 1st Earl Mountbatten of Burma  
Thence by descent

Abraham Houblon (23 January 1640 - 11 May 1722) was Governor of the Bank of England from 1703 to 1705. He married Dorothy Hubert in 1672 at Westminster Abbey. She was a niece of Henry King, Bishop of Chichester, and granddaughter of John King, Bishop of London. Their daughter Anne married Henry Temple, later 1st Viscount Palmerston.

He was a brother of Sir James Houblon and Sir John Houblon.

£1,000-1,500

61



62  
Follower of Sir Godfrey Kneller  
*Portrait of a lady wearing a green dress and red shawl*  
Oil on canvas  
125 x 100cm (49 x 39¼ in.)

Provenance:  
The 1st Earl Mountbatten of Burma  
Thence by descent

£2,000-3,000

62



63  
British School (early 18th century)  
*Portrait of Lady Rogers of Blachford, Devon*  
Oil on canvas  
125 x 98cm (49 x 38½ in.)

£6,000-8,000

63

64

Attributed to John Baptist Closterman (British 1660-1713)

*Portrait of Charles, Lord Mohun (circa 1675-1712)*

Oil on canvas

74 x 62cm (29 x 24¼ in.)

Known for his frequent participation in duels and as a profligate rake, Mohun was one of the most notorious men in England. As a member of the Kit-Cat Club he was painted by Kneller. His last act was to take part in a duel with the Duke of Hamilton in Hyde Park on 15 April 1712 during which both principals died.

£800-1,200

64

65

Sir Godfrey Kneller (British 1646-1723)

*William Coventry, 5th Earl of Coventry (1676-1751)*

Oil on canvas laid to board

Signed and dated 1720 (lower left), inscribed with sitter's details (verso)

124 x 100.5cm (48¾ x 39½ in.)

Provenance:

Croome Court, Worcestershire

Burgate Manor, Fordingbridge, Wiltshire

Sale, Sotheby's *Property of Sir John Coventry Esq*, 15 May 1929, lot 82

Private collection, London

Sale, Christie's, London, *Anonymous Sale*, 17 October 1986, lot 101

Private collection, Monte Carlo

William Coventry, 5th Earl of Coventry was born in 1676, the son of Walter Coventry and his wife Anne Holcombe, daughter of Humphrey Holcombe, a wealthy London merchant. William inherited the Earldom in 1719, despite being only distantly related to the Earl's of Coventry; his grandfather being the youngest brother of Thomas Coventry, 1st Baron Coventry. It is perhaps for this reason we see the large Coventry coat of arms painted on the wall to the right, behind William.

Although the composition is a typical format of Kneller's later works, the inclusion of the family coat of arms surmounted by the Earl's coronet is most unusual. In addition, William's lavish maroon velvet jacket covered in an excess of gold brocade detail is significantly more decorative than many jackets worn by other nobleman in Kneller's portraits, and it is clear to see William wished to visually display his wealth and status.

William appears to have moved into Croome Court, the Coventry family seat built in 1649, as soon as he became the 5th Earl and immediately went about improving the earnings of the estate. William's son George would later go on to employ Lancelot 'Capability' Brown to redesign the gardens and house in a style that befit the mid-18th century fashions.

As well as inheriting the Earldom that year, 1719, was also the year that William was married to Elizabeth Allan, daughter of John Allen of Westminster, of whom Kneller also painted in a now lost pendent portrait shortly after the marriage.

This portrait was thus almost certainly painted to celebrate both William's rise to the peerage and his marriage.

£8,000-12,000





66

66  
Follower of Sir Godfrey Kneller  
*A pair of portraits in feigned ovals*  
Oil on canvas  
75 x 64cm (29½ x 25 in.)  
Unframed (2)

£300-500



67

67  
Follower of Sir Godfrey Kneller  
*Portrait of a Gentleman wearing a red coat and white cravat*  
Oil on canvas, framed oval  
77 x 63cm (30¼ x 24¾ in.)

£1,000-1,500



68

68  
Circle of Pierre Gobert (French 1662-1744)  
*Portrait of a lady*  
Oil on canvas  
35 x 30cm (13¾ x 11¾ in.)

£1,500-2,000

69

Henri Gaspar and Studio (French 1635-1701)

*Portrait of a lady and gentleman in the guise of Venus and Adonis, in a palace garden*

Oil on canvas, oval

100.5 x 120.5cm (39½ x 47¼ in.)

Provenance:

Probably Marquis d'Havrincourt

Collection of Comte G. de Cardevac

Private Collection, Neuilly, France

Rouillac, Chateau de Cheverny, 6 June 1999, lot 17

Sale, Bonhams, *The Walid Juffali Collection at Bishopsgate House*, 26 March 2018, lot 95

Private collection, Windsor

Henri Gaspar (1635-1701) was a French born painter working in England during the reign of Charles II and is perhaps best known for his portrait paintings of the leading ladies of court, including several mistresses to the King. Indeed, it is most likely one of the King's mistresses, Louise de Keroualle, the Duchess of Portsmouth, which brought Gaspar from Rome, where he had been working since 1659, to England in 1674. With the Duchess' patronage, Gaspar coupled with his flamboyant style which suited the frivolity of Charles II's court quickly became a success.

As with the present lot, Gaspar's works are instantly recognisable by their bright colour palette and attention to the decorative details such as the fabric and jewels worn by his sitters as well as the elaborate background settings. This was often at the expense of accurate drawing or likeness, however this appears to have been forgiven at a time when French taste appeared to triumph over the stoic English style which had prevailed with the likes of Peter Lely and his contemporaries before.

By 1680 however, the anti-French and anti-Catholic mood was growing and Gaspar left England for Paris. On his return, the artist was elected a member of the Academie Royale. A year later, Gaspar settled in Rome where he enjoyed a good career until his death in 1701.

£15,000-20,000



69



70

70  
Follower of Sir Peter Lely  
*Portrait of a gentleman with brown coat and lace jabot*  
Oil on canvas  
Inscribed *Butler* (lower left), possibly denoting the name of the sitter, and further inscribed *Sir P Lely* (lower right)  
69 x 58cm (27 x 22¾ in.)

£600-800



71

71  
Follower of Sir Godfrey Kneller  
*Portrait of a gentleman holding a wine glass*  
Oil on canvas  
74 x 61cm (29 x 24 in.)

£700-1,000



72

72  
Manner of Nicolas de Largillière  
*Portrait of a woman wearing pink dress in a landscape*  
Oil on canvas  
102 x 70cm (40 x 27½ in.)

£2,000-3,000



73

73  
After Hyacinthe Rigaud  
*Louis XVI in armour*  
Oil on canvas, oval  
80 x 63,5cm (31¼ x 25 in.)

£1,000-1,500



74

74  
Follower of Sir Peter Lely  
*Portrait of a lady wearing a gold satin dress with blue wrap*  
Oil on canvas  
111 x 77cm (43½ x 30¼ in.)

£3,000-5,000



75

Circle of Simon Pietersz Verelst (Dutch 1644-1721)  
*Still life of flowers*  
Oil on canvas  
109 x 74cm (42¾ x 29 in.)

Provenance:  
Sale, Christie's, *The Boothman Smallwood Collection*, 26 April 1989, lot 251

£800-1,200



76

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

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

£2,000-3,000

77

Attributed to André Bouys (French 1656 -1740)

*Still life with fruit and bread on a table*

Oil on canvas

80.5 x 97cm (31½ x 38 in.)

Provenance:

Private Collection, France

The painting is attributed to André Bouys, at the suggestion of Eric Turquin Expertise S.A., Paris, on the basis of its similarity in composition and style to other still lives by the artist. André Bouys was born in Hyères in southern France in 1656. He was a pupil of François de Troy in Paris, where he established his reputation as one of the foremost portrait painters of his generation, becoming a member of the French Academy in 1688. Although his principal occupation was as a portraitist, towards the end of his career Bouys specialised in still life pictures of tables laden with luxurious food, drink, and wares, of which the present lot is a fine example.

£6,000-8,000



77



78

78  
Manner of Paul Theodor van Brüssel  
*Still life of flowers*  
Oil on panel  
Bears signature and date (lower right)  
26 x 19cm (10 x 7½ in.)

Provenance:  
Sale, Sotheby's London, 26 March 2003, lot 180

£300-500



79

79  
Follower of Melchior d'Hondecoeter  
*Chicken and other birds in a landscape*  
Oil on canvas  
67 x 69cm (26¼ x 27 in.)

£700-1,000



80

80  
Manner of José Martorell Puigdomenech  
*Still life of flowers in a basket with a parrot*  
Oil on canvas  
Bears signature (lower right)  
80 x 65cm (31¼ x 25½ in.)  
Unframed

£800-1,200



81

Attributed to Josef Abel (Austrian 1764-1818)  
*Classical figures in an interior*  
Pencil and wash heightened with white  
57 x 44.5cm (22¼ x 17½ in.)

£500-800



82

Daniel Marot the Elder (French 1663-1752)  
*Design for a garden theatre*  
Watercolour, pen, and ink  
Signed (lower left)  
30 x 47cm (11¾ x 18½ in.)

Provenance:  
Hazlitt, Gooden & Fox Ltd, London

£2,000-3,000

83

**Thomas Hudson (British 1701-1779)**

*Portrait of Mary Browne (1721-1773)*

Oil on canvas

Signed (lower left); later inscribed with sitter's details (upper right)

127 x 101cm (50 x 39¾ in.)

Painted circa 1759

Provenance:

Commissioned by Sir William Browne

Thence by inheritance to Mary Ffolkes and descent in the Ffolkes family to Sir Robert Ffolkes, 7th Baronet (b.1943), by 1979

Literature:

Prince Frederick Duleep Singh, *Portraits in Norfolk Houses*, Norwich 1928, vol. I, p.248, no.22, London, Kenwood House, Thomas Hudson 1701-1779, 1979, under no.25

Mary Browne was the daughter of physician Sir William Browne (1692-1774), and second wife of William Ffolkes of Hillington Hall, Norfolk.

Thomas Hudson was one of the most fashionable portrait painters in London in the mid-18th Century. He taught Sir Joshua Reynolds and his sitters included the Duke of Cumberland and George Frederic Handel. In 1748 he visited France and the Low Countries with his friend William Hogarth. and his works of the 1750s, such as this, reflect his exposure to the sensuous handling of Flemish painting, as well as elements of the French rococo.

Mary Browne was the daughter of the wealthy physician Sir William Browne (1692-1774), and his wife Mary Greene. Browne began to practice medicine in the prosperous seaport and market town of King's Lynn, Norfolk, in 1716. He became a few of the Royal Society and was knighted in 1748. The following year he moved to London and settled in Queen's Square, Bloomsbury – not far from Hudson's fine house in Great Queen Street. In 1759 he commissioned this portrait, together with one of his wife. Both sitters wear silver satin dresses trimmed with delicate lace. Hudson also painted Sir William three times, firstly 1745-49, as a portly, prosperous Lynn physician, with St Nicholas's church in the background, again in 1766 in his pomp as the newly appointed President of the Royal College of Physicians and again on his retirement, which he gifted to the college.

Mary married William ffolkes (d.1773) of Hillington Hall, Norfolk in 1747. The ffolkes were an ancient Norfolk family dating back to before the 14th Century and had connections to the Walpole's of Houghton and later in the century, to Admiral, Lord Nelson. William ffolkes was a lawyer and agent for the Dukes of Montagu, Richmond and Manchester. Their only son, Martin, was born on 21st May 1749. After Eton, he studied at Emmanuel College, Cambridge and entered Lincoln's Inn in 1768. On his grandfather Sir William Browne's death in 1774, he restyled himself as Browne ffolkes and was created a Baronet. He was elected a Fellow of the Royal Society in 1772, was High Sheriff of Norfolk 1783-84 and was MP for King's Lynn from 1790 until his death in 1821.

Browne is memorialised with his daughter Mary and generations of the ffolkes family in Hillington church. Those records, and Hudson's portraits, commemorate two remarkable and fascinating East Anglian families.

£10,000-15,000





84

84  
Circle of Joseph Highmore (British 1692-1780)  
*Portrait of a young woman holding a posy of flowers*  
Oil on canvas  
76 x 63cm (29¾ x 24¾ in.)

£1,500-2,500



85

85  
Attributed to Anton von Maron (Austrian 1733-1808)  
*Portrait of a gentleman wearing a blue coat with gold trim*  
Oil on canvas  
80 x 63cm (31¼ x 24¾ in.)  
In a Kentian frame

Anton Von Maron (1733-1808) was born in Austria but settled in Rome in 1755. He was a pupil and assistant of Anton Raphael Mengs whose sister he married in 1765. He had ambitions as a history painter, but worked mainly as a portraitist, in a style very similar to Pompeo Batoni (1708-1787). Like Batoni, he painted many wealthy British and other continental visitors to Rome like Johann Joachim Winckelmann the great German aesthete and archaeologist.

£2,000-3,000



86

86  
After Sir Joshua Reynolds  
*Mary Isabella Manners (née Somerset), Duchess of Rutland (1756-1831)*  
Oil on canvas  
161 x 107cm (63¼ x 42 in.)

On 26 December 1775, Charles Manners, 4th Duke of Rutland (1754-1787) married Lady Mary Isabella Somerset (died 1831), daughter of Charles Somerset, 4th Duke of Beaufort and a celebrated beauty, renowned for her elegance and good taste. She was one of the most prominent society hostesses, and Sir Joshua Reynolds painted her portrait four times. Charles and Mary had six children.

£2,000-3,000



87

87  
Sir Joshua Reynolds (British 1723-1792)  
*Portrait of Joshua Whitshed M.P. (circa 1716-89)*  
Oil on canvas  
89 x 68.5cm (35 x 26¾ in.)

Joshua Whitshed was an Irish politician and M.P. for Wicklow in the Parliament of Ireland, 1747-60. Son of James Whitshed of Dublin and his wife, Grace Dillon. Educated at Trinity College, Dublin. Married Frances Bathurst, daughter of Allen, 1st Earl Bathurst. Elected M.P. for St. Ives in 1754 and Cirencester, 1766-83. Sat to Reynolds in November 1755 at the same time as his wife.

Provenance:  
By family descent until 2018.

Literature:  
A. Graves & G. Cronin, *A History of the Works of Sir Joshua Reynolds P.R.A.*, 1899, Vol. III, p. 1053.  
E.K. Waterhouse, 'Reynolds's Sitter Book for 1755', *The Walpole Society*, XLI, 1968, p.116.

£1,000-1,500

88

Richard Morton Paye (British 1750-1821)

*The badminton player*

Oil on canvas

126 x 100cm (49½ x 39¼ in.)

Richard Morton Paye exhibited portraits and models in wax regularly at the Royal Academy from 1773 until 1798. He also exhibited at the Society of Artists in 1783. He had skill as a modeller and chaser, which accounts for a certain sculpturesque feeling in his pictures and especially excelled in painting children, both as single portraits and in groups. A number of these were engraved by John Young who did much to assist the painter. Paye was greatly helped in early life by the Rev. Joseph Holden Potts, vicar of Kensington and archdeacon of Middlesex, who purchased many of his works. Subsequently he was patronised by Dr. John Wolcot who did much to promote Paye's success as a painter, until a breach took place between them. When left to his own resources Paye quickly sank into poverty and neglect, and was eventually crippled by illness, though he continued painting after losing the use of his right arm. He received assistance from the artists' benevolent fund but died quite forgotten and neglected in December 1821. His son and daughter both painted miniatures and exhibited at the Royal Academy from 1798 to 1808.

£5,000-8,000





89

89  
Follower of Lemuel Francis Abbott  
*Portrait of a clergyman*  
Oil on canvas  
75 x 65cm (29½ x 25½ in.)  
Unframed

£300-500



90 (part lot)

91  
Follower of Arthur Pond  
*Portrait of a gentleman*  
Oil on canvas  
76 x 61cm (29¾ x 24 in.)  
Unframed

£300-500

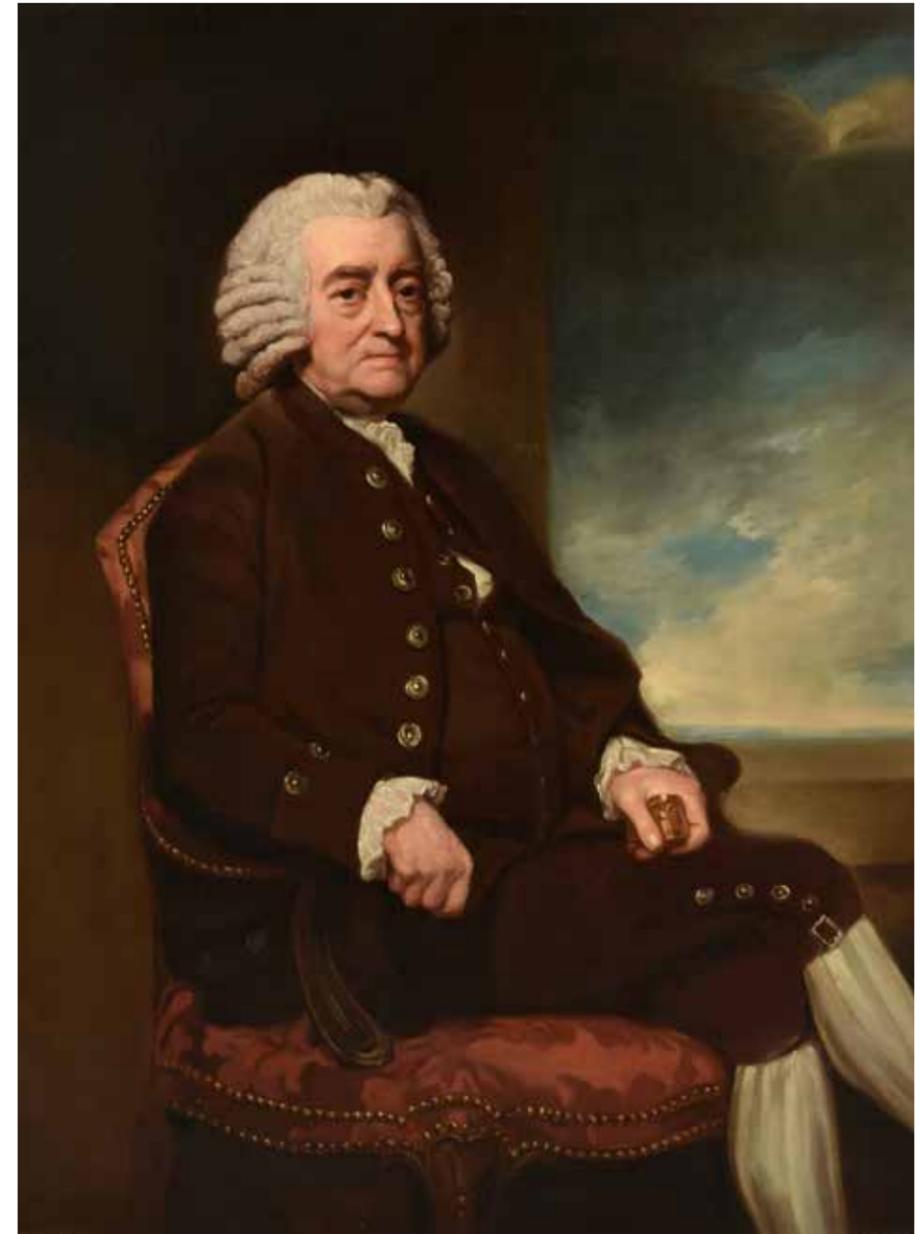
90  
Follower of Sir William Beechey  
*Portrait of a young man wearing a red coat*  
Oil on canvas  
28.5 x 24cm (11 x 9¼ in.)

Together with another similar portrait on white metal depicting a gentleman wearing a blue coat (2)

£600-800



91



92

92  
Circle of George Romney (British 1704-1832)  
*Portrait of John Smith*  
Oil on canvas  
101.6 x 127cm (40 x 50 in.)

Provenance:  
John Smith by descent Sir Thomas Spencer, Bt  
Sabin Galleries, London, 1960  
Purchase from the above, private collection, London  
Sabin Galleries, London, 1970  
Purchased from the above, present owner

Exhibited:  
London, Sabin Galleries, "English Portraits Mainly Eighteenth Century", 1960, No. 21.  
London, Sabin Galleries, "English Portraits 1500-1830", 1970, No. 31.

£600-800

93

Circle of Tilly Kettle (British 1735-1786)

*Portrait of an officer in an Indian landscape with a palm tree in the distance*

Oil on canvas

90 x 70cm (35¼ x 27½ in.)

Information on 18th century East India Company uniforms is scarce however the present lot is believed to be a portrait of an officer of Bengal Infantry, circa 1775. We are grateful to Christopher Bryant for his assistance with cataloguing this lot.

We are grateful to Christopher Bryant for his assistance with cataloguing this lot.

£4,000-6,000





94



95

94  
 Attributed to Sir William Beechey (British 1753-1839)  
*The Stirling Children*  
 Oil on canvas  
 111.8 x 142.2cm (44 x 55 in.)

£6,000-8,000

95  
 Circle of Sir William Beechey (British 1753-1839)  
*Two girls in a wooded landscape*  
 Oil on canvas  
 59 x 41cm (23 x 16 in.)

£1,500-2,500



96

96  
 British School (18th century)  
*Family group with St. Pauls and the City of London in the background*  
 Oil on canvas  
 99 x 125cm (38¾ x 49 in.)

