

DREWEATTS

EST. 1759

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | THURSDAY 26 MAY 2022





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In our opinion a work by the artist.

Attributed to Paul Henry:

In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

Studio of Paul Henry:

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

Circle of Paul Henry:

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In our opinion the work has been signed / inscribed / dated by the artist.

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

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AUCTION NO. 14443**SPECIALISTS:**

Brandon Lindberg (blindberg@dreweatts.com)

Anne Gerritsen (agerritsen@dreweatts.com)

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

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Wednesday 11 May: 10am – 5pm

Thursday 12 May: 10am – 5pm

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Sunday 22 May: 10am – 2pm

Monday 23 May: 10am – 5pm

Tuesday 24 May: 10am – 5pm

Wednesday 25 May: 10am – 5pm

Day of sale: no viewing

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Front cover: Lot 112

Inside front cover: Lot 212 & 162

Opposite: Lot 203

Inside back cover: Lot 64 & 35

Back cover: Lot 20

Catalogues £15 (£18 by post)





1

1

JAN MEERHOUT (DUTCH 1627 - 1677)
*RIVER LANDSCAPE WITH A VIEW OF
 LOEVESTEIN CASTLE AND THE TOWN OF
 GORINCHEM*

Oil on panel
 Signed lower left
 25.5 x 38.5cm (10 x 15 in.)

£1,000-1,500



2

2

MANNER OF CLAUDE LORRAIN
*A CLASSICAL LANDSCAPE WITH DROVERS
 AND THEIR CATTLE BY A STREAM, A RUIN IN
 THE BACKGROUND*

Oil on canvas
 71 x 95cm (27¾ x 37¼ in.)

£1,500-2,500



3

3

ATTRIBUTED TO HENDRICK VERSCHURING
 (DUTCH 1627-1690)
A CAVALRY SKIRMISH

Oil on panel
 38.7 x 51.1cm (15 x 20 in.)

Provenance:

Sale. Christie's, South Kensington, 21 February
 2007, lot 963, £2400.

£1,000-1,500



4

4

JACOB GRIMMER (FLEMISH CIRCA 1525-1590)

TRAVELLERS ON A TRACK, A VIEW OF ANTWERP BEYOND

Oil on panel

22.5 x 26.5cm (8¾ x 10¼ in.)

Provenance:

Koetser Gallery, London, 1971 (colour reproduction no. 42)

Literature:

E. Greindl, *Monographie de Jacob Grimmer*, 1972, no. 55

Reine de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue Raisonné*, Brussels 1991, no. 3.

Jacob Grimmer, born in Antwerp, was a contemporary of Peter Brueghel the Elder who clearly influenced this small but elegant landscape. Gillis Mostaert also had a marked influence on his oeuvre and most likely painted the figures in this panel. Most of Grimmer's works when signed and dated (which is rare) were painted between 1553 and 1588. This present composition, with the tower in the background, shows significant similarities to a signed and dated panel painted in 1583 in the collection of the Kunsthistorisches Museum in Vienna (cat. rais. XXVII).

£5,000-7,000



5

5

FOLLOWER OF SALOMON VAN RUYSDAEL

A WOODED RIVER LANDSCAPE WITH PEASANTS BEFORE A COTTAGE

Oil on panel

Indistinctly signed (lower centre)

40 x 37.5cm (15½ x 14¾ in.)

Provenance:

Mrs. Coulthurst, Skipton, Yorkshire (according to a label on the reverse)

Sale. Christie's, South Kensington, 5 July 2013, lot 134 (sold for £2500)

£1,000-1,500

6 - (no lot)

7

SOUTH AMERICAN SCHOOL (18TH CENTURY)

ST LAWRENCE

Oil on canvas

120 x 87.5cm (47 x 34¼ in.)

£3,000-5,000



7

8

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.

£2,000-3,000



8

9

MATHYS SCHOEVAERDTS (FLEMISH 1665-1723)

THE PROCESSION OF THE EASTER OX / GIVING OUT THE ALMS AT A RUINED CHURCH

Oil on panel (a pair)

34 x 50cm (13¼ x 19½ in.) (2)

Provenance:

Private Collection Baron de Brouwer, Brussels, 1947 (as Jean-Louis Demarne)

Sale. Auction Baron de Brouwer, Brussels 6th of October 1947, lot 52

Sale. Sotheby's London, 3rd and 4th of March 1997, lot 108 (as Mathys Schoevaerds)

With Spink-Leger, Old Bond Street London, 1998

Private Collection, Britain

One of the scenes scenes show the Dutch tradition of butchers parading their finest animals proudly through the streets, set to drum rolls, where the whole town would come out waving banners and to bet on the weight of the animals. The parade took place a week before Easter, on the day of the Guild's patron saint, St. Luke, who was symbolized by the winged ox. It celebrated the guild's most prized cow or bull, which was decorated with gilded horns topped with oranges, as well as ribbons and floral garlands. The celebratory procession was led by pipers and drummers and followed by a chorus of singers and dancers, made up of guild members and townspeople. The celebrations would culminate in the animal being butchered and the meat served at a grand Guild dinner and a large portion of it being given out to the poor people of the town via the church. The phrase: *'The guild ox is on parade'*, derives from the tradition, meaning 'this will be a real feast!'. The tradition continued well into the 20th century, but gradually disappeared after WWII, due to advent of increasing commercialism. Easter advertising moved inside the butcher's shop, where their best-bred beef would be displayed on platters in shop windows and decorated with flowers and garlands of bacon.

Schoevaerds was a Flemish painter, draughtsman and printmaker who is believed to have been born in Brussels, where he trained with the landscape painter Adriaen Frans Boudewijns. His early works show the influence of the market views and other crowded scenes of Jan Brueghel the Elder, who started the tradition of landscape paintings with decorative scenes in the early 17th century. Schoevaerds landscapes are also full of anecdotes and delicately painted scenes of peasants travelling, sailing or attending fairs, typically with small figures in detailed poses. Later he came under the influence of the Dutch and Flemish artists who worked in Rome known as the Bamboccianti, after which his landscapes also included backdrops of Italian ports and ruins as in one of the present works.

£20,000-30,000





10

10

CIRCLE OF NICOLAS LANCRET (FRENCH
1690-1743)

FÊTE GALANTE

Oil on canvas

60 x 71.5cm (23½ x 28 in.)

Nicolas Lancret (1690 - 1743) was born in Paris, and became a brilliant depicter of light comedy which reflected the tastes and manners of French society under the regent Orleans.

Although Lancret completed several portraits and historical pieces his favourite subjects were balls, fairs, village weddings and other subjects typical of the Rococo period. This *Fête Galante*, with costumed figures disporting themselves amorously in a parkland setting, was a category of painting specially created by the French Academy in 1717 to describe Antoine Watteau's (1684-1721) variations on the theme of the *fête champêtre* or garden party.

£2,000-3,000



11

11

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

£2,000-3,000

12

FOLLOWER OF JACOB JORDAENS

THE FLIGHT INTO EGYPT

Oil on canvas

92 x 111cm (36 x 43½ in.)

Provenance:

From the private collection of Sir David and Lady Scholey

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

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

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

£3,000-5,000



12

13

AFTER CARLO DOLCI

AN ALLEGORY OF POETRY

Oil on panel

57 x 42cm (22¼ x 16½ in.)

After the original work in the National Museum, Warsaw, Poland.

£1,000-1,500



13



14

14
 MARCO MARCOLA (ITALIAN, C. 1740-1793)
COMICI AMBULANTE
 Oil on canvas
 84 x 112cm (33 x 44 in.)

Provenance:
 Simon Dickinson, London

£3,000-5,000



15

15

ATTRIBUTED TO THE 'MAESTRO DELLA FERTILITÀ DELL'UOVO'

THE CAGE OF FOOLS

Oil on canvas

Elaborately inscribed upper left and right

66.5 x 92cm (26 x 36 in.)

Provenance:

Daniel Hunt Fine Art, London

The Master of the Fertility of the Egg is a name given to a yet to be identified painter active in the second half of the 17th and early 18th century in Brescia. The name is based on a work entitled *La fertilità dell' Uovo*, which depicts dwarfs, geese and lobsters hatching eggs and is in the collection of the Milwaukee Art Museum, United States. His paintings usually include a banner with a mysterious saying that purportedly explains the subject of the composition. A pair with the same theme was sold at Sotheby's, New York, 28 January 2005, lot 369A, similarly depicting figures in a cage with the inscription: *Son Capporal Dei Matti Ch osseruo beni patti* (I am corporal of the fools that well observes the rules). The inscriptions on the present painting also speak of Matti (Fools), and a cage (Gabbia) which everyone eventually ends up in: *O presto o tardi [ogn'un] se ne va in Gabbia / chi per desio dell'oro e chi di lode / Altri canta altri mai non me ne labbi[a] / E n'è chi si disiran[.] e ne chi gode / Chi [?eci un] per Amor e chi da rabbia / Chi l'affetto ritien, e chi la frode / Insomma in opre e gesti o detti o fatti / Il mon[.] per il più Gelbia è da MATTI*

£4,000-6,000



16

16
ITALIAN SCHOOL (17TH CENTURY)
A PAIR OF STILL LIFES WITH TULIPS, CARNATIONS AND OTHER FLOWERS IN A VASE ON A LEDGE
Oil on canvas
63 x 48.5cm (24¾ x 19 in.) (2)

£1,000-1,500



17
SPANISH SCHOOL (17TH CENTURY)
A STILL LIFE OF APPLES ON A SHELF
oil on canvas, unframed
40.5 x 55cm (15¾ x 21½ in.)

£600-800

17



18

18

CIRCLE OF NICASIVS BERNARTS (FLEMISH 1620-1678)

DOGS BARKING AT SWANS AND DUCKS IN A POND

Oil on canvas

Indistinctly signed in red (lower left)

92 x 143cm (36 x 56¼ in.)

Provenance:

Dorotheum, Vienna, 2 March 2017, lot 201 (as Circle of David de Koninck)

A larger version (137 x 197 cm) of the same composition resides in the collection of the Koninklijk Museum voor Schone Kunsten, Antwerp, coll. no. 335. This work was previously attributed to Joannes Fijt and Frans Snijders, but is currently attributed to Nicasius Bernaerts. Another version was sold in Paris, Drouot-Bergé, 17 December 2014, no. 15, as Flemish School, 17th century, with signature J. Fijt.

£3,000-5,000

Property from the Collection of

The Hon. Catherine Mary 'Kate' Wass, OBE (1942-2021)

Lots 19-29

The Hon. Catherine Mary 'Kate' Wass, OBE (1942-2021), née Sidney, had an illustrious ancestry being a direct descendant of George III's third son, Prince William, Duke of Clarence, later William IV (1765-1837), and his mistress, the Drury Lane actress, Mrs. Jordan (1761-1816). The 'Royal' couple, who enjoyed twenty years of domestic bliss, in part at Bushy House, Middlesex, before William was forced by his brother George, Prince of Wales, later George, IV (1762-1830), to marry a more 'suitable' consort, Princess Adelaide of Saxe-Meiningen, had ten children, born between 1794 and 1807, all of whom took the surname FitzClarence.

Kate was descended from the couple's eldest daughter, Lady Sophia FitzClarence (1796-1837). On 13 August 1825, Lady Sophia married Philip Shelley Sidney, 1st Baron De L'Isle and Dudley (1800-51), a British politician, collateral descendant of the Elizabethan poet and soldier, Sir Philip Sidney and first cousin of the Romantic poet, Percy Bysshe Shelley. Their only son, Philip Sidney, 2nd Baron De L'Isle and Dudley of Penshurst (1828-98) had three sons, each of whom succeeded to the barony – the third son, William Sidney, 5th Baron De L'Isle and Dudley (1859-1945) was Kate's grandfather. The 5th Baron's son, and Kate's father, William Philip Sidney, 1st Viscount De L'Isle, VC KG GCMG GCMG PC DL (1909-91), known as The Lord De L'Isle and Dudley between 1945 and 1956, was a British Army officer who won the Victoria Cross at the battle of Anzio during World War II. In June 1940, he married the Hon. Jacqueline Corrine Yvonne Vereker (1914-62), daughter of the Anglo-Irish peer, Field Marshal John Vereker, 6th Viscount Gort; their second child was Catherine Mary 'Kate', born in October 1942. After serving as Secretary of State for Air in Winston Churchill's second administration, between 1961 and 1965 Viscount De L'Isle served as the 15th Governor General of Australia, the last Englishman to hold this post. After Lady De L'Isle died in 1962, Kate and then her sister Anne stepped into their late mother's shoes to act as their father's official hostess.

In 1964, Kate married firstly Martin John Wilbraham (1931-2018), son of Major Edward Jack Wilbraham, MC, with whom she had three sons, Alexander, Rupert and Jocelyn, and in 1983, Nicholas Hyde Villiers (1939-98), whose ancestry included the 4th Earl of Clarendon (1800-1870), the 1st Earl of Verulam (1775-1845) and the 1st Earl of Liverpool (1729-1808). Following the death of her second husband, Kate married Nigel Samuel Wass in 2002. In 1995, she was awarded the OBE (Officer of the Order of the British Empire).

A military tradition: the 6th Viscount Gort

Distinguished military achievements formed an equally prominent part of the history of Kate's mother's family, the Verekers. Her maternal grandfather, the 6th Viscount Gort one of the most decorated British soldiers of the First World War, came to be known by his soldiers as 'Tiger Gort'. 'for On the 27 September 1918, he was awarded the Victoria Cross for continuing to direct his battalion under heavy fire and despite being severely wounded twice showing, as the official citation read, *"the rarest gallantry, complete disregard of personal danger, and the power to keep alive in troops under his command a spirit of endeavour, untamed by loss and strain"* (<https://doi.org/10.1093/ref:odnb/36642>. Accessed 7 February 2022). In 1937, Gort was appointed Chief of the Imperial General Staff (CIGS) and in 1939 he was named commander in chief of the British Expeditionary Force (BEF). Gort's timely decision, in defiance of orders from London, to withdraw the BEF to Dunkirk in May 1940 is considered by many historians to have ensured that the British army escaped annihilation and was thus able to fight on for the rest of World War II. In 1941, Churchill made Lord Gort Governor of Gibraltar and a year later he was sent as Governor to beleaguered Malta, then the 'most bombed place on earth', where his resolute leadership and calmness under fire gained him the admiration of the Maltese who awarded him the Sword of Honour. He supervised the distribution of scarce food and water supplies so successfully that at the height of the crisis 200,000 people were receiving rations each day. In 1943 Lord Gort received his Field Marshal's baton from King George VI for having so effectively defended the island. In 1944-45, Lord Gort briefly served as High Commissioner and Commander-in-Chief in Palestine until a terminal illness forced him to return to Britain. (See *Man of valour: The life of Field-Marshal the Viscount Gort, VC, GCB, DSO, MVO, MC* by J. R. COLVILLE, Collins 1972).



**Field Marshal John Standish
Surtees Prendergast Vereker,
6th Viscount Gort, VC, GCB,
CBE, DSO & Two Bars, MVO, MC
(1886-1946)**

The connoisseur and collector: the 7th Viscount Gort



**Standish Robert Vereker MC,
the 7th Viscount Gort**

It is Kate's maternal uncle, Standish Robert Vereker MC, the 7th Viscount Gort (1888- 1975), who is considered the most important connoisseur and collector of fine and decorative art in the Vereker family. A reputation in part due to the restoration and refurbishment of Bessie Surtees House in Newcastle, which he bought in 1931 and restored. The house, sold by Lord Gort's estate to Newcastle Council in 1978, is now a museum owned and run by English Heritage. Even more significant was Lord Gort's purchase and restoration of the medieval Bunratty Castle in County Clare, Ireland, in which he was advised by the antiquarian and collector, John Hunt whose collection forms the basis of The Hunt Museum, Limerick (P. Harbison, 'Lord Gort's Gift', *Irish Arts Review*, Winter 2006, vol. 23, no. 4, pp. 132-135). The undertaking, unique for being the sole instance of the restoration and refurbishment of an important Irish castle, was partly furnished from the 7th Viscount's own collection, sending across early English, French, German and Netherlandish furniture that dated from the 16th-17th centuries, and also included some fine Gothic and later paintings, mainly French, German and Flemish. In 1954, the 7th Viscount arranged that the ownership and furnishings of Bunratty be held in trust for the Irish people.

In 1973, the 7th Viscount and his wife donated an important collection of 15th and 16th century Renaissance paintings to the Winnipeg Art Gallery including two portraits by Lucas Cranach the Elder (Museum nos.: G-73-61; G-73-51). The Bisham Abbey tapestries, the 'Book of Tobias', by the workshop of Bernard Van Orley, c. 1530, form part of the gift from Lord and Lady Gort (G-73-84 to 85). The Canadian link was initially established through an uncle, Jeffrey Edward Prendergast Vereker, who had resigned his commission in the army and moved to Kenora in north western Ontario. In 1911, Lord Gort travelled to Winnipeg, Manitoba, eventually becoming a major real estate holder in the city that included the Viscount Gort Hotel on Portage Avenue.

In 1948 the 7th Viscount Gort acquired the magnificent cabinet-on-stand attributed to André-Charles Boulle (1642-1732) for the Gort country seat, Hamsterley Hall, Co. Durham, now in the J. Paul Getty Museum, Los Angeles (Museum no.: 77.DA.1). The cabinet's near-counterpart is still owned by the present Duke of Buccleuch and Queensberry at Drumlanrig Castle, Scotland (J.N. Ronfort, 'The Surviving Cabinets on Stands by André-Charles Boulle and the New Chronology of the Master's Oeuvre', *Cleveland Studies in the History of Art*, 2003, vol. 8, pp. 46, 49, figs. 5-6).

The Gort homes

Hamsterley Hall, the country seat of the 7th Viscount Gort, was purchased by Anthony Surtees in 1806 and later passed to his son, Robert Smith Surtees, the successful comic novelist. The author's daughter, Eleanor Surtees, was the mother of the 6th and 7th Viscounts Gort. The 7th Viscount, whose preference was for 16th-17th century fine and decorative art, renovated the house with furniture, tapestry hangings, wainscot, chimneypieces, and windows principally of this date although there were exceptions such as the 18th century drawing room with its Georgian Gothic ceiling. The *Country Life* article on the mansion shows that Lord Gort was acquiring works of art from other important houses, for example, the Stoke Edith bed and the aforementioned Bisham Abbey tapestries (R.E., 'The Role of Antiques Today: Furniture and Tapestry at Hamsterley Hall', *Country Life*, 2 March 1940, p. 230).

The majority of the art works in this sale were inherited by Kate from her uncle the 7th Viscount Gort, and were formerly at Hamsterley Hall.

