



DREWEATTS

EST. 1759

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | WEDNESDAY 14 DECEMBER 2022

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OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | WEDNESDAY 14 DECEMBER 2022 | 10.30AM



**AUCTION FORMAT: LIVE ONLINE**

This is a live online auction with an auctioneer. Bidding is available in person at Dreweatts Donnington Priory, online, by telephone or commission (absentee) bids. If not bidding in person or online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (GMT) on Tuesday 13 December.

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**REGISTRATION:**

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (GMT) on Tuesday 13 December.

**BUYER'S PREMIUM:**

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

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

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

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

**DREWEATTS 360 VIRTUAL AUCTION TOUR:**

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

**AUCTION NO. 14472****SPECIALISTS:**

Brandon Lindberg [blindberg@dreweatts.com](mailto:blindberg@dreweatts.com)

Anne Gerritsen [agerritsen@dreweatts.com](mailto:agerritsen@dreweatts.com)

**VIEWING IN LONDON (highlights only):**

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

Monday 28 November: 10am – 4pm

Tuesday 29 November: 10am – 4pm

Wednesday 30 November: 10am – 4pm

**VIEWING AT DONNINGTON PRIORY (full sale):**

Sunday 11 December: 10am – 3pm

Monday 12 December: 10am – 4pm

Tuesday 13 December: 10am – 4pm

Day of sale: from 8.30am

**CONDITIONS OF SALE:**

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

**AUCTION:**

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

**ENQUIRIES:**

+44 (0) 1635 553 553

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

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Front cover: Lot 26

Inside front cover: Lot 203

Opposite: Lot 67

Inside back cover: Lot 171 & 161

Back cover: Lot 238

Catalogues £15 (£18 by post)

**Paintings: Glossary of Terms****Paul Henry:**

In our opinion a work by the artist.

**Attributed to Paul Henry:**

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

**Studio of Paul Henry:**

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

**Circle of Paul Henry:**

In our opinion a work from the period of the artist and showing his influence.

**Follower of Paul Henry:**

In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

**Manner of Paul Henry:**

In our opinion a work executed in the style of the artist, but at a later date.

**After Paul Henry:**

In our opinion a copy of any date after a work by the artist

**Signed / Inscribed / Dated Paul Henry:**

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

**Bears signature / inscription /****date of Paul Henry:**

In our opinion the signature / inscription / date are probably not by the hand of the artist.

**λ:**

Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.

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

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Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size



1

1  
**ATTRIBUTED TO NICOLAES BERCHEM  
(DUTCH 1620-1683)**  
*DROVER WITH CATTLE IN AN ITALIANATE  
LANDSCAPE*  
Oil on panel laid on canvas  
55 x 80cm (21½ x 31¼ in.)

**Provenance:**  
Sale, Christie's, South Kensington, 6 July 1995,  
lot 448  
Edmund de Rothschild (1916-2009)  
The Trustees of Exbury House