£10,000-15,000



97

97  
Follower of William Marlow  
*Figures in an Italianate landscape*  
Oil on canvas  
76 x 101cm (29¾ x 39¾ in.)

£3,000-5,000



98

98  
Follower of Giovanni Paolo Panini  
*A capriccio of Roman ruins*  
Oil on canvas  
72.5 x 97.5cm (28½ x 38¼ in.)

£3,000-5,000

99

Sebastiano Ceccarini (Italian 1703-1783)

*Portrait of a gentleman holding a plan of Sant'Andrea al Quirinale, Rome*

Oil on canvas

97 x 72cm (38 x 28¼ in.)

Provenance:

Hazlitt, Gooden & Fox, London

Literature

P. Conisbee, Review of the exhibition 'Claude to Gericault: the arts in France 1630-1830, in *The Burlington Magazine*, vol. 1000, July 1986, p. 534, reproduced fig. 83 (as Italian between Francesco Trevisani and Pier Leone Ghezzi);

F. Petrucci in *Dipinti Tra Rococo e Neoclassicismo da Palazzo Chigi in Ariccia e da altre raccolte*, exhibition catalogue Cavallino di Lecce, Palazzo Ducale dei Castromediano, 2013, pp. 45-46, illustrated fig. 40 (as Sebastiano Ceccarini)

Exhibited:

Agnews, London, *Claude to Gericault: the arts in France 1630-1830*, July 1986, no. 8 (as anonymous French)

Sant'Andrea al Quirinale, Rome, with its distinctive elliptical ground plan, is considered a Baroque masterpiece. In 1658 Cardinal Camillo Francesco Maria Pamphili commissioned the architect Gian Lorenzo Bernini to design a Jesuit church on the Quirinal Hill. Bernini thought the church one of his most perfect works; his son, Domenico, recalled that in his later years, Bernini spent hours sitting inside it, appreciating what he had achieved.

£10,000-15,000



100

Giuseppe Zocchi (Italian 1711-1767)

*Architectural capricci with figures amongst classical ruins*

Oil on canvas, a pair

Each 88 x 119cm (34½ x 46¾ in.) (2)

Provenance:

*Collection of Dimitri Sursock, Beirut, and London.*

*Thence by descent*

Sale, Bonhams, London, *Old Master Paintings*, 4 July 2018, lot 94, where purchased by the present owner.

Zocchi is best known for architectural capriccios and also vedute, or topographical views, particularly of the city of Florence and its surroundings. His output was both prodigious and varied and as a young man, he came under the protection of the Marchese Andrea Gerini (1691-1766), an intellectual and patron of the arts from a noble Florentine family, who sent the artist to study the works of his contemporaries in Bologna, Rome, Milan, and Venice during which time Zocchi was exposed to the work of artists such as Canaletto, Marieschi and Panini. On his return to Florence, the Marchese commissioned Zocchi to produce the *Selection of XXIV Views of the principal Districts, Squares, Churches, and Palaces of the City of Florence and of Views of Villas and of Places in Tuscany*; a two fold series of engravings of the city and its environs intended to give to visitors as a memento of their stay in the city. In the years following publication of this series in 1744, Zocchi embarked on one of the most industrious periods of his career. He produced drawings and engravings for various printed works such as the *Azioni gloriose degli uomini illustri fiorentini espresso co'loro ritratti nelle volte della Real Galleria di Toscana*, amongst others, he took part in the decorative scheme of the church of San Carlo dei Barnabiti and completed numerous other public and private commissions throughout Tuscany including the decoration of the archbishop's palace in Pisa and the Palazzo Rinuccini in Florence. From 1750 onwards, Zocchi was taken on by the 'Galleria dei Lavori in Pietre Dure' in Florence to supply drawings and painted models for the Grand ducal workshop. He remained in this position until his death from the plague in 1767.

£20,000-30,000





101

101  
 Circle of Richard Wilson (British 1714-1782)  
*Figures in a landscape*  
 Oil on canvas  
 49 x 66cm (19¼ x 25 in.)  
 Unframed

£400-600



102

102  
 After Jacques Laurent Agasse  
*Romulus Remus And Their Nursemaid*  
 Oil on canvas  
 76 x 63cm (29¾ x 24¾ in.)  
 Unframed

£300-500



103

103  
 John Wootton (British 1686-1765)  
*Figures before a ruined abbey in an Italianate landscape*  
 With strengthened signature (lower left)  
 Oil on canvas  
 208.28 x 177.8cm (82 x 70 in.)

It has been suggested that the building may be part of Rievaulx Abbey, Yorkshire. A fuller depiction of the Abbey, by Wootton, is in the Yale Center for British Art, Newhaven, Connecticut.

Provenance:  
 Christie's, London, 12th July 1991, lot 64A (£40-60,000)

£15,000-25,000

104

French School (circa 1800)

*A set of three Italianate landscapes with figures merrymaking*

Oil on canvas

192 x 128cm (75½ x 50¼ in.) (3)

Provenance:

Sale, Bonhams, *The Selected Contents of Beverston Castle, Gloucestershire*, 3 October 2018, lot 196

£3,000-5,000



104



104





105  
 American School (19th century)  
 Gentleman wearing a blue coat; Lady wearing white dress  
 Pastel, a pair  
 Indistinctly inscribed (to labels verso)  
 Each 54 x 40cm (21¼ x 15½ in.) (2)

£2,000-3,000



105



106

106  
 Circle of Ralph Earl (American 1751-1801)  
 Portrait of a gentleman holding a telescope  
 Oil on canvas  
 62.5 x 50cm (24½ x 19½ in.)  
 Unframed

Ralph Earl was born in Massachusetts in 1751. He was largely self-taught and for many years was an itinerant painter. During the American revolution he was a loyalist and in 1778 fled to England disguised as the servant of a British Army captain. He became a student of Benjamin West and exhibited several works at the Royal Academy. Upon returning to America in 1785 he settled in Connecticut. His style influenced other painters including Joseph Steward of Hartford.

£3,000-5,000



107

107  
Follower of Sir Thomas Lawrence  
*Portrait of a gentleman*  
Oil on canvas  
82 x 67cm (32¼ x 26¼ in.)

£400-600



108

108  
After Sir Thomas Lawrence  
*Georgiana Agar-Ellis (later Lady Dover) and her son Henry Agar-Ellis*  
Oil on canvas  
58.5 x 48.5cm (23 x 19 in.)

£800-1,200

109  
American School (19th century)  
*A boy and girl in an interior blowing bubbles*  
Oil on canvas  
65 x 54cm (25½ x 21¼ in.)

With frame maker's label L. Grieve, New York City (to stretcher verso)

Provenance:  
Property of a deceased American estate

£1,000-1,500



109



110

110  
Circle of Francis Alleyne (British active circa 1774-1790)  
*Portrait of a young boy with a spaniel*  
Oil on board, oval  
39 x 32cm (15¼ x 12½ in.)

£1,000-2,000

111  
English Provincial School (early 19th century)  
*A lady in an interior*  
Oil on canvas  
56 x 44cm (22 x 17¼ in.)  
Unframed

£400-600



111



112

112  
Attributed to Carl Christian Constantin Hansen  
(Danish 1804-1880)  
*The duet*  
Oil on canvas  
96 x 81,5cm (37¾ x 32 in.)

£800-1,500



113

113  
Munich School (19th century)  
*A boy holding a pug in a landscape*  
Oil on canvas  
27 x 21,5cm (10½ x 8¼ in.)

£300-500



114

114  
Johann Joseph Acherman (Swiss 1790-1845)  
*Portrait of a lady wearing a gold dress*  
Oil on canvas laid to card  
Signed (lower right)  
84 x 57cm (33 x 22¼ in.)

£1,000-1,500



115  
 English School (18th century)  
*A child with a dog*  
 Pastel  
 60 x 47.5cm (23½ x 18½ in.)  
 £800-1,200

115



116  
 British School (19th century)  
*Portrait of a lady*  
 Oil on canvas  
 76 x 63cm (29¾ x 24¾ in.)  
 Unframed  
 £300-500

116



117  
 Thomas Sword Good (British 1789-1872)  
*The egg seller*  
 Oil on panel  
 25.5 x 19cm (10 x 7¼ in.)

117

Traditionally identified as a portrait of the artist's niece

Provenance:  
 From the collection of Matthew G. Erinson [?], 1886  
 Bought by John Wheeldon Barnes, Esq, 1894  
 Leggatt Brothers, London  
 Sale, Christie's, London, 4 November 1988, lot 192

£1,000-1,500



118

118  
English School (circa 1800)  
*Two views of St. Mary Magdalene Church Taunton*  
Oil on board, a pair  
Each 30 x 44cm (11¾ x 17¼ in.) (2)

£2,000-3,000



119

119  
English School (18th century)  
*The smokers*  
Oil on canvas  
37 x 51cm (14½ x 20 in.)

Provenance:  
Crane Kalman Gallery, London

£3,000-5,000



120

120  
English School (circa 1800)  
*Whitehaven harbour*  
Oil on canvas  
33 x 46cm (12 x 18 in.)

Together with a landscape with figures haymaking 36 x 48,5cm (2)

Provenance:  
Crane Kalman Gallery, London

£2,000-3,000



121

121  
English School (19th century)  
*View of St Ives*  
Oil on canvas  
66 x 90cm (25 x 35¼ in.)

Provenance:  
Crane Kalman Gallery, London

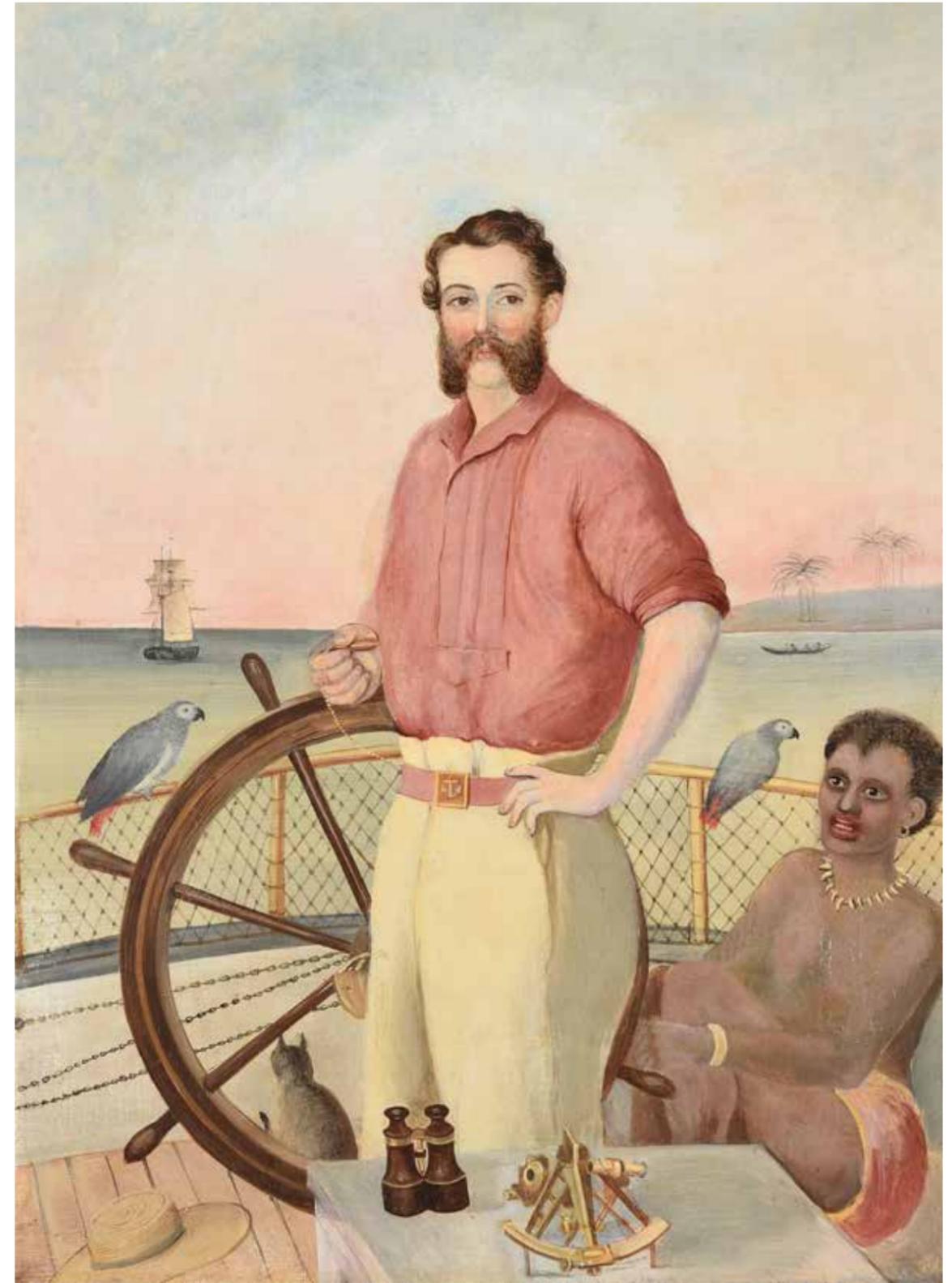
£2,000-3,000



122  
English School (18th century)  
*Life with Goldfinch; Still Life with Bullfinch*  
Oil on panel, a pair  
Each 34 x 39cm (13¼ x 15¼ in.) (2)

£2,000-3,000

122



123  
English School (late 19th century)  
*Portrait of an Explorer*  
Oil on canvas  
54 x 39.5cm (21¼ x 15½ in.)

£2,000-3,000

123



124  
 English School (circa 1800)  
 Two views traditionally identified as Chester  
 Watercolour  
 33 x 49cm (12 x 19¼ in.)

Together with two further town views with artists sketching by another hand 26 x 33cm (4)

£1,500-2,500

124 (part lot)



125

125  
 English School (19th century)  
 Early Mill Town  
 Oil on panel  
 48 x 67cm (18¾ x 26¼ in.)

Exhibited:  
 Scottish Arts Council, *English Naive Painting*, (undated and unnumbered)

Provenance:  
 Crane Kalman Gallery, London

£1,000-1,500



126

126  
English Provincial School (19th century)  
*The poacher*  
Oil on canvas  
43 x 34cm (16¾ x 13¼ in.)

Provenance:  
Crane Kalman Gallery, London

£1,000-1,500



127

127  
English School (18th century)  
*A brawl outside the inn*  
Oil on canvas  
Inscribed *Old noted GIN and PURL HOUSE by GEORGE CATCH-PENNY* (upper right)  
33,5 x 29cm (13 x 11¼ in.)

£1,000-1,500



128

128  
English School (19th century)  
*Taking a ride through the park*  
Oil on canvas  
Bears signature and date 1874 (lower left)  
54 x 69cm (21¼ x 27 in.)

£1,000-1,500



129

129  
After John Constable  
*Hampstead Heath*  
Oil on canvas  
60 x 73cm (23½ x 28½ in.)

£600-800



130

130  
Follower of John Constable  
*Farm buildings in a landscape*  
Oil on panel  
125 x 18cm (4¾ x 7 in.)

£700-1,000



131

131  
After Joseph Mallord William Turner  
*Modern Italy, the Pifferari*  
Oil on canvas  
63 x 76cm (24¾ x 29¾ in.)

After the picture in Kelvingrove Art Gallery  
and Museum, Glasgow

£600-800



132

132  
After Joseph Mallord William Turner  
*Figures in a port town*  
Oil on canvas  
70 x 90cm (27½ x 35¼ in.)  
Unframed

£600-800



133

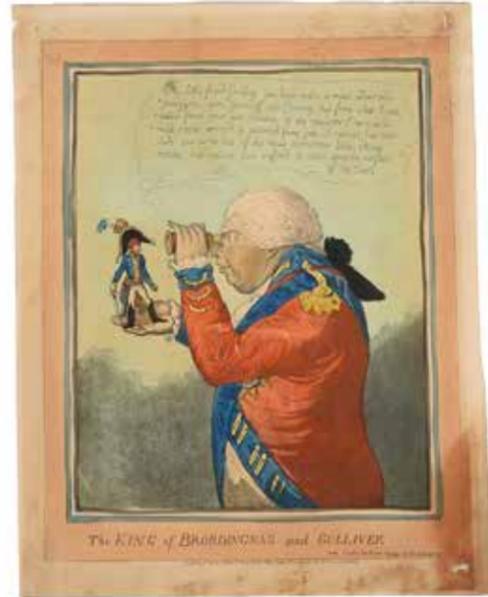
133  
After Joseph Mallord William Turner  
*Ulysses Deriding Polyphemus*  
Oil on canvas  
63 x 101cm (24¾ x 39¾ in.)

After the original painting in the National Gallery, London

£800-1,200



134



134 †  
James Gillray (British 1756-1815)  
*A Phantasmagoria; -Scene- Conjuring-Up an Armed Skeleton (BM 9962)*  
Etching and aquatint with hand-colouring, published by J. Gillray, London, 1803  
35.5 x 25.5cm (13¾ x 10 in.)

Together with two other prints by James Gillray; *St. George and the Dragon* (BM 10424), etching and aquatint with hand-colouring, published by H. Humphrey, London, 1805; and *The King of Brobdingnag*, etching and aquatint with hand-colouring, 1803, published by J Gillray, Dublin, 1803. Unframed (3)

£600-800



135



135 †  
James Gillray (British 1756-1815)  
*Lady Godina's Rout; -or- Peeping-Tom spying out Pope-Joan (BM 8899)*  
Hand coloured etching, published by H. Humphrey, London, 1796.  
26 x 36cm (10 x 14 in.)

Together with two later impressions after James Gillray; *Uncorking Old Sherry*; and *Frying Sprats and Toasting Muffins*. Unframed. (3)

£500-700





136 †  
 James Gillray (British 1756-1815)  
*The Spanish Bullfight or the Corsican Matador in Danger* (BM 10997)  
 hand coloured etching, published by H. Humphrey, London, 1808  
 25 x 35.5 cm (9¾ x 13¾ in.)

Together with other prints by James Gillray:  
*The Loyal Address, or, The procession of the Hampshire Hogs from Botley to St. James's*, hand coloured etching, published by H. Humphrey, London, 1808; and *Preliminaries of Peace!, or, John Bull and his little friends marching to Paris*, hand coloured etching, published by H. Humphrey, London, 1801.  
 Unframed (3)

£700-1,000



137 †  
 James Gillray (British 1756-1815)  
*The Union Club* (BM 9699)  
 Hand coloured etching, published by H. Humphrey, London, 1801  
 29.6 x 43.8cm (11½ x 17 in.)  
 Unframed

£600-800



138



138 †  
James Gillray (British 1756-1815)  
*Sketches of the interior of St. Stephens as it now stands*  
Hand coloured etching, published by H. Humphrey, London, 1802  
36 x 26cm (14 x 10 in.)

Together with two other prints by James Gillray: *Bat-catching*, hand coloured etching, published by J. Gillray, London, 1803; and *Confederated Coalition, or, The Giants Storming Heaven, the Gods Alarmed for their Everlasting-Abodes* (BM 10240) hand coloured etching, thought to be published by H. Humphrey, London 1804. Unframed. (3)

£600-800



139

139 †  
James Gillray (British 1756-1815)  
*The Cow-Pock -or- the Wonderful Effects of the New Inoculation!* (BM 9924)  
Hand coloured etching, published by H. Humphrey, London, 1802  
24.5 x 35cm (9½ x 13¾ in.)  
Unframed

£600-800



140  
After Sir John Everett Millais (British 1829-1896)  
*The Black Brunswicker*  
Mezzotint by Thomas Lewis Atkinson, published by Graves and Co., 1864  
Signed in pencil by Millais (in the margin, lower left)  
72 x 50cm (28¼ x 19½ in.)

Together with two other engravings after Millais, *No!*, engraved by Samuel Cousins, R.A., published by Thomas Agnew, 1877; and *New Laid Eggs*, engraved by Samuel Cousins, R.A., published by Thomas Agnew, 1875. The latter signed by Millais and Cousins (along the lower margin) (3)

£600-800

141  
After Sir Edward John Poynter (British 1836-1919)  
*Blossoms*  
Mezzotint engraved by Minnie Cormack and published by P. & D. Colnaghi, London 1891  
Signed by the engraver (lower right, in the margin)  
54 x 42cm (21¼ x 16½ in.)

Together with *Sunless Days*, after George Henry Boughton, A.R.A. engraved by T. G. Appleton and published by M. Knoedler, New York, 1886; and a lithograph after Sir Hubert von Herkomer, published by Thomas Mclean, London, 1888 (3)

Provenance for the first:  
J.S. Maas, London

£400-600



141 (part lot)



142 (part lot)

142  
After Frederic Lord Leighton  
(British 1830-1896)  
*The Last Watch of Hero*  
Photogravure, published by Messrs, Mawson,  
Swan and Morgan, Newcastle upon Tyne, 1897  
72 x 47cm (28¼ x 18½ in.)