In addition to Hamsterley Hall and Bunratty Castle, as discussed, the Vereker family owned other houses in Ireland and England including an ancestral home in Co. Galway, Ireland, Lough Cutra, and East Cowes Castle, Isle of Wight. In circa 1811, John Prendergast-Smyth, Baron Kiltarton, and from 1816, 1st Viscount Gort, employed the Prince of Wales' favourite architect, John Nash, to design a gothic-style castellated mansion overlooking Lough Cutra, which Nash modeled on East Cowes Castle, the neo-gothic mansion he had built for himself on the Isle of Wight. After 1851, Lough Cutra had to be sold when the family ran into financial difficulty because they refused to accept rent from tenants suffering during the great famine. They moved to England where in a strange twist of fate the 4th Viscount Gort inherited East Cowes Castle (demolished after World War II) from his step-mother.

Two 17th century houses, with earlier foundations, Bessie Surtees House, and neighbouring Milbank House, Newcastle-on-Tyne, were used for a loan exhibition of works of art in April 1934 (A.S.O., 'Surtees House, Newcastle-on-Tyne', *Country Life*, 28 April 1934, pp. 437-438) after they had been purchased and restored by the 7th Viscount. Organised by the Women's Advisory Committee of the Northern Counties, a notable collection of exhibits dating from the 16th-18th centuries was formed from residents all over the North of England, and included pieces from the 7th Viscount's own collection.

19

A LARGE ITALIAN CARVED, GILT POKERWORK AND PAINTED CASSONE

The front panel painted with the Abduction of Helen of Troy, by a follower of Apollonno di Giovanni

82cm high, 193cm wide, 72cm deep

Cassoni (rectangular lidded chests) were part of the marriage trousseau, or alternatively formed part of the personal possessions of wealthy women when entering into a convent. They usually came in pairs, and were kept in the bedroom, as can be seen in the 15th century inventories of the Medici palaces (C. Rowell, 'Florentine cassoni at Blickling, Knole and Cliveden', *Furniture History*, 2015, p. 21). This is a typical mid-15th century Florentine example (with later additions and restoration) with its imbricated lid, single oblong panel on the front and two smaller panels to the sides. The subjects of the cassone paintings and the carved and gilded woodwork were all 'antica', typical of the Renaissance revival (*ibid.*), this particular example most likely depicting the Abduction of Helen of Troy, while both side panels are decorated with elaborate coats of arms.

One of the largest collections of cassoni is at the Victoria and Albert Museum, London. The Florentine examples at the V&A, for example, W.68-1925, have more ornate carving than the one offered here, and carved lion paw and acanthus feet. However, during the 19th century, many cassoni were broken up to create grander versions of the original with additional decorative carving, see cassoni at Blickling Hall, Knole and Cliveden (NT 354249, 129489 and 765873).

Provenance:

This item was inherited from the 7th Viscount Gort, deemed to be of national importance and placed into conditional exemption upon his death.

£2,500-3,500



19 (detail)



19



19 (details)

CIRCLE OF AMBROSIUS BENSON (FLEMISH B. 1495-1550)*THE BANQUET OF THE PRODIGAL SON*

Oil on panel, unframed

Inscription 'FILIVS PRODIG* DISC(...) SVBSTANTIAE (...) ' lower left

130 x 167cm (51 x 65½ in.)

This Flemish painting relates to a series of 16th century paintings by Ambrose Benson (1495-1550, b. Lombardy, a. Bruges) described by the art historian, Georges Marlier, as 'Reunions Galantes et Concerts après le Repas' (G. Marlier, *Ambrosius Benson et la Peinture à Bruges au Temps de Charles-Quint*, Damme, 1957, p. 229). The series combines the tradition of musical gatherings found in Italian art with Flemish banquet representations (ibid. p. 233). There are about ten paintings of this genre either attributed to Benson or from his workshop including: one in the Museo di Castelvecchio, Verona (ibid., cat. 120); another in the Öffentliche Kunstsammlung, Basel (ibid., cat. 114); one formerly in the collection of Paul Wallraf (ibid., cat. 117); another in the Louvre, Paris (ibid. cat. 119) and one in a private collection (cat. 120).

They all depict men and women dressed in the latest fashion around a square or round table on which an extravagant meal is laid out with platters of fruit and bread together with plates, knives, flacons and drinking glasses. As the meal is in effect over, some of the figures are playing the flute and lute, others intimately drape their arms around each other, and there are playing cards on the table. The whole scene takes place in a garden with, in the foreground, a foliate screen or drapery, and, in the distance, a land- or townscape. This description of Benson's genre paintings can equally relate to the present painting, which is by another as yet unidentified artist but undoubtedly inspired by Benson's oeuvre.

The indistinct inscription on the bucket in the lower left corner hints at the biblical parable of the Prodigal Son, a theme which was commonly used to dignify a genre scene with moral content. In Luke 15:11-32 the son squanders his father's fortune on a lavish life of drinking, gambling and prostitutes until he is so destitute that he is forced to take work as a swineherd, which is simultaneously depicted in the landscape in the background.

Provenance:

This item was inherited from the 7th Viscount Gort, deemed to be of national importance and placed into conditional exemption upon his death

£15,000-25,000





21

21

ENGLISH SCHOOL, 18TH CENTURY
THE OLD TYNE BRIDGE, NEWCASTLE

Oil on canvas

44 x 75cm (17¼ x 29½ in.)

The Medieval Old Tyne Bridge linking Newcastle and Gateshead was built in the 13th Century, replacing the Roman crossing Pons Aelius. It was destroyed by a great flood in 1771. A replica of the bridge later became one of the main attractions at an 1887 exhibition in Exhibition Park in Newcastle at the occasion of Queen Victoria's Golden Jubilee.

£1,000-1,500



22

22

ATTRIBUTED TO LORENZO ACASTRO (ITALIAN FL 1672-1700)

TWO MEN-O'WAR OF THE ENGLISH AND DUTCH NAVIES ATTEMPTING TO STOP THEMSELVES BEING WRECKED BY STRONG WINDS AND HEAVY SEAS

Oil on canvas

Signed (lower right)

100 x 140cm (39¼ x 55 in.)

The design of both ships and particularly the distinctive striped ensigns on the English vessel date them to the first quarter of the seventeenth century; this makes the work quite unusual for this artist whose work normally features shipping of his own time.

£5,000-8,000



23

23

JOHN FRANCIS RIGAUD (BRITISH 1742-1810)

SIR PHILIP SIDNEY AFTER HIS WOUNDING AT THE BATTLE OF ZUTPHEN, 1586.

Oil on canvas

Signed and indistinctly dated `179* (lower centre)

214 x 161,5cm (84¼ x 63½ in.)

The English poet, courtier and soldier Sir Philip Sidney (1554-1586) assisted the Protestant cause in the Dutch war against the Catholic Spanish. He was mortally wounded after the Battle of Zutphen, where he would die at the age of 31. An attendant is seen dressing the wound to his left thigh after Sidney had reputedly removed his thigh armour when noticing that one of his men was not fully armoured and did not think it right to be better armoured than any of his men. While lying wounded he also gave his water to another wounded soldier whose necessity was greater than his own. This heroic death scene was later engraved by James Stow in 1796 to be published in Bowyer's History of England, as well as by John Rogers around 1830 (both prints to be found in the collection of the British Museum).

£10,000-15,000



24

24

FOLLOWER OF WILLEM CLAESZ HEDA

A STILL LIFE WITH SILVERWARE, OYSTERS, A LEMON AND BREAD

Oil on canvas

82.5 x 110.5cm (32¼ x 43½ in.)

£4,000-6,000



25

25
CIRCLE OF JEAN RAOUX (FRENCH 1677-1734)
THE SENSES

Oil on canvas, a pair
80 x 110cm (31¼ x 43¼ in.) (2)

Provenance:

This item was inherited from the 7th Viscount Gort, deemed to be of national importance and placed into conditional exemption upon his death

£10,000-15,000



26

FRANCIS HAYMAN (1708-1776) AND STUDIO

BUILDING HOUSES WITH CARDS

Oil on canvas

141 x 203,5cm (55½ x 80 in.)

Provenance:

(Possibly) W.H. Forman Collection, Dorking, and by descent in 1869 to

(Possibly) Major A.S.C. Browne, Callaly Castle, Northumberland.

Bell of Newcastle

Viscount and Viscountess Gort, Hamsterley Hall, County Durham, and by descent to the present owner

(This item was inherited from the 7th Viscount Gort, deemed to be of national importance and placed into conditional exemption upon his death)

Exhibited:

Kenwood, Iveagh Bequest, *The French Taste in English Painting during the first half of the 18th century*, Summer 1968, no. 35.

Literature:

A Description of Vaux-Hall Gardens, London, 1762, p. 30, no. 6.

The Ambulator, or the Stranger's Companion in a Tour Round London...comprehending Catalogues of the Pictures by Eminent Artists, London, 1782, p. 200, no. 6.

R. Edwards, *An Attribution to Highmore*, Burlington Magazine, XCI, July 1949, p. 206.

L. Gowing, *Hogarth, Hayman and the Vauxhall Decorations*, Burlington Magazine, XCV, January 1953, pp. 9-11, fig. 6 (detail).

R. Edwards, *Hayman or Gravelot?*, Burlington Magazine, XCV, April 1953, p. 142.

D. Fitzgerald, *Gravelot and his influence on English Furniture*, Apollo, XC, August 1969, p. 141.

J. Hayes, *The Landscape Paintings of Thomas Gainsborough, A Critical Text and Catalogue Raisonné*, I, London, 1982, p. 33-34, pl. 33.

B. Allen, *Francis Hayman and the Supper-Box Paintings for Vauxhall Gardens, The Rococo in England: A Symposium*, C. Hind (ed.), London, 1986, pp. 130-131.

B. Allen, *Francis Hayman*, 1987, p. 180, no. 176.

D. Coke and A. Borg, *Vauxhall Gardens: A History*, New Haven and London, 2011, pp. 103 and 365, no. 6, fig. 85.



26

This picture is one of about fifteen surviving decorations for the 'arbours' or supper boxes that adorned Jonathan Tyers' pleasure gardens at Vauxhall. Situated just south of the Thames, the gardens were a highly fashionable destination for London's beau monde. With the help of some of the most creative avant-garde artists of his time, Tyers turned Vauxhall into the favourite haunt of elegant London society; a place to dine, to socialise and to admire sculptures and paintings in the open air. The original fifty supper boxes surrounded the central quadrangle, called the Grove, and all contained pictures of approximately eight feet across, portraying a variety of light-hearted subjects.

Most early documenters ascribe the greater part of the Vauxhall decorations to Francis Hayman and his talented pupils, who worked on the boxes from about 1738 to 1760. Probably among them was the young Thomas Gainsborough (1727- 1788), to whose hand Professor Lawrence Gowing, in his pioneering article on the Vauxhall decorations (Burlington, 1953), tentatively attributes the head of the central, seated youth in the present picture. Hugh Belsey, however, doubts Gainsborough's involvement in this work. Hayman's fellow artists also contributed to a number of his designs and Gowing ascertains that *Building Houses with Cards* was a collaboration between Hayman and the French engraver, Hubert François Gravelot (1699-1773). This supposition is apparently confirmed by the inscription on a 1743 engraving by Louis Truchy: 'Gravelot Invent F. Hayman Pinxt', which can be found in the collection of the British Museum.

Many of the surviving panels are currently kept in important museum collections, seven of which residing in the V&A in London. Most of them were also influenced by decorative French engravings of the 1730s; *The See-Saw*, currently in the collection of the Tate, was also recorded in an engraving by Truchy. With this first major decorative commission in Tyers' fashionable establishment, Hayman contributed greatly to the spread of French Rococo taste in England.

£10,000-15,000



27

27

FOLLOWER OF THEODORE HEINS

PORTRAIT OF A BOY AND A DOG

Oil on canvas

73 x 61cm (28½ x 24 in.)

£1,500-2,000



28

28 λ

FRANK MOSS BENNETT (BRITISH 1874-1952)

PORTRAIT OF BESSIE 7TH VISCOUNTESS GORT

Oil on canvas

Signed and dated 1922 (lower right)

125 x 108cm (49 x 42½ in.)

In a silver painted Sunderland style frame.

Bessie, 7th Viscountess Gort, née Surtees (1896-1972), married Standish Robert Vereker MC (later 7th Viscount Gort) in 1921. She was the daughter of Aubone Surtees (1865-1923), one of Britain's first international Rugby players. Bessie was named after her famous cousin Bessie Surtees who, in 1772, had eloped from her father's house in Newcastle with the coal merchant's son, John Scott, the future Lord Eldon and Chancellor of England. Bessie shared her husband Robert's passion for restoration projects, working with him on the restoration of Bessie Surtees' House in Newcastle and later on Bunratty Castle in Ireland.

£2,000-3,000



29

29

CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)

PORTRAIT OF A LADY, THREE-QUARTER-LENGTH, IN A SILVER DRESS

Oil on canvas

125 x 98cm (49 x 38½ in.)

Provenance:

Sale, Lord Ravensworth, Eslington Park, Northumberland, 5-10th November 1951 (possibly lot 15), where purchased by George Boland

Together with a late 17th Century carved and gilded frame.

£3,000-5,000



30

30

FOLLOWER OF MARMADUKE CRADDOCK

A CONCERT OF BIRDS IN A LANDSCAPE

Oil on canvas

101.6 x 124.5cm (40 x 49 in.)

Provenance:

Sale, Christie's, London, 23 November 1979, lot 48 (as Marmaduke Craddock)

£3,000-5,000

30A

FOLLOWER OF JAN WEENIX

*A STILL LIFE WITH A PARTRIDGE; AND A
STILL LIFE WITH A HARE*

Oil on canvas, a pair

Each 90 x 74cm (35¼ x 29 in.) (2)

Provenance:

Sale, Fechenbach, Cologne, 29 May 1889,
lot 288

Sale, Bukowski, Stockholm, 8 November
1977, lot 288

Sale, Christie's, London, 19 April 1996, lot 22
Olivia Rumens, London

£3,000-5,000



30A

CIRCLE OF HUBERT-FRANÇOIS GRAVELOT (FRENCH, 1699-1773)*THE EUROPEAN RACE (A SET OF THREE PAINTINGS: HEAT I, II, III)*

Oil on canvas

93.5 x 132.5cm (36¾ x 52 in.) and smaller (3)

Provenance:

Collection of a noble English family

Related Literature:

The Political Club, *An explanation of the first, second, and third heats of the European race, and of the hieroglyphical frontispiece thereto prefix'd*, London, J. Cooper, 1740, pp. 7-40;

Frederic George Stephens and Edward Hawkins. *Catalogue of Prints and Drawings in the British Museum*, 11 vols. (London, 1877), vol. 3, pp. 229-314

This apparently unique set of three previously unpublished large oil paintings, known collectively as *The European Race*, charts the struggle for power between the European nations in the 1730s from an English point-of-view. The paintings present this struggle in the form of a race between the nations for a crown (a symbol of dominion over overseas territory), which hangs from a beam on the umpire's stand on the right of the first painting. These fascinating satirical pictures represent large-scale and slightly altered versions of a set of three engravings first published in London between 1737-39 by the engraver Charles Mosley (1720-1770). The overall tenor of the series is deeply critical of Robert Walpole's cautious foreign policy during the 1730s, when his Whig government held office.

Tate Britain has an original design for a fan by the French artist Hubert-François Gravelot (Paris, 1699-1773), who worked in London between 1732-45, which is almost identical in composition to the first painting in the present series, entitled 'The European Race, Heat Ist' in the series of engravings by Charles Mosley. Another drawing attributed to Gravelot in the British Museum, shows the same scene as the third painting from the present set, but in reverse.

Hubert-François Gravelot was a French engraver and book illustrator who trained in the studios of Jean II Restout and François Boucher, before moving to London in 1732. Here Gravelot soon became closely connected with William Hogarth and his circle, who were strongly influenced by his Rococo painterliness. Gravelot taught at the St. Martin's Lane Academy, a school for young artists in Covent Garden, which brought him into contact with the young Thomas Gainsborough and Francis Hayman (1708-76), the latter becoming Gravelot's closest student and collaborator in London. Hogarth and Gravelot also both attended a club of artists and literary men based at Old Slaughter's Coffee-House on St. Martin's Lane, which held meetings twice a week and whose membership included the painters Francis Hayman and Jonathan Richardson. It is likely that the original designs for *The European Race* (the second two 'Heats' of which are apparently lost) were a result of Gravelot's active participation in the political debates at Old Slaughter's and were perhaps a collaboration with other members and artists there.

Charles Mosley's engravings of the original drawings, copies of which are held in the British Museum and in the National Maritime Museum at Greenwich, bear inscriptions which help to explain the complicated symbolism of *The European Race* series. The present paintings also bear numbers referring to a key, which can be reconstructed with the aid of the engravings. A 1740 pamphlet of the Political Club's also gives an extensive explanation of the sometimes obscure contemporary references within the series.

£30,000-50,000







32

ENGLISH SCHOOL (C. 1586)

PORTRAIT OF HENRY HASTINGS, 5TH BARON AND 3RD EARL OF HUNTINGDON

Oil on canvas

Inscribed Aetatis 50 (upper centre) and dated 1586 above a coat of arms (upper left)

123 x 99.5cm (48¼ x 39 in.)

Henry Hastings, third earl of Huntingdon (1536?-1595) was the eldest son of Francis Hastings, second earl of Huntingdon (1513/14-1560) and his wife, Katherine Pole (d. 1576). His grandfather George Hastings, first earl of Huntingdon, a personal friend of Henry VIII, introduced him to the court at a very early age. A year or so senior to Edward VI, Lord Hastings joined the young prince at his studies at the king's invitation and the two men remained close as adults. In 1553, Hastings married Catherine Dudley, daughter of the Duke of Northumberland, whose sister-in-law was Lady Jane Grey. When Queen Mary succeeded to the throne after Jane's brief reign, this alliance caused Hastings to be imprisoned in the Tower of London. After his release he continued to be a supporter of Mary and then of Elizabeth I. In 1572 he was appointed president of the Council of the North. During the troubled period between the flight of Mary to England in 1568 and the defeat of the Spanish Armada he was frequently employed in the north of England.

Apart from the present work there are at least four other known portraits of this important sitter, which can be found in the collections of the National Portrait Gallery (NPG 1574), Leicester Art Gallery (dated 1623), the collection of Auglesey Abbey (dated 1588), and the Tower of London Royal Armouries (in Greenwich Armour, dated 1588).