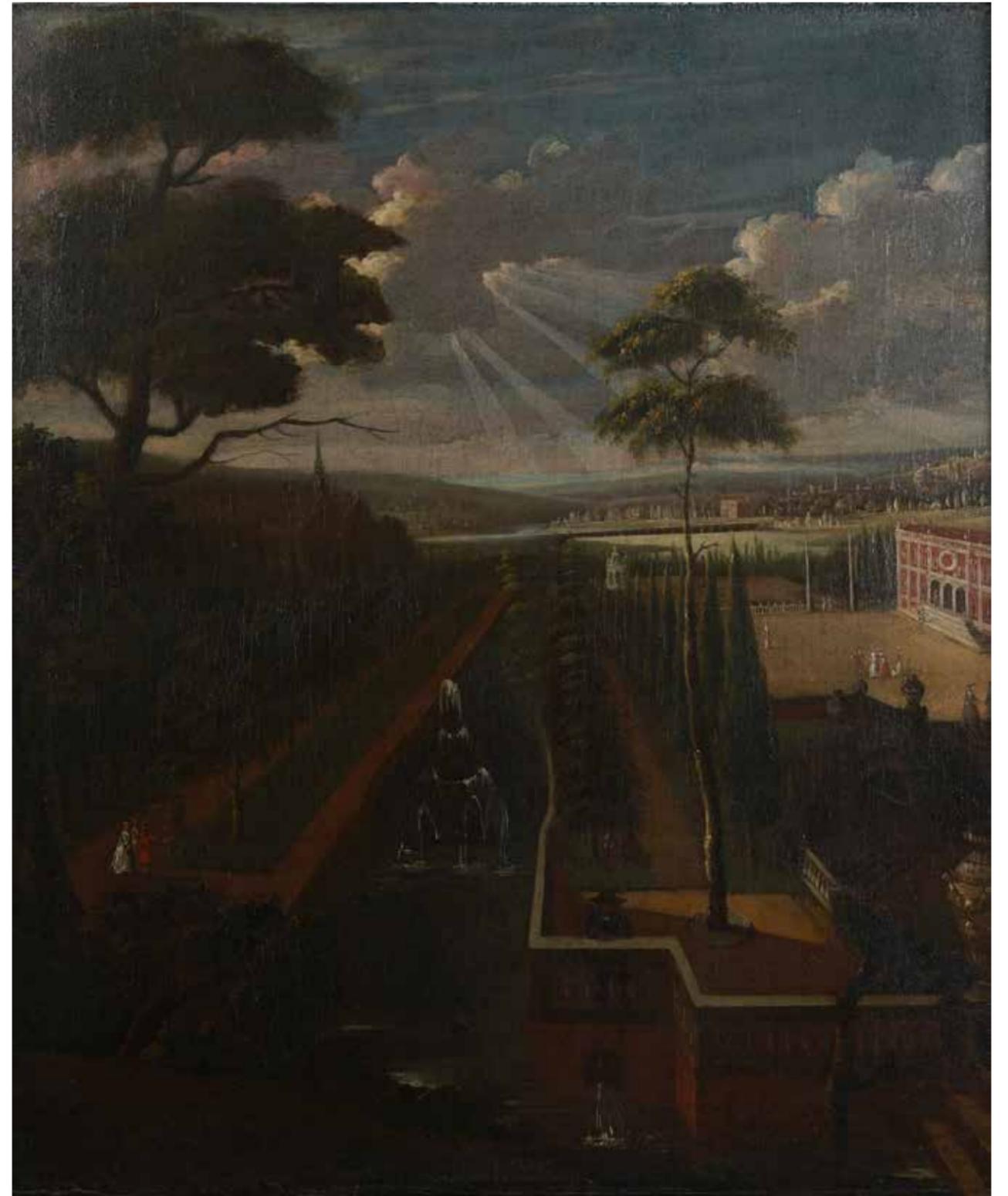
£1,000-1,500



2

2  
**FLEMISH SCHOOL (17TH CENTURY)**  
*TRAVELLERS ON A WOODED TRACK*  
Oil on panel  
24 x 34cm (9¼ x 13¼ in.)

£2,000-3,000



3

3  
**ANGLO-DUTCH SCHOOL (18TH CENTURY)**  
*FIGURES IN A FORMAL GARDEN, A CAPRICCIO*  
Oil on canvas  
106.5 x 89cm (41¾ x 35 in.)

£3,000-5,000



4  
**AFTER FRANS VAN MIERIS THE ELDER**  
*BOY BLOWING BUBBLES IN A WINDOW*  
 Oil on panel, with an arched top  
 Dated M.DC.LXIII (lower centre)  
 25.2 x 18.2cm (9¾ x 7 in.)

**Provenance:**  
 The collection of Lady Burney, Bath  
 The collection of Mrs. Elizabeth W. Mallet, Bath  
 The collection of Brigadier Matthews and Lady Diana, daughter of the 7th Early of Dartmouth  
 Thence by descent

Many versions of this composition are known; the best, which is also signed, is in the collection of the Mauritshuis, The Hague (inv.no. 106). Another version, similarly inscribed 1663 in Roman numerals, is part of the Royal Collection Trust at Hampton Court Palace (RCIN 406393).

£1,500-2,000

4



5  
**AFTER GERARD TER BORCH**  
*A LADY READING A LETTER*  
 Oil on panel  
 34 x 45cm (13¼ x 17½ in.)

After the oil on canvas, painted ca. 1665, in the Wallace Collection (P236).

**Provenance:**  
 The collection of Brigadier Matthews and Lady Diana, daughter of the 7th Early of Dartmouth  
 Thence by descent

£1,500-2,000

5



6  
**AFTER CASPAR NETSCHER**  
*WOMAN PLAYING A VIRGINAL AND A SINGER*  
 Oil on canvas  
 Indistinctly signed (lower right)  
 60 x 30cm (23½ x 11¾ in.)

After the work, dated 1666, in the collection of the Staatliche Kunstsammlungen, Dresden.

£1,500-2,000

6



7  
**FOLLOWER OF DAVID TENIERS THE YOUNGER**  
*DRINKING AND SMOKING COMPANY IN A TAVERN*  
 Oil on canvas  
 56 x 83.5cm (22 x 32¾ in.)

**Provenance:**  
 From the collection of a descendant of the Spencer Stanhope family of Cannon Hall, Barnsley

£1,500-2,000

8  
**CIRCLE OF WILLEM KALF (DUTCH 1619-1693)**  
*A LADY AND A MAID IN A KITCHEN INTERIOR*  
 Oil on panel  
 33 x 26cm (12 x 10 in.)