Together with another print after Leighton  
of *Captive Andromache*, published by  
J. Hildesheimer and Co., London, and  
Manchester; and a print on silk after Albert  
Joseph Moore of two maidens, published by  
Dowdenwell and Dowdenwell, London, 1884  
(3)

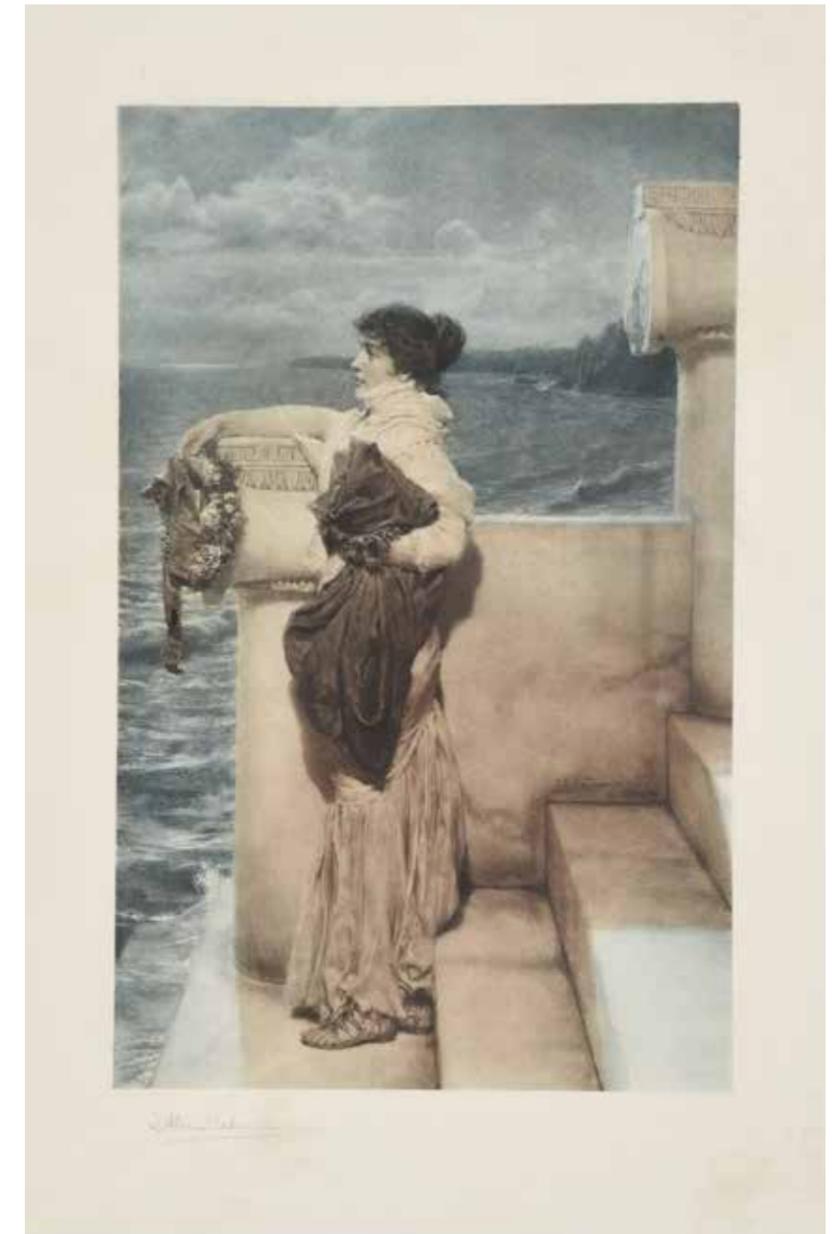
£300-500



143  
After Sir Lawrence Alma Tadema (1836-1912)  
*The Vintage Festival, Ancient Rome*  
Engraving by Auguste Blanchard, published by  
Pilgeram and Lefvre, London, 1873  
47 x 92cm (18½ x 36 in.)

Together with three prints after Alma  
Tadema, *A Favourite Author*, etched by  
Leopold Lowenstam and published by J. H.  
Lefevre, London 1889; *Figures in a Bathhouse*,  
engraved by Leopold Lowenstam and signed  
by artist and engraver (along the lower  
margin); and *A Figures on a Quay*, signed by  
the artist (lower left, in the margin) published  
by Arthur Tooth and Sons, London 1889. (4)

£500-800



143 (part lot)



144

144  
After Sir Frank Dicksee (British 1853-1928)  
*Two Crowns*  
Photogravure, published by Frost and Reed, London, 1901  
Signed (lower left, in the margin)  
77 x 58cm (30¼ x 22¾ in.)

£250-350

145  
After Sir Samuel Luke Fildes (British 1843-1927)  
*The Love Letter*  
Engraved by D. A. Wehrschmidt, published by The Fine Art Society, 1891  
58 x 41.5cm (22¾ x 16¼ in.)

Together with two prints after Fildes; *A girl with a fan*, engraved by John Miller, published by Arthur Tooth and Sons, London, 1902: signed by the artist and the engraver (along the lower margin); and *Waiting*, published by Thomas Agnew and Sons London 1893, signed (lower left in the margin) (3)

£400-600



145 (part lot)



146

146  
 After Franz Xaver Winterhalter (German 1805-1873)  
*Her Most Gracious Majesty, The Queen*  
 Hand coloured engraving by Forster, Paris, 1846  
 54 x 44cm (21¼ x 17¼ in.)

£300-500

147

After Sir John Everett Millais (British 1829-1896)

*Pomona*

A mixed mezzotint, by Samuel Cousins, R.A., published by Arthur Tooth and Sons and The Fine Art Society, 1882

Signed in pencil by the artist and the engraver (along the lower margin)

52 x 38 cm (20.1/2 x 15 cm)

Together with two other prints after Millais, *A Souvenir of Velasquez*, engraved by George McCulloch and published by The Art Union, London, 1893, signed by the engraver (lower right, in the margin); and *Bubbles*, a coloured lithograph. (3)

£400-600



147

Various properties



148



149



150

148  
John Haynes-Williams  
(British 1836-1908)  
*The Matador's Salute before the Bullfight*  
Oil on canvas  
Signed and dated 1874 & 5 (lower left)  
51 x 30.5cm (20 x 12 in.)

Provenance:  
Sale, Phillips, *Victorian Paintings*,  
1 July 1986, lot 127

£500-700

150  
Jacques Emile Edouard Brandon (French 1831-1897)  
*The Roman Shepherd*  
Pencil and watercolour  
Inscribed, signed, and dated 1855 (lower left)  
22 x 12cm (8½ x 4½ in.)

Provenance:  
Gift of the artist to the composer Leo Delibes 1865 (see inscription)  
Jean Dolfuss (His sale, Paris 4 March 1912, lot 25)  
Hazlitt, Gooden & Fox, London

£400-500

149  
John Haynes-Williams  
(British 1836-1908)  
*Herald of the Bullfight*  
Oil on canvas  
Signed and dated 1883 (lower right)  
61 x 41cm (24 x 16 in.)

Provenance:  
Sale, Phillips, *Victorian Paintings*,  
1 July 1986, lot 130

£600-800

151

F. Gérard (French 19th century)  
*View of the Villa Dei Falconieri, Monte Pincio, Rome*  
Oil on canvas  
77 x 60.5cm (30¼ x 23¾ in.)

£800-1,200



151



152

152

A\*\* Ferrant (19th century)  
*A romantic scene*  
Oil on canvas  
Signed (lower right), inscribed *Reina Alfons.* and dated 1845  
(lower centre)  
120 x 97cm (47 x 38 in.)  
Unframed

£1,000-1,500



153  
Edmund Blair Leighton (British 1853-1922)  
*The Cliff Path*  
Oil on canvas  
Signed with initials and dated 93 (lower left)  
27 x 20cm (10½ x 7¾ in.)

Provenance:  
Sale, Christie's, London, *Victorian Pictures*, 5 March 1993, lot 139  
Purchased from the above by the present owner

£1,500-2,000

153



154  
Michele Gordigiani (Italian 1830-1909)  
*The Flower Girl*  
Oil on canvas  
Signed (lower left)  
108 x 81,5cm (42½ x 32 in.)

Provenance:  
Sale, Leslie Hinderman, *Old Master, 19th and 20th Century Pictures*, 13 December 1992, lot 165  
Haynes & Son - CHECK THIS  
Were acquired by the present owner circa 1993

£5,000-8,000

154



155  
Charles Rossiter (British 1827-?)  
*The Young Ornithologists*  
Oil on canvas  
Signed (lower left)  
24.5 x 19.5cm (9½ x 7½ in.)

Provenance:  
Sale, Christie's, King Street, *Victorian Pictures*, 3 June 1994, lot 268  
Purchased from the above by the present owner

£500-800

155



156  
Frederick Walker (British 1840-1875)  
*Evidence for the Defence*  
Watercolour  
Signed with initials (lower right)  
24 x 19.5cm (9¼ x 7½ in.)

Provenance:  
Sale, Christie's, London, *Interiors*, 14 November 1995, lot 74  
Purchased from the above by the present owner

Exhibited:  
London, Royal Academy Winter Exhibition, 1906

£1,000-1,500

156



157  
Philip Richard Morris (British 1836-1902)  
*Land A Hoy!*  
Oil on canvas  
Signed with initials and dated 64 (lower right)  
44.5 x 53.5cm (17½ x 21 in.)

Provenance:  
Sale, Christie's, King Street, *Victorian Pictures & Drawings*, 4 November 1994, lot 106  
Purchased from the above by the present owner

£3,000-5,000

157



158



159

159  
Alfred H. Green (British 19th century)  
*Children on a cliff top overlooking the sea*  
Oil on canvas  
49.5 x 75cm (19¼ x 29½ in.)  
£700-1,000



160

160  
Harold Joseph Swanwick (British 1866-1929)  
*Feeding the ducks*  
Watercolour heightened with white  
Signed (lower right)  
56 x 46cm (22 x 18 in.)  
£400-600

158  
Carlton Alfred Smith (British 1853-1946)  
*Sisters*  
Watercolour  
Signed and dated 1908 (lower left)  
29 x 18.5cm (11¼ x 7¼ in.)  
Provenance:  
Sale, Sotheby's, London, *Victorian Pictures*, 4  
March 1992, lot 295  
Purchased from the above by the present  
owner  
£300-500

161  
George Goodwin Kilburne (British 1839-1924)  
*The Introduction*  
Oil on canvas  
54 x 71cm (21¼ x 27¾ in.)  
Provenance:  
Sale, Christie's, London, *Victorian Paintings*,  
6 November 1996, lot 66  
£2,000-3,000



161

162  
John Henry Mole (British 1814-1886)  
*Peat Gatherers*  
Watercolour  
Signed and dated 1857 (lower left)  
46.5 x 67cm (18¼ x 26¼ in.)  
Provenance:  
Moss Galleries, London  
Purchased from the above by the present  
owner in 1993  
£600-800



162



163

163  
William Edward Frost (British 1810-1877)  
*Fête Champêtre*  
Oil on canvas  
54.5 x 75cm (21¼ x 29½ in.)  
£1,500-2,000

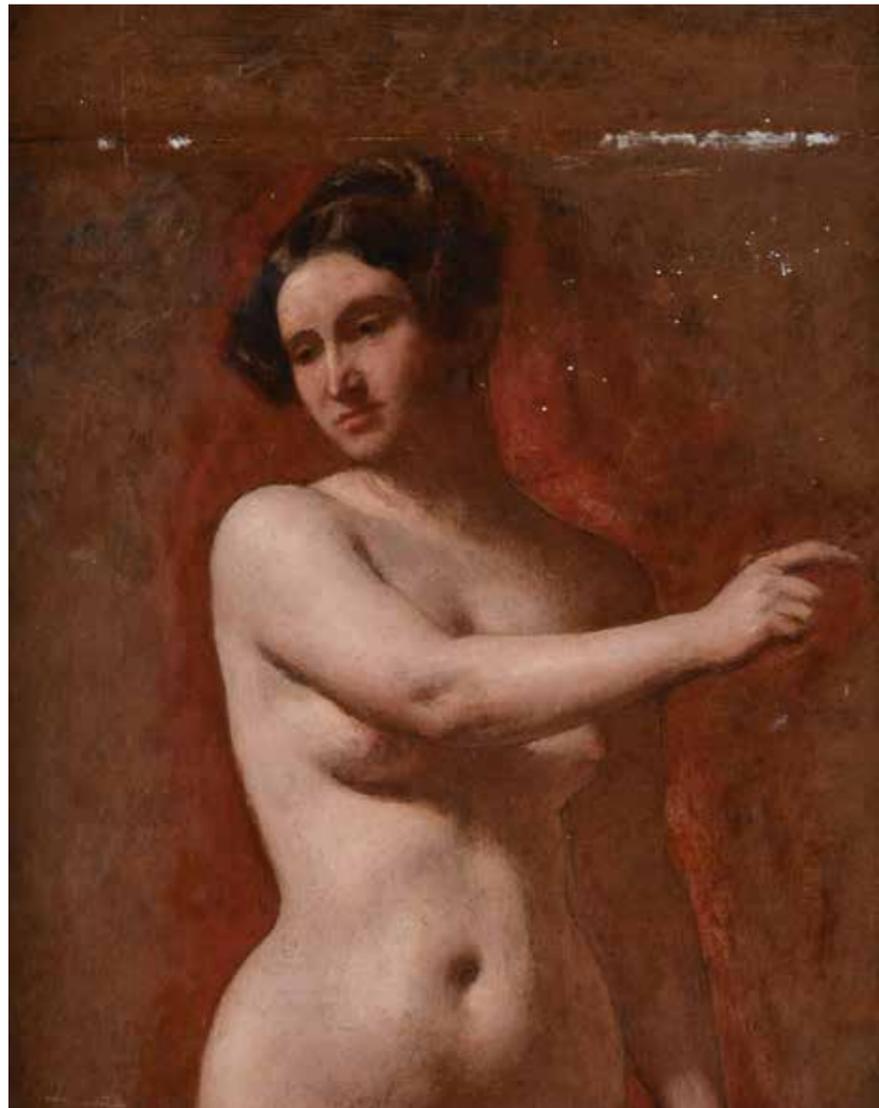


165

165  
Paul Falconer Poole (British 1807-1879)  
*The Bather*  
Oil on panel, oval  
Indistinctly inscribed (to panel verso)  
43.5 x 62cm (17 x 24¼ in.)  
Unframed

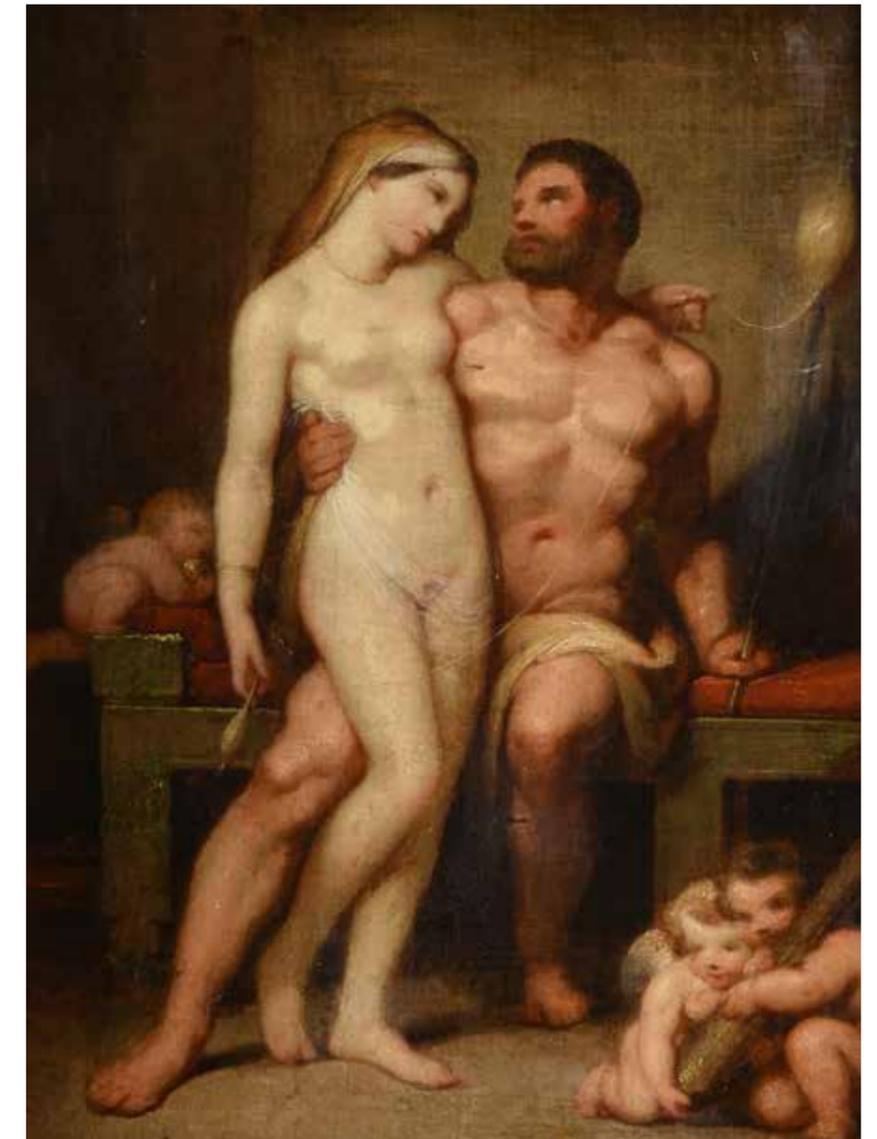
Provenance:  
Sale, *The Barnett Lewis Sale*, Christie's  
28 March 1930, lot 102 [?]

£1,000-1,500



164

164  
William Etty (British 1787-1849)  
*Study of a nude*  
Oil on board laid to panel  
Dated Nov [2?] 1837 and indistinctly inscribed  
(upper left)  
39 x 34cm (15¼ x 13¼ in.)  
£700-1,000



166

166  
Danish School (19th century)  
*Hercules and Omphales*  
Oil on canvas  
25.5 x 19cm (10 x 7¼ in.)  
The present lot is after a fresco at Osborne  
House in Prince Albert's bathroom  
£600-800



167

167 λ  
John Archibald Alexander Berrie (British 1887-1962)  
*Graham Marr as Mercurio*  
Oil on canvas (lower third folded up)  
Signed (lower right to the folded canvas)  
Overall: 195 x 90cm (76¾ x 35¼ in.), framed 130 x 90cm

Exhibited:  
Liverpool Academy 1913

£700-1,000



168

168  
Carl Christian Constantin Hansen (Danish 1804-1880)  
*A knight*  
Oil on canvas  
52 x 27,5cm (20¼ x 10¾ in.)

£400-600

169  
Carl Max Gerlach Quaedvlieg (Dutch 1823-1874)  
*Portrait of a young lady*  
Oil on canvas  
Signed (lower right)  
28,5 x 22cm (11 x 8½ in.)

£2,000-3,000

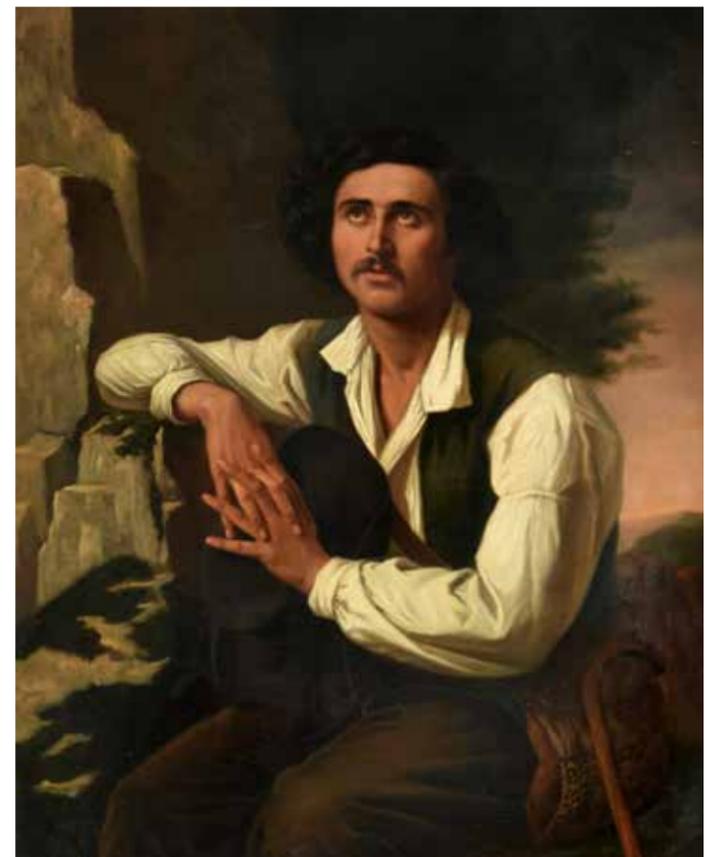


169

170  
Italian School (19th century)  
*Portrait of an Italian traveller in a rocky landscape*  
Oil on canvas  
100 x 81cm (39¼ x 31¾ in.)

Provenance:  
Sale, Sotheby's, 26 April 2001, lot 2224

£1,000-1,500



170



171

171 λ  
Antonin Brunner (Czech 1881-1958)  
*The eye doctor*  
Oil on canvas  
Signed and dated 1927 (lower right)  
70 x 90cm (27½ x 35¼ in.)

£600-800



172

172  
Henry M. Terry (British active 1880-1920)  
*The recital*  
Watercolour and bodycolour  
Signed (lower left)  
61 x 85cm (24 x 33¼ in.)

£500-700



173

173  
Spanish School (19th century)  
*A woman reading*  
Oil on canvas  
65 x 51cm (25½ x 20 in.)  
Unframed

£400-600

174  
Continental School (circa 1900)  
*A cavalier smoking a pipe*  
Oil on canvas  
38 x 36cm (14¾ x 14 in.)

Provenance:  
Provenance: HSH Donatus Prince of Hohenzollern, Henley Park Manor, Surrey

£800-1,200



174



175

175  
German School (19th century)  
*A woman reading by a window*  
Oil on canvas  
Indistinctly signed, inscribed, and dated *Munich 87* (lower left)  
39.5 x 32cm (15½ x 12½ in.)