Provenance:

Rawdon Hall, Yorkshire

£8,000-12,000





33



33

ATTRIBUTED TO AGNES
JEANNETTE HOEUFFT (DUTCH
1864 - 1923)

GIDEON HOEUFFT (1652-1710);

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



34



34

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 (20 $\frac{1}{4}$ 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

ATTRIBUTED TO JOAN CARLILE (CIRCA 1606-1679)

PORTRAIT OF ANNE, PHILADELPHIA AND THOMAS WHARTON, LATER 5TH LORD WARTON

Oil on canvas

Inscribed (lower right)

151 x 167.5cm (59¼ x 65¾ in.)

Provenance:

Philip, 4th Baron Wharton (1613 - 1696); and by descent to

Philip, 1st Duke of Wharton (1698 - 1731), Wooburn House, Buckinghamshire., until 1728;

Private collection, Italy

This ambitious large-format group portrait depicts three children of the aristocratic Wharton family - Anne (d. 1689), Philadelphia (1655 - 1722) and their brother Thomas Wharton (1648 - 1715), later 5th Lord Wharton. Their identification is based on the very distinctive inscription with which the 4th Lord Wharton had all portraits in his collection labelled.¹ The painting itself has a charmingly awkward style, redolent of the female artist Joan Carlile, one of the earliest British female artists to work professionally in oil. The play of light and precise highlights on the silk folds of the children's clothing, and their delicately handled faces are typical of her work. Baby Philadelphia is flanked by her two elder siblings, and they are positioned in front of a classical column draped with a red velvet curtain, an extensive capriccio landscape behind. Their attire is fashionably courtly, with seven-year-old Thomas in blue satin doublet and breeches reminiscent of Van Dyck. Anne Wharton holds a small posy of roses in front of baby Philadelphia, an emblem of their youth, innocence and femininity.

Philip, 4th Lord Wharton (1613 - 1696), was the son of Sir Thomas Wharton of Easby, Yorkshire, and Philadelphia Carey, daughter Philip, 4th Lord Wharton (1613 - 1696), was the son of Sir Thomas Wharton of Easby, Yorkshire, and Philadelphia Carey, daughter of the 1st Earl of Monmouth. On the death of his grandfather in 1625, Philip had inherited the baronetcy of Wharton as well as extensive estates in North Yorkshire which included profitable lead mines.

Through his second marriage in 1637 to Jane Goodwyn (1618 - 1658), the only daughter and heiress of Arthur Goodwyn, he acquired the additional estates of Wooburn and Upper Winchendon.² This combined wealth enabled Wharton to amass one of the largest and most renowned collections of art in England, built up over fifty years, spanning both the years of the Commonwealth and Restoration, with notable portraits by Sir Anthony van Dyck and Sir Peter Lely.³ As the collection grew, Wharton commenced a major rebuilding of Wooburn Manor House, to include a long picture gallery for his collection of royal portraits.

Our painting is one of a series of portraits of the Wharton family painted by the same hand - a triple portrait of the sitters' father Philip, 4th Lord Wharton, with Lady Jane Wharton and their infant son Henry Wharton (Wycombe Museum, Buckinghamshire), as well as a set of four small oval portraits of Anne and three of her other siblings, Mary (1649 - 1699), Margaret (1646 - 1730), and Goodwin (1652 - 1704) (Southside House, Wimbledon), of which the small version of Anne Wharton is virtually a mirror image of ours. Assuming they are all the work of Joan Carlile, it would have been an important commission for the artist.

Portraits by Joan Carlile are rare and of her corpus there are approximately only ten that have been identified with certainty. Of these, three are in public collections (Tate Britain, Ham House, Surrey, and The National Portrait Gallery, London), while others are held in historic house collections, for example Lamport Hall, Burghley House and Berkeley Castle. Carlile is known to have specialised in small-scale portraits of figures, usually female, set in large landscape or garden settings. The larger format employed here, represents an important addition to an understanding of her oeuvre and capabilities.

Joan Carlile was married to Lodowick Carlile (or Carlell), a minor poet and dramatist who also held the office of Gentleman of the Bows to Charles I, and she lived with her husband in Petersham, a suburb of south-west London. However, by 1653 their neighbour, Brian Duppa, recorded that *'the Mistress of the Family intends for London, where she meanes to make use of her skill to som more Advantage then hitherto she hath don'*.⁴ In 1654, shortly before the approximate date of the present portrait, Carlile is recorded as living in London's Covent Garden, then the heart of London's artistic community. It was here that she presumably set up her own professional studio.

1 O. Millar, *Philip, Lord Wharton, and His Collection of Portraits*, The Burlington Magazine, Vol. 1, 1097, p 517.

2 Wheals, B.B. (1984) *Theirs Were But Human Hearts. A Local History of Three Thameside Parishes: Wooburn, Little Marlow and Hedsor*, p. 77. H.S. Publishing

3 In 1713 Arnold Houbraken recorded seeing the van Dycks in the gallery at Upper Winchendon. See O. Millar, *Philip, Lord Wharton, and his collection of portraits*, The Burlington Magazine, vol. I, 1997, pp. 517 - 530.

4 See Toynbee and Isham 1954, p.275.

£30,000-50,000



CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)

PORTRAIT OF KING CHARLES I

Oil on canvas

123 x 93cm (48¼ x 36½ in.)

Provenance:

With Galerie Moderne, Brussels, c. 1960

Private collection.

The present work relates to a double portrait by Lely of Charles I and his youngest son, James Duke of York, now at Syon House, known as the 'clouded Majestie' portrait after the poem by Richard Lovelace (Fig.1). Commissioned in 1647 by the Duke of Northumberland, it would be the King's last portrait sitting and one of the earliest portraits painted by Lely in England. It was painted while Charles was under house arrest at Hampton Court following the Battle of Naseby, while his children were under the protection of Northumberland at Syon House.

According to Sir Oliver Millar's Notebooks from a visit to Syon in 1947 (Paul Mellon Center Archives), the Syon double portrait is made up of two joined canvases, exactly dividing the two figures. There are number of differences between the Syon portrait and the present work. In this portrait the King is standing on a balcony, on the corner of which is a column and balustrade indicating his captivity. There are pentiments in several places including the fingers of the King's right hand and drapery. The design of the backgrounds is also notably different in the sky, topography and the buildings, which in the present work resembles the Queen's House at Greenwich, perhaps a reference to Henrietta Maria from whom the King had been separated since 1644. This all suggests that rather than being a copy of one half of the Syon painting, that this image was conceived as a reconfigured and independent portrait of the King by Lely.

£6,000-8,000



(Fig.1)





37



37

CIRCLE OF THOMAS FORSTER (BRITISH 1677-1712)

KING CHARLES I; KING CHARLES II

Plumbago on vellum, oval

12 x 8.5cm (4½ x 3¼ in.) and 10.5 x 8.5cm (4 x 3¼ in.)

respectively (2)

£500-800

38

CIRCLE OF MARY BEALE (BRITISH 1633 - 1699)

PORTRAIT OF A GENTLEMAN

Oil on canvas, feigned oval

74 x 61cm (29 x 24 in.)

Provenance:

Elibank House, Taplow- a Grade II Listed Queen Anne house

£2,500-3,500

38



39

39

ENGLISH SCHOOL (17TH CENTURY)

PORTRAIT OF A GENTLEMAN AGED 68

Oil on canvas

Inscribed and dated *Aetatis sua 68/Ano.Domi 1660* (upper right)

75 x 61cm (29½ x 24 in.)

Provenance:

Sale, Christie's, *Pitchford Hall House Sale*, 29 September 1992, lot 568

Sale, Dreweatts, *The Collection from Plaish Hall, Church Stretton, Shropshire - The Collection of Mrs Roy Merley and Family*, 15 May 2019, lot 122

£2,000-3,000



40

40
ENGLISH SCHOOL (17TH CENTURY)
PORTRAIT OF A LADY WITH HER SPANIEL
Oil on canvas
73,5 x 62,5cm (28¾ x 24½ in.)

£1,500-2,000



41

41

FOLLOWER OF SIR GODFREY KNELLER

PORTRAIT OF A LADY, POSSIBLY SARAH, DUCHESS OF MARLBOROUGH, DRESSED AS A PIOUS WOMAN

Oil on canvas

120 x 97cm (47 x 38 in.)

£2,000-3,000



42

42

CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)

PORTRAIT OF A LADY; PORTRAIT OF A GENTLEMAN

Oil on canvas

125 x 100cm (49 x 39¼ in.) (2)

In 18th Century carved and gilded frames

£6,000-8,000





43

43
ANGLO-DUTCH SCHOOL (17TH CENTURY)
PORTRAIT OF A LADY HOLDING A RED SCARF
Oil on canvas
67 x 57cm (26¼ x 22¼ in.)

Provenance:
Admiral Charles Carter Anderson, Washington D.C. (label on the reverse)
Sale, Wilkinson's Auctioneers, Doncaster, 25 November 2011, lot 149

£2,000-3,000

44
SIR GODFREY KNELLER (BRITISH 1646 - 1723)
PORTRAIT OF LADY GRIFFITH
Oil on canvas laid to board
Signed and dated 1687 (lower left)
126 x 100cm (49½ x 39¼ in.)

£3,000-5,000





45

ENGLISH PROVINCIAL SCHOOL (18TH CENTURY)

GODDAM CASTLE AND SHERBOURNE LODGE DORSETSHIRE

Watercolour and bodycolour

Inscribed as titled (along the lower edge)

28,5 x 37cm (11 x 14½ in.) (2)

£600-800

45

46

ENGLISH PROVINCIAL SCHOOL (18TH CENTURY)

A SET OF TWELVE NAIVE PICTURES

oil on leather

50 x 40,5cm (19½ x 15¾ in.)

Provenance:

Believed to have come from a Suffolk Pub

Denzil Grant, Suffolk, where purchased by the present owner

This set is most probably by a Limner or travelling house painter/trade sign writer, circa 1735. See James Ayres, *English Naive Painting 1750-1900*, p.72, pl.51 for similar.

£8,000-12,000





47

47

ATTRIBUTED TO JOHN WILSON EWBANK (BRITISH 1799 - 1847)

A HOUSE

Oil on canvas

Signed (verso)

30 x 44cm (11¾ x 17¼ in.)

Together with another East Lothian landscape by the same hand, 45 x 30cm (2)

Provenance:

The collection of Lady Victoria Getty

£1,000-1,500



48

48

GEORGE CUITT (BRITISH 1779 - 1854)

A SET OF FOUR VIEWS OF THE HYDE, NEAR INGATESTONE, ESSEX.

Oil on canvas

Inscribed and dated 'Ingatestone church and the cottage/near the Hyde. Taken from the Hall door./Painted by Geo. Cuit/1806'; 'South East view of the Hyde near Ingatestone, Essex/late the seat of Thomas Brand Holles Esq. now of/John Disney DD/Taken from the London Road/painted by George Cuit 1806'; 'The Hermitage at the Hyde near Ingatestone/Painted by George Cuit/1806'; and 'View of the water and grounds at the Hyde/near Ingatestone. Taken from the end of the shrubbery walk/Painted by George Cuit/1806' respectively (on the reverse)

43 x 54cm (16¾ x 21¼ in.) (4)

Provenance:

The collection of Lady Victoria Getty

£4,000-6,000



49

49

FRENCH SCHOOL (19TH CENTURY)

*FIGURES IN A LANDSCAPE WITH A
MEDALLION AND GARLANDS*

Oil on canvas

247 x 211cm (97 x 83 in.)

Provenance:

Drummonds Architectural Antiques, 2008

Elibank House, Taplow - a Grade II Listed

Queen Anne house

£2,000-3,000



50

50

FOLLOWER OF WILLIAM MARLOW

FIGURES IN AN ITALIANATE LANDSCAPE

Oil on canvas

76 x 101cm (29¾ x 39¾ in.)

£1,500-2,000



51

51

CIRCLE OF THOMAS GAINSBOROUGH (BRITISH 1727-1788)

PASTORAL LANDSCAPE WITH CATTLE AND DROVERS AT DUSK

Oil on canvas

104 x 136cm (40¾ x 53½ in.)

Provenance:

Lady Sassoon

George Curzon, 1st Marquess Curzon of Kedleston sold in the Scarsdale Heirlooms sale

Sale, Christie's, London, 18 July 1930, lot 93 (as by Gainsborough painted in emulation of Jan Both)

Sale, Sotheby's, London, 10 July 1991, lot 75 (£10,000 hammer price)

Exhibited:

Shepherd Gallery, St. James, London in 1906

The Art Treasures Exhibition, 1911

Literature:

George Encil, *Experiences and Adventures of a Collector*, 1989, p. 290 (illustrated)

£10,000-15,000



52

52

JAMES SEYMOUR (BRITISH 1702-1752)

STUDIES OF RACEHORSES (RECTO AND VERSO)

Pencil

Indistinctly inscribed (lower left)

18 x 27cm (7 x 10½ in.)

Provenance:

Formerly in the sketchbook at Warwick Castle from the collection of Lord Methuen
William Drummond, London

£500-800



53

53

CIRCLE OF JAMES SEYMOUR (BRITISH 1702-1752)

CIRCLE OF PRINCESS AMELIA WITH HER GROOM SPURRIER RIDING IN A LANDSCAPE

Oil on canvas

Inscribed (lower left): Princess Amelia, d. of Geo. II and her groom Spurrier

61.5 x 74.5cm (24 x 29¼ in.)

Provenance:

Tabley Old Hall, Cheshire

Another version of this picture was sold at Christie's on the 15th June 2001, lot 16.

£2,000-3,000



54

54

JOHN NOST SARTORIUS (BRITISH 1755 -1828)

A PAIR OF HUNTING SCENES

Oil on canvas

Each signed (lower right)

35.5 x 44cm (13¾ x 17¼ in.) (2)

£4,000-6,000



55

55

J HENNESSY (BRITISH 18TH CENTURY)

A HUNTING PARTY BEFORE OLTON HALL

Oil on canvas

Indistinctly signed, inscribed and dated 1760 (lower left)

86 x 80cm (33¾ x 31¼ in.)

Provenance:

The collection of Rt. Hon. Sir Guy Fleetwood Wilson
Cooling Galleries, London

£6,000-8,000



56

56

SAMUEL JOHN EGBERT JONES (BRITISH
1797-1861)

WOODCOCK SHOOTING

Oil on canvas

56.5 x 73.5cm (22 x 28¾ in.)

Provenance:

Sale, Christie's London, 16 November 1991,
lot 89 where purchased for £20,136 (as one
of a pair)

£2,000-3,000



57

57

CIRCLE OF ENOCH SEEMAN (BRITISH
C.1694 - 1744)

*A PARTRIDGE IN A SCULPTED
CARTOUCHE, WITH A SPANIEL*

Oil on canvas

76.2 x 64.8cm (30 x 25½ in.)

Provenance:

Sale, Christie's, South Kensington, 5 July
2013, lot 37, £4750.

£2,000-3,000



58

58
FOLLOWER OF JOHN WOOTTON
A HORSE HELD BY A GROOM
Oil on canvas
123 x 93cm (48¼ x 36½ in.)

£6,000-8,000



59

59

ATTRIBUTED TO MARMADUKE CRADDOCK (BRITISH 1660-1717)

PELICAN, GOOSE AND DUCKS

Oil on canvas

55.9 x 73.6cm (22 x 28¾ in.)

In an 18th century carved and pierced gilt "Chippendale" frame

£5,000-7,000



60

60

MARMADUKE CRADDOCK (BRITISH 1660-1717)

MUSCOVY DUCKS, PARTRIDGES AND A PHEASANT IN A LANDSCAPE

Oil on panel

Signed on the tree (on the right)

59 x 86.5cm (23 x 34 in.)

In an 18th century carved giltwood frame

£7,000-10,000

61

GEORGE STUBBS (BRITISH 1724-1806)

A KING CHARLES SPANIEL IN A LANDSCAPE

Signed (lower right)

Oil on canvas

59.8 x 71cm (23½ x 27¾ in.)

Provenance:

Arthur Ackermann & Sons, London

Major P.G.G.Shuter, C.1950

Arthur Ackermann & Sons, London

Lord Rootes

Sale, Sotheby's, London, 23 November 1966, lot 84

Sale, Sotheby's, New York, 26 April 1967, lot 52

R.A. McAlpine

Arthur Ackermann & Sons, London

Lewis Schott

Private Collection

Sale, Sotheby's, New York, 31 January, 2019, lot 286 (\$40-60,000 unsold)

Literature:

R. Fountain and A. Graves, *Stubbs' Dogs*, London 1984, p. 85, cat. no. 9, reproduced fig. 55

Dog portraiture began in France at the court of Louis XIV, who commissioned portraits of his favourite hounds from Jean-Baptiste Oudry. In England, where the emphasis in hunting was increasingly being placed upon the performance of individual hounds, this was reflected in the paintings of contemporaries John Wootton and Peter Tillemans, the former of whom in particular started to produce portraits of dogs in the mid eighteenth century.

Though dogs, particularly hounds, had featured in Stubbs's work since the mid-1760, and his skill for rendering the distinctive features of individual hounds in paint had been demonstrated in his paintings of *The Charlton Hunt* and *The Grosvenor Hunt*, it was not until the mid-1770s that portraits of single dogs begin to feature with any regularity within his repertoire. A fine example of this new emphasis in Stubbs's work can be seen in the series of seven pictures he painted for John Musters of Colwick Hall, Nottinghamshire, circa 1777. Among this groups are two portraits of Mrs Musters spaniels, both of which are lovingly commissioned portraits of adored family pets. Of all breeds spaniels were those that Stubbs painted most frequently, they appear in no less than ten portraits and twice as part of the composition in the portrait of a horse. The King Charles spaniel in particular - one of many breeds favoured by King Charles II - had been kept as a pet of the rich for many years.

£10,000-15,000





62

62

JOHN FERNELEY SENIOR (BRITISH 1782-1860)

A SADDLED HUNTER IN A STABLE YARD WITH A WOODED LANDSCAPE BEYOND

Oil on canvas

Signed, inscribed and dated 'Melton Mowbray/1829' (lower right)

87 x 107.3cm (34¼ x 42 in.)

Provenance:

Sir Walter Gilbey, 1st Bt. (1831-1914)a

Leger Galleries, London, 1954

Exhibited:

Kingston-upon-Hull, Ferens Art Gallery, Sporting Pictures, June 1949, no. 60

£10,000-15,000



63

63

JOHN FERNELEY SENIOR (BRITISH 1782-1860)

PORTRAIT OF MR WHITE, ON A HUNTER WITH HOUNDS, A GROOM HOLDING ANOTHER MOUNT

Oil on canvas

Signed, inscribed and dated 'Melton Mowbray/1816' (lower left)

87.6 x 118cm (34¼ x 46¼ in.)