£1,000-1,500

7



8



9



9  
**ITALIAN SCHOOL (18TH CENTURY)**  
*STILL LIFE WITH TULIPS, ROSES, PEONIES  
 AND OTHER FLOWERS AND FRUIT  
 ON A LEDGE*  
 Oil on canvas  
 54 x 120cm (21¼ x 47 in.)

£2,000-3,000

10  
**ITALIAN SCHOOL (17TH CENTURY)**  
*A STILL LIFE OF FRUIT AND FLOWERS  
 ON A LEDGE*  
 Oil on canvas  
 65 x 52cm (25½ x 20¼ in.)

£3,000-5,000



11

11  
**WILLEM VAN LEEN (DUTCH 1753-1823)**  
*STILL LIFE WITH ROSES, TULIPS, CHRYSANTHEMUMS AND OTHER FLOWERS IN A CLASSICAL URN,  
 WITH FRUIT AND A BIRD'S NEST IN A NICHE*  
 Oil on canvas  
 Signed (lower right)  
 108 x 74cm (42½ x 29 in.)

Provenance:  
 Hazlitt, Gooden and Fox Ltd., London

£5,000-8,000



12

12  
FOLLOWER OF FRANS SNYDERS  
*THE BOAR HUNT*  
Oil on canvas  
184 x 222cm (72¼ x 87¼ in.)

£6,000-8,000



13

13  
FOLLOWER OF FRANS SNYDERS  
*STILL LIFE WITH GAME*  
Oil on canvas  
138 x 213cm (54¼ x 83¾ in.)

£4,000-6,000



14

14  
**FOLLOWER OF FRANS SNYDERS**  
*A BEAR ATTACKED BY TWO DOGS*  
 Oil on canvas  
 45 x 60cm (17½ x 23½ in.)

£800-1,200



15

15  
**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

£1,500-2,000



16

16  
**CIRCLE OF MARMADUKE CRADDOCK (BRITISH 1660-1716)**  
*A HEN WITH CHICKS; PIGEONS; AND TWO WITH PHEASANTS*  
 Three on board and one on canvas  
 46 x 62cm (18 x 24¼ in.) (4)

£10,000-15,000



17

17  
**GIULIO CARPIONI (ITALIAN 1613-1678)**  
*JOSEPH PARDONS HIS BROTHERS, C. 1660*  
 Oil on canvas  
 95 x 129cm (37¼ x 50¾ in.)

**Provenance:**  
 Noble Collection, Italy

This work is an unusual example of a privately commissioned large scale painting depicting a religious subject. The story of Joseph was often depicted by 16th and 17th century Italian artists and it can be assumed that this work is part of a now lost series by the artist portraying the life of Joseph. Carpioni has chosen to place the scene in a contemporary Venetian style palazzo setting with columns and Italianate architecture in the background. This contemporary feeling is further enhanced by the boldly coloured 17th century clothing each figure wears, this would have been done to allow for a contemporary Italian viewer to further understand the message of the picture.

Giulio Carpioni was most likely born in Venice in 1613 and trained under the artist Alessandro Varotari known as Il Padovano. After travelling to Rome early in his career he settled in Vincenza in 1638 where he executed the majority of his works. Works by Carpioni can be found in public collections and museum across the world. The artist is today most known for his Bacchanal scenes with an important example in the Museo Thyssen-Bornemisza. The discovery of this work adds a new facet to Carpioni's known oeuvre.

Professor Bernard Aikema has confirmed the attribution of this work.