£600-800

176  
Attributed to Thomas Brooks (British 1818-1891)  
*At the opera*  
Oil on canvas  
53 x 43cm (20¾ x 16¾ in.)

Provenance:  
Sale, Bonhams, Knightsbridge, *British and European Pictures*,  
10 September 2013, lot 35

£700-1,000



176



177

Henri Farré (French 1871-1934)

*The Swan Maidens*

Oil on canvas

179 x 228cm (70¼ x 89¾ in.)

Provenance:

Sale, Sotheby's, London, 19th March 1986, lot 119

£6,000-8,000



177



178

178  
 Attributed to Myles Birket Foster  
 (British 1825-1899)  
*The Rialto bridge*  
 Watercolour  
 Bears monogram (lower right)  
 16 x 23,5cm (6¼ x 9¼ in.)

£1,500-2,000



179  
 Alfred Pollentine (British 1836-1890)  
*The Grand Canal Venice; The Barbarigo and Pisani Palaces, Venice*  
 Oil on canvas, a pair  
 Signed and indistinctly dated (lower right) and (lower left) respectively, the second further signed and inscribed (verso)  
 29 x 49cm (11¼ x 19¼ in.) (2)

Provenance:  
 Aitken Dottson, Glasgow

£1,500-2,500



179



180

180  
 Oliver Rhys (English/German 1854-1907)  
*A Venetian Backwater*  
 Oil on canvas  
 Signed and dated 1888 (lower right)  
 75 x 126cm (29½ x 49½ in.)

Provenance:  
 Sale, Christie's London, *British, Victorian and Scottish Pictures*, 6 March 2003, lot 575  
 Sale, Chiswick Auctions, *A Private London Collection*, 5 February 2019, lot 13

£3,000-5,000



181

181

Carlo Grubacs (Italian 1802-1878)

*Three Venetian views: St Mark's Square, from the entrance to the Grand Canal; St Mark's Basilica and the campanile; and The Doge's Palace with The Santa Maria della Salute beyond*

Oil on canvas

Each signed (lower left)

Each 20.7 x 29cm (8 x 11¼ in.) (3)

Provenance

Pawsey and Payne, London

£10,000-15,000



182

182  
 Felix-Hippolyte Lanoue (French 1812-1872)  
*Pont Saint-Bénézet (Pont d'Avignon), Avignon*  
 Oil on canvas  
 Bears signature (lower right)  
 32 x 50cm (12½ x 19½ in.)

£600-800



183

183  
 Gustave Oudry (French 19th century)  
*An encounter while on manoeuvres*  
 Oil on canvas  
 Signed (lower right)  
 26.7 x 34cm (10½ x 13¼ in.)

£300-500



184

184  
 James Vivien de Fleury (British 1847-1902)  
*Travellers in an Italianate landscape*  
 Oil on canvas  
 Signed and dated 1868 (lower right)  
 73 x 96cm (28½ x 37¾ in.)

£1,000-1,500

185  
 John Absolon (British 1815-1895)  
*An excursion to Isola dei Pescatore, Lago Maggiore*  
 Signed, inscribed, and dated 1861 (lower left)  
 30.2 x 73cm (11¾ x 28½ in.)

Provenance:  
 Sale, Bonhams, *Home & Interiors*, 19 October 2016, lot 592

£600-800



185



186



186

186  
Circle of Ippolito Caffi (Italian 1809-1866)  
*Two views of Naples*  
Oil on canvas, a pair  
Both bear signature and date  
Each 38 x 62cm (14¾ x 24¼ in.) (2)

£6,000-8,000



187  
Charles Henri Joseph Leickert  
(Belgian 1816-1907)  
*A winter landscape*  
Oil on canvas  
Signed and dated 91 (lower right)  
62.5 x 98.5cm (24½ x 38¾ in.)

£3,000-5,000

188

Frederik Marinus Kruseman (Dutch 1816-1882)

*Villagers in a snowy landscape*

Oil on panel

Signed (lower right); inscribed and dated 1881 (verso)

59 x 48cm (23 x 18¾ in.)

The present lot was painted in 1881, a year before the artist's death and during his second period of living in Brussels. The Belgian countryside was a constant source of inspiration to the artist who used not only the frozen waterways as subjects but also the ruined monuments, abbeys, and houses which he made detailed studies of and then used in his compositions. *Villagers in a winter landscape* is a good example of this with the large snowy red brick house to the right overlooking the icy landscape animated by the figures below.

Kruseman was a Dutch painter, born in Haarlem, but lived in Brussels for two separate periods in his life, first between 1841 and 1852, the second time from 1856 until his death in 1882. For Kruseman, the city was a place where Dutch artistic influence was still strong, and the expanding middle class was creating a better demand than in his native Holland. During 1844 Kruseman visited Paris briefly where he would have been exposed to the work of the more progressive artists of the Barbizon School. It was after that trip, when the landscape tradition was splintering into various groups that Kruseman committed himself to the tradition of Koekkoek and the Dutch Romantic School.

The hallmarks of Frederik Marinus Kruseman's mature style for his winter scenes are all present in *Villagers in a winter landscape*: the large house, the carved tracks in the snow, the leafless trees set against the sky with the suggestion of a city in the distance and the characters on the ice and snowy path enjoying the winter weather. This was a formula Kruseman early on in his career and which sold well for over forty years.

£25,000-35,000



188 (detail)



188



189

189  
Willem Vester (Dutch 1824-1895)  
*Snowy street scene*  
Oil on canvas  
Signed and dated 1872 (lower left)  
55 x 84cm (21½ x 33 in.)

Provenance:  
El Greco Art Galleries, London  
John Covell Fine Paintings

£500-700



190

190  
Wilhelm Velten (Russian 1847-1929)  
*Horse and carriage*  
Oil on panel  
Signed (lower right)  
16.1 x 24.2cm (6¼ x 9½ in.)  
Unframed

Provenance:  
By descent to the present owner

£500-700



191

191  
Willem Maris (Dutch 1844-1910)  
*Cows in a meadow*  
Oil on canvas  
Signed (lower left)  
48 x 66cm (18¾ x 25 in.)

£1,500-2,000

192  
Attributed to Willem Maris (Dutch 1844-1910)  
*Cows in a landscape*  
Oil on canvas  
26 x 60cm (10 x 23½ in.)

£800-1,200



192



193

193  
Attributed to Alfred Vickers (British 1786-1868)  
*Landscape with Cattle, Sheep, and Figures by a Pond*  
Oil on canvas  
Titled (to label verso)  
58,5 x 89,5cm (23 x 35 in.)

Provenance:  
Vicar Brothers, London

£1,000-2,000



194

194  
John Henry Inskip (British 1864-1947)  
*Nature's Garden*  
Oil on canvas  
Signed and dated 87 (lower left)  
58,5 x 89,5cm (23 x 35 in.)

Provenance:  
Sale, Sotheby's, London, *Victorian Paintings, Drawings and Watercolours*, 3 June 1992, lot 88  
Purchased from the above by the present owner

Exhibited:  
London, Royal Academy, 1887, no. 355

£700-1,000



195

195  
Copley Fielding (British 1787-1855)  
*Off Folkstone*  
Watercolour  
21,5 x 30cm (8¼ x 11¾ in.)

Provenance:  
Sale, Christie's London, *Unknown Sale*, March 1938, lot 89

£250-350



196

196  
Edward Wilkins Waite (British 1854-1924)  
*A Silent Pool - Autumn*  
Signed and dated 1887 (lower right)  
74 x 110cm (29 x 43¼ in.)

Provenance:  
Sale, Christie's, King Street, *Victorian Pictures*, 11 June 1993, lot 176A

£2,000-3,000

197  
James Orrock (British 1829-1913)  
*In Bradgate Park, Leicestershire*  
Watercolour  
Signed and dated 1882 (lower right)  
59 x 89cm (23 x 35 in.)

£400-600



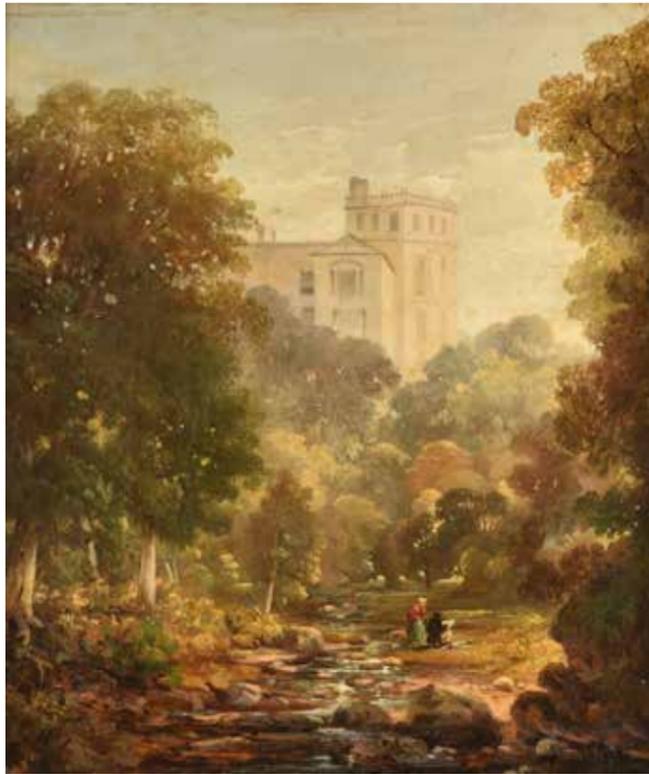
197



198

198  
British School (19th century)  
*Extensive Landscape with Horse and Rider*  
Oil on panel  
Signed with monogram TSW and dated 1845 (lower right)  
36.5 x 56.5cm (14¼ x 22 in.)

£600-800



199

199  
Scottish School (19th century)  
*Figures by a stream, Dunglass House, East Lothian*  
Oil on panel  
30.5 x 25.5cm (12 x 10 in.)

£300-500



200

200  
Scottish School (19th century)  
*The Old Chapel in the Glen, Aldbar Castle Forfarshire*  
Oil on canvas  
Title inscribed to label (attached verso)  
38 x 50cm (14¾ x 19½ in.)

£300-500



201

201  
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

£3,000-5,000



202

202  
Charles Stuart (British 1854-1904)  
*Stag and doe in a highland landscape*  
Oil on canvas  
Signed (lower right)  
44 x 59cm (17¼ x 23 in.)

£1,000-1,500



203

203  
Edward Henry Holder (British 1847-1922)  
*Three cows in a highland landscape*  
Oil on canvas  
Signed (lower right)  
67 x 49cm (26¼ x 19¼ in.)

£600-800



204

204  
John Brandon Smith (British 1848-1884)  
*Highland river landscape*  
Oil on canvas  
Signed (lower left)  
73 x 136cm (28½ x 53½ in.)

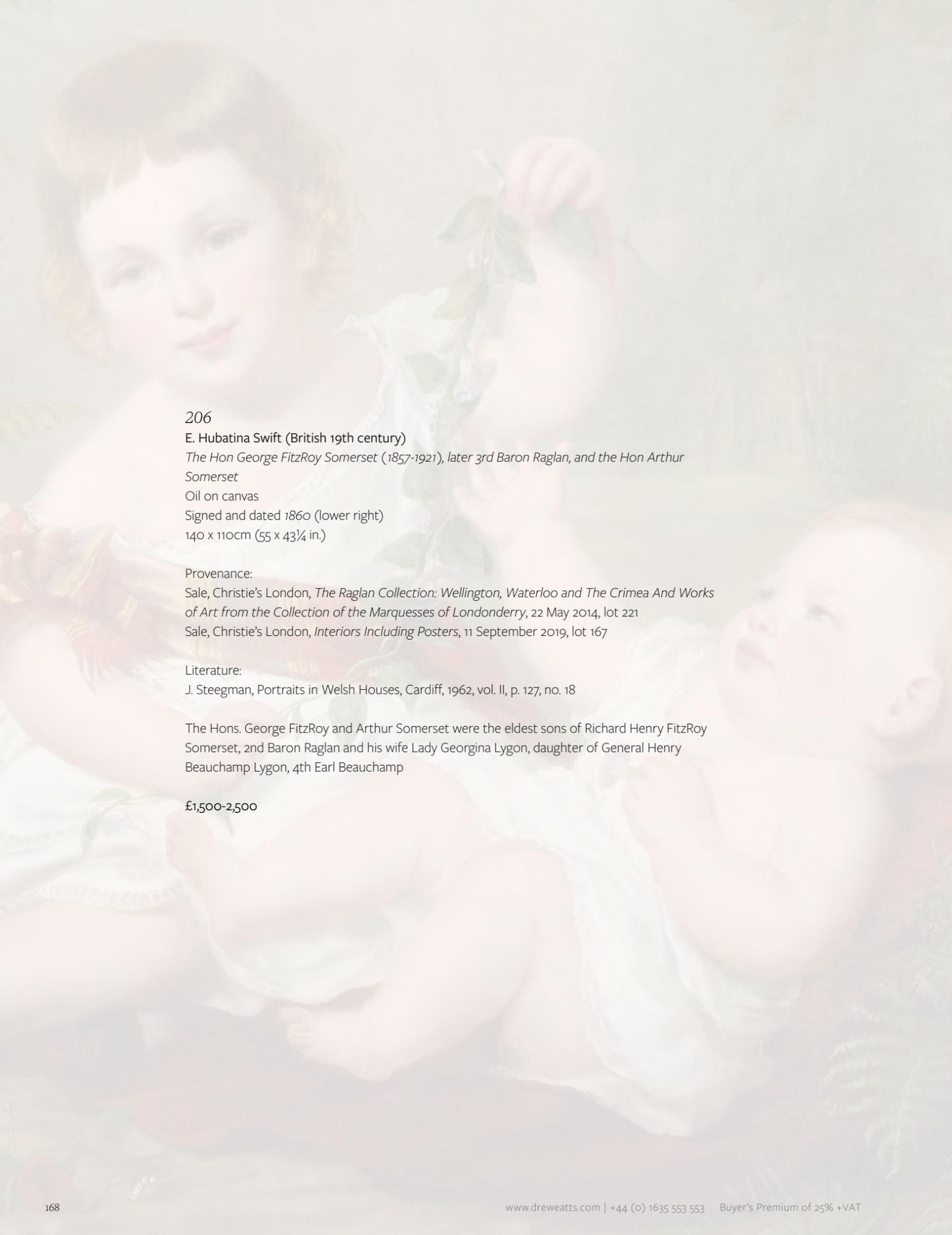
£1,500-2,500

205  
John Brandon Smith (British 1848-1884)  
*The angler*  
Oil on canvas  
Signed and dated 1874 (lower left)  
39.5 x 60cm (15½ x 23½ in.)

£700-1,000



205



206

E. Hubatina Swift (British 19th century)

*The Hon George FitzRoy Somerset (1857-1921), later 3rd Baron Raglan, and the Hon Arthur Somerset*

Oil on canvas

Signed and dated 1860 (lower right)

140 x 110cm (55 x 43¼ in.)

Provenance:

Sale, Christie's London, *The Raglan Collection: Wellington, Waterloo and The Crimea And Works of Art from the Collection of the Marquesses of Londonderry*, 22 May 2014, lot 221

Sale, Christie's London, *Interiors Including Posters*, 11 September 2019, lot 167

Literature:

J. Steegman, *Portraits in Welsh Houses*, Cardiff, 1962, vol. II, p. 127, no. 18

The Hons. George FitzRoy and Arthur Somerset were the eldest sons of Richard Henry FitzRoy Somerset, 2nd Baron Raglan and his wife Lady Georgina Lygon, daughter of General Henry Beauchamp Lygon, 4th Earl Beauchamp

£1,500-2,500



206



207

207

James Sant (British 1820-1916)

Portrait of the Hon. George FitzRoy Somerset  
(1857-1921)

Oil on canvas

Signed with monogram (lower right)

140.5 x 90cm (55¼ x 35¼ in.)

Provenance:

The Raglan Collection

Sale, Christie's London, *Interiors Including  
Posters*, 11 September 2019, lot 166

Exhibited:

London, Royal Academy, 1864, no. 279.

Literature:

J. Steegman, *Portraits in Welsh Houses*,  
Cardiff, 1962, vol. II, p. 127, no. 17.

Born on 18 September 1857, George FitzRoy  
Henry Somerset, later 3rd Baron Raglan, was  
the son of the 2nd Baron Raglan, and his  
wife Lady Georgiana Lygon, third daughter  
of Henry Lygon, 4th Earl Beauchamp. King  
George V of Hanover was his godfather,  
and he became a Page of Honour to Queen  
Victoria in 1868, which he remained until 1874.  
On 28 February 1883, he married Lady Ethel  
Jemima Ponsonby, daughter of Rev. Walter  
William Brabazon Ponsonby, 7th Earl of  
Bessborough and Lady Louisa Cornwallis Eliot.  
They had six children

£1,500-2,500



208

208

Henry Weigall Junior (British 1829-1925)

The Hon George FitzRoy Somerset (1857-1921)  
and the Hon. Granville Somerset (1862-1901)

Oil on canvas

Signed and inscribed (to label verso)

110 x 86cm (43¼ x 33¾ in.)

Provenance:

The Raglan Collection

Sale, Christie's London, *Interiors Including  
Posters*, 11 September 2019, lot 168

Exhibited:

London, Royal Academy, 1871.

Literature:

J. Steegman, *Portraits in Welsh Houses*,  
Cardiff, 1962, vol. II, p. 127, no. 19.

£2,000-3,000



209



209  
 William Smith Jewett (American 1812-1873)  
*Louise Jevis and another portrait of a young girl*  
 Oil on canvas, oval, a pair  
 The first signed, inscribed and dated *pinx 1860*, together  
 with frame maker's label for Jones, Wool and Sunderland,  
 San Francisco (verso)  
 Each 59.5 x 49.5cm (23¼ x 19¼ in.) (2)

£700-1,000



210  
 Samuel Melton Fisher (British 1860-1939)  
*Portrait of Mrs Fuller, half-length, in a grey dress with pink  
 roses*  
 Oil on canvas, oval  
 Signed (centre right)  
 58.5 x 44.5cm (23 x 17½ in.)

£1,000-1,500



211

211  
 British School (20th century)  
*The coronation of King George V*  
 Oil on canvas  
 137 x 177cm (53¾ x 69½ in.)  
 Unframed

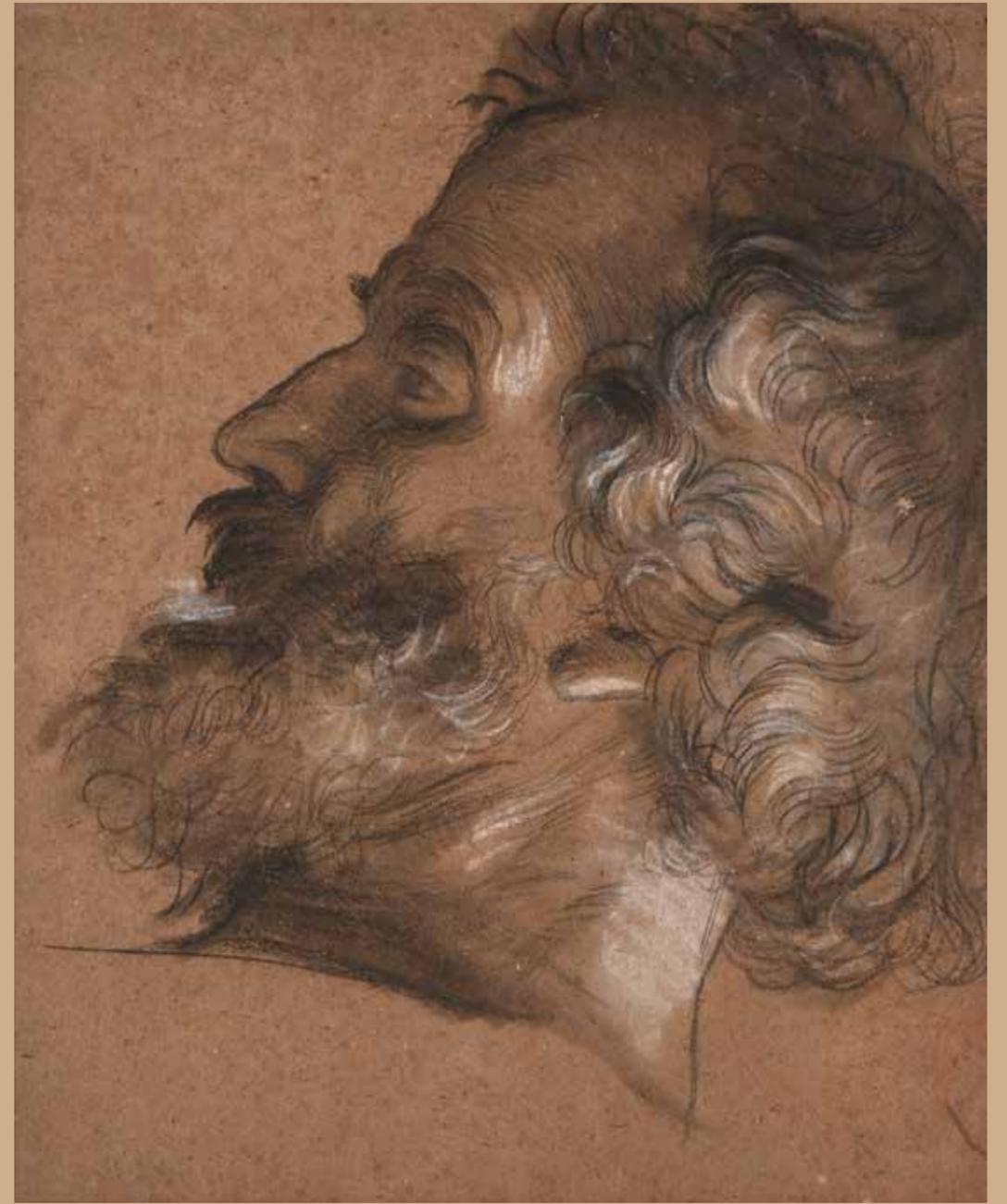
£2,000-3,000



212

212  
William Quiller Orchardson (British 1832-1910)  
*The new arrival*  
Charcoal  
76 x 93cm (29¾ x 36½ in.)

£300-500



213

213  
George Frederic Watts (British 1817-1904)  
*The head of a man*  
Black, white, and red chalk on oatmeal paper laid on linen  
38.8 x 32.2cm (15¼ x 12½ in.)  
Unframed

Provenance  
R. G. Chapman, Oxford.  
Nicholas Drummond, London

This study was traditionally believed to relate to G. F. Watts's fresco 'A Hemicycle of Lawgivers' in the Great Hall of Lincoln's Inn, London. A very similar drawing with the same provenance was sold for £27,500 (Christie's, London, 11th July 2017, lot 35)

£2,000-3,000



214

214  
Tom Mostyn (British 1864-1930)  
*A Shared Confidence*  
Oil on canvas  
Signed and dated 95-96 (lower left)  
127 x 105cm (50 x 41¼ in.)