Provenance:

Ehrich-Newhouse Galleries, New York, 1935

William de Krafft, Heronden Hall, Tenterden, Kent

Sale, Christie's, London, 6 November 1959, lot 121 (900 gns. to Ackermann)

Private collection and thence by descent

Literature:

Major Guy Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p. 128, no. 51, as 'Mr White, 1816, Portrait of Himself and Two Horses'

Although this picture has traditionally been thought to show Captain John White, Master of the Cheshire Hunt from 1841-1855, the date of 1816 would suggest the sitter is more likely to be "Melton White", a 'patron of Ferneley during his first years at Melton' (Paget, op. cit., p. 28). This may well be the J. White Esq., for whom Ferneley painted a horse portrait the following year (ibid., p. 129, no. 78) and two further portraits in 1828 (ibid., p. 135, no. 254).

£20,000-30,000

64

JOHN E. FERNELEY (BRITISH 1782-1860)

THE HON. HENRY AUGUSTUS CRAVEN CLEARING A FENCED BROOK WITH HOUNDS AFTER A SCENT, BELVOIR CASTLE BEYOND

Oil on canvas

Signed, inscribed and dated 'Melton Mowbray 1832' (lower right)

100 x 125cm (39¼ x 49 in.)

Provenance:

By descent in the family of the sitter to

7th Earl of Craven (+); Sale, Phillips, 11 December 1984, lot 127 (£65,000)

Richard Green, London, 1985

Sale, Christie's, London, 26 May 2000, lot 46 (£69,750)

Where purchased by present owner

Literature:

Major G. Paget, *The Melton Mowbray of John Ferneley*, Leicester, 1931, p. 140, no. 350.

The Hon. George Augustus Craven (1810-1836) was the second son of William, 7th Baron and 1st Earl of Craven, and his wife Louisa Brunton, a well-known actress. He married Georgiana, daughter of Walter Smythe, by whom he had a son, William George (1835-1906) of the 1st Life Guards. Craven died young in 1836, his wife remarrying in 1844 Edmond, Duc de La Force. Craven is mentioned several times in the artist's account books.

£40,000-60,000





65

65

JOHN FREDERICK HERRING (BRITISH 1815-1907)

CHICKENS IN A BARN

Oil on board

19 x 24cm (7 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in.)

£2,000-3,000



66

66

HENRY THOMAS ALKEN (BRITISH 1785 - 1851)

BREAKING COVER

Oil on board

Signed and indistinctly dated 18** (lower right)

22.5 x 35cm (8 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.)

£1,000-1,500



67

67

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)

A COTTAGE INTERIOR

Oil on canvas

Signed and dated '1850' (on wooden beam centre left)

55.9 x 76.2cm (22 x 30 in.)

Provenance:

Sale, Sotheby's, New York, 7 June 1991, lot 71

£6,000-8,000



68

68

HARRY HALL (BRITISH 1814-1882)

*CHESTNUT RACEHORSE IN AN EXTENSIVE
LANDSCAPE*

Oil on canvas

70 x 90cm (27½ x 35¼ in.)

£1,500-2,000



69

69

WILLIAM JOSEPH SHAYER (BRITISH 1811-
1892)

FIVE HUNTING SCENES (FRAMED AS ONE)

Oil on board

One signed with a monogram (central
vignette)

29.5 x 49.5cm (11½ x 19¼ in.) overall

£1,000-1,500

70

WALTER HUNT (BRITISH 1861-1941)
*OTTERHOUNDS AND TERRIERS BY A
STREAM*

Oil on canvas

Signed and dated 1933 (lower left)

14 x 22cm (5½ x 8½ in.)

The proceeds of this lot will be donated to
the Ukraine Crisis Appeal.

£1,000-1,500



70

71

LOUIS BENOIT ANTOINE TIERLINCKX
(BELGIAN 1820-1894)
THE RABBIT HUNT

Oil on panel

Signed and dated 1870 (lower right)

36.5 x 40cm (14¼ x 15½ in.)

£1,000-1,500



71



72

72

ENGLISH SCHOOL (18TH CENTURY)

PORTRAIT OF A SEATED GENTLEMAN IN A RED COAT HOLDING A CANE

Oil on canvas

74.5 x 62cm (29¼ x 24¼ in.)

£1,000-1,500

73

ENGLISH SCHOOL (LATE 18TH CENTURY)

PORTRAIT OF A GENTLEMAN, SEATED WITH MANUSCRIPTS AND BOOKS, ONE ENTITLED COUNTY PALATINE OF LANCASTER

Oil on canvas

128 x 103cm (50¼ x 40½ in.)

Unframed

Provenance:

The Rev. J. B. Colthurst (according to a label on the reverse)

Elibank House, Taplow- a Grade II Listed Queen Anne house

£1,000-1,500



73



74

74

GERMAN SCHOOL (18TH CENTURY)

PORTRAIT OF GEORG CARL, 1ST BARON KARG VON BEBENBURG

Oil on canvas (in an oval)

Inscribed on the canvas and on two labels (on the reverse)

81.8 x 66cm (32 x 25 in.)

Georg Carl, Freiherr Karg von Bebenburg (1686-1747) was the 1st Baron Karg von Bebenburg of the Holy Roman Empire (estates of Ober, Mittelm, Unter Weilersbach, Hochdorf, Buch and Grassmannsdorf). He was Privy Councillor to the Prince Elector of Trier, Court Chamberlain Reichstag Delegate in Regensburg and Reichstag representative of several imperial estates including Bamberg, Speyer and Strasbourg.

Provenance:

Sale, Christie's, South Kensington, 6 July 2005, lot 114

£2,000-3,000

75

STUDIO OF SIR JOSHUA REYNOLDS

(BRITISH 1723 - 1792)

PORTRAIT OF CHARLES PRATT, 1ST EARL
CAMDEN (1713-1794)

Oil on canvas

231 x 147.5cm (90¾ x 58 in.)

Unframed

Provenance:

In store at Spink's, 1997

Sale, Dreweatts, The Camden Sale, 14

September 2010, lot 97

Elibank House, Taplow- a Grade II Listed

Queen Anne house

Literature:

David Mannings and Martin Postle, *Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven/London, 2000, cat. no. 1476, fig. 854

Algernon Graves and William Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899-1901, I, 144-145
Ellis Waterhouse, *Reynolds*, London 1941, 56

Exhibited:

Royal Academy, 1880 (13)

British Institution, 1813 (7)

Painted probably in 1765-66 and subsequently engraved by J. G. Haid in 1766 it depicts the Lord Chancellor Camden, in red judicial robes in front of a red curtain with a red chairback. The lawyer and statesman was an MP for Downton 1757-62, created Baron in July 1765, and Earl Camden in May 1786. It was Lord Camden who, presiding in the Court of Common Pleas, declared General Warrants illegal and awarded damages to Reynolds's friend, John Wilkes. A copy of 90 x 70 cm resides in the National Portrait Gallery (459).



75

£3,000-5,000



76

76

FOLLOWER OF JOHANN HEINRICH WILHELM TISCHBEIN (GERMAN
1751-1829)

*FREDERICK, HEREDITARY PRINCE OF DENMARK; DUCHESS SOPHIA
FREDERICA OF MECKLENBURG-SCHWERIN*

Oil on canvas, oval

Both inscribed (to labels verso)

62 x 49cm (24¼ x 19¼ in.) (2)

Provenance:

The collection of His Royal Highness Prince Georg of Denmark 1973

£3,000-4,000



77

77

DANISH SCHOOL (18TH CENTURY)

PORTRAIT OF KING CHRISTIAN VI OF DENMARK (1699
- 1746)

Oil on canvas, oval

124 x 96cm (48¾ x 37¾ in.)

In an elaborately carved frame surmounted by a crown

Provenance:

The collection of His Royal Highness Prince Georg of
Denmark 1973

£5,000-8,000



78

78

CIRCLE OF TILLY KETTLE (BRITISH 1735-1786)

FAMILY GROUP WITH ST. PAULS AND THE CITY OF LONDON IN THE BACKGROUND

Oil on canvas

99 x 125cm (38¾ x 49 in.)

£5,000-7,000

79

LEWIS VASLET OF BATH (BRITISH 1742-1808)

*INTERIOR WITH A SEATED LADY AND HER DOG, SAID TO
BE ELIZABETH MARIA CHEVALLIER*

Oil on canvas

42 x 33.5cm (16½ x 13 in.)

Provenance:

Sale, Sotheby's, London, 8 April 1992, lot 46 (Sold £5,000)

£2,000-3,000



79

80

ENGLISH SCHOOL (18TH CENTURY)

PORTRAIT OF A GENTLEMAN HOLDING A TRICORN HAT

Oil on canvas, feigned oval

74 x 62cm (29 x 24¼ in.)

£700-1,000



80



81

81

SIR GEORGE CHALMERS (BRITISH 1720-1791)

PORTRAIT OF GRIZEL MAXWELL (1693-1748)

Oil on canvas

Signed and dated '1761' (lower left) and inscribed 'Grizel dau. of C** Wm Maxwell of Cardoness and wife of Andrew Hunter 8th of Abbotshill' (on a label on the reverse)

76.2 x 63.5cm (30 x 25 in.)

Grizel Maxwell of Cardoness married Andrew Hunter, whose portrait is also included in this sale.

£1,000-1,500



82

82

SIR GEORGE CHALMERS (BRITISH 1720-1791)

PORTRAIT OF ANDREW HUNTER, 8TH OF ABBOTSHILL (1695-1770)

Oil on canvas

Signed and dated '1761' (lower right) Inscribed '8th of Abbotshill 1695-1770. Father of Andrew who bought Bayay. Married Grizel Maxwell of Cardoness whose portrait see' (on a label on the reverse)

76.2 x 63.5cm (30 x 25 in.)

Married Grizel Maxwell of Cardoness, whose portrait is also included in this sale.

£1,000-1,500



83

83

JAMES LONSDALE (BRITISH 1777-1839) AFTER GEORGE ROMNEY

JOHN FLAXMAN MODELLING THE BUST OF WILLIAM HAYLEY, c. 1795-1800

Oil on canvas

Signed (lower right)

72 x 57.8cm (28 $\frac{1}{4}$ x 22 $\frac{3}{4}$ in.)

A detail after a larger composition painted by George Romney in 1795-96, currently in the Yale Center for British Art, Paul Mellon Collection.

£1,500-2,000



84

84

GEORGE ENGLEHEART (BRITISH 1750-1829)

PORTRAIT OF A GENTLEMAN IN A YELLOW COAT

Oil on ivory

3,5 x 3cm (1¼ x 1 in.)

Together with eighteen other late 18th and early 19th century portrait miniatures of unidentified sitters, including one after George Engleheart, one by John Turmeau, one in the manner of William Hobday, one in the manner of William Patten, one signed work by A. E. Chalon, one by Maria Chalon, and eight by Thomas Hargreaves. The largest 13,5 x 11,5 cm, the smallest 3,5 x 3 cm (19)

Framed as two groups of eight and eleven, in oval frames, the largest overall: 52,5 x 45 cm.

£3,000-5,000

85

FRANCOIS FERRIERE (SWISS 1752-1839)

PORTRAIT MINIATURE OF HARRIET CATHERINE SCOTT (TOWNSHEND), COUNTESS OF DALKEITH AND DUCHESS OF BUCCLEUCH, TOGETHER WITH HER TWO CHILDREN

Oil on paper

Signed and dated 1799 (centre left)

12 x 10cm (4½ x 3¾ in.)

Harriet Catherine Scott Townshend was the youngest daughter of the 1st Viscount Sydney and married Charles William Henry Montagu-Douglas-Scott, 4th Duke of Buccleuch in 1795. She is depicted with her two children, Anne Elizabeth Montague and George Henry Montagu Douglas-Scott.

£1,000-1,500



85



86

86

SIR WILLIAM BEECHEY, R.A. (BRITISH 1753-1839)

PORTRAIT OF A LADY

Oil on canvas

55 x 43cm (21½ x 16¾ in.)

Provenance:

Sale, Christie's, London, 9 February 1990, lot 116

£700-1,000



87

87

FOLLOWER OF GEORGE HENRY HARLOW

PORTRAIT OF CORNET THOMAS HENRY CLARKE TERRY OF THE 15TH HUSSARS (AGED 18)

Oil on canvas

119.5 x 97.5cm (47 x 38¼ in.)

Thomas Henry Clarke Terry (1810-1897) was gazetted Cornet in the 15th King's Hussars on 17 April 1828, around which time the present portrait was painted. He later served in the Surrey Yeomanry as Lieutenant and commanded the 3rd Royal Surrey Militia. In 1839 he married Charlotte Fellowes 1839, who was the second daughter of Henry Fellowes of Hurstbourne Park, Southampton, sometime Master of the Vine Hounds, where the Duke of Wellington hunted and with whom Charlotte was well acquainted.

£2,000-3,000



88

88

CIRCLE OF SIR HENRY RAEBURN (SCOTTISH 1756 - 1823)

PORTRAIT OF A GENTLEMAN

Oil on canvas

92 x 70cm (36 x 27½ in.)

£1,000-1,500



89

89

SIR THOMAS LAWRENCE (BRITISH 1769-1830)

PORTRAIT OF FRANCES HAWKINS AND HER CHILDREN

Oil on paper laid on board, octagonal

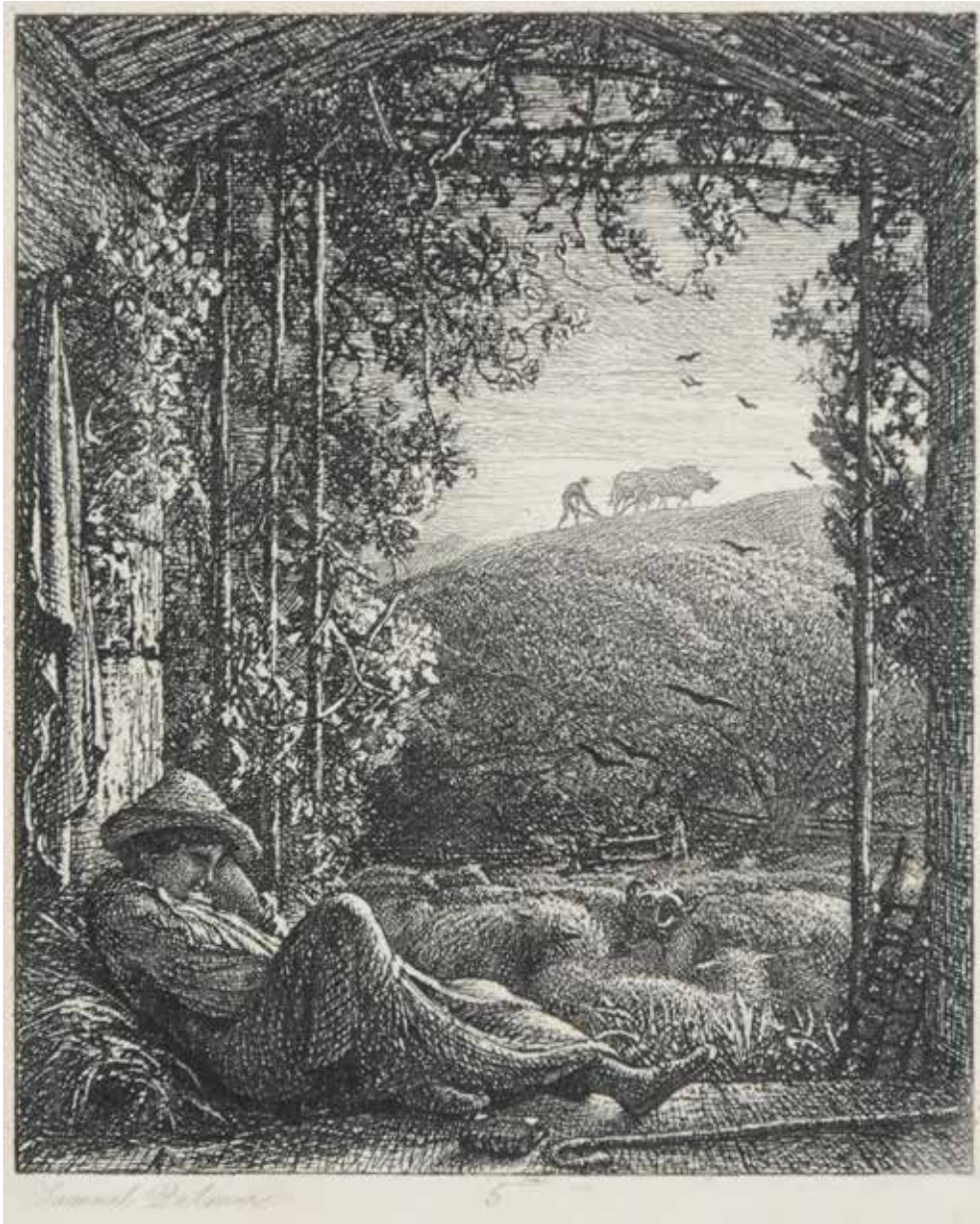
11.7 x 14cm (4½ x 5½ in.)

Provenance:

Phillip Mould, London

Frances Hawkins was the mistress of Lawrence's patron the Marquess of Abercorn, she is depicted in the finished picture (Abercorn Heirlooms Settlement Trustees) with their illegitimate son John James Hamilton, later known as Arthur Fitzjames. It has been suggested that the two girls in the oil sketch are from children from his previous marriage.

£3,000-5,000



90

90

SAMUEL PALMER (BRITISH 1805-1881)

THE SLEEPING SHEPHERD, EARLY MORNING (1857)

Etching

Signed in the plate (lower left) and plate number 5 (in the plate)

9.5 x 7.8cm (3½ x 3 in.)

Lister 6, state IV/IV, published in *Etchings for the Art Union of London by the Etching Club* in 1857. The plate for this etching is known to have been destroyed by 1882.

£700-1,000



91

91

JOHN LINNELL (BRITISH 1792-1882)

SELF PORTRAIT OF THE ARTIST

Pencil

17 x 5.5cm (6½ x 2 in.)

Provenance:

Agnews, London

£300-500

92

JOHN HOPPNER (BRITISH 1758-1810)

PORTRAIT OF THE MARQUESS OF ANGLESEY

Pencil

13.5 x 9.5cm (5¼ x 3½ in.)