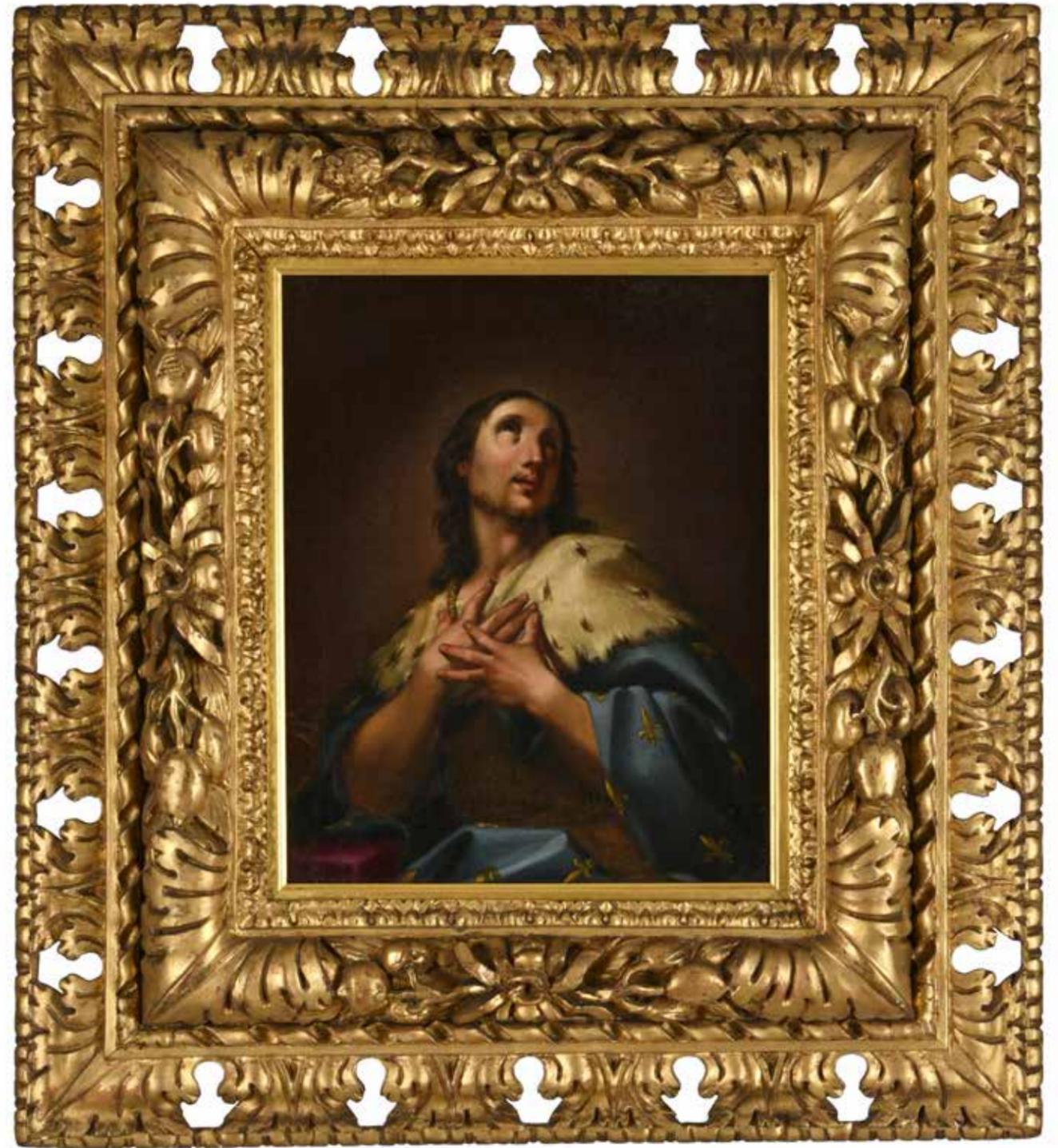
£3,000-5,000



18

18  
**NORTH ITALIAN SCHOOL (LATE 16TH CENTURY)**  
*THE VIRGIN AND CHILD WITH SAINT JOHN THE BAPTIST, SAINT JOHN THE EVANGELIST AND TWO ANGELS*  
 Oil on canvas  
 76 x 98.5cm (29¾ x 38¾ in.)

£3,000-5,000



19

19  
**ANTONIO BALESTRA (ITALIAN 1666-1740)**  
*SAINT LOUIS IX*  
 Oil on canvas  
 42 x 33cm (16½ x 12 in.)

**Provenance:**  
 Noble Collection, Lombardy

Professor Enrico Lucchese and Professor Andrea Tomezzoli have confirmed the attribution of this work.

£3,000-5,000

20

**THE JATIVA MASTER (ACT. VALENCIA 1490-1515)**

*KING DAVID ENDORSING THE SUCCESSION OF SOLOMON*

Oil on panel

74 x 49cm (29 x 19¼ in.)

**Provenance:**

Sale, Sotheby's, London, 8 July 1999, lot 179

Sale, Christie's, London, 7 December 2018, lot 102

Active in Valencia at the end of the fifteenth century, the Játiva Master was named after the town where several of his works were identified by C.R. Post in his monumental *History of Spanish Painting*. The artist worked in the prevailing style that had been popularised in his native city by Jaime Baço, called Jacomart (c. 1410-1461) and Juan Reixach (active 1431-1482), displaying the increasing influence of Netherlandish painting in the Iberian Peninsula. This panel would originally have formed part of a large retable, probably as a side panel flanking a central image.

£20,000-30,000





21  
**GERMAN SCHOOL (EARLY 18TH CENTURY)**  
*AN ALLEGORY OF WAR WITH PUTTI*  
Oil on canvas  
305 x 127cm (120 x 50 in.)

**Provenance:**  
Sale, Sotheby's, Property from the Royal House of Hanover,  
2005, lot 117  
With Christopher Gibbs  
The collection of the Wheeler family, Chilham Castle, Kent

£3,000-5,000



22  
**ROMAN SCHOOL (17TH CENTURY)**  
*MARTYRDOM OF A SAINT, C. 1640*  
Oil on canvas  
123 x 84.5cm (48¼ x 33¼ in.)