Provenance:  
Sale, Bonhams, London, 29 September 2010, lot 124  
A private collection

£4,000-6,000



215

215 λ  
Edith Gunther (British b.1887-?)  
*Portrait of a woman wearing a black hat with large white feather*  
Oil on canvas  
Signed and dated 1910 (lower right)  
220 x 158cm (86½ x 62 in.)

£5,000-7,000



216

216  
Follower of Alfred de Dreux  
*Lady riding a white horse with two dogs in a castle landscape*  
Oil on canvas  
91 x 111cm (35¾ x 43½ in.)

£800-1,200



217

217  
Attributed to John Barwick (British fl. 1835-1876)  
*The hunting party*  
Oil on canvas  
Signed with monogram (lower right)

£3,000-5,000



218

218  
After Francis Wheatley  
*The Return from the Shoot*  
Oil on canvas  
55 x 70cm (21½ x 27½ in.)

After the original 1788 painting by Francis Wheatley now in the  
Museums Sheffield collection, accession number VIS.5305

£300-500



219

219  
John Ferneley Senior (English 1782-1860)  
*A chestnut hunter in a loose box*  
Oil on canvas  
Signed, dated and inscribed *Melton Mowbray/1844* (lower left)  
85 x 105cm (33¼ x 41¼ in.)

£6,000-8,000



220

220  
John Frederick Herring Senior (British 1795-1865)  
*Head of a hound*  
Oil on board  
Signed with initials and dated 1851 (lower left)  
22.5 x 29.7cm (8¾ x 11½ in.)

Provenance:  
The Late Captain Palmer's Estate (label verso)

£1,500-2,500



221

221  
John Frederick Herring the Younger  
(British 1815-1907)  
*Cows and ducks by a barn*  
Oil on panel  
Signed (lower right)  
20 x 15.5cm (7¾ x 6 in.)

£700-1,000



222

222  
John Frederick Herring Junior (British 1815-1907)  
*A Peaceful Day In The Farmyard*  
Oil on canvas  
Signed (lower left)  
55 x 90cm (21½ x 35¼ in.)

Provenance:  
Burlington Paintings, London

£4,000-6,000



223

223  
 Manner of John Ferneley Junior  
*Horse in a stable*  
 Oil on canvas  
 49.5 x 59.5cm (19¼ x 23¼ in.)  
 £300-500



224

224  
 English School (circa 1800)  
*Hambletonian Beating Diamond*  
 Oil on canvas  
 Inscribed *Arrived at the Furse hill - just setting to for a grand burst* (lower centre)  
 32.5 x 43cm (12¾ x 16¾ in.)

The present lot depicts Hambletonian Beating Diamond at Newmarket, March 25th 1799 in a match for 3000 guineas.

£800-1,200



225

225  
 Emil Adam (German 1843-1924)  
*Portrait of the race horse, Kincsem*  
 Oil on canvas  
 Signed and dated 1895 (lower right), extensively inscribed by the artist (to two labels verso)  
 55 x 70cm (21½ x 27½ in.)

Kincsem: Foaled in 1874 by Cambuscan out of Water Nymph, winner of the Goodwood Cup 1878, Kincsem was the winner of 54 races and never defeated.

£3,000-5,000



226

226  
After George Stubbs  
*Pointer in a landscape*  
Oil on canvas  
74 x 100cm (29 x 39¼ in.)  
  
£1,500-2,500



227

227  
Henry Bernard Chalon (British 1770-1849)  
*A greyhound in a landscape*  
Oil on canvas  
Signed (lower right)  
29.5 x 34.5cm (11½ x 13½ in.)  
  
£500-700



228

228  
L. S. B Pollock (British 19th century)  
*Tsar, Wagga, and Sultan*  
Watercolour and bodycolour  
Signed and dated 1876 (lower left); inscribed with dogs' names (to necks)  
54 x 73cm (21¼ x 28½ in.)  
  
£600-800



229

229  
 Follower of Henry Alken Senior  
*Drawing cover; The kill*  
 Oil on canvas, a pair  
 Both bears signature (lower left)  
 Each 59 x 90cm (23 x 35¼ in.) (2)

Provenance:  
 Frost & Reed, London

£1,500-2,500



230

230  
 Archibald Thorburn (British 1860-1935)  
*Driven Grouse*  
 Watercolour  
 Signed and dated 1906 (lower centre)  
 17.5 x 31.5cm (6¾ x 12¼ in.)

Provenance:  
 The Tryon Gallery Ltd., London

£6,000-8,000



231

231  
Wilhelm Velten (Russian 1847-1929)  
*Horse market by the village*  
Oil on panel  
Signed (lower right)  
16.1 x 24.1cm (6¼ x 9¼ in.)  
Unframed

Provenance:  
By descent to the present owner

£500-700



232

232  
Edwin Cooper (British 1785-1833)  
*A chestnut hunter and a greyhound in a landscape*  
Watercolour  
Signed, inscribed, and dated *fecit 1832*  
(lower right)  
32 x 45cm (12½ x 17½ in.)

£300-500



233

233  
Alexander Evgenievich Iacovleff (Russian 1887-1938)  
*Study of a deer*  
Charcoal  
Signed, inscribed, and dated 1925 (lower right); further inscribed (to backboard verso)  
48 x 63cm (18¾ x 24¾ in.)

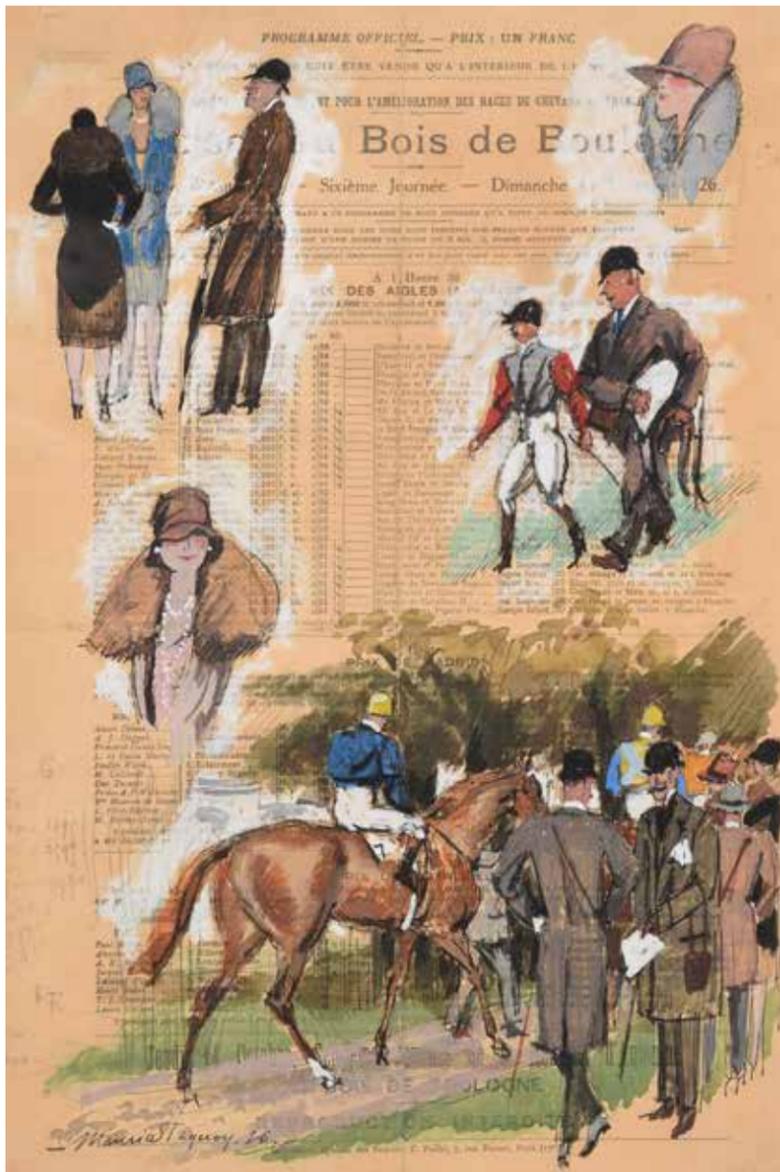
£1,500-2,000



234

234 λ  
 Pongracz Ignac (Hungarian 20th century)  
*Portrait of the race horse Sachertorte*  
 Oil on canvas  
 Indistinctly signed, inscribed, and dated 1925 (lower right)  
 68 x 88cm (26¾ x 34½ in.)

£1,500-2,500



235

235 λ  
 Maurice Taquoy (French 1878-1952)  
*Scenes at the Bois de Boulogne*  
 Mixed media  
 Signed and dated 26 (lower left)  
 34 x 22,5cm (13¼ x 8¾ in.)

£300-500



236

236  
 Daniel Pender Davidson (British 1855-1933)  
*The Trainer's Daughter*  
 Oil on canvas  
 Signed, inscribed, and dated June 1926 (upper left); further signed and inscribed (to label verso)  
 84 x 73cm (33 x 28½ in.)

Provenance:  
 The artist, Battersea Park  
 And thence by descent until 2016

Exhibited:  
 London, Royal Institute of Painters, No. 1

Daniel Pender Davidson studied at Glasgow School of Art, as well as in Brussels and Munich. He lived in Glasgow and then London and exhibited six paintings at the Walker Gallery, Liverpool and one at the Royal Academy, London.

£2,000-3,000



237

237  
R.S Moseley (British fl. 1862-1893)  
*Ewe and lamb in a landscape*  
Oil on canvas  
Signed with monogram (lower right)  
34 x 44cm (13¼ x 17¼ in.)

£500-700



238

238  
Joseph Jodocus Moerenhout (Flemish 1801-1874)  
*Sheep, goats, and horses in a barn*  
Oil on canvas  
53 x 44cm (20¾ x 17¼ in.)

£700-1,000



239

239  
John Charles Morris (British 19th century)  
*Sheep in a highland landscape*  
Oil on canvas  
Signed and indistinctly dated (lower left)  
54 x 78cm (21¼ x 30½ in.)

Provenance:  
Malcom Innes Gallery, London, and Edinburgh

£500-700



240

240  
William Shayer Senior (British 1787-1879) and Edward Charles Williams (British 1807-1881)  
*The Timber Wagon*  
Oil on canvas  
Signed and dated 1849 (lower left)  
76 x 127cm (29¾ x 50 in.)

Provenance:  
Frost and Reed, London, purchased 19th November 1987

£4,000-6,000



241

241  
Edward Williams (British 1782-1855)  
*Figures on a country path in a landscape*  
Oil on canvas  
41 x 52cm (16 x 20¼ in.)

£400-600



242

242  
Attributed to Henry John Boddington (British 1811-1865)  
*Fishing by the riverside*  
Oil on canvas  
41 x 52cm (16 x 20¼ in.)

£500-700



243

243  
George Augustus Williams (British 1814-1901)  
*Moorland river landscape*  
Oil on canvas  
Signed with monogram and dated 1873 (lower left)  
48.5 x 75cm (19 x 29½ in.)

£800-1,200



244

244  
Walter Williams (British active 1841-1876)  
*A pair of river landscape scenes with figures*  
Oil on canvas  
Both signed with initials (lower right)  
Each 24 x 19cm (9¼ x 7¼ in.) (2)

£500-700

245  
Circle of Henry John Boddington (British 1811-1865)  
*Figures resting beside a tree in a landscape*  
Oil on canvas  
60 x 49cm (23½ x 19¼ in.)

£600-800



245



246

246  
Benjamin Williams Leader (British 1831-1923)  
*Two coastal views*  
Oil on artist's board  
The smaller signed with initials (lower left)  
The larger 20 x 30cm (7¾ x 11¾ in.), the smaller 13,5 x 22cm (2)

Provenance:  
The artist's sale, numbered 2317 and 2313 respectively (to labels affixed verso)

£500-700



247

247  
Benjamin Williams Leader (British 1831-1923)  
*Landscape with mill*  
Oil on board  
Signed and dated 1872 (lower right); further signed, titled and numbered 41 (to label verso)  
38 x 58cm (14¾ x 22¾ in.)

Provenance:  
Sir George Burton Hunter KBE DSC (1845-1937)  
Thence by descent

Sir George Burton Hunter was the founder of Swan Hunter, the Newcastle shipbuilders.

£6,000-8,000



248

**Benjamin Williams Leader (1831-1923)**

*A Bright Night, Goring on Thames*

Oil on canvas

Signed and dated 1873 (lower right)

93.5 x 130cm (36¾ x 51 in.)

Provenance:

Agnew's, London, April 1873

(purchased at the Royal Academy)

Baron Albert Grant, June 1873

His sale, Christie's, London, 28 April 1877,

lot 121

Pilgeram

Private collection, circa 1960

Sale, Sotheby's New York, 29 January 2010,

lot 926, where purchased by the present

owner's father.

Exhibited:

London, Royal Academy, 1873, no.398

Literature:

B. W. Leader, *Diary*, 1873

B. W. Leader, *Record of Paintings Sold*,

April 1873

*Royal Academy Exhibition Catalogue*, 1873

*The Art Journal*, July 1873, Vol XII, p.199

F. Lewis, *Benjamin Williams Leader, R.A.*

London, 1971, p.35, no.98

R. Wood, *Life and Paintings of Benjamin*

*Williams Leader R.A. 1831-1923*, London 1998,

pages 47, 59, 117 (Endnote 38) 124, 128

£6,000-8,000



249  
 Attributed to Ernest Griset  
 (French 1844-1907)  
*Dinner time*  
 Oil on board  
 71 x 38.5cm (27¾ x 15 in.)

For comparable images, see  
 'Lionel Lambourne, *Ernest  
 Griset, Fantasies of a Victorian  
 Illustrator*, London, 1979.

£600-800



250  
 William Baptiste Baird (American 1847-1899)  
*Farmyard friends, a set of seven comprising: two scenes of doves,  
 two of cockerels, two of chicks, and one rabbit*  
 Oil on panel  
 One signed, Baird, the rest signed with initial B  
 One 10.5 x 15.5cm (4 x 6 in.), the rest 7.5 x 10.5cm (7)

Provenance:  
 MacConnal-Mason & Son, Ltd, London, purchased circa 1980

£3,000-5,000





251

251  
Charles Verlat (Belgian 1824-1890)  
*Two eagles with their kill on a rocky outcrop*  
Oil on canvas  
Signed and dated 1870 (lower left)  
91 x 121cm (35¾ x 47½ in.)

£1,500-2,500



252

252  
Joseph Wolf (German 1820-1899)  
*The big bull bison*  
Oil on canvas  
Signed with initials and indistinctly dated (lower right)  
57 x 77cm (22¼ x 30¼ in.)

Provenance:  
Sale, Christie's, *Viscount Allambrooke*, 11 June 1993, lot 222

Literature:  
O.L. Stephen (ed.), *Sir Victor Brooke-Memoirs of his Life*, 1894 (illustrated opp. p. 129)

£1,000-2,000



253

253

Follower of Willem van de Velde

*A royal yacht beating to leeward in a heavy sea with other ships of the fleet beyond*

Oil on canvas

64 x 83.5cm (25 x 32¾ in.)

The royal yacht in this painting has traditionally identified as the Royal Caroline (formerly the Carolina and originally the Peregrine Galley). For another depiction of the same yacht, see Dukes, 3rd March 2011, *The Thomas Kerr Collection*, lot 228.

We are grateful to Michael Naxton for his kind assistance with cataloguing this lot.

£2,000-3,000



254

254

Attributed to Peter Monamy (British 1681-1749)

*Shipping on a calm sea*

Oil on canvas

53 x 75cm (20¾ x 29½ in.)

£2,000-3,000

255

Willem van de Velde the Younger (Dutch 1633-1707)

*An English yacht racing to windward under a foresail*

Oil on canvas

148 x 123cm (58¼ x 48¼ in.)

Provenance:

Sir Richard Cotterell Bt., Garnons, Hereford

Sale; Sotheby's London, 27 November 1957, lot 47 (as Van de Velde)

William Drown, London

Spink and Son, London

Alfred Brod Gallery, London

R.P. Schweder, London

Chaucer and Van Dam Galleries, London

A Dutch private collection

Literature:

M.S. Robinson, *The Paintings of Willem van de Velde: A Catalogue of the paintings of the Elder*

*and the Younger Willem van de Velde*, Vol.II, National Maritime Museum, Greenwich, 1990,

pp.1042-4, no.85 (ill.p.1043)

Traditionally identified in Robinson as possibly being the yacht *Henrietta* built in 1679, it has now been suggested that this is in fact His Majesty's Yacht *Katherine* built 1661.

We are grateful to Michael Naxton for his kind assistance with cataloguing this lot

£25,000-35,000



255



256

256  
Jes Jessen (Danish 1743-1807)  
*The Boatyard at Apenrade*  
Oil on canvas  
Signed, inscribed, and dated 1790 (lower left)  
88 x 146cm (34½ x 57¼ in.)

£4,000-6,000



257

257  
Christian Blache (Danish 1838-1920)  
*Danish and American ships off Kronberg*  
Oil on canvas  
Signed and dated 92 (lower left)  
94 x 140cm (37 x 55 in.)

Provenance:  
Sale, Bruun Rasmussen Auctioneers, *International Auktion 658, Part 1: Danish Golden Age Paintings*, 23 February 1999, lot 130

£4,000-6,000



258

258  
August Becker (German 1822-1887) & Adolf Schmitz-Crolenburgh (German 1825-1894)  
*Rescue from a Man O' War on fire*  
Oil on canvas  
Signed by both artists and dated 1849 (lower right)  
54,5 x 82cm (21¼ x 32¼ in.)  
  
Provenance:  
The 1st Earl Mountbatten of Burma  
Thence by descent  
  
£1,500-2,000



259

259  
Circle of Alfred Stannard (British 1806-1889)  
*Fisherfolk on a beach*  
Oil on canvas  
29,5 x 37cm (11½ x 14½ in.)  
  
£400-600



260 (part lot)

260  
Frederick Calvert (British fl. 1827-1844)  
*Shipping in a swell; Fishing on a calm sea*  
Oil on canvas, a pair  
Each 28 x 38cm (11 x 14¾ in.) (2)  
  
£1,200-1,800



261

261  
English School (19th century)  
*Shipping in a harbour*  
Oil on canvas  
52 x 75cm (20¼ x 29½ in.)  
  
£700-1,000



262

262  
John Wilson Carmichael (British 1800-1868)  
*Coastal scene*  
Oil on panel  
Signed and indistinctly dated (lower right)  
27.5 x 40cm (10¾ x 15½ in.)

Provenance:  
Michael Webb Fine Paintings, Anglesey

£1,500-2,000



263

263  
James Webb (British 1825-1895)  
*Coastal scene with fishing boats*  
Oil on canvas  
Signed and dated 68 (lower right)  
59 x 110cm (23 x 43¼ in.)

£2,500-3,500



264

264  
Carl Fredrick Sørensen (Danish 1818-1879)  
*Figures on a hulk*  
Oil on panel  
Indistinctly dated 18[?][?] and signed (lower right)  
27.5 x 34cm (10¾ x 13¼ in.)

£600-800



265

265  
Carl Fredrick Sørensen (Danish 1818-1879)  
*Landing the Catch*  
Oil on canvas  
Signed and dated 1853 (lower left)  
65 x 102cm (25½ x 40 in.)

Provenance:  
Burlington Paintings, London

£5,000-8,000



266

266  
Thomas Rose Miles (British fl. 1869-1910)  
*Return of the Lifeboat*  
Oil on canvas  
Signed and dated 1888 (lower left)  
76.2 x 127cm (30 x 50 in.)

Provenance:  
Royal Exchange Art Gallery, London  
Purchased from the above by the present owner

Exhibited:  
London, Royal Exchange Art Gallery, Annual Marine Exhibition, 3 October - 2 November 1990, no. 24

£1,500-2,000



267

267  
Attributed to John Brett (British 1831-1902)  
*Waves against the sea shore*  
Oil on canvas  
Indistinctly signed (lower left)  
18 x 34cm (7 x 13¼ in.)  
Unframed

£300-500



268

268  
David James (British 1853-1904)  
*A Breezy Morning, Coast of Devon*  
Oil on canvas  
Signed and dated 89 (lower right); further signed, inscribed, and dated 1889 (to artist's label verso)  
61 x 125cm (24 x 49 in.)