Henry Paget, 2nd Earl of Uxbridge, later the 1st Marquess of Anglesey, was a commander at the Battle of Waterloo. One of the last cannon shots fired that day hit his right leg, necessitating its amputation above the knee. According to the famous apocryphal anecdote, he was close to the Duke of Wellington when his leg was hit, and exclaimed, "By God, sir, I've lost my leg!", to which Wellington replied "By God, sir, so you have!" The amputated right limb became a tourist attraction in the village of Waterloo in Belgium, attracting an amazing range of tourists including visitors from European society of the very top drawer, from the King of Prussia to the Prince of Orange.

£500-700



92



93 (part lot)

93

FOLLOWER OF RICHARD COSWAY

PORTRAITS OF A GENTLEMAN AND A WOMAN

Pencil and wash

Each bearing signature and date 1791 (to lower margin)

26.5 x 17cm (10¼ x 6½ in.) (2)

£700-1,000



94

94

JAMES WARD (BRITISH 1769-1859)

PORTRAIT OF THE ARTIST'S SISTER

Graphite and coloured pencil, oval

13 x 10.5cm (5 x 4 in.)

£400-600



95

95

BUSCALL FOX (BRITISH 1818-1887)

PORTRAIT OF JOHN LIST OF THE BERKELEY HUNT

Oil on canvas

Inscribed on a label (on the reverse)

60 x 50cm (23½ x 19½ in.)

£800-1,200



96

96

HENRY WYATT (BRITISH 1794-1840)

SELF PORTRAIT

Oil on board

Signed and dated 1834 (lower right)

29 x 22.7cm (11¼ x 8¾ in.)

£1,000-1,500



97

97

JOHN LINNELL (BRITISH 1792-1882)

REIGATE WINDMILL IN THE EVENING LIGHT

Oil on canvas

Signed (lower right)

44 x 64cm (17¼ x 25 in.)

Linnell moved to Redhill, Surrey in 1850 and lived there until his death in 1882, concentrating mainly on landscape painting in the local area. The present picture shows a view of the Reigate Heath windmill, a view which Linnell himself called 'The Mile' as recorded on a drawing dated 1860 in his landscape paintings notebook (now in the British Museum coll. no. PDB22927). A daytime view of this mill was sold at Bonhams (LA) 14 May 2003, lot 1141.

£3,000-5,000



98

98

CIRCLE OF RICHARD WILSON (BRITISH 1714-1782)
WOODED LANDSCAPE WITH FIGURES RESTING BY A ROAD

Oil on canvas

62.5 x 74.5cm (24½ x 29¼ in.)

£600-800



99

99

CIRCLE OF 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

It has been suggested that the view depicted in the present lot is one of Place House, Fowey, Cornwall (see, the engraving after Frederick Wilton Litchfield Stockdale, *Place House, Fowey, Cornwall*, pub. 1824)

£1,500-2,000

100

HENRY JOHN BODDINGTON (BRITISH 1811-1865)

RIVERSCAPE WITH A WINDMILL

Oil on canvas

62 x 75cm (24¼ x 29½ in.)

£600-800



100



102

JOHN VARLEY SNR. (BRITISH 1778-1842)

THREE MONOCHROME LANDSCAPE STUDIES

Pencil, pen and ink and monochrome wash

10 x 14cm (3¾ x 5½ in.) (3)

Provenance:

Thomas Agnew & Sons, London.

£600-800



103

103

JAMES STARK (BRITISH 1794-1859)

NEAR NORWICH

Oil on canvas

Inscribed on a label (on the reverse)

56 x 74cm (22 x 29 in.)

Provenance:

Heirloom of Sir Mervyn Peel, KVE,
1929

Sale, Keys, 27 October 2017, lot 100

£2,500-3,500



104

104

NORWICH SCHOOL (19TH
CENTURY)

*FIGURE IN A WOODED
LANDSCAPE*

Oil on canvas

70 x 90cm (27½ x 35¼ in.)

£2,000-3,000

105

JOHN BERNEY LADBROOKE (BRITISH 1803-1879)

A FIGURE WITH HIS DOG IN A WOODED RIVER

LANDSCAPE

Oil on panel

51 x 43cm (20 x 16¾ in.)

£600-800



105

106

JAMES STARK (BRITISH 1794-1859)

FIGURES ON A WOODED TRACK

Oil on panel

55.9 x 44.5cm (22 x 17½ in.)

Provenance:

Mandell's Gallery, Norwich, Suffolk

£800-1,200



106



107

107

WILLIAM CALLOW (BRITISH 1812-1908)

VIEW OF THE GRAND CANAL, VENICE

Oil on canvas

32 x 46.5cm (12½ x 18¼ in.)

Provenance:

P. & D. Colnaghi & Co Ltd., London

£2,000-3,000



108

108

GEORGE CLARKSON STANFIELD (BRITISH 1828 - 1878)

THE CASTLE OF SIRMIONE, LAKE GARDA

Oil on canvas

Signed and indistinctly dated 1863 [?] (to the boat lower left)

37 x 57.5cm (14½ x 22½ in.)

£1,000-2,000

109

CIRCLE OF JEAN VICTOR BERTIN (FRENCH
1767-1842)

*A CLASSICAL MOUNTAINOUS LANDSCAPE
WITH WATERFALL*

Oil on canvas

Indistinctly signed (lower left)

29 x 42cm (11¼ x 16½ in.)

£800-1,200



109

110

L. FLEURY (EARLY 19TH CENTURY)

AN OIL SKETCH OF ROME

Oil on paper laid on canvas

Signed L. Fleury (lower left)

25 x 35cm (9¾ x 13¾ in.)

£1,000-1,500



110

111

ATTRIBUTED TO C GIARDINI (ITALIAN
EARLY 19TH CENTURY)

THE FALLS AT TIVOLI

Oil on canvas

Indistinctly inscribed **B C Giardini [?] (to
canvas verso)

24 x 33cm (9¼ x 12 in.)

£1,500-2,000



111

112

JEAN VICTOR LOUIS FAURE (FRENCH 1786 - 1879)

MARKET DAY, THE PANTHEON, ROME

Oil on canvas

Signed and inscribed Roma (lower right)

121 x 172cm (47½ x 67½ in.)

Provenance:

The collection of Major H. Morse of Mendham Priory, Harleston Norfolk (by 8 March 1965)

Thence by descent.

A similar composition was sold at Christie's, London, 7 July 2009, lot 59.

Faure was born in Berlin at the end of the 18th century to French parents. Once he himself had settled in Paris, he became a student of the famed historical landscape painter, Jean-Victor Bertin (1767-1842), whose extensive oeuvre is dominated by views of the Italian landscape. His depiction of the landscape and his treatment of light had a strong influence on all his students, including Jean-Baptiste-Camille Corot and Charles-François Daubigny.

Faure was one of many northern artists who embarked on a Grand Tour of Italy to observe the beauty of landscape and the effects of light in order to develop their art. The present *veduta* shows the influence on his work by the principle exponents of the local contemporary artistic culture in Rome such as Ippolito Caffi, who in his turn was inspired by 18th century urban landscape painters such Bernardo Bellotto and his famous uncle Canaletto.

The present lot depicts a view of the Pantheon in Rome. Originally built as a temple to all the gods of Ancient Rome, it has been a Roman Catholic church since the 7th century. As the best-preserved example of an Ancient Roman monumental building, the Pantheon has been enormously influential in Western Architecture from the Renaissance until well into the 20th Century.

£30,000-50,000





113

JAMES SALT (BRITISH 1850 - 1903)

A PAIR OF VENETIAN CAPRICCIOS

Oil on canvas, a pair

Both signed (lower left: and lower right respectively)

91.5 x 71cm (36 x 27¾ in.) (2)



Provenance:

Sale, Christie's, South Kensington, 8 June 2000, lots 236 and 237

Elibank House, Taplow- a Grade II Listed Queen Anne house

£3,000-5,000

114

EDWARD PRITCHETT
(BRITISH 1808-1894)

*TWO VIEWS OF VENICE: THE
DOGE'S PALACE FROM THE
DOGANA AND THE BASILICA
DI SANTA MARIA DELLA
SALUTE*

Oil on board
15,8 x 21cm (6 x 8¼ in.) (2)

Provenance:
MacConnal-Mason & Son
Ltd., London

£3,000-5,000





115

115

ALFRED POLLENTINE (BRITISH 1836-1890)
*THE GRAND CANAL WITH THE CHURCH OF
 SAN SIMEON PICCOLO, VENICE*

Oil on canvas

Signed (lower right)

39.5 x 60cm (15½ x 23½ in.)

£800-1,200



116

116

ANTON PICK (AUSTRIAN 1840-1902)
THE BAY OF NAPLES

Oil on canvas

Signed and dated 1876 (lower right)

67 x 104cm (26¼ x 40¾ in.)

£2,000-3,000



117

117

ITALIAN SCHOOL (19TH CENTURY)

VIEW OF THE DOGE'S PALACE FROM THE RIVA DEGLI SCHIAVONI, VENICE

Oil on canvas

Indistinctly signed G. Gramont (lower right)

90 x 125cm (35¼ x 49 in.)

Provenance:

Eaton Gallery, London (sold as Attributed to Vincenzo Lotti)

£3,000-5,000

118 - (no lot)



119

119

HENDRIK BAREND KOEKKOEK (DUTCH 1849-1909)

FIGURES IN A WOODED WINTER LANDSCAPE

Oil on canvas

Signed (lower right)

75 x 62.5cm (29½ x 24½ in.)

Provenance:

Doig, Wilson and Wheatley, Edinburgh

£2,000-3,000



120

120

CIRCLE OF WILLEM KOEKKOEK (DUTCH 1839-1895)

A DUTCH STREET SCENE WITH A WINDMILL BEYOND

Oil on canvas

36 x 53cm (14 x 20¾ in.)

£1,000-1,500



121

121

CHARLES HENRI JOSEPH LEICKERT (BELGIAN 1816-1907)

A SNOWY DUTCH STREET SCENE

Oil on panel

Signed (lower right)

36.5 x 28cm (14¼ x 11 in.)

Provenance:

M. Newman Ltd, London

£3,000-5,000

122

HANS HERRMANN (GERMAN 1858-1942)
*A FLOWER MARKET ON A DUTCH CANAL,
 AMSTERDAM WITH THE MUNTTOREN
 BEYOND*

Oil on canvas

Signed (lower right)

39 x 48.5cm (15¼ x 19 in.)

£1,000-1,500



122

123

MYLES BIRKET FOSTER (BRITISH 1825-1899)
*CULLERCOATS NEAR THE MOUTH OF THE
 TYNE*

Watercolour

Signed with a monogram (lower left)

20 x 34.7cm (7¾ x 13½ in.)

Provenance:

Rayner MacConnal, London

Christopher Wood, London

£700-1,000



123

124

MYLES BIRKET FOSTER (BRITISH 1825-1899)
COUNCIL HALL, CONSTANCE

Pencil and watercolour heightened with white

Signed with monogram (lower left)

21.5 x 32cm (8¼ x 12½ in.)

Provenance:

Leggatt Brother, London

M. Newman, London

£800-1,200



124



125

125

THOMAS SMYTHE (BRITISH 1825-1906)

SUMMER LANDSCAPE WITH FIGURES ON A BARGE BY A LOCK

Oil on canvas

49 x 74.5cm (19¼ x 29¼ in.)

Provenance:

Mandell's Gallery, Norwich.

£1,000-1,500



126

126

JAMES BAKER PYNE (BRITISH 1800-1870)

FISHERFOLK ON A BEACH, WHITEHAVEN, SUSSEX

Oil on canvas

With inscription 'To Mr Smith/with J. B. Pyne's/warmest compliments' (on the relined reverse)

17 x 26cm (6½ x 10 in.)



Together with a small English School landscape of a figure on a beach, oil on panel. Provenance, Thos. Agnew and Sons, Ltd, London. (2)

£400-600



127

127

BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)

FAMILY PADDLING IN A STREAM FROM THE HILLS

Oil on canvas

Signed (lower right)

44.5 x 72.5cm (17½ x 28½ in.)

£2,000-3,000

128

BENJAMIN WILLIAMS LEADER

(BRITISH 1831-1923)

*ALPINE LANDSCAPE WITH
TRAVELLERS BY A ROADSIDE
CHAPEL*

Oil on canvas

Signed and dated 1877 (lower left)

49 x 74cm (19¼ x 29 in.)

£1,000-1,500



128



129

129

RICHARD HILDER (BRITISH 1813-1853)
*COTTAGES AND RUSTICS; A WOODED
LANDSCAPE*

Oil on panel (a pair)

One signed lower left (underneath the frame)

28.3 x 39.3cm (11 x 15¼ in.) (2)

£700-1,000



130

130

EDOUARD AUGUSTE IMER (FRENCH 1820-
1881)

*A SPANISH LANDSCAPE WITH THE
PYRENEES BEYOND*

Oil on canvas

Signed (lower right)

76 x 105cm (29¾ x 41¼ in.)

£1,500-2,500



131

131

DAVID WILKIE (SCOTTISH 1785-1841)

Mrs Moore, Wife of the British Consul at Beirut, in Arab Dress

Oil on canvas

Signed 'D. Wilkie' (lower right)

40 x 31.5cm (15½ x 12¼ in.)

Provenance:

Sale, Cheffins Auctioneers, Cambridge, 25th September, 2008, Lot 527 (£8,200), where purchased by the present owner

£5,000-8,000



132

132
WALTER FREDERICK ROOFE TYNDALE
(BRITISH 1855-1943)
*A BUSTLING STREET IN CAIRO WITH A
MINARET*
Watercolour
Signed (lower left)
37 x 17cm (14½ x 6½ in.)

Provenance:
Sale, Christie's, London, 13 July 2017, lot 45

£600-800



133

133
WALTER FREDERICK ROOFE TYNDALE
(BRITISH 1855-1943)
THE BAB EL ZUELA, CAIRO; AND A SOUK
Watercolour, a pair
Signed (lower right)
35 x 25cm (13¾ x 9¾ in.) (2)

Provenance:
Sale, Christie's, London, 13 July 2017, lot 37

£1,200-1,800

134

GUSTAVO SIMONI (ITALIAN 1845-1926)

AN ELEGANT LADY IN AN INTERIOR

Pencil and watercolour

Signed and dated '76' (lower right)

53 x 36cm (20³/₄ x 14 in.)

Provenance:

Sale, Venduehuis der Notarissen, The Hague,
17th May 2017, lot 1176

£2,000-3,000



134

135

GUSTAVO SIMONI (ITALIAN 1846-1926)

*RICORDI DI TLEMCCEN 1895 (VIEW OF
TLEMCCEN, 1895)*

Watercolour

Signed, dedicated and dated at the bottom
left: Al mia cara amica. Avv Ettore Lacchini / G.

Simoni. Ricordi di Tlemcen 1895

20 x 28cm (7³/₄ x 11 in.)

Provenance:

Sale, Minerva, Rome, 23 May 2017, lot 192

£2,000-3,000



135



136

136

**MANNER OF WILLEM HERMANZ. VAN
DIEST**

DUTCH SHIPPING OFF THE COAST

Oil on panel

Signed indistinctly (lower centre on the boat)

46.5 x 65cm (18¼ x 25½ in.)

Provenance:

Sale, Sotheby's London, Marine Pictures and
Nautical Works of Art, 16th July 1993, lot 1

(£2600)

£2,000-3,000



137

137

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 been 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.

£800-1,200



138

138

ATTRIBUTED TO THOMAS LUNY (BRITISH 1758-1837)

THE BATTLE OF CAMPERDOWN

Oil on canvas

42 x 70cm (16½ x 27½ in.)

The Battle of Camperdown (known in Dutch as the Zeeslag bij Kamperduin) was a major naval action fought on 11 October 1797, between the British North Sea Fleet under Admiral Adam Duncan and a Batavian Navy (Dutch) fleet under Vice-Admiral Jan de Winter. In 1795, the Dutch Republic had been overrun by the army of the French Republic and had been reorganised into the Batavian Republic, a French client state, and under French domination naval flags were altered by the insertion of a panel containing a representation of a female figure accompanied by a lion, seated in a patch of greenery and holding a spear, on which is the Cap of Liberty. The battle was the most significant action between British and Dutch forces during the French Revolutionary Wars and resulted in a complete victory for the British, who captured eleven Dutch ships without losing any of their own.

£1,000-1,500



139

139
CIRCLE OF WILLIAM ANDERSON
(BRITISH 1757-1837)
SHIPPING AT ANCHOR
Oil on canvas
62 x 75cm (24¼ x 29½ in.)

£1,500-2,000



140

140
THOMAS BUTTERSWORTH (BRITISH
1768-1842)
SHIPPING IN THE TAGUS AT LISBON
Oil on canvas
29 x 39cm (11¼ x 15¼ in.)

£2,000-3,000



141

141

HENRY REDMOORE (BRITISH 1820-1887)

SHIPPING OFF THE DUTCH COAST

Oil on canvas

Signed and dated 1871 (lower left)

58.5 x 99cm (23 x 38¾ in.)

Provenance:

Richard Green, London

£4,000-6,000



142



143

142

THOMAS HALE SAUNDERS (BRITISH FL. 1880S)

AT LONDON BRIDGE WHARF

Oil on canvas

Signed and dated 1888 (lower left) with artist's label (verso)

56 x 99.5cm (22 x 39 in.)

£1,000-1,500

143

JOHN COOKE (BRITISH 19TH CENTURY)

A BARGE IN A SWELL, OFF A PIER

Oil on canvas

Signed and dated '1870' (lower left)

59 x 100cm (23 x 39¼ in.)

£800-1,200



144

144

JOHN CALLOW (BRITISH 1822-1878)

A BARGE AND OTHER VESSELS IN A SWELL

Oil on canvas

Signed 'J. Callow' (lower left)

74.5 x 125cm (29¼ x 49 in.)

£2,000-3,000



145



146

145
CHRISTIAN BLANCHE (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

£2,800-3,200

146
DANISH SCHOOL (19TH CENTURY)
SHIPPING BY A CLIFF AT SUNSET
 Oil on canvas
 Indistinctly signed and dated 184* (lower left)
 51 x 76.5cm (20 x 30 in.)

£800-1,200



147

147

VILHELM MELBYE (DANISH 1824- 1882)

SHIPPING IN THE SOUND, KRONBORG CASTLE IN THE DISTANCE

Oil on canvas

Signed and dated 1873 (lower left)

70 x 103cm (27½ x 40½ in.)

Provenance:

Sale, Christie's, London, 30-31 May 1991, lot 123

Richard Green, London, 1992

£6,000-8,000

148

CIRCLE OF CARLE VERNET (FRENCH 1758-1836)

LE BELLE MONDE

Pen, ink and watercolour

Indistinctly signed (lower right)

26 x 12cm (10 x 4½ in.)

Exhibited:

London, Hazlitt, Gooden and Fox, *19th Century French Drawings*,
15th June -7th July 1995, no.3.