**Provenance:**  
Private collection, New York

£4,000-6,000

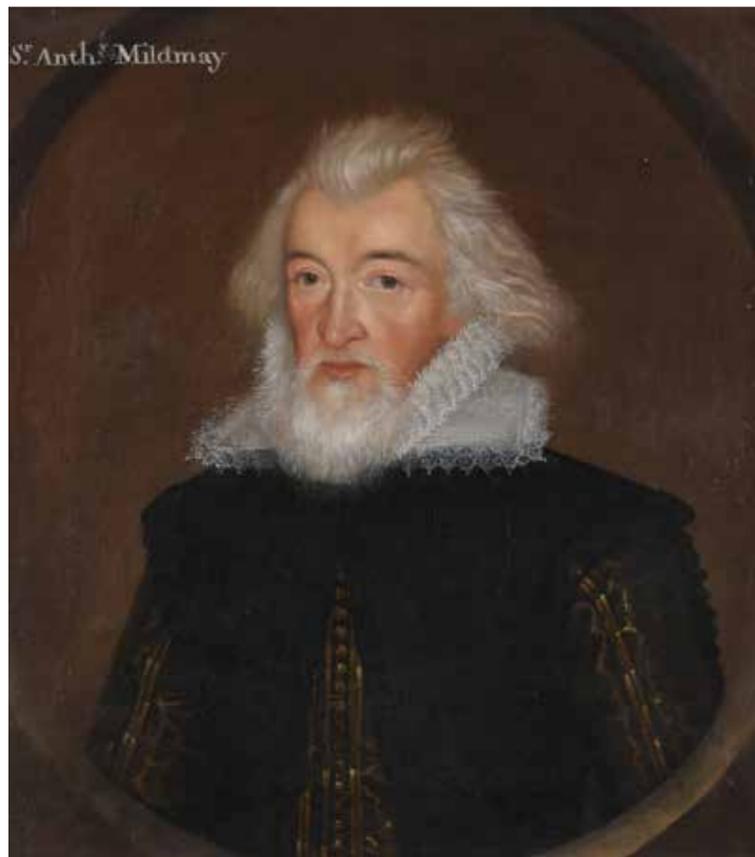


23

23  
**ENGLISH SCHOOL (16TH CENTURY)**  
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS RALPH NEVILL, EARL OF WESTMORLAND*  
Oil on panel  
Inscribed (lower left and right): RALPH NEVILL / Earl of Westmorland / DIED 1532  
51.5 x 43.3cm (20¼ x 17 in.)

**Provenance:**  
By descent in the family of the sitter  
Colonel Francis William Henry Fane, 12th Earl of Westmorland (1825-1891), Apethorpe Hall, Northamptonshire  
His posthumous sale, London, Christie's, 2 June 1892, lot 48  
Captain F. Spicer  
With Frost & Reed Ltd, London and Bristol  
Sale, Plainfield, New Hampshire, William Smith Auctions, lot 232 (this and the above two lines according to a label on the reverse)  
Where presumably acquired by the present owner

£2,000-3,000



24

24  
**ENGLISH SCHOOL (17TH CENTURY)**  
*PORTRAIT OF SIR ANTHONY MILD MAY*  
Oil on canvas  
63 x 57cm (24¾ x 22¼ in.)

£2,000-3,000



25

25  
**CIRCLE OF JACOB GERRITZ. CUYP (DUTCH 1594-1652)**  
*PORTRAIT OF A YOUNG GIRL, FULL-LENGTH, HOLDING TULIPS SPROUTING FROM A GARDEN URN*  
Oil on canvas  
108.5 x 82.5cm (42½ x 32¼ in.)

**Provenance:**  
The Desmond Hayward Collection from Haseley Court, Oxfordshire  
Sale, Cheffins, Cambridge, 29 September 2021, lot 148

**Exhibited:**  
London, Sotheby's, Loan Exhibition, *Childhood*, 2nd-27th of January 1988, no. 1 as 'English School, 17th Century'

£5,000-7,000

26

**ENGLISH SCHOOL (1606)**

*PORTRAIT OF THOMAS POPE, AGED 8, AND WILLIAM POPE, AGED 10, BOTH FULL-LENGTH, STANDING, WEARING WHITE SLASHED DOUBLETS*

Oil on canvas

Inscribed with date 1606 (upper right) and with the identity and ages of the sitters (above their heads and by their feet)

138 x 98cm (54¼ x 38½ in.)