Provenance:  
Cooling Gallery, London

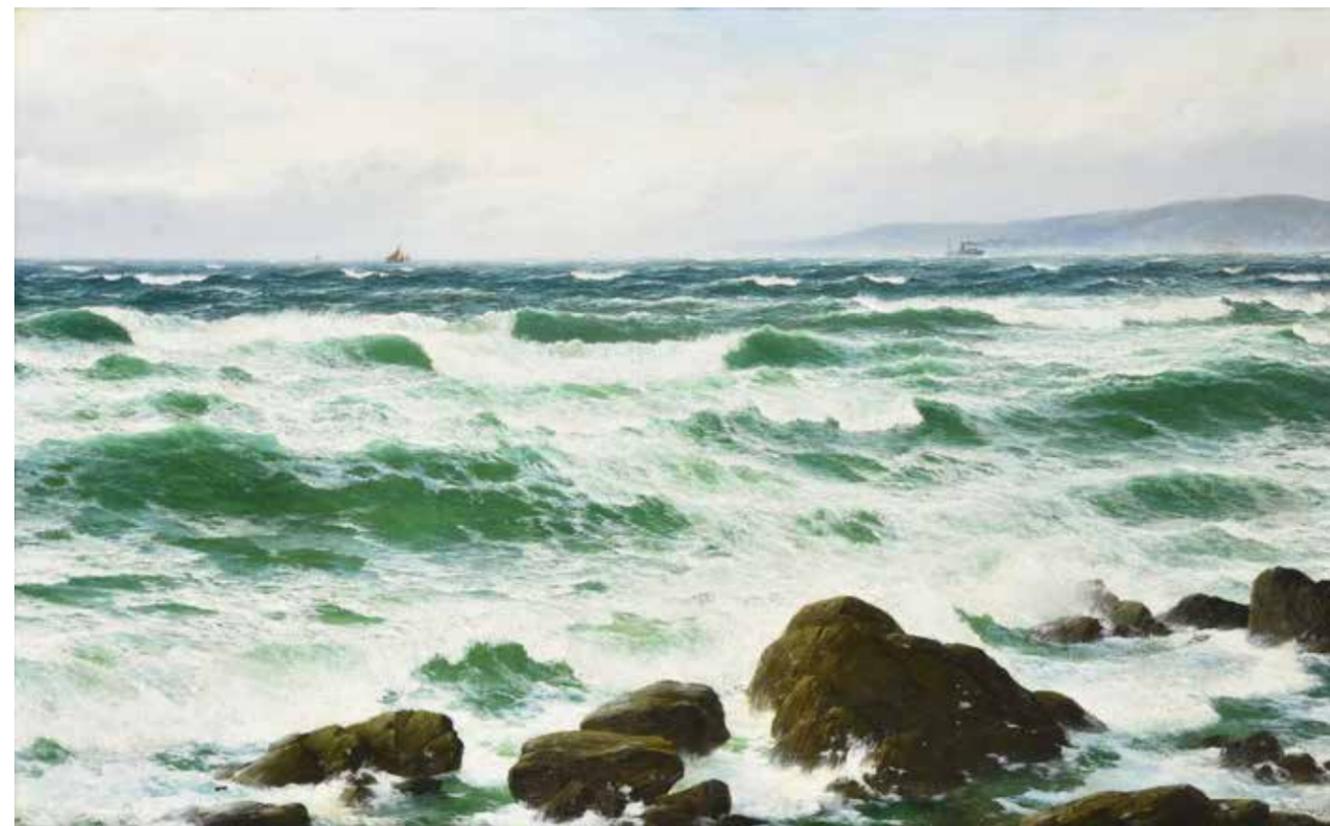
£4,000-6,000



269

269  
William Edward Norton (American 1843-1916)  
*Waiting for the catch*  
Watercolour  
Signed (lower left)  
31.5 x 41.5cm (12¼ x 16¼ in.)

£500-700



270

270  
David James (British 1853-1904)  
*The Tide Race Macrahanish Bay, Campbeltown*  
Oil on canvas  
Signed and dated 90 (lower right); further signed and inscribed (verso)  
75 x 122cm (29½ x 48 in.)

£3,000-5,000



271

271  
Follower of Henry Moore  
*Shipping off the coast of Dover*  
Oil on canvas  
74 x 110cm (29 x 43¼ in.)

£1,000-1,500



272

272  
Daniel Sherrin (British 1868-1940)  
*The Blenheim off Plymouth*  
Oil on canvas  
Signed (lower right)  
59 x 90cm (23 x 35¼ in.)

Provenance:  
Mawson, Swan and Morgan, Newcastle, circa  
1960

£600-800



273 (part lot)

273  
Follower of William Adolphus Knell  
*Nine maritime scenes*  
Oil on board  
17 x 12cm (6½ x 4½ in.) and smaller  
Framed as seven (7)

£500-700



274

274  
R Taylor (British 20th century)  
*The Lizzie Crombie*  
Oil on canvas  
Inscribed, signed, and dated 1903 (lower right and lower left)  
43.5 x 58.5cm (17 x 23 in.)  
£1,500-2,500

275  
G Willis Pryce (19th century)  
*A girl standing outside a pub*  
Oil on canvas  
Signed (lower right)  
51 x 86cm (20 x 33¾ in.)  
Unframed

£500-700

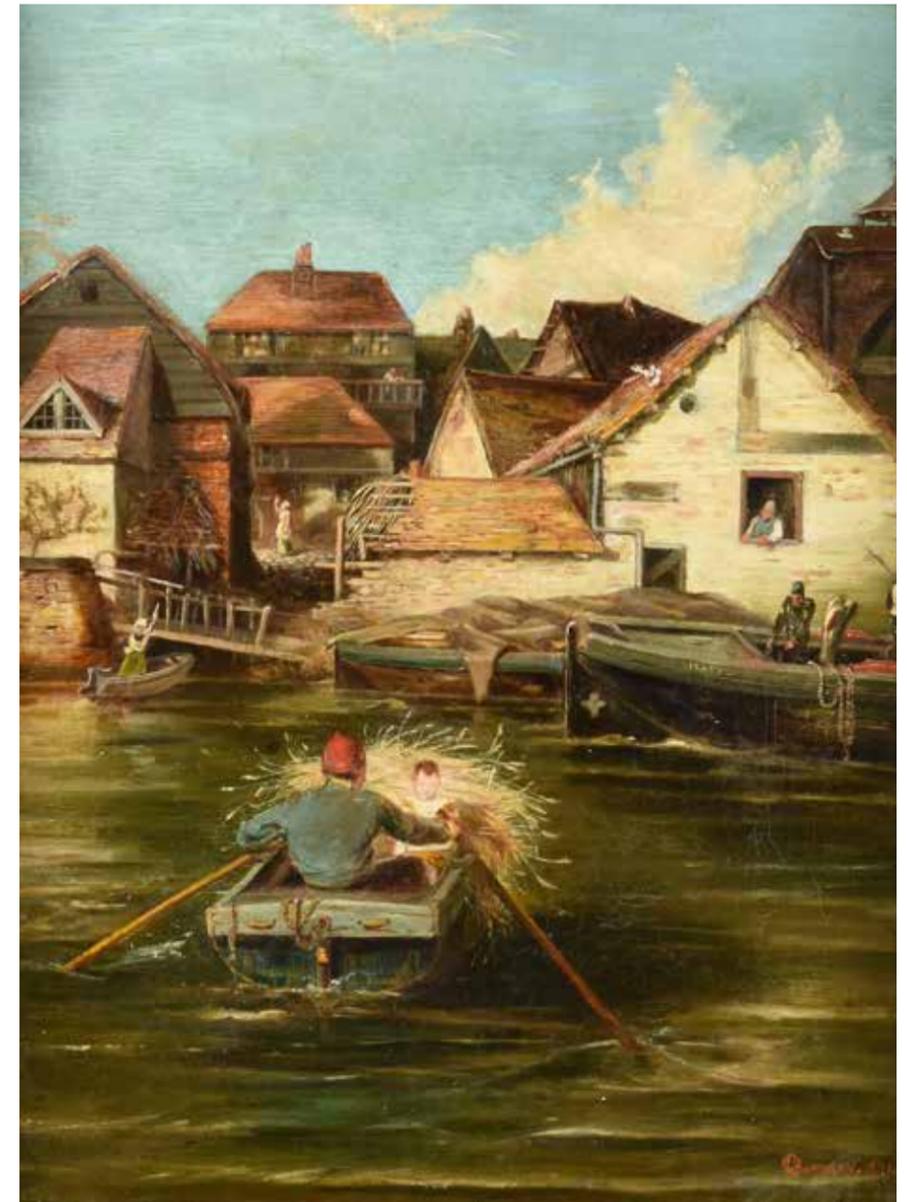


275

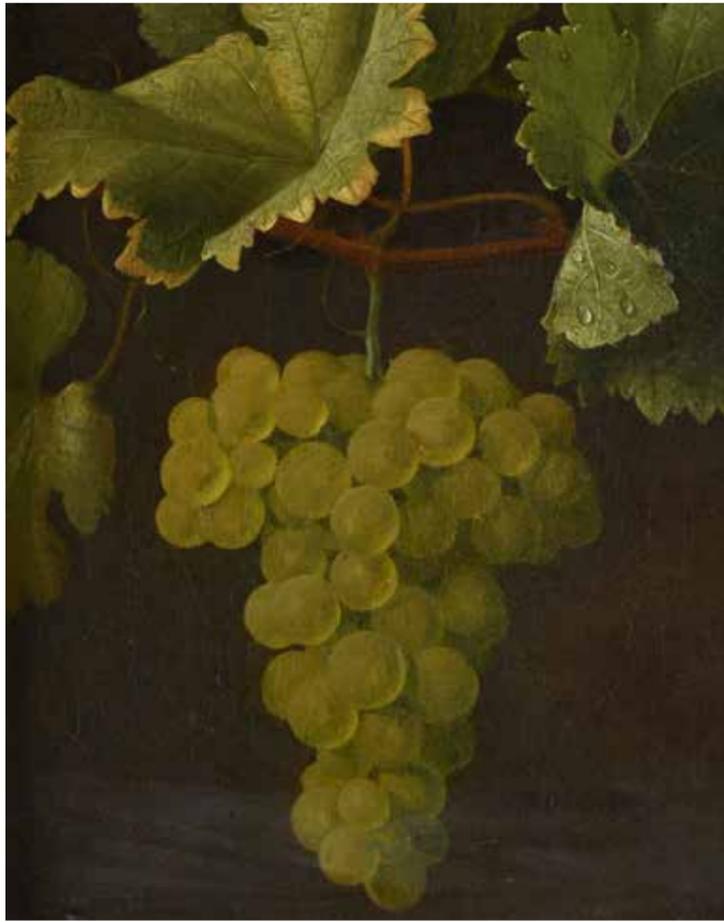
276  
Cecil Gordon Lawson (British 1851-1882)  
*The Foundling*  
Oil on canvas  
Signed and dated 1871 (lower right)  
44.5 x 34cm (17½ x 13¼ in.)

Literature:  
The Fine Art Society, Cecil Lawson

£500-700



276



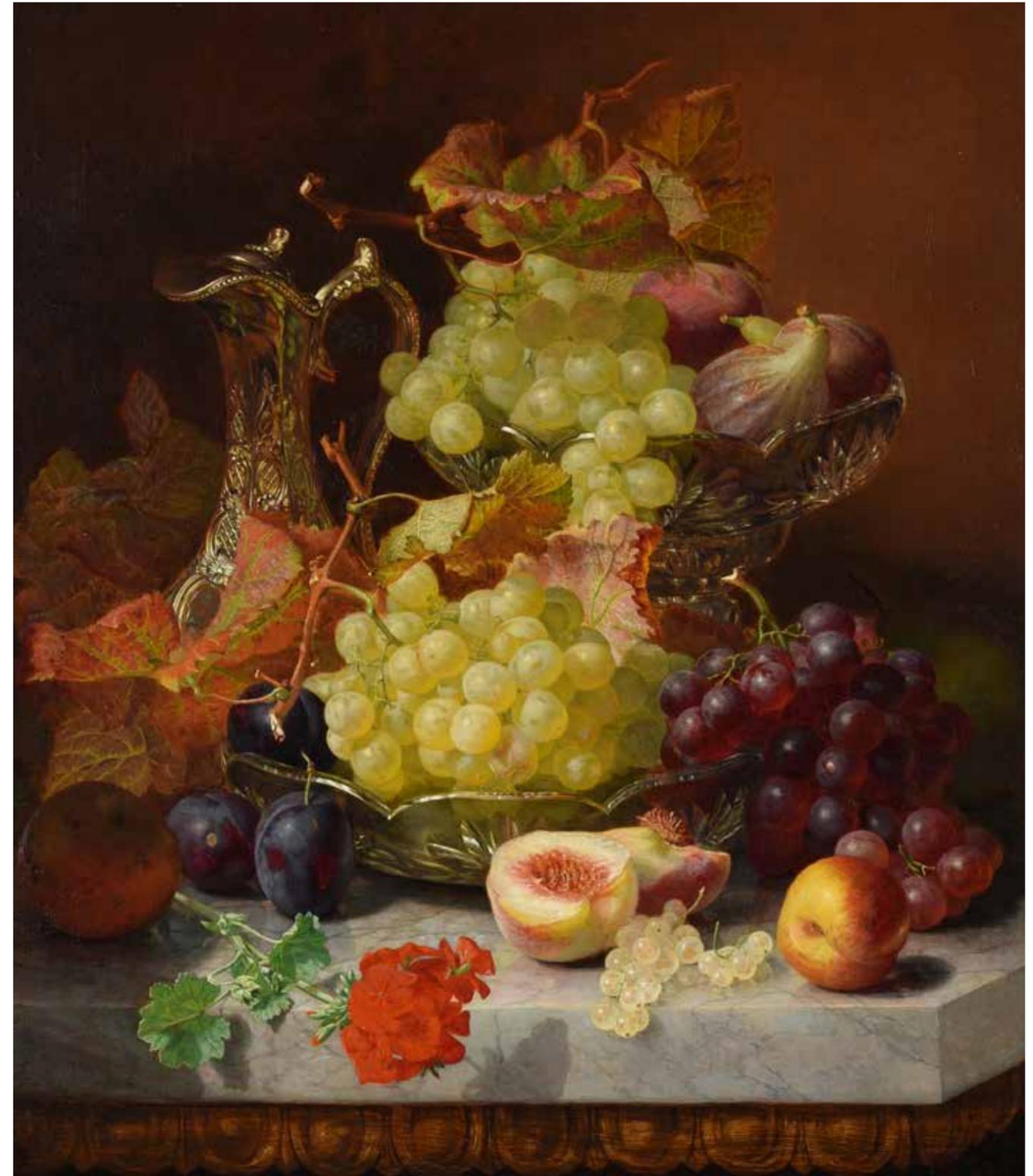
277

277  
Otto Didrik Ottesen (Danish 1816-1892)  
*Grapes on a vine*  
Oil on canvas  
23 x 19cm (9 x 7¼ in.)  
  
£1,500-2,000



278

278  
Danish School (19th century)  
*Spray of summer flowers*  
Bodycolour on paper  
21 x 19cm (8¼ x 7¼ in.)  
  
£400-600



279

279  
Eloise Harriet Stannard (British circa 1829-1915)  
*Still life of fruit, claret jug and dish on a marble ledge*  
Oil on canvas  
Signed (lower left)  
57 x 50cm (22¼ x 19½ in.)  
  
£4,000-6,000

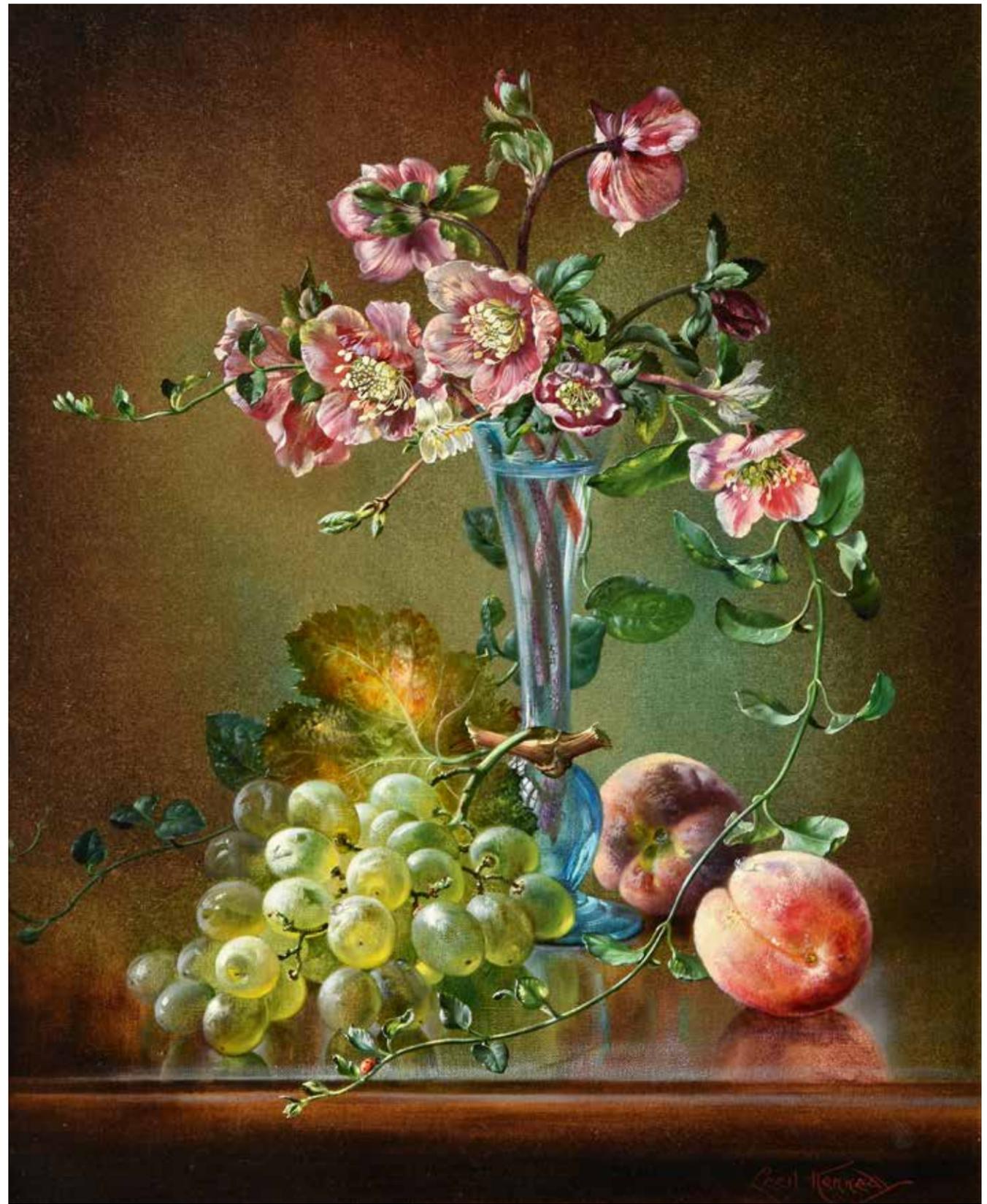


280

280  
Circle of Charles Augustus Henry Lutyens (British 1829-1915)  
*Cherubs*  
Oil on canvas, oval  
74 x 60cm (29 x 23½ in.)

£600-800

281 (*no lot*)



282

282 λ  
Cecil Kennedy (British 1905-1997)  
*Hellebores*  
Oil on canvas  
Signed (lower right)  
64 x 56cm (25 x 22 in.)

Provenance:  
The Fine Art Society, London, by July 1960.  
Sale; Christie's, South Kensington, 12 March 2008, lot 119.  
Acquired at the above sale by the present owner.

£2,500-3,500



283

283  
Robert George Talbot Kelly  
(British 1861-1934)  
*Desert landscape with figures*  
Watercolour  
Signed and dated 1910 (lower left)  
37 x 54.5cm (14½ x 21¼ in.)

£1,000-1,500



284

284  
Robert George Talbot Kelly  
(British 1861-1934)  
*North wind on the Upper Nile*  
Watercolour  
Signed (lower left), titled to label  
(attached verso)  
52 x 112cm (20¼ x 44 in.)

Exhibited:  
Royal British Artists, London, 1908

£300-500



285

285  
William Alister MacDonald  
(British 1861-1948)  
*View of Mount Tohiea from Opunohu Bay, Mo'orea*  
Watercolour  
Signed and inscribed *Tahiti* (lower left)  
24 x 32cm (9¼ x 12½ in.)

Provenance:  
Chris Beetles, London, 2006

£800-1,200



286

286  
William Alister MacDonald  
(British 1861-1948)  
*Fishing, Tahiti*  
Watercolour  
Signed and inscribed *Tahiti* (lower left)  
27 x 37cm (10½ x 14½ in.)

Exhibited:  
Chris Beetles, London, 2006

£800-1,200



287

287  
Terrick Williams (British 1860-1936)  
*View of Tangiers*  
Oil on canvas  
Signed (lower right); further signed and  
inscribed (verso)  
34.5 x 60cm (13½ x 23½ in.)