£800-1,200



148

149

THOMAS ROWLANDSON (BRITISH 1756-1827)

DESTITUTE

Pen, ink and wash

Signed (lower right)

30.7 x 23.7cm (12 x 9¼ in.)

Provenance:

Sale, Bonhams 7 March 2006, lot 46 (title: 'They took her away')

£2,000-3,000



149

150

CONRAD MARTIN METZ (GERMAN 1749 - 1827)

THE PENITANT MAGDALEN

Pen, charcoal, ink and wash

Signed with initials and dated 1786 (lower left)

28 x 43cm (11 x 16¾ in.)

Provenance:

Thomas Agnews & Sons, London

£600-800



150

151

GEORGE MORLAND (BRITISH 1763-1804)

SORTING THE CATCH

Oil on canvas

Signed (lower right on the rock)

69 x 89cm (27 x 35 in.)

Provenance:

From the collections of:

The Rev. Harman

H. G. Garle

The Rt. Hon. Dowager Viscountess Portman

Sale, Skinners, Boston, 12th May 1989, lot 8

(£3067)

£4,000-6,000



151

152

HENRY LIVERSEEGE (BRITISH 1803-1832)

THE COBBLER OR THE WEEKLY REGISTER

Oil on canvas

Signed and dated 1830 (lower centre)

20.7 x 25.7cm (8 x 10 in.)

Exhibited:

British Institution 1830 – a larger version

Engraved:

W. Giller

In this present painting Liverseege shows us a cobbler straining his eyes to get to grips with the famous weekly publication of the time *The Political Register*. The *Weekly Register* as it was commonly known was a weekly political publication published by the redoubtable William Cobbett (1763-1835), journalist and pamphleteer, best remembered today for his *Rural Rides*.

£1,000-1,500



152

A private collection of Works by John Anster Fitzgerald and his Descendants (lots 153-191)

The following thirty-eight lots have never appeared on the market before and have passed down through the family of John Anster Fitzgerald, one of the most idiosyncratic and celebrated Victorian painters. The collection includes works by John Anster Fitzgerald himself and two of his daughters, Edith, and Florence as well as those by Florence's husband Walter Follen Bishop.

'Fairy Fitzgerald' as John Anster Fitzgerald came to be known, was one of the leading exponents of fairy paintings, which can be seen as 'a peculiarly British contribution to the development to Romanticism' (J. Maas, *Victorian Fairy Painting* London, 1997, p. 11). Fairy painting began in the late eighteenth century with artists such as William Blake and Henry Fuseli who imaginatively illustrated the work of Shakespeare, particularly his more fanciful plays, *A Midsummer Night's Dream* and *The Tempest*. It reached its height of popularity in the mid-19th Century and Fitzgerald's work departed from literary tradition and instead he created his own genre of fairy painting based on folklore and legends.

He was born in 1823 and was one of six children of the poet Thomas Fitzgerald, who Byron immortalised in his *English Bards and Scots Reviewers*. Apart from his membership to the Maddox Street Sketching Club there is no record of Fitzgerald's formal artistic education, but over the course of his career he exhibited 196 pictures, mostly portraits, nude studies, and illustrations, at The Royal Academy, the British Institution and Suffolk Street. He became a regular contributor to *The London Illustrated News* and produced illustrations based on scenes from pantomimes. As a member of the Savage Club, he was known for his, often satirical, impersonations of long dead actors and the theatre greatly influenced his fairy pictures which are often brilliantly lit in a way that is clearly inspired by the new stage illumination of limelight. The imaginary worlds he created in his pictures also show the influence of fevered opium dreams which were known to conjure up extraordinary imagery.

'Fairy Fitzgerald'... was an artist who will probably be more appreciated in the time to come than he is in his own lifetime' wrote Aaron Watson in *The Savage Club* (1907) and 'As more of his pictures have come to light, so his reputation has increased by leaps and bounds' concluded Jeremy Maas in his introduction in the exhibition catalogue to the ground-breaking *Victorian Fairy Painting* exhibition at the Royal Academy in 1997.

In 1849 Fitzgerald married Mary Anne Barr and they had seven children, including two daughters, Edith and Florence, whose works, including self-portraits, are in this collection. Florence exhibited pictures from 1884-89 and married the Liverpool landscape painter Walter Follen Bishop. They travelled in Africa and Australia and the collection features images of Rhodesia, including the Victoria Falls (lots 183-5) and the building is Sydney Harbour Bridge (lots 175-176). Florence and Walter settled in Australia and their work was widely reviewed.



153

153

JOHN ANSTER FITZGERALD (BRITISH 1832-1906)

A TIPTOEING FAIRY QUEEN

Watercolour and bodycolour

32.5 x 19cm (12¾ x 7¼ in.)

Provenance:

The artist's family and by descent.

£2,000-2,500



154

JOHN ANSTER FITZGERALD (BRITISH
1832-1906)

*FAIRIES PLAYING WITH A WHITE HORSE
/ FAIRIES PLAYING WITH A COW / A BIRD
BY A NEST, Most PROBABLY A STUDY
FOR WHO KILLED COCK ROBIN?*

Watercolour and bodycolour (unframed)
One signed and dated 1888 in pencil
(lower right)

18 x 28cm (7 x 11 in.) and smaller (3)

Provenance:

From the artist's family and by descent.

£ £1,000-1,500

155

JOHN ANSTER FITZGERALD
(BRITISH 1832-1906)

*THREE SKETCHES OF GOBLINS
AND FAIRIES*

Watercolour and bodycolour
(unframed)

One signed (lower right)
17.5 x 28.5cm (6¾ x 11 in.) and
smaller (3)

Provenance:

From the artist's family and by
descent

£ £1,000-1,500





156

JOHN ANSTER FITZGERALD (BRITISH
1832-1906)

*DREAMING CAVALIER / A CAVALIER
SEEING AN APPARITION / BRINGING
THE REPRIEVE*

Watercolour and bodycolour
(unframed)

23 x 31.5cm (9 x 12¼ in.) and smaller (3)

Provenance:

The artist's family and by descent.

£500-700



157

157

JOHN ANSTER FITZGERALD (BRITISH, 1832-1906)

GHOSTS IN THE NIGHT

Watercolour and bodycolour

25 x 45.5cm (9¾ x 17¾ in.) (2)

Together with another work by the artist.

Provenance:

The artist's family and by descent.

£500-800



158

158

JOHN ANSTER FITZGERALD

(BRITISH, 1832-1906)

*GOBLIN AND FAIRY IN THE CREST
OF A WAVE*

Watercolour and bodycolour
(unframed)

23.5 x 34cm (9¼ x 13¼ in.)

Provenance:

The artist's family and by descent.

£600-800



159

159

JOHN ANSTER FITZGERALD (BRITISH,
1832-1906)

*ULYSSES DERIDING POLYPHEMUS
(AFTER WILLIAM TURNER)*

Watercolour and bodycolour
44 x 65cm (17¼ x 25½ in.)

Painted after the oil on canvas (132.5 x 203 cm) created in 1829 which is part of the collection of The National Gallery, London. It depicts a scene from Book IX of Homer's *Odyssey*, in which Ulysses sails away from the island where Polyphemus, a one-eyed giant, had held him and his men captive.

Provenance:

The artist's family and by descent.

£700-1,000



160
JOHN ANSTER FITZGERALD (BRITISH,
1832-1906)
SKETCH OF A FAIRY IN A FLOWER HEAD
Pencil
Signed (lower right)
15 x 11cm (5¾ x 4¼ in.) (2)

Together with a smaller unframed
watercolour of a sprite.

Provenance:
The artist's family and by descent

£500-700



160

161
JOHN ANSTER FITZGERALD (BRITISH,
1832-1906)
FAIRIES ASLEEP IN A FLOWER HEAD
Oil on board
21.5 x 29.5cm (8¼ x 11½ in.)

Provenance:
The artist's family and by descent.

£500-800



161

162

JOHN ANSTER FITZGERALD (BRITISH, 1832-1906)

SNOWY MISCHIEF

Watercolour and bodycolour

34.5 x 27cm (13½ x 10½ in.)

Provenance:

The artist's family and by descent.

By the 1850s Fitzgerald ushered in a new phase in fairy painting. 'He removed the theatrical overtones of the subject, which had been predominant in the 1840s, opting instead to show the fairies in a rustic setting, co-existing with other woodland creatures.' (I. Zaczek, *Fairy Art*, 2005, p.50). The animals often appear very static which may show a debt to taxidermy and the work of the photographer J. D. Llewelyn (1810-1862) who created imaginary tableau of stuffed animals in a natural setting. The fairies are sometimes seen as benign creatures who are at-one with the animals, while others show conflict, or in this case a certain amount of teasing with snowballs and twigs. Like *The Enchanted Forrest* (Circa 1860) the present picture is set on the edges of fairyland. The dog has come to the edge of the natural world where the fairies' dwell behind a bramble patch. The spire of a church and a cluster of cottages can be seen in the distance, symbolising the encroachment of human activity on fairyland.

£15,000-25,000





163

163

JOHN ANSTER FITZGERALD (BRITISH, 1832-1906)

LADY AT PRAYER

Oil on canvas laid on panel

66.5 x 79cm (26 x 31 in.)

Provenance:

The artist's family and by descent.

£800-1,200



164 (part lot)

164

JOHN ANSTER FITZGERALD (BRITISH, 1832-1906)

PORTRAIT OF EDITH FITZGERALD

Oil on board

Signed with initials (lower right) and inscribed 'Edith Fitzgerald, daughter of J. A. Fitzgerald, 1864...' (on the reverse)

35 x 52.5cm (13¾ x 20½ in.) (2)

Together with an unframed and unsigned portrait of a cavalier holding a flower, oil on canvas (damaged)

Provenance:

The artist's family and by descent.

£300-500



165 (part lot)

165

JOHN ANSTER FITZGERALD (BRITISH 1832-1906)

A CAVALIER HELPING A LADY ACROSS A STILE

Watercolour and bodycolour

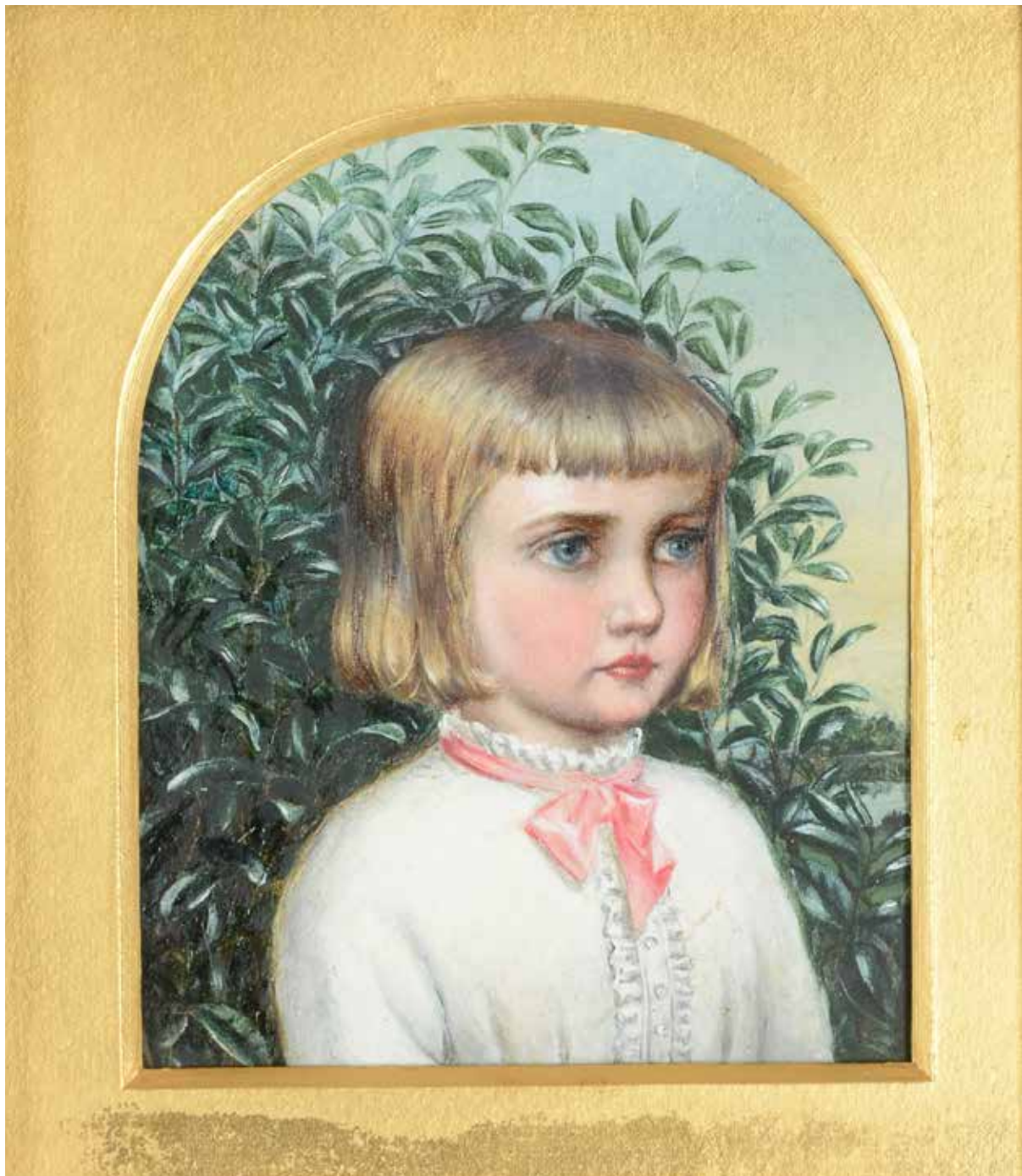
21.5 x 12cm (8¼ x 4½ in.) (4)

Together with three paintings possibly by one of the artist's daughters: a similar composition, a portrait of two girls, a girl in a landscape, oil on board (4)

Provenance:

The artist's family and by descent

£400-600



166

166

JOHN ANSTER FITZGERALD (BRITISH, 1832-1906)

PORTRAIT OF A GIRL, POSSIBLY THE ARTIST'S DAUGHTER

Watercolour and bodycolour

Signed under the mount

13 x 10.7cm (5 x 4 in.)

Provenance:

The artist's family and by descent

£800-1,200



167

167
FLORENCE FITZGERALD (BRITISH 1857-1927)
SELF PORTRAIT
Oil on canvas (unframed)
94 x 61cm (37 x 24 in.)

Provenance:
The artist's family and by descent.

£400-600



168 (part lot)

168
EDITH WILLIAMS (NEE FITZGERALD) (BRITISH 1851-1914)
SELF PORTRAIT / PORTRAIT OF THOMAS WILLIAMS
Oil on canvas
60 x 50cm (23½ x 19½ in.) and smaller (2)

Provenance:
The artist's family and by descent.

£400-600



198

169
EDITH WILLIAMS (NEE FITZGERALD)
(BRITISH 1851-1914)
MALVOLIO AND LADY OLIVIA
Oil on canvas (damaged)
76 x 126cm (29¾ x 49½ in.)

Provenance:
The artist's family and by descent.

£300-500

170

FLORENCE FITZGERALD

(BRITISH 1857-1927)

SCOTTISH LANDSCAPE

Oil on canvas

Signed (lower left)

49 x 74.5cm (19¼ x 29¼ in.)

Provenance:

The artist's family and by
descent.

£500-800



170

171

EDITH WILLIAMS (NEE

FITZGERALD) (BRITISH 1851-1914)

HOMEWARD BOUND

Watercolour

Signed (lower right)

35.5 x 51.5cm (13¾ x 20¼ in.) (2)

Together with another view
of a village by the same artist,
unframed oil on board, signed with
initials.

Provenance:

The artist's family and by descent.

£200-300



171



172

172

FLORENCE FITZGERALD
(BRITISH 1857-1927)

GIRL BY A POND

Oil on canvas (unframed and
unstretched)

Signed (lower right)

30 x 40cm (11¾ x 15½ in.)

Provenance:

The artist's family and by
descent.

£200-300



173

173

FLORENCE FITZGERALD
(BRITISH 1857-1927)

WINTER SUNSHINE

Oil on canvas

Inscribed with artist and title
(on label on the reverse)

50 x 75.5cm (19½ x 29½ in.)

Provenance:

The artist's family and by
descent.

£500-800



174

174

FLORENCE FITZGERALD (BRITISH 1857-1927)

AN AUSTRALIAN KITCHEN

Watercolour and bodycolour

Signed and inscribed with title (lower right)

38 x 58.5cm (14¾ x 23 in.)

Provenance:

The artist's family and by descent.

£700-1,000



175

175

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

THE BUILDING OF SYDNEY HARBOUR BRIDGE

Oil on canvas, unframed and unstretched

45 x 75.5cm (17½ x 29½ in.)

Provenance:

The artist's family and by descent.

In 1922 the English firm of Dorman Long and Co. Ltd won the tender to build, the long awaited, Sydney Harbour Bridge. The present and following picture can be tentatively dated to 1926 when the concrete piers were built to support the approach spans on each side of the harbour and the erection of the steelwork commenced.

£1,500-2,000



176

176

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

THE BUILDING OF SYDNEY HARBOUR

Oil on panel

Signed (lower right)

41.8 x 73cm (16¼ x 28½ in.)

Provenance:

The artist's family and by descent.

£1,500-2,000



177

177

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

RIVER LANDSCAPE, POSSIBLY AUSTRALIA

Oil on canvas

49.5 x 57cm (19¼ x 22¼ in.)

Provenance:

The artist's family and by descent.

£1,000-1,500



178

178

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

SHEEP IN A LANDSCAPE AT SUNSET, POSSIBLY AUSTRALIA

Oil on board

Signed (lower right)

33 x 51cm (12 x 20 in.)

Provenance:

The artist's family and by descent.