**Provenance:**

By descent to Viscount Dillon, Wroxton Abbey

Francis Howard coll. Bt. Spencer

Sale, Christie's, October 23rd 1969, lot 279

Property from the collection of Sir Mark and Lady Weinberg

**Literature:**

Lionel Cust, 'Marcus Gheeraerts', *Walpole Society*, Vol. III, p. 39, pl XXVIII

This grand double portrait depicts Thomas Pope, 3rd Earl of Downe (1598-1668) and his elder brother Sir William Pope, 2nd Earl of Downe (1596-1624). The Popes migrated to Oxfordshire from Kent at the beginning of the fifteenth century. They were small landowners until Sir Thomas Pope, who sat for Buckingham in 1536 and Berkshire in 1539, became one of the richest commoners in England as treasurer of the Court of Augmentations during the Dissolution of the Monasteries and was also the founder of Trinity College, Oxford.

The sitters were sons of William Pope, 1st Earl Downe and Anne Hopton (1561-1625), widow of Henry, 3rd Baron Wentworth and daughter of Sir Owen Hopton, Lieutenant of the Tower of London. They both attended Oxford and matriculated in 1614. Thomas was knighted at Woodstock in 1625. In 1636 he married Beata, daughter of Sir Henry Poole of Sapperton, Gloucestershire. The Royalists imprisoned him for six weeks at Oxford during the Civil War and he was held in 1656 on suspicion of complicity in the 'Cavalier Plot'. He succeeded his nephew, Thomas to the Earldom and the estate of Wroxton Abbey near Banbury, Oxfordshire in 1660.

William married Elizabeth, daughter and heiress of (Sir) Thomas Watson of Halstead, Kent, in 1615. He then travelled to Italy from 1617-1620 and upon his return became the second and last of his family to sit in the Commons, when he served as knight of the shire for Oxfordshire. Other portraits of the sitters at a later age are in the Paul Mellon Collection, Yale Centre for British art (William Pope) and the Tate (Thomas Pope).

£40,000-60,000





27

27

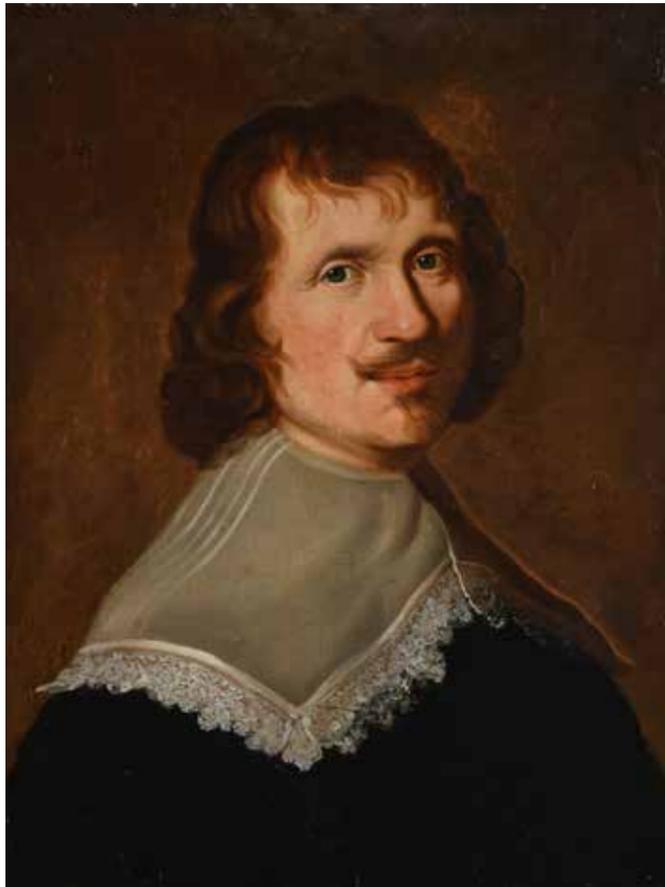
**FOLLOWER OF MICHIEL VAN MIEREVELT**

*PORTRAIT OF A MAN, BUST-LENGTH, WEARING ARMOUR*

Oil on canvas

54.5 x 42cm (21¼ x 16½ in.)