Provenance:  
The collection of H L Routh

Exhibited:  
Bermondsey Settlement Picture Exhibition

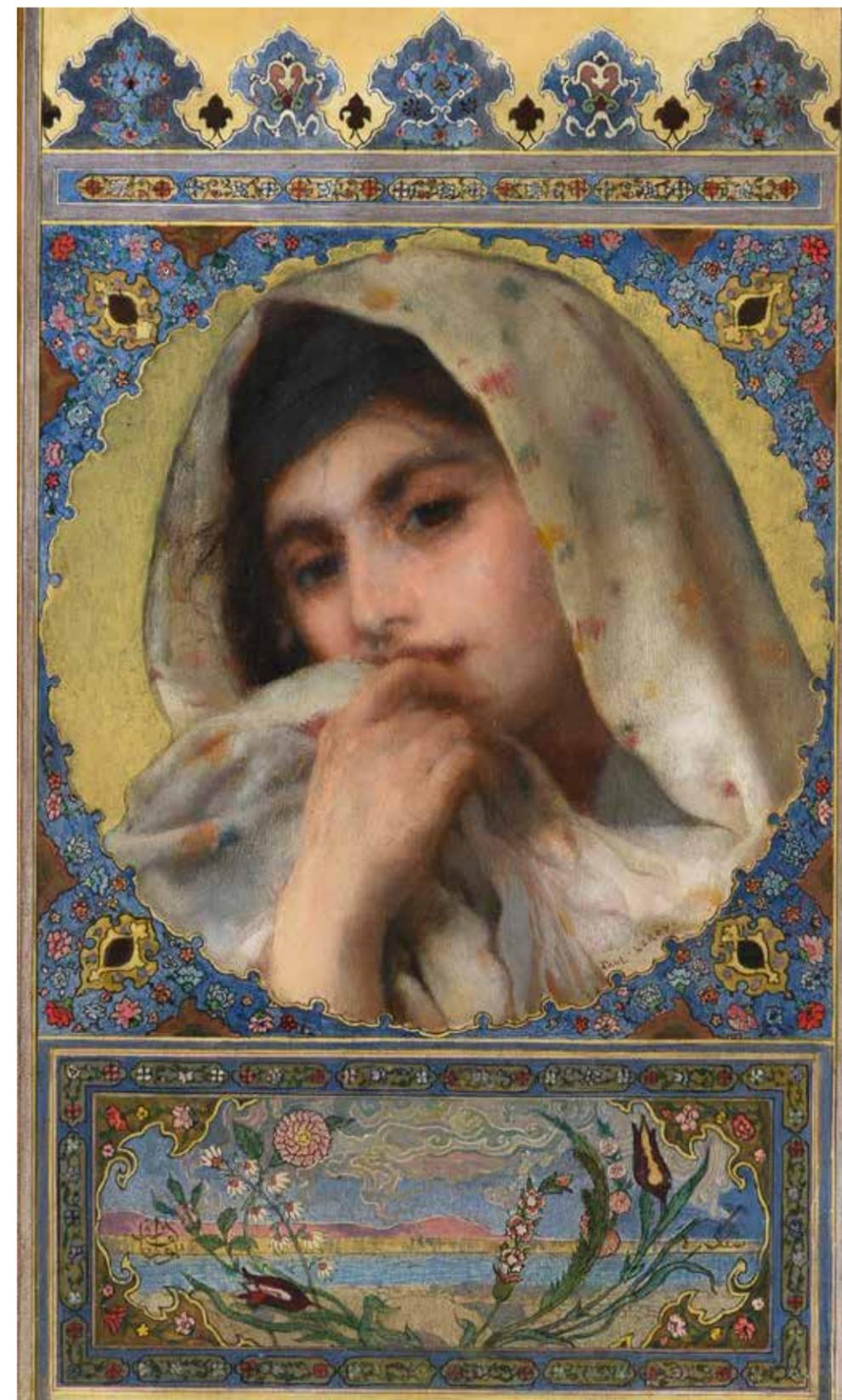
£1,500-2,000



288

288  
English School (19th century)  
*Ruins in a Mediterranean landscape*  
Oil on canvas  
Signed with initials *MV* and dated 1858  
(lower right)  
54 x 75cm (21¼ x 29½ in.)

£600-800



289

289  
Paul Alexandre Alfred Leroy  
(French 1860-1942)  
*An Oriental beauty*  
Oil on panel  
Signed (centre right)  
40 x 25cm (15½ x 9¾ in.)

Provenance:  
Sale, Woolley & Wallis, *Old  
Masters, British and European  
Paintings*, 6 March 2019, lot 421

£1,500-2,500



290

290  
Eduard Schonfeld (German 1839-1885)  
*Mount Rigi, Switzerland*  
Oil on canvas  
Signed (lower left)  
78.5 x 109.5cm (30¾ x 43 in.)

£3,000-5,000



291

291  
Attributed to Arnold Albert Jenny  
(Swiss 1831-1881)  
*Grindewahl below the Wetterhorn*  
Oil on canvas  
Indistinctly signed and dated 1863 (lower left)  
50 x 70cm (19½ x 27½ in.)

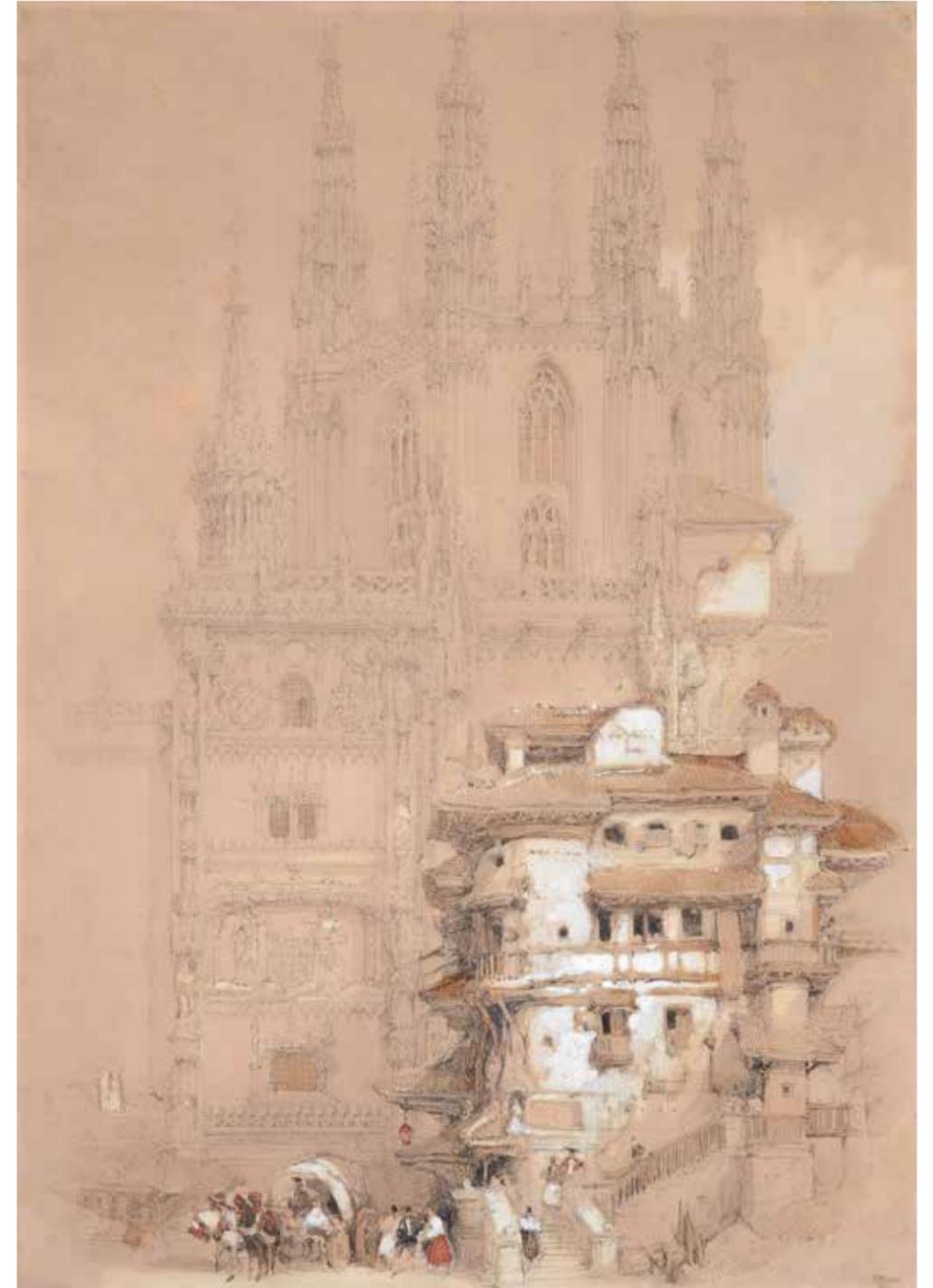
£1,000-1,500

292  
British School (19th century)  
*A View of the City of Vera Cruz, Mexico*  
Pen, ink, and watercolour  
Inscribed with title (to lower margin),  
inscribed and dated 1814 (to backboard verso)  
16.5 x 50.5cm (6¼ x 19¾ in.)

£250-350



292



293

293  
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

£2,500-3,500



294

294  
Dutch School (19th century)  
*Figures in a Dutch landscape*  
Oil on panel  
64 x 71cm (25 x 27¾ in.)

£1,000-1,500



295

295  
Follower of Joseph Anton Koch  
*Alpine landscape*  
Oil on panel  
37 x 27.5cm (14½ x 10¾ in.)  
Unframed

£600-800



296

296 λ  
Sir Oswald Birley (British 1880-1952)  
*Corsican landscape*  
Oil on canvas  
Signed, inscribed, and dated 1920 (lower right)  
46 x 61cm (18 x 24 in.)  
Unframed

£600-800



297

297  
Follower of John Varley the Younger  
*Figures before a Japanese gate*  
Oil on canvas  
41.5 x 30cm (16¼ x 11¾ in.)

£400-600



298

298  
Edward Stott (British 1859-1918)  
*There Was No Room At The Inn*  
Pastel  
Signed with initials (lower right)  
24.5 x 30.5cm (9½ x 12 in.)

Exhibited:  
Eastbourne Town Art Gallery, *Edward Stott Master of Colour and Atmosphere*, 26 May - 16 September 2018

The artist exhibited a version of this painting in oils the the Royal Academy, London in 1910

£1,500-2,000



299

299  
Sir George Clausen (British 1852-1944)  
*The Cottage, Moonrise*  
Oil on canvas  
Signed and dated 1902 (lower right)  
35 x 44.5cm (13¾ x 17½ in.)

Provenance:  
John Russell Taylor Esq  
with Chris Beetles Gallery, London, circa 1987  
Private Collection  
Anonymous sale; Sotheby's, London, 5 April 2000, lot 3, where purchased for the present collection

£3,000-5,000



300

300  
James B. Dalziel (British 1851-1908)  
*County house in a landscape*  
Oil on board  
Signed and dated 87 (lower left)  
29 x 43cm (11¼ x 16¾ in.)

£500-700



301

301 λ  
Eric Hesketh Hubbard (British 1892-1957)  
*Church interior*  
Oil on canvas  
Signed (lower left)  
44.5 x 34.5cm (17½ x 13½ in.)

Exhibited:  
Bristol, 1918 (Probably the Royal Bristol Academy)

£600-800



302

302  
Circle of Winslow Homer (American 1836-1910)  
*The rescue*  
Black and white chalks on buff paper  
68 x 100cm (26¾ x 39¼ in.)

In 1881 the American painter Winslow Homer spent a year in the fishing village and artist's colony of Cullercoats on the north east coast of England. Like other colonies such as Newlyn it attracted artists from far afield.

£600-800

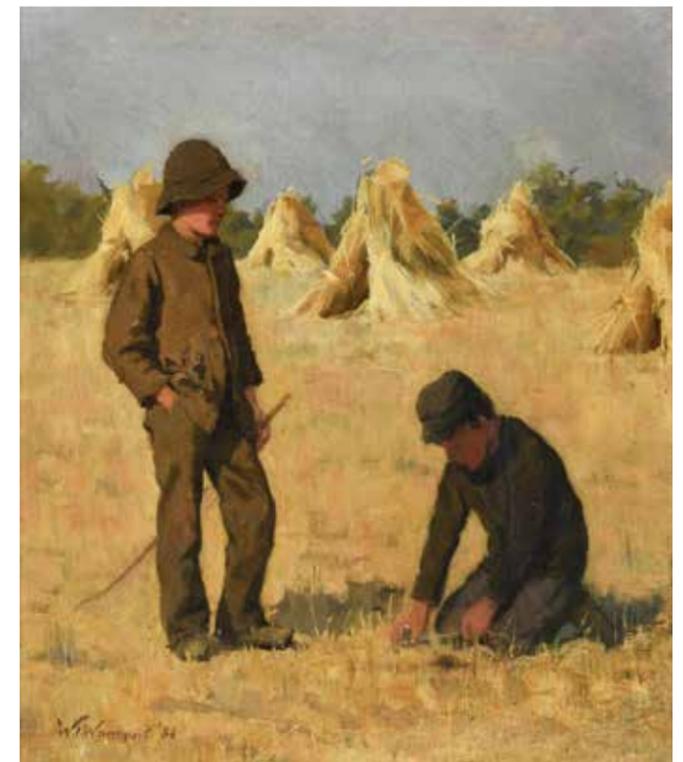


303

303  
Nathaniel Hughes John Baird (British fl. 1883-1935)  
*Awaiting the Fisherman's return*  
Oil on canvas  
Signed and indistinctly dated (lower right)  
76.5 x 51cm (30 x 20 in.)

Provenance:  
Sale, Christie's South Kensington, *British and Victorian Pictures*, 11 September 1997, lot 257

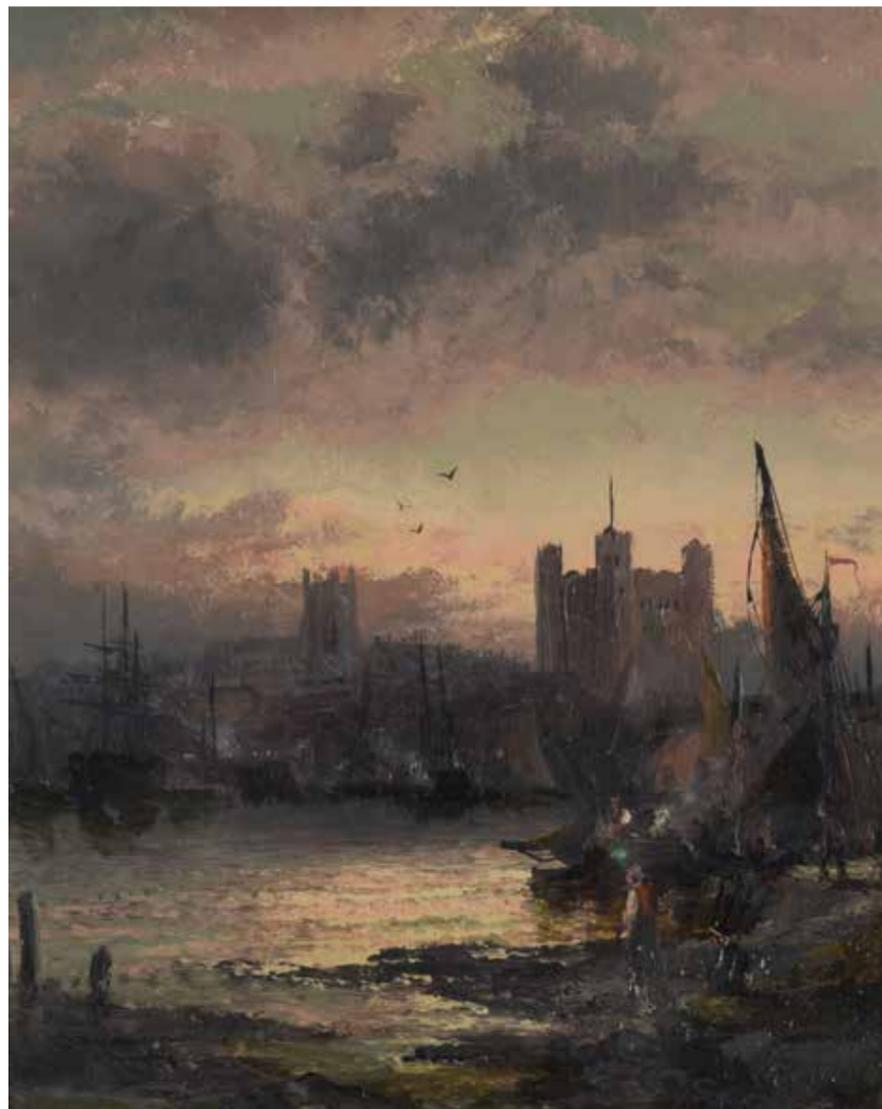
£1,000-1,500



304

304  
William Thomas Warrener (British 1861-1934)  
*Two boys playing before haystacks*  
Oil on canvas  
Signed and dated 86 (lower left)  
29.2 x 24cm (11¼ x 9¼ in.)

£700-1,000



305  
Hubert Thornley (British 19th century)  
*Rochester*  
Oil on panel  
Inscribed *Rochester* (lower left)  
25 x 20.5cm (9¾ x 8 in.)

£500-700



307  
Thomas Creswick (British 1811-1869)  
*Figure on a bridge in a landscape*  
Oil on canvas  
Signed and dated 1844 (lower left)  
93 x 70cm (36½ x 27½ in.)

£1,000-1,500



305

306  
Attributed to Edwin Henry Eugene Fletcher  
(British 1857-1945)  
*Westminster from across the Thames; St.  
Paul's from Blackfriars Bridge*  
Oil on canvas, a pair  
The first signed (lower right)  
Each 49.5 x 75cm (19¼ x 29½ in.) (2)

£1,500-2,000



307

308  
Thomas Creswick (British 1811-1869)  
*Cattle in a landscape*  
Oil on canvas  
Signed (lower right)  
67 x 89cm (26¼ x 35 in.)

£1,500-2,500

306 (part lot)

308



309

309  
Attributed to Thomas Griffiths Wainewright  
(British 1794-1847)  
*A Landscape Moonlight Effect*  
Oil on panel  
Titled and inscribed (to label affixed verso)  
25 x 35cm (9¾ x 13¾ in.)  
Unframed

Provenance:  
John Graham Esq of Skelmorlie Castle, Ayrshire

£300-500



310

310  
Edward John Cobbett (British 1815-1899)  
*The Thames at Windsor, with the castle beyond*  
Oil on canvas  
Signed and dated 1847 (lower left)  
52 x 68.5cm (20¼ x 26¾ in.)

£700-1,000



311

311  
English School (early 19th century)  
*Cows in a landscape, believed to be Old Chelsea*  
Oil on canvas  
39.5 x 54cm (15½ x 21¼ in.)

£400-600



312

312  
W. D. Shoesmith (19th century)  
*Homeward Bound*  
Oil on canvas  
Signed and dated 1876 (lower right)  
64.5 x 90cm (25¼ x 35¼ in.)

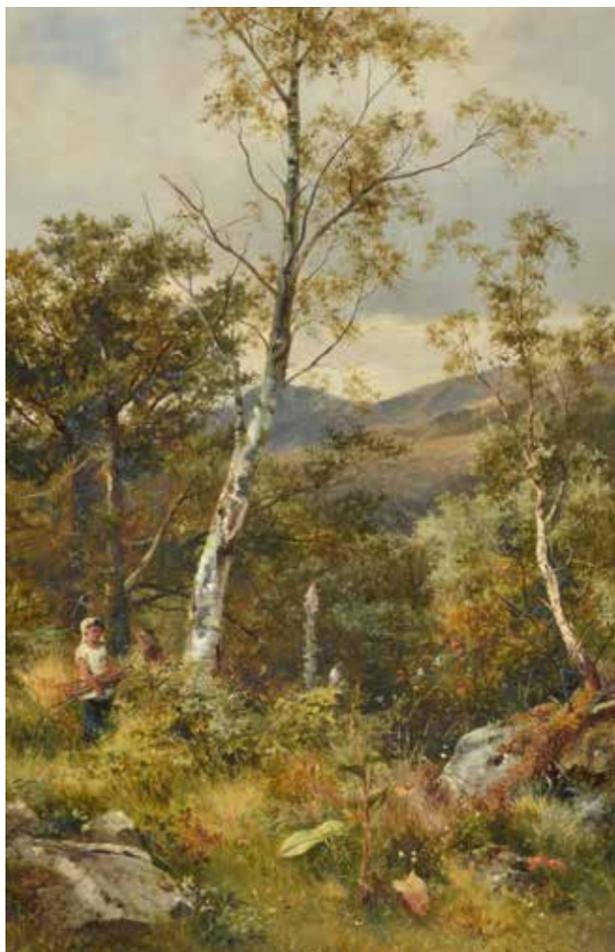
£1,000-1,500



313

313  
John Clayton Adams (British 1840-1906)  
*The hay barge*  
Oil on canvas  
Signed and dated 1887 (lower left)  
44.5 x 34cm (17½ x 13¼ in.)

£800-1,200



314

314  
David Bates (British 1840-1921)  
*Stick gatherers, North Wales*  
Oil on canvas  
Signed and dated 1879 (lower right); further signed, dated, and titled (to label verso)  
51 x 34cm (20 x 13¼ in.)

£1,000-1,500

315  
John Faulkner (Irish 1835-1894)  
*On the Glaslyn, North Wales*  
Oil on canvas  
Signed and dated 1865 (lower left)  
72 x 128cm (28¼ x 50¼ in.)

Provenance:  
S. A. Spenser Fine Paintings, London

£2,000-3,000



315

316  
Henry Dawson (British 1811-1878)  
*Liverpool*  
Oil on panel  
Signed and dated 1870 (lower left)  
23 x 30cm (9 x 11¾ in.)