£700-1,000



179

179

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

LANDSCAPE WITH A DROVER, POSSIBLY AUSTRALIA

Oil on canvas

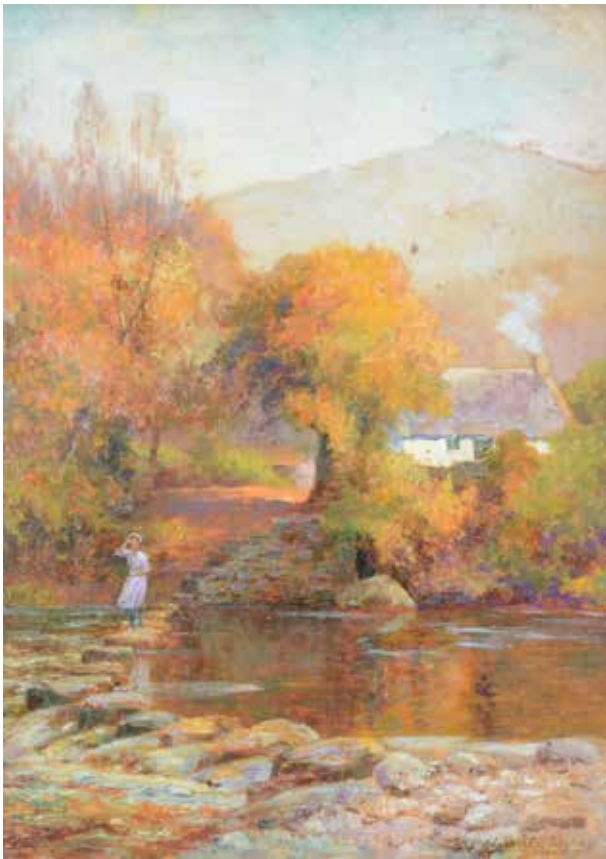
Signed (lower left)

58.5 x 88cm (23 x 34½ in.)

Provenance:

The artist's family and by descent.

£1,500-2,000



180 (part lot)

180

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

THE STEPPING STONES, BETTWS Y COED, WALES

Oil on panel

Signed (lower right) and inscribed as titled (label on the reverse)

40 x 30cm (15½ x 11¾ in.) (2)

Together with an unsigned view of a village street by the same artist.

Provenance:

The artist's family and by descent.

£200-300



181 (part lot)

181

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

BEACH SCENE

Oil on panel (unframed)

Signed (lower left)

30 x 40.5cm (11¾ x 15¾ in.) (2)

With another unsigned work of a figure by a windy coastline, oil on board, possibly by Florence Fitzgerald.

Provenance:

The artist's family and by descent

£200-300



182

182

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

WOODED RIVER LANDSCAPE

Oil on canvas

61 x 91cm (24 x 35¾ in.)

Provenance:

The artist's family and by descent.

£200-300



183

183

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

SUNRISE, VICTORIA FALLS, RHODESIA

Oil on canvas

Signed (lower left) and inscribed with title on the reverse

61 x 45cm (24 x 17½ in.)

Provenance:

The artist's family and by descent.

£700-1,000



184

184

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

VICTORIA FALLS, RHODESIA

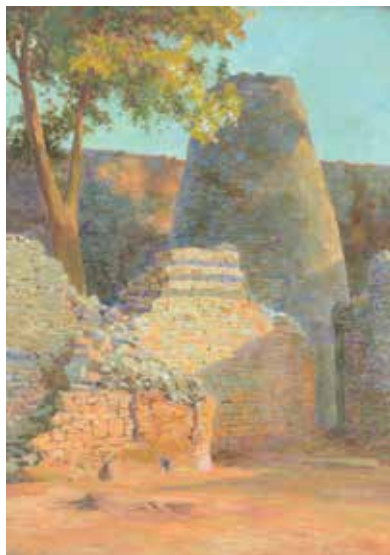
Oil on canvas

76 x 63cm (29¾ x 24¾ in.)

Provenance:

The artist's family and by descent.

£700-1,000



185

185

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

RUINS IN RHODESIA

Oil on canvas laid on panel

Inscribed indistinctly (on the reverse)

54 x 38.5cm (21¼ x 15 in.)

Provenance:

The artist's family and by descent.

£400-600



186

186

WALTER FOLLEN BISHOP (BRITISH
1856-1936)

BURNHAM BEECHES

Watercolour

Signed and dated 1927 (lower right) and
indistinctly inscribed on the reverse

49 x 74cm (19¼ x 29 in.)

Provenance:

The artist's family and by descent.

£200-300



187

187

WALTER FOLLEN BISHOP (BRITISH
1856-1936)

*LANDSCAPE WITH BLOSSOMING TREES
AND CATTLE BY A STREAM*

Oil on panel

Indistinctly signed 'Bishop' (lower left)

30 x 39.5cm (11¾ x 15½ in.)

Provenance:

The artist's family and by descent.

£400-600



188

188

WALTER FOLLEN BISHOP (BRITISH
1856-1936)

LANDSCAPE WITH A WATERMILL

Watercolour

Signed

60 x 101cm (23½ x 39¾ in.)

Provenance:

The artist's family and by descent.

£200-300

189

WALTER FOLLEN BISHOP (BRITISH
1856-1936)

THE BIRCH TREES AT BURNHAM

Oil on canvas

Signed (lower left) and inscribed with
title (on the reverse)

48.5 x 74cm (19 x 29 in.)

Provenance:

The artist's family and by descent.

£300-500



189

190

WALTER FOLLEN BISHOP (BRITISH
1856-1936)

CATS IN A COTTAGE GARDEN, SURREY

Oil on canvas, unframed

Signed (lower right) and indistinctly
inscribed on the reverse

50.5 x 76cm (19¾ x 29¾ in.)

Provenance:

The artist's family and by descent.

£400-600



190

191

WALTER FOLLEN BISHOP (BRITISH 1856-1936)

COUNTRY LANE LINED WITH COTTAGES

Watercolour (unframed)

Signed (lower right)

39.2 x 53.2cm (15¼ x 20¾ in.)

Together with another signed and unframed work by
the same artist. (2)

Provenance:

The artist's family and by descent.

£200-300



191 (part lot)



192

192

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

£600-800



193

193

JOHN MACWHIRTER (SCOTTISH 1839 - 1911)
*SHEPHERD AND HIS FLOCK IN A COASTAL
LANDSCAPE*

Oil on canvas

Signed with initials (lower left)

50.5 x 76.5cm (19¾ x 30 in.)

£1,000-1,500

194 λ

SAMUEL JOHN LAMORNA BIRCH (BRITISH
1869-1955)

*A GOLDEN AFTERNOON, LUNE VALLEY AT
HALTON*

Oil on panel

Signed and dated 1897 (lower left)

24 x 38cm (9¼ x 14¾ in.)

Exhibited:

Plymouth, Plymouth City Museum, *Lamorna
Birch Retrospective*, November-February 1998

Falmouth, Falmouth Art Gallery, *Lamorna
Birch Retrospective*, August-September 1997

£2,000-3,000



194

195 λ

SAMUEL JOHN LAMORNA BIRCH (BRITISH
1869-1955)

NEAR LAMORNA COVE, CORNWALL

Oil on panel

Signed (lower left)

18 x 26cm (7 x 10 in.)

£1,000-1,500



195

196 λ

SAMUEL JOHN LAMORNA BIRCH (BRITISH
1869-1955)

SPRINGTIME - RIVER TEVIOT, SCOTLAND

Oil on canvas

Signed (lower right)

50 x 61cm (19½ x 24 in.)

Provenance:

The Wykeham Galleries, Stockbridge (stock
no. JK2905)

£2,000-3,000



196



197

197

ALFRED DEHODENCQ (FRENCH 1822-1882)
FIGURES IN THE JARDIN DU LUXEMBOURG, PARIS

Oil on canvas

Signed and dated 1871 (lower right)

51 x 79.5cm (20 x 31¼ in.)

Provenance:

Sale, Millon, France 18 September 2018, lot 75

A French inscription on the back: L'ami Renoir et des amis devant le Panthéon depuis les jardins du Luxembourg Paris 1871'

£2,000-3,000



198

198

TAVÍK FRANTIŠEK ŠIMON (CZECH 1877-1942)
JARDIN DU LUXEMBOURG, PARIS

Oil on canvas

Signed (lower right)

59 x 69cm (23 x 27 in.)

Provenance:

Sale, Christie's London, 19th century Continental Pictures and Drawings, 21st June 1991, lot 42 (£4,800 hammer price)

£2,500-3,500



199

199

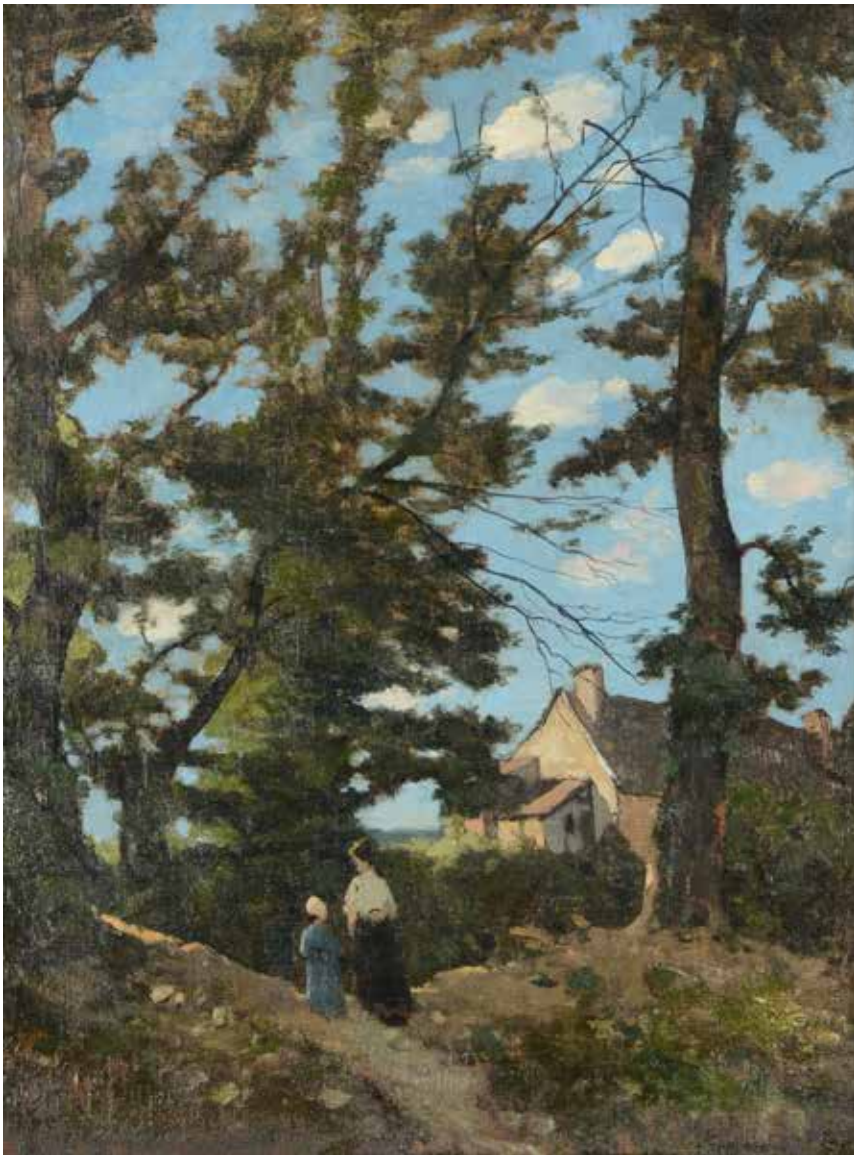
LUIGI QUERENA (ITALIAN 1820-1887)
THE INNER COURT, THE DOGE'S PALACE,
 VENICE

Oil on canvas

Signed and dated '1871' (lower left)

90 x 125,5cm (35¼ x 49¼ in.)

£10,000-15,000



200



201



202

200

HENRY JOSEPH HARPGINIES
(FRENCH 1819-1916)

LE RETOUR DU MARCHÉ

Oil on canvas

Indistinctly signed (lower left)

40 x 30cm (15½ x 11¾ in.)

Provenance:

Sale, Fischer, Luzern, Switzerland, 21
November 2002, lot 1079 for £ 9,541
Kozak Gallery, Valenciennes, France,
2014

£3,000-5,000

201

HENRI JOSEPH HARPIGNIES (FRENCH
1819-1916)

*A WOODED RIVER LANDSCAPE IN THE
EVENING*

Signed and dated 1914 (lower left)

26.5 x 40.5cm (10¼ x 15¾ in.)

£1,000-1,500

202

HENRI JOSEPH HARPGINIES (FRENCH
1819-1916)

VILLA BORGHESE, ROME

Watercolour

Signed and dated Rome 1863 (lower left)

23.5 x 32cm (9¼ x 12½ in.)

£400-600



203

203

IVAN FEDOROVICH CHOULTSÉ (RUSSIAN 1877-1932)

RAYONS DU MATIN, SNOW SCENE

Oil on panel

Signed and dated 1921

53 x 65cm (20¾ x 25½ in.)

Provenance:

Burlington Paintings, London

Ivan Fedorovich Choultsé was born in Saint Petersburg into a family of German origin (Schultze) who had lived in Russia since the seventeenth century. Originally an electrical engineer until the age of thirty, he showed his first essays to the famous painter and member of the Russian Academy of Fine Arts, Constantin Jakovlevich Kryzhitsky (1858-1911), who then invited Choultsé to study art. In 1910 they travelled to Spitzbergen together, where Choultsé was captured by the Arctic landscapes. By 1916 he had already become a renown artist, with Carl Fabergé and members of the Tsar family acquiring his works.

During the Revolutionary Years Choultsé was forced to leave Russia and travelled across Europe, painting views of Southern France, Northern Italy and particularly of the Swiss Alps. These often set the scene for his most sought after winter landscapes, which have an almost magic realist quality due to his specific handling of light. Nowadays, his radiant depictions of water and snow are particularly collected in the United States and Canada (Hillwood Museum in Washington D.C., Indianapolis Museum of Art, Montreal Museum of Fine Arts), ever since his works were exhibited in New York in the early 1930's.

£15,000-25,000



204

204 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

*VENETIAN CANAL WITH SAILS IN THE
DISTANCE*

Oil on canvas

Signed (lower left)

48 x 63cm (18¾ x 24¾ in.)

Provenance:

Burlington Paintings, London

£3,000-5,000



205

205 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

*THE DOGE'S PALACE AND CAMPANILE,
VENICE*

Oil on canvas

Signed (lower right)

48.5 x 64cm (19 x 25 in.)

Provenance:

Eaton Gallery, London

£4,000-6,000

206 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

*THE DOGE'S PALACE AND CAMPANILE,
VENICE*

Oil on canvas

Signed (lower right)

48 x 64cm (18¾ x 25 in.)

Provenance:

Burlington Paintings, London

£4,000-6,000



206

207 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

VENETIAN CANAL WITH A GONDOLA

Oil on canvas

Signed (lower right)

63 x 90cm (24¾ x 35¼ in.)

£5,000-7,000



207



208

208

ANTOINE BOUVARD (FRENCH 1870-1956)
*VENETIAN CANAL WITH A GONDOLA BY A
BRIDGE*

Oil on canvas

Signed (lower left)

49 x 64cm (19¼ x 25 in.)

£3,000-5,000



209

209 λ

ANTOINE BOUVARD (FRENCH 1870-1956)
VENETIAN CANAL

Oil on canvas

Signed (lower right)

49 x 63cm (19¼ x 24¾ in.)

Provenance:

Burlington Paintings, London

£3,000-5,000

210 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

EVENING LIGHT, VENICE

Oil on canvas

Signed with pseudonym Marc Aldine (lower left)

64 x 49cm (25 x 19¼ in.)

Provenance:

Eaton Gallery, London.

£2,000-4,000



210

211 λ

ANTOINE BOUVARD (FRENCH 1870-1956)

OFF THE GRAND CANAL; RIO PRIULI, VENICE

Oil on canvas, a pair

Each signed (one lower left, one lower right)

22.5 x 31.5cm (8¾ x 12¼ in.) (2)

Provenance:

Burlington Paintings, London

£5,000-7,000



211 (part lot)

Archibald Thorburn (1860-1935)

Archibald Thorburn is arguably the finest bird painter and illustrator of the late nineteenth and early twentieth century. His popularity and versatility are unrivalled and the twelve lots in our sale, eleven from one private collection, include works from many periods in his long and illustrious career.

He was born in Midlothian, Scotland, and was the fifth son of Robert Thorburn (1818-1885), portrait miniaturist to Queen Victoria. After an education in Scotland, he was sent to the newly founded St John's Wood School of Art in London. The death of his father cut short his studies, but he was brought into contact with the celebrated natural history painter Joseph Wolf who had come to England from Germany to work for the British Museum and The Zoological Society of London.

Thorburn first painted birds and mammals, but soon made the decision to focus his efforts almost exclusively on depictions of birds in their natural habitat. His work was first published at the age of twenty two in J. E. Harting's *Sketches of Bird Life*.

Five years later he was invited to undertake the illustrations for one of the most ambitious ornithological projects ever commissioned, the monumental work by Lord Lilford of *Coloured Figures of Birds in the British Isles*. He began the project alongside the celebrated bird painter Johannes Gerardus Keulemans, but ill health forced Keulemans to retire from the project and Thorburn produced 268 out of the 421 plates. Three of the original watercolours from this series are included in the sale (lots 213, 214 and 216). Lord Lilford was a gifted and knowledgeable patron who expected nothing but perfection in every detail, which is reflected in the immaculate execution in the works produced and testifies to the artist working at the peak of his ability.

Thorburn went on to work on scores of natural history books for authors, ornithologists, and explorers, finding time to write and illustrate six of his own. In the 1930s he refused to make use of electric lighting, preferring natural light for his painting, working long hours in the summer months but much shorter ones during the brief days of winter. His paintings were regularly exhibited at the Royal Academy and, in 1899 he designed the first Christmas card for the Royal Society for the Protection of Birds, of which he was Vice-President, producing nineteen cards in all until his death in 1935. On his marriage to Constance Mudie in 1902 he moved to High Leybourne in Surrey, where he was to spend the rest of his life.



212

212

ARCHIBALD THORBURN (BRITISH 1860-1935)

WOODCOCK AND CHICKS

Watercolour

Signed and dated 1933 (lower right)

27 x 37.5cm (10½ x 14¾ in.)

Published as a limited edition print by W. F. Embleton 1933.

Provenance:

Sale, Christie's, London, 19 February 1991, lot 194 (sold for £27,932)

£15,000-20,000



213

213

ARCHIBALD THORBURN (BRITISH
1860-1935)

BUFF-BREASTED SANDPIPER

Watercolour

Signed (lower right)

17 x 24cm (6½ x 9¼ in.)

Literature:

Lilford. *Coloured Figures of the Birds of the British Isles*, pl. 43 (1885-97)

Provenance:

Sale, Christie's, London, 19 February
1991, lot 73

£3,000-5,000



214

214

ARCHIBALD THORBURN (BRITISH
1860-1935)

ALPINE ACCENTOR

Watercolour

Signed (lower left)

17 x 24cm (6½ x 9¼ in.)