£1,500-2,000



28

28

**FOLLOWER OF HENDRICK BLOEMAERT**

*PORTRAIT OF A GENTLEMAN, BUST-LENGTH, IN BLACK WITH A LACE COLLAR*

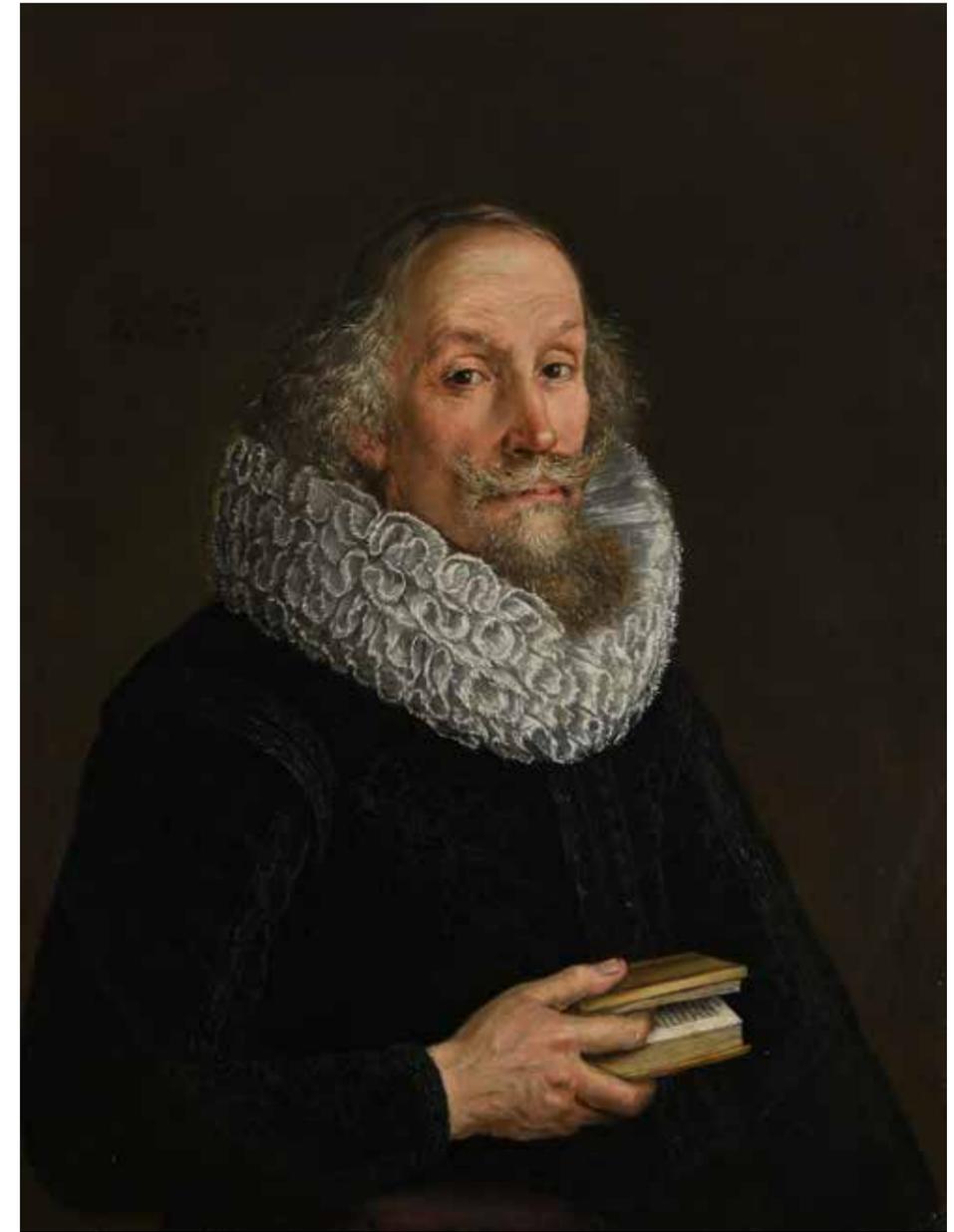
Oil on canvas

Previously inscribed 'Henr. Bloemaert... 1641 pinx.' (on the reverse before lining)

54.5 x 42.5cm (21¼ x 16½ in.)

After the oil on canvas in the collection of the Herzog Anton Ulrich-Museum in Brunschweig (*Die holländischen Gemälde*, 1983, cat. no. 186).

£2,000-3,000



29

29

**GOTTFRIED LIBALT (GERMAN 1610-1673)**

*PORTRAIT OF A MAN, AGED 60, HOLDING A BOOK*

Oil on canvas

Inscribed and dated 'Aetatis 60. Ao 1648.' (upper left) and signed and dated 'Libalt Fec.1648' (lower centre)

**Provenance:**

C. Newton-Robinson, Esq.

The Peto Family

Sir Geoffrey Peto and thence by descent

Little is known about the artist, the contours of Gottfried Libalt's life are still largely unknown. Presumably born in Hamburg, his known oeuvre largely consists of elaborate hunting and kitchen still lifes. Only one other portrait by his hand is known to exist, the remarkable picture *Youth with Monkey* (Portrait of Alexander Ostrogosky), from the collection of Podhorce Castle in East Galicia, which today belongs to the Lviv Art Gallery and is displayed at Olesko Castle. This portrait was most likely commissioned by the mother of the sitter, Katharina Sobieska, sister of Jan III Sobieski (1629-1696), the future Polish king (from 1674).