Provenance:  
Sale, Christie's, London, *Victorian Pictures*, 11 June 2002, lot 86

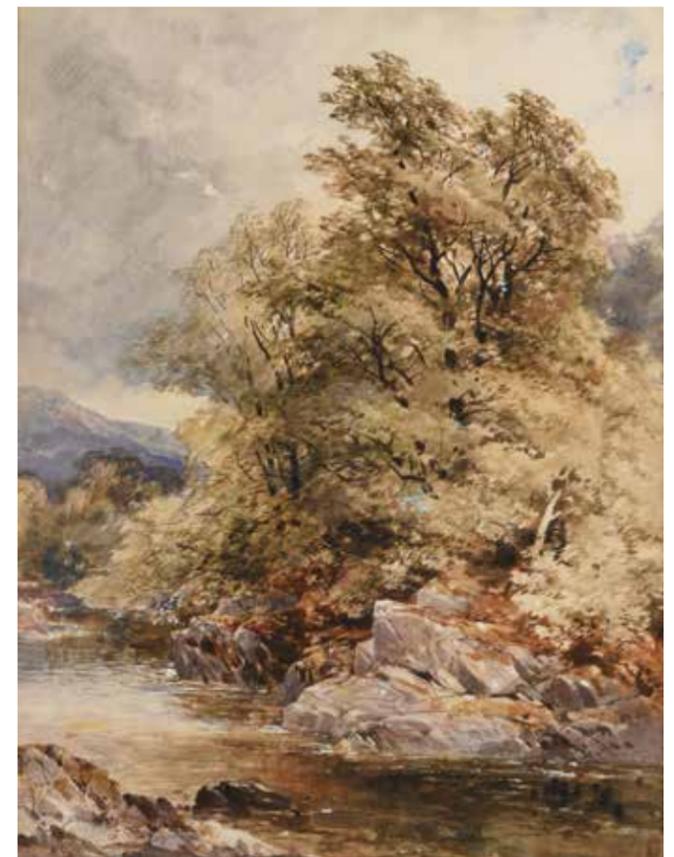
£1,000-1,500



316

317  
John Syer (British 1815-1885)  
*Wooded river landscape*  
Watercolour  
Signed and dated 1864 (lower left)  
45 x 33cm (17½ x 12 in.)

£300-500



317



318

318  
Eastman Johnson (American 1824-1906)  
*Portrait of Julia May Appleton*  
Pastel  
55 x 45cm (21½ x 17½ in.)

Provenance:  
Property of a deceased American estate

£1,500-2,500



319

319  
Eastman Johnson (American 1824-1906)  
*Portrait of Jane Emmett*  
Pencil with coloured chalks  
Inscribed and dated 1904 (upper left)  
41 x 29cm (16 x 11¼ in.)

Provenance:  
Property of a deceased American estate

£400-600



320

320 λ  
Frank Cadogan Cowper (British 1877-1958)  
*Self-Portrait of the Artist in his Eightieth Year, 1957*  
Oil on canvas  
Signed, inscribed and dated (to label verso)  
78.5 x 68cm (30¾ x 26¾ in.)

Provenance:  
The artist's family  
Sale, Christie's, London, 14 May 1993, lot 92  
Where purchased by the present owner (a member of the Cadogan Cooper family)

Frank Cadogan Cowper studied at St John's Wood Art School and then at the Royal Academy Schools where he went on to exhibit throughout his sixty-year career. He became an Associate in 1907 and a full Academician in 1934. His early work is strongly influenced by the Pre-Raphaelites, but later he adopted a more Renaissance style, often with an emphasis on rich brocades to create a decorative effect. In 1908-10 he contributed to the murals illustrating Tudor history in Commons' East Corridor in the Houses of Parliament. He is often seen as the last exponent of the Pre-Raphaelite tradition and was patronised by Evelyn Waugh, a pioneer of the Victorian revival. His work featured prominently in John Christian's pioneering exhibition *The Last Romantics*, in 1989 at the Barbican Art Gallery. His popularity continues to rise and in 2011 his picture *Our Lady of the Fruits of the Earth* sold at auction for £469,250, a record for the artist.

£1,000-1,500



321

321  
After Jules Bastien-Lepage  
*Portrait of Sir Henry Irving*  
Oil on canvas  
44 x 46.5cm (17¼ x 18¼ in.)

Together with a letter and a telegram between Dr J. Schwartz and Mr Lawrence Irving discussing the exchange of the painting

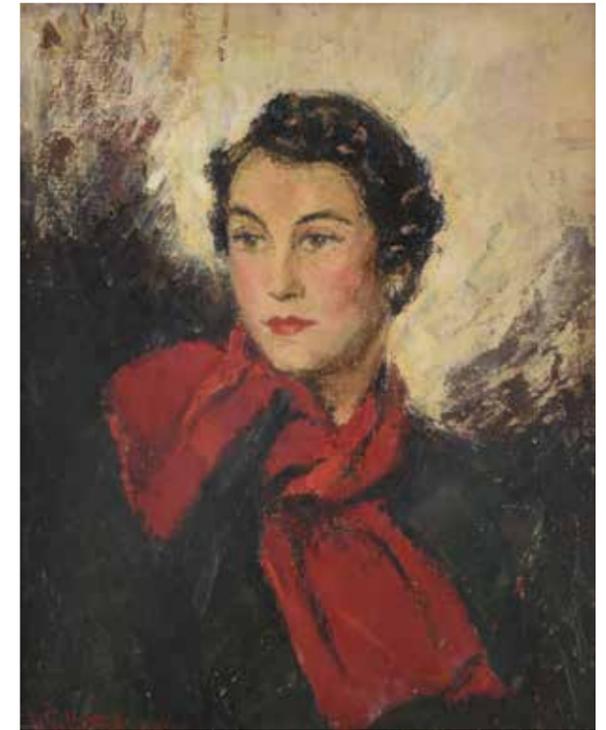
Provenance:  
In the collection of Miss Nora Robbins 1945  
Sale, Sotheby's, 24 January 1951, Lot 40  
Sale, Christie's, 12 June 1953, Lot 145, where purchased by Dr J. Schwartz  
Acquired by Mr Lawrence Irving, the sitter's grandson, 1953  
Thence by descent

£3,000-5,000

322 λ  
Uberto Pallastrelli de Celleri (Italian 1904-1991)  
*Portrait of The Duchess of Westminster*  
Oil on canvas  
Signed (lower left); further signed, inscribed, and dated 11-36 (verso)  
60 x 50cm (23½ x 19½ in.)

Remains of exhibition label verso

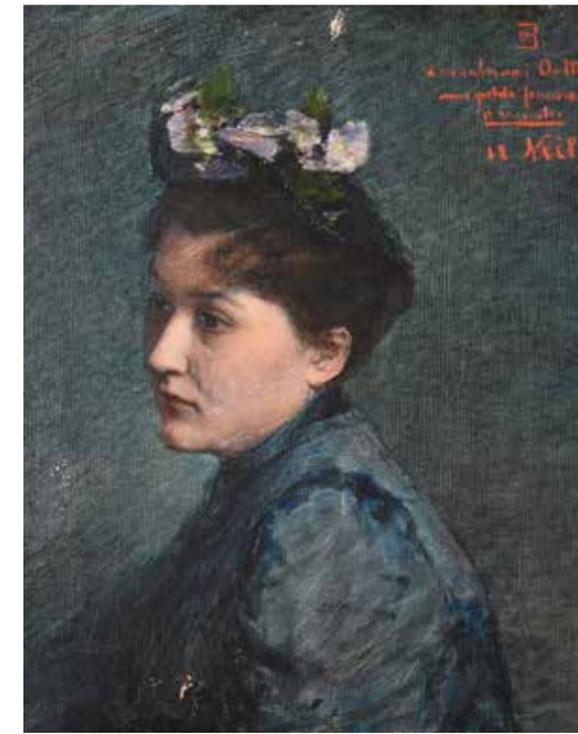
£500-800



322

323  
French School (19th century)  
*Portrait of a lady*  
Oil on canvas  
Signed with monogram CB [?], indistinctly inscribed and dated 1894 NOEL (upper right)  
49 x 39cm (19¼ x 15¼ in.)

£600-800



323

324 λ  
John Arthur Machray Hay (Scottish 1887-1960)  
*Portrait of a lady wearing a purple dress*  
Oil on canvas  
Signed (lower left)  
75 x 62cm (29½ x 24¼ in.)

£200-300



324



325



326



327

325  
Francois Clement Sommier, called  
Henry Somm (French 1844-1907)  
*A lady in the street by moonlight*  
Watercolour and ink  
Signed (lower right)  
20 x 15cm (7¾ x 5¾ in.)

Exhibited:  
Hazlitt, Gooden and Fox, *19th Century  
French Drawings*, 15th June - 15th July  
1988, No. 31

£500-700

327  
French School (19th century)  
*Lature et Cle Blacons*  
Watercolour  
42 x 29cm (16½ x 11¼ in.)

Exhibited:  
Hazlitt, Gooden and Fox, *19th Century French Drawings*, 20th June - 20th July  
1984, No. 31

£600-800

326  
Francois Clement Sommier, called  
Henry Somm (French 1844-1907)  
*Jeune femme au grand chapeau*  
Watercolour  
Signed (lower left)  
30 x 20cm (11¾ x 7¾ in.)

Provenance:  
Hazlitt, Gooden and Fox, London

£500-700

328  
Jean-Louis Forain (French 1852-1931)  
*Lady seated*  
Pencil and watercolour  
Signed (lower right)  
19.5 x 26cm (7½ x 10 in.)

Exhibited:  
Hazlitt, Gooden and Fox, *19th Century French  
Drawings*, 13th June - 12th July 1985, No. 29

£400-600



328

329  
Jean Henri Zuber (French 1844-1909)  
*Boulevard Deufert, Paris*  
Watercolour  
Signed and dated 1880 (lower right)  
24 x 34cm (9¼ x 13¼ in.)

Provenance:  
The collection of Mr Arthur Chasseriau, Paris

Exhibited:  
Hazlitt, Gooden and Fox, *19th Century French  
Drawings*, 13th June - 14th July 1979, No. 80

£500-700



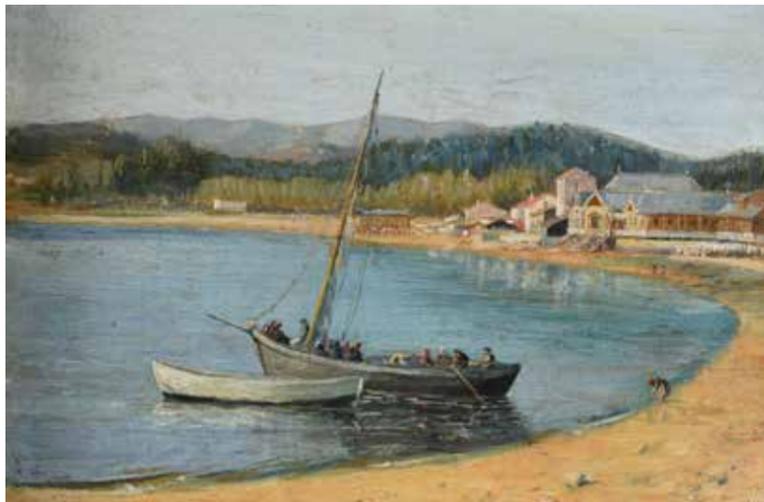
329



330

**330 λ**  
 Leopold Muller (German 20th century)  
*Sunset over an industrial landscape, possibly the Ruhr valley*  
 Oil on canvas  
 Signed and dated 25 (lower left)  
 61.5 x 68.5cm (24 x 26¾ in.)

£600-800



331

**331**  
 F Casal (late 19th century)  
*Villagarcia de Arousa*  
 Oil on panel  
 Signed *F Casal* and indistinctly dated (lower right);  
 inscribed (to panel verso)  
 15.5 x 24cm (6 x 9¼ in.)

£250-350



332

**332**  
 Jean Henri Zuber (French 1844-1909)  
*River landscape*  
 Watercolour  
 Signed (lower right)  
 35 x 50cm (13¾ x 19½ in.)

Exhibited:  
 Hazlitt, Gooden and Fox, *19th Century French Drawings*,  
 15th June - 15th July 1988, No. 32

£500-700



333

**333**  
 Attributed to Telemaco Signorini (Italian 1835-1901)  
*Scottish street*  
 Oil on panel  
 Signed with indistinct monogram (lower right)  
 12 x 20cm (4½ x 7¾ in.)

Signorini was a member of the Macchiaioli group of painters who turned away from academic subjects and looked for a new poetical interpretation of the natural landscape. He travelled to Scotland in 1881 and his most celebrated picture of this period, Leith, is in The Palazzo Pitti, Florence.

£1,500-2,000



334

**334**  
 Woodbine K. Hinchcliff (British fl. 1895 -1913)  
*Wild roses and bracken*  
 Watercolour  
 Signed and dated 1906 (lower left)  
 29.5 x 40cm (11½ x 15½ in.)

£300-500



335 (part lot)

**335**  
 William Gray Senior (British fl. 1835-1883)  
*Picnicking at Priory Bay, Bembridge Point;*  
*Sunset Over Ventnor Cove; Yarmouth pier*  
 Watercolour with white heightening  
 Each signed  
 The largest 17 x 31.5cm (6½ x 12¼ in.), the  
 other two approximately 11 x 32.5cm (3)

Literature:  
 Robin McInnes, *The Isle of Wight Illustrated*,  
 1989, p.19 and p.38 (two illustrated)

£300-500



336

**336**  
 Follower of Charles-Francois Daubigny  
*Sheep in a river landscape*  
 Oil on canvas  
 Bears Daubigny signature and date 1844 (lower right)  
 48 x 73cm (18¾ x 28½ in.)

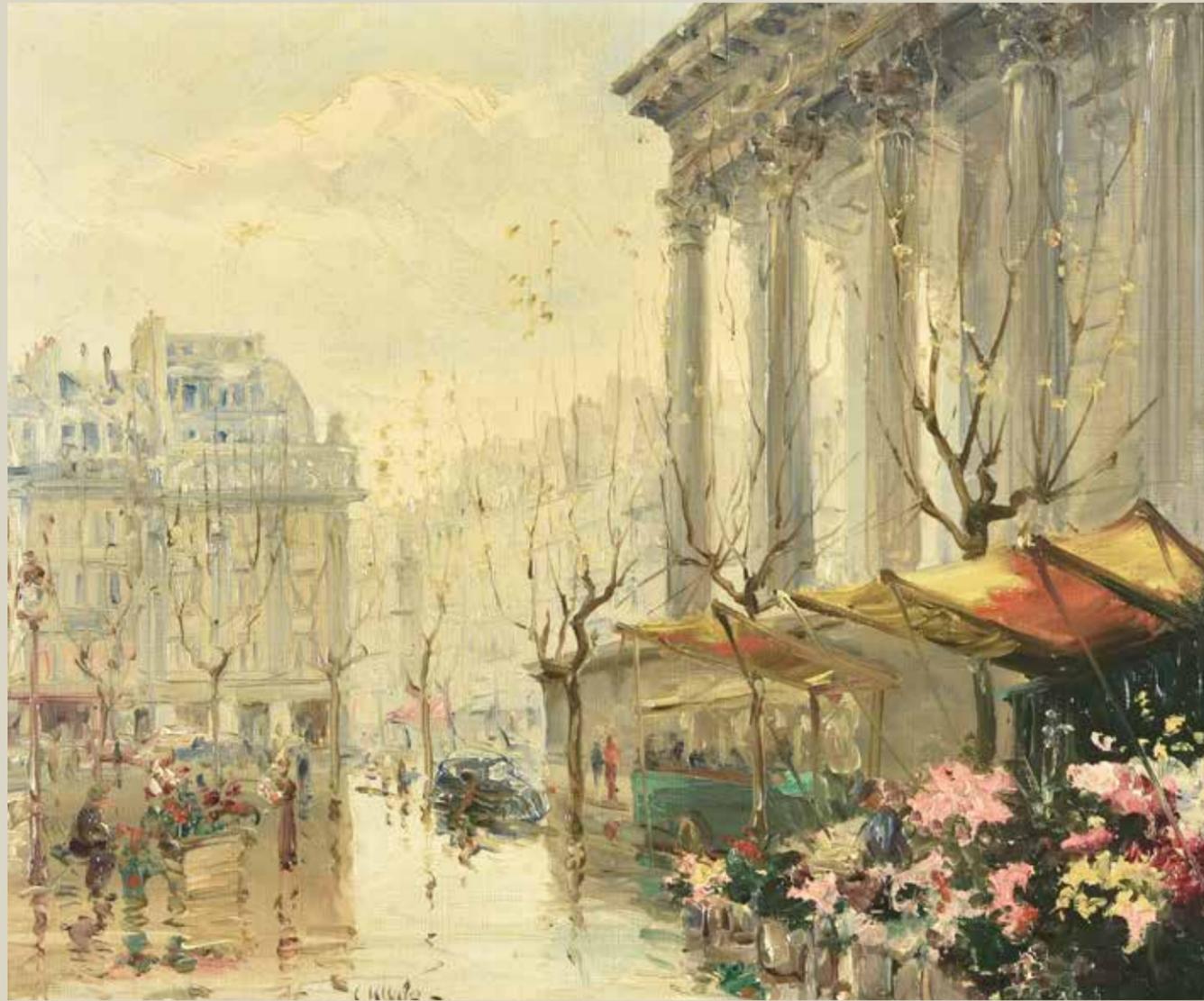
£1,000-1,500



337

**337**  
 Attributed to Narcisse Virgile Diaz de la Peña (French 1808-1876)  
*Mother and child in a forest landscape*  
 Oil on panel  
 Signed (lower left)  
 26 x 34cm (10 x 13¼ in.)

£3,000-5,000



338

338 λ

Constantin Kluge (French 1912-2003)

*Marche aux fleurs de la Madeleine, Paris*

Oil on canvas

Signed (lower left); further signed, inscribed, and dated 30/9/50 (to stretcher verso)

38 x 46.5cm (14¾ x 18¼ in.)

£1,500-2,000

339 λ

Antoine Bouvard (French 1870-1956)

*A pair of Venetian canal scenes*

Oil on canvas

Signed (lower right)

Each 23 x 31.5cm (9 x 12¼ in.) (2)

Provenance:

Woolley and Wallis, *Paintings*, 19th September 2012, lot 301, as Noel Georges Bouvard.

£5,000-7,000



339



340

340  
 Charles Emmanuel Joseph Roussel  
 (French 1861-1936)  
*Femmes de Pecheurs*  
 Oil on canvas  
 Signed, indistinctly inscribed, and dated 1904  
 (lower left); inscribed *Clarrie* 1928 (to canvas  
 verso)  
 60 x 107cm (23½ x 42 in.)

Exhibited:  
 Paris Salon, 1928

£1,500-2,000



341 (part lot)

341  
 Daniel Finch (British 1757-1840)  
*Coves; Hunting Tower; On Dunsinnan [sic]*  
 Watercolour  
 Each inscribed, two dated 1837  
 20.5 x 28.5cm (8 x 11 in.) and smaller (3)

£250-350



342

342  
 Fritz Lach (Austrian 1868-1933)  
*Die Seemauer, Eisenerz*  
 Watercolour and bodycolour  
 Signed, inscribed, and dated 1913 (lower right)  
 19.5 x 29.5cm (7½ x 11½ in.)

Provenance:  
 Property of a Lady

£300-500

## Various properties



343

343  
 Albert Goodwin (British 1845-1932)  
*View of Windsor and the Thames*  
 Oil on artist's board  
 Signed and dated 1889 (lower right)  
 31 x 48cm (12 x 18¾ in.)

Provenance:  
 Sale, Bonhams, London, *19th century paintings*, 17 June 2003, lot 73  
 Where purchased by the present owner

£3,000-5,000



344

344  
Harry Sutton Palmer (British 1854-1933)  
*River landscape at Holywell, Huntingdon*  
Watercolour  
Signed (lower left)  
35 x 52cm (13¾ x 20¼ in.)

Provenance:  
Purchased from Carole Thomas Fine Arts,  
Hertfordshire, 6 September 1996

£500-700



345

345  
Harry Sutton Palmer (British 1854-1933)  
*Mellow Sunshine, Ullswater*  
Watercolour  
Signed (lower left); further signed, inscribed and dated  
1887 (to backboard verso)  
55 x 73cm (21½ x 28½ in.)

£500-700



346

346  
Copley Fielding (British 1787-1855)  
*Fairy Isle*  
Watercolour  
Signed (lower left)  
47.5 x 64.5cm (18½ x 25¼ in.)

Provenance:  
Sale, Sotheby's, London, *18th and 19th century British  
Drawings and Watercolours*, 15 March 1990, lot 88

£600-800



347

347  
Edward Henry Holder (British 1847-1922)  
*Figures resting beside a country cottage*  
Oil on canvas  
Signed (lower right)  
141 x 113cm (55½ x 44¼ in.)

£1,500-2,000



348

348  
Henry Millbourne (British 1781-1826)  
*Figures ferrying cattle in a river landscape*  
Oil on panel  
Signed (lower right)  
50 x 66cm (19½ x 25 in.)

£800-1,200

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## 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 an 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.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country.

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. **λ 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 £1.50, 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, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

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

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

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

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

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

# Conditions of Sale for Public Auctions

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

## 1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

## 7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

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/](http://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.

# Dreweatts

## NEWBURY

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## MANAGING DIRECTOR

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# Group Departments

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