Literature:

Lilford. *Coloured Figures of the Birds of the British Isles*, vol. III, pl. 1
(1885-97)

Provenance:

Sale, Christie's, London 19 February
1991, lot 77

£3,000-5,000



215

215

ARCHIBALD THORBURN (BRITISH 1860-1935)

WRENS

Watercolour

Signed and dated 1923 (lower right)

27.5 x 18.5cm (10¾ x 7¼ in.)

Provenance:

Sale, Christie's, London, 19 February 1991, lot 86

£5,000-7,000



216

216
ARCHIBALD THORBURN (BRITISH 1860-1935)
COMMON SANDPIPER

Watercolour
Signed (lower right)
17 x 24cm (6½ x 9¼ in.)

Literature:
Lilford. *Coloured Figures of the Birds of the British Isles*, vol. V, (1885-97)

Provenance:
Sale, Christie's, London, 19 February 1991, lot 14

£3,000-5,000



217

217

ARCHIBALD THORBURN (BRITISH 1860-1935)

BLUE TITS ON AN IVY COVERED DEAD BRANCH

Watercolour

Signed and dated 1917 (lower right)

27.5 x 18.5cm (10¾ x 7¼ in.)

£7,000-10,000



218

218

ARCHIBALD THORBURN (BRITISH 1860-1935)

COCK AND HEN PHEASANT IN AN OPEN LANDSCAPE

Watercolour

Signed and dated 1901 (lower left)

28.5 x 38.5cm (11 x 15 in.)

£15,000-20,000



219

219

ARCHIBALD THORBURN (BRITISH 1860-1935)

A TEAL SWIMMING BY RUSHES

Watercolour

Signed and dated Feb 15/89 (lower left)

43 x 34cm (16¾ x 13¼ in.)

£4,000-6,000



220

220

ARCHIBALD THORBURN (BRITISH 1860-1935)

OWL

Watercolour and bodycolour

Signed and dated 1925 (lower left)

19.5 x 27.5cm (7½ x 10¾ in.)

£8,000-12,000



221

221

ARCHIBALD THORBURN (BRITISH 1860-1935)

AUTUMN (WOOD PIGEONS)

Watercolour

Signed and dated 1901 (lower right)

75 x 54cm (29½ x 21¼ in.)

£15,000-20,000

222

ARCHIBALD THORBURN (BRITISH 1860-1935)

A SET OF FOUR GAME BIRDS

Watercolour

47 x 70cm (18½ x 27½ in.)

Comprising: Cock pheasant running, signed and dated 1893; Woodcock in cover, signed; Grouse taking flight, signed and dated 1893; Partridge at rest, signed and dated 1893.

Provenance:

James Harvey British Art, April 2009

£40,000-60,000









223

223 λ

LIONEL EDWARDS (BRITISH 1878-1966)

THE FINAL BEND

Gouache

Signed and dated 1932 (lower left)

46.5 x 72cm (18¼ x 28¼ in.)

Together with two publications on the artist.

Provenance:

Sale, Sotheby's, Billingshurst, Sussex, July 28
1992, lot 64

£4,000-6,000



224

224

ARCHIBALD THORBURN (BRITISH 1860-1935)

PARTRIDGES IN THE SNOW

Watercolour and bodycolour

Signed (lower right)

13 x 26cm (5 x 10 in.)

With an inscription (on the reverse): To David
Campbell, with every good wish for Christmas
1931. New Year 1932 from Dorothy + Burleigh
Leach, Corston, Pembrokeshire

£1,000-1,500



225

225 λ

CHARLES CHURCH (BRITISH 1970)

RACEHORSE

Oil on panel

Signed and dated '95 (lower left)

30 x 40cm (11¾ x 15½ in.)

£800-1,200



226

226 λ

ALGERNON NEWTON (BRITISH 1880-1968)

IN A CART-HORSE STABLE

Oil on canvas

Signed, inscribed and dated 1905 verso

170 x 130cm (66¾ x 51 in.)

Algernon Newton is known today for his hauntingly enigmatic rural and suburban landscapes, but his formal artistic training began in 1900 at Frank Calderon's School of Animal Painting. He studied there for three years which was followed by classes at the Slade School of Art c. 1903-4. He was the grandson of Henry Charles Newton, one of the founders of Winsor & Newton, the well-known supplier of artists' materials

£5,000-7,000



227

227

GEORGE WRIGHT (BRITISH 1860 - 1944)

A MAILCOACH

Oil on canvas

Signed (lower right)

345 x 51.5cm (13½ x 20¼ in.)

Provenance:

Frost and Reed Ltd, London

£3,000-5,000



228

228

GEORGE WRIGHT (BRITISH 1860 - 1944)

HUNSMEN BY A STREAM

Oil on canvas

355 x 46cm (13¾ x 18 in.)

£3,000-5,000

229

GEORGE WRIGHT (BRITISH 1860 - 1944)

MOVING OFF TO DRAW

Oil on canvas

Signed (lower right)

36 x 51.5cm (14 x 20¼ in.)

Provenance:

Vicars Brothers, London

£3,000-5,000



229

230

GEORGE WRIGHT (BRITISH 1860 - 1944)

GOING TO THE MEET

Oil on canvas

Signed (lower right), and titled to canvas edge (verso)

40.5 x 61cm (15¾ x 24 in.)

£3,000-5,000



230



231



232

231

SIR EDWARD COLEY BURNE-JONES, BT. (BRITISH 1833-1898)

BLIND LOVE

Coloured chalks

104 x 35cm (40¾ x 13¾ in.)

Provenance:

Sale, Christie's South Kensington, 28 September 2005, lot 275

£700-1,000

232

SOLOMON JOSEPH SOLOMON (BRITISH 1860 - 1927)

THE REFUGEES

Pencil

Signed with initials (lower left)

22 x 13cm (8½ x 5 in.)

£1,000-1,500



233

233

NORMAN PRESCOTT DAVIES (BRITISH 1862-1915)

THE BIRTH OF APHRODITE, PAPHOS

Oil on canvas

Signed and dated 1904 (lower left)

105.5 x 60cm (41½ x 23½ in.)

£3,000-5,000



234

234

JOHN JAMES HILL (BRITISH 1811-1882)

SUMMER, MOTHER AND CHILD

Oil on canvas

Signed and dated 1861 (lower right)

87 x 70cm (34¼ x 27½ in.)

Provenance:

Thomas Pemberton, Heathfield Hall,
Handsworth, Birmingham

His sale, Christie's, London, 30 April 1874, lot

96 (54gns to James Watson)

Berwick House, Shropshire

£2,000-3,000



235

235

JOHN JAMES HILL (BRITISH 1811-1882)

THE GLEANER

Oil on canvas

Signed and dated 1863 (lower left)

87 x 70.5cm (34¼ x 27¾ in.)

Provenance:

Thomas Pemberton, Heathfield Hall,
Handsworth, Birmingham

His sale, Christie's, 30 April 1874, lot 95 (69gns
to James Watson)

Berwick House, Shropshire

£2,000-3,000



236

236

JOHANN GEORG MEYER VON BREMEN (GERMAN 1813-1886)

SLEEPING GIRL

Oil on canvas

Signed, inscribed and dated *Berlin 1867* (lower right)

30 x 37.5cm (11 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in.)

£3,000-5,000



237

237
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

£2,500-3,500



238

238 λ
EDITH GUNTHER (BRITISH B.1887-?)
*PORTRAIT OF A WOMAN WEARING A BLACK
HAT WITH A LARGE WHITE FEATHER*
Oil on canvas
Signed and dated 1910 (lower right)
220 x 158cm (86½ x 62 in.)

£2,500-3,500



239

239

LEOPOLD SCHMUTZLER (GERMAN 1864-1941)

THE SUMMER

Oil on canvas

Signed (upper right)

95 x 75cm (37¼ x 29½ in.)

Provenance:

Sale, Karrenbauer, Germany, 11 December 2016, lot 1580

£1,500-2,500



240

240

LEON MORAN (AMERICAN 1864-1941)

THE GLOW OF AUTUMN

Oil on canvas

Signed (lower left)

89.5 x 44cm (35 x 17¼ in.)

£1,500-2,000



241

241

NORMAN PRESCOTT DAVIES (BRITISH 1862-1915)

YOUTH AND AGE

Oil on canvas laid on board

Signed and dated 1892 (lower left)

62 x 75cm (24¼ x 29½ in.)

£2,500-3,500



242

242

GEORGE BERNARD O'NEILL (BRITISH 1828-1917)

THE FAVOURITE

Oil on panel

Signed with initials (lower right) and signed and inscribed on the reverse: The Favourite / by G. B. O'Neill / Willesley 1868

24 x 29.5cm (9¼ x 11½ in.)

Provenance:

Sale, Sotheby's London, 6th of March 2008, lot 70

£3,000-5,000



243

243

HENRI FARRÉ (FRENCH 1871 - 1934)

THE SWAN MAIDENS

Oil on canvas

179 x 228cm (70¼ x 89¾ in.)

Provenance:

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

£6,000-8,000



244

244 λ

LEONARD CAMPBELL TAYLOR (BRITISH 1874-1969)

ON THE HILL

Oil on canvas

Signed (lower left) and signed and inscribed as titled (on the reverse)

75 x 67.5cm (29½ x 26½ in.)

Provenance:

Sale, Christie's, London, 17 December 1992, lot 67

£1,500-2,500



245

245

GASTON LA TOUCHE (FRENCH 1854-1913)

PIERROT ASLEEP IN A FIRE LIT INTERIOR

Oil on panel

Signed (lower right)

74.5 x 79.5cm (29¼ x 31¼ in.)

The proceeds of this lot will be donated to the Ukraine Crisis Appeal

£3,000-5,000



246

246

PORTUGUESE SCHOOL (LATE 19TH CENTURY)

PORTRAIT OF VISCONDESSA BEATRIZ D'ARNEIRO, LATER MRS EDWARD JOHNSON

Oil on canvas

198 x 122 cm. (78 x 48 in.)

Provenance:

From the private collection of Sir David and Lady Scholey

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

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

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

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

£1,500-2,000



247

247

ALEXANDER MANN (SCOTTISH 1853-1908)

PORTRAIT OF A LADY SEATED, WEARING A WHITE LACE TRIMMED DRESS WITH ROSES ON HER LAP

Oil on canvas

Signed and dated 1904 (upper right)

105 x 81.5cm (41¼ x 32 in.)

£1,000-1,500



248

248

AUGUSTUS VINCENT TACK (AMERICAN 1870-1949)

THREE SISTERS SEATED IN A LOGGIA WITH A GARDEN BEYOND

Oil on canvas

114 x 129cm (44¾ x 50¾ in.)

In a Whistler type frame

Provenance:

Messum's Fine Art, London

Exhibited:

Pennsylvania Academy of Fine Arts: Sixty-Fourth Annual Exhibition, 1895-1896

Augustus Vincent Tack was a painter of portraits, religious murals and, latterly, of abstractions recalling the work of Georgia O' Keefe and Clyfford Still. Born in Pittsburgh, he received the highest rating and a place of honour at the Society of American Artists in 1889. Following a training with John La Farge, he travelled to France in the early 1890s, which led to a brief flirtation with a more impressionist technique than is more usually to be found in his realist portraiture. While the present painting perhaps owes something to the free brushwork of the painters he may have encountered during his visit, the composition itself sits firmly within the Anglo-American tradition of the conversation piece.

His later career followed two widely divergent courses. Starting in the 1920s he painted fifteen murals for various Catholic churches and several government buildings in the United States and Canada. His landscape work, in the meantime, took on increasingly mystical overtones. Following the Second World War these increasingly abstract works were much sought after and collected particularly by Duncan Phillips, housed in the Phillips Collection, Washington D. C.

£5,000-7,000



249

249

ALPHONSE MARIE DE NEUVILLE (FRENCH
1835-1885)

*THE COMMANDANT OF 17TH BATTALION
OF CHASSEURS, TO THE FRONT*

Oil on canvas

Signed and dated '1884' (lower left) and
inscribed 'THE 17TH BAT. TO THE FRONT'
(on the reverse)

49 x 39cm (19¼ x 15¼ in.)

Provenance:

Sale, Osenat, Paris, 6 March 2016, lot 149

£2,500-3,500



250

250

POLISH SCHOOL (19TH CENTURY)

THE FORTUNE TELLER

Oil on canvas

Indistinctly signed and dated 1880 (lower right)

59 x 49cm (23 x 19¼ in.)

£3,000-5,000

251
 RUSSIAN SCHOOL (LATE 19TH CENTURY)
THE ASCENSION OF CHRIST
 Oil and gilding on panel (unframed)
 95.5 x 54.5cm (37½ x 21¼ in.)
 £2,000-3,000



251

252
 FRANÇOIS BRUNERY (ITALIAN 1849-1926)
THE SPILT INK CARDINAL
 Oil on panel
 Signed (lower right)
 59 x 47cm (23 x 18½ in.)
 £3,000-5,000



252



253

253

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

£800-1,200



254

254

ENGLISH SCHOOL (19TH CENTURY)

MOTHER AND CHILD

Oil on canvas

Signed J. Poole (lower left)

76.5 x 57cm (30 x 22¼ in.)

£1,000-1,500

255 λ

GERALD A COOPER (BRITISH 1898-1975)

HOLLYHOCKS, IRIS AND HONEYSUCKLE

Oil on board

Signed (lower right)

75 x 62cm (29½ x 24¼ in.)

Provenance:

Stacy-Marks Fine Art Dealers, Helmsley, 1984

£2,000-3,000



255

256 λ

JAN HENDRIK EVERSEN (DUTCH 1906-1995)

STILL LIFE WITH BEER AND OLIVES

Oil on canvas

Signed and dated 1962

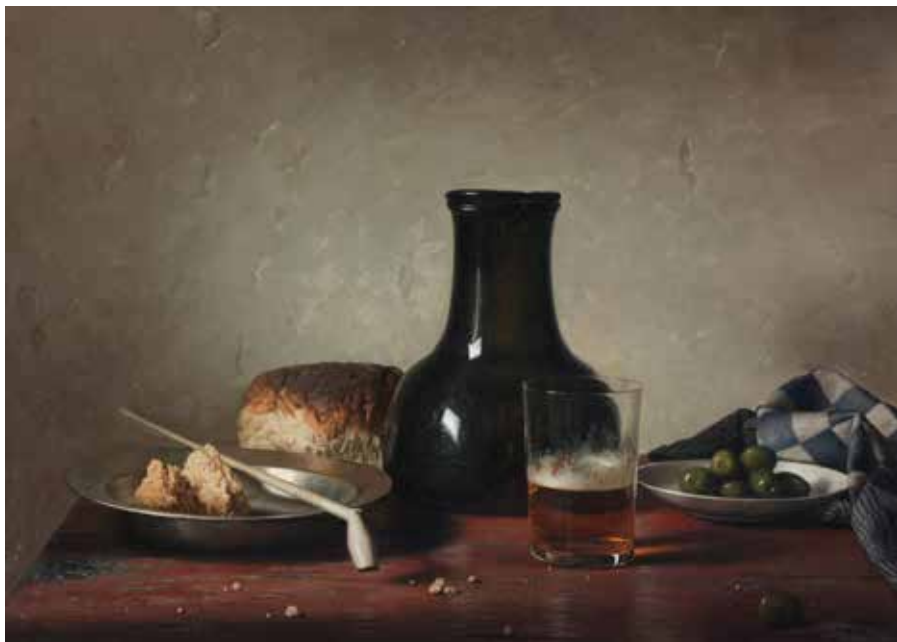
50 x 70cm (19½ x 27½ in.)

Provenance:

Fine Art Society

Burlington Paintings, London

£3,000-5,000



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To include Japanese, Indian and Islamic Art

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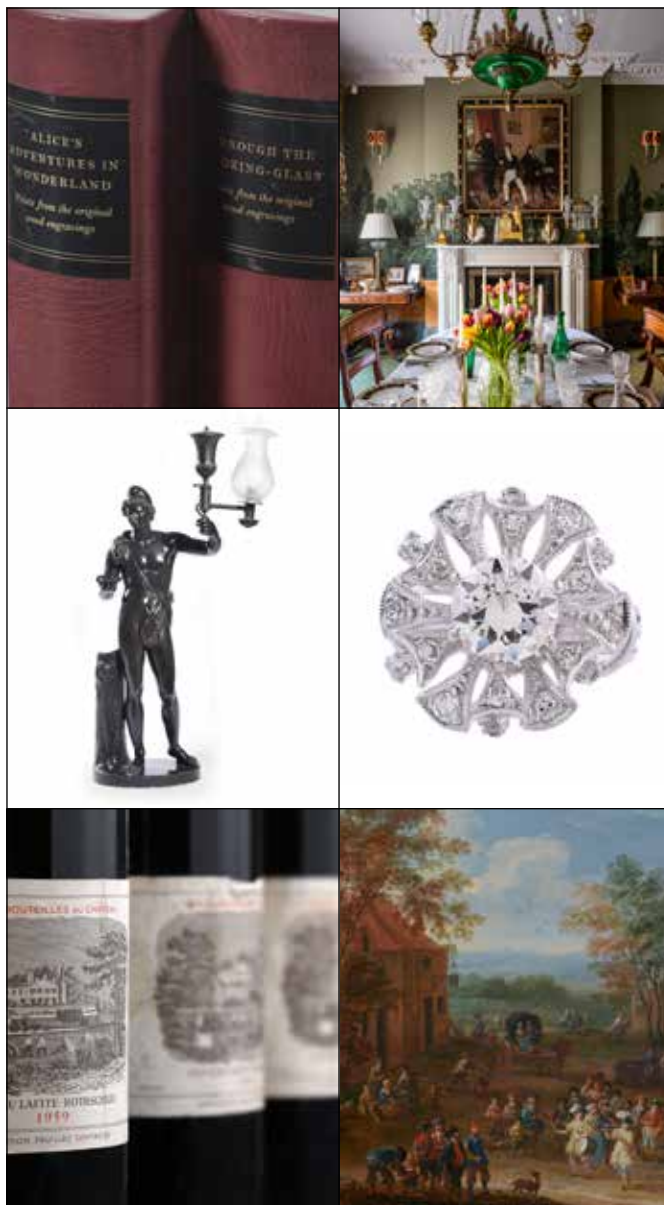
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13. DROIT DE SUITE ROYALTY CHARGES. From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works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

Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. LOSS AND DAMAGE OF GOODS

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

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

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

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

9. RESERVES

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

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

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

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

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

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

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

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

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

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

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

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

16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.

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

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

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

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

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

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

Conditions of Sale for Public Auctions

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

1. DEFINITIONS

In these Conditions:

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

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

- (a) Immediately a Lot is sold you will:
- (i) give to us, if requested, proof of identity, and

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

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

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

7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

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

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

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

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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