£4,000-6,000



30

**GABRIEL REVEL (FRENCH 1643-1712)**  
*CLEOPATRA, C. 1680*  
 Oil on canvas, unframed  
 87,5 x 77cm (34¼ x 30¼ in.)

**Provenance:**

Private Collection, Paris  
 Little is known of Revel's early career however by 1671 he was working on the decorative schemes at Versailles and Gobelins under Charles le Brun, indicating his skill was great enough to be considered one of the finest artistic talents of the day. Revel clearly took artistic influence from the fashions of the day using bold colours and fine detail to create highly decorative works. His Group Portrait, dated 1686 in the Portland Art Museum shows the central figure, much like the painting of Cleopatra in question, looking upwards wrapped in a rich blue drapery wearing jewel encrusted clothing. This type of decoration and composition would have had a base in Le Brun's historical works and would almost certainly have been a style Revel developed whilst working on the decoration at Versailles.

£4,000-6,000



31

**CIRCLE OF CLAUDE VIGNON (FRENCH 1593-1670)**  
*A YOUNG MAN PLAYING THE GUITAR*  
 Oil on canvas  
 101 x 75,5cm (39¾ x 29½ in.)

**Provenance:**

Anonymous sale, Sotheby's, London, 14 December 2000, lot 191 (sold for £18,000)

£10,000-15,000



32

32  
**ITALIAN SCHOOL (17TH CENTURY)**  
*PORTRAIT OF A YOUNG GIRL, FULL-LENGTH, IN A GREEN EMBROIDERED DRESS*  
Oil on canvas  
102.5 x 65cm (40¼ x 25½ in.)

£2,000-3,000



33

33  
**ITALIAN SCHOOL (17TH CENTURY)**  
*A ROMAN SYBIL WITH DIVIDERS AND A LAUREL WREATH*  
Oil on canvas  
70 x 58cm (27½ x 22¾ in.)

£1,000-1,500



34

34  
**FOLLOWER OF CARAVAGGIO (17TH CENTURY)**  
*THE VEGETABLE SELLER*  
Oil on canvas  
89 x 68cm (35 x 26¾ in.)

£2,000-3,000



35

**35**  
**STUDIO OF JUSTUS SUSTERMANS (FLEMISH 1597-1681)**  
*COSIMO III DE MEDICI, C. 1646*

Oil on canvas  
64.5 x 74.5cm (25¼ x 29¼ in.)

**Provenance:**  
Noble collection, Italy

Justus Sustermans was first recorded working for the Medici in Florence in October 1621. He then worked continuously for the Grand Dukes until his death 60 years later in 1681. Sustermans was particularly favoured by Cosimo III's mother, Vittoria della Rovere whom he painted on multiple occasions, including a large double portrait of Vittoria with her young son Cosimo, from which this portrait was based (Turin, Galleria Sabauda). Under the employment of the Medici, Sustermans ran a large studio to create official state portraits of the Grand Duke and Duchess and their family. This portrait, a particularly fine studio example, would almost certainly have been commissioned by the Grand Duke and gifted to an ally or relation. It has since been in the same private noble collection until recently.

£5,000-8,000



36

**36**  
**ATTRIBUTED TO JOHN HAYLS (BRITISH FL. 1645-1679)**  
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS JOHN EVELYN (1620-1706), DIARIST AND WRITER, THREE-QUARTER LENGTH, IN A BROWN SATIN COAT AND RED CLOAK HOLDING A LETTER, SEATED IN A LANDSCAPE*

Oil on canvas  
125 x 20cm (49 x 7¾ in.)

**Provenance:**  
The Collection at Cowdray Park;  
Christie's, The Cowdray Sale, Works of Art from Cowdray Park, September 2011, Lot 293;  
where acquired by the present owner

**Literature:**  
Cowdray Park Catalogue, London, 1919, p. 6, no. 22 (as by Sir Peter Lely)  
C. Anson, *A Catalogue of Pictures and Drawings in the Collection of The Viscount Cowdray*, London, 1971, p. 25, no. 71 (on the Main Staircase)

£4,000-6,000



37

**FOLLOWER OF SIR ANTHONY VAN DYCK**  
*PORTRAIT OF A LADY, SAID TO BE LADY BRIGHT GRANVILLE, HALF-LENGTH, IN WHITE DRESS WITH BLACK MANTLE*  
 Oil on canvas, in a Sunderland frame  
 74 x 59cm (29 x 23 in.)

**Provenance:**  
 The Property of The Wheler Foundation

£2,000-3,000



38

38  
**JOHN CLOSTERMAN**  
 (GERMAN 1660-1711)  
*PORTRAIT OF A GENTLEMAN,*  
 C. 1702  
 Oil on canvas  
 127 x 101.5cm (50 x 39¾ in.)

**Provenance:**  
 Collection of S. Poyntz-Wright JP  
 Private Collection, Spain

£5,000-8,000

John Closterman was born in 1660 in Osnabrück, then part of the Holy Roman Empire. Closterman's father was an artist and would have given his son a basic training. It was not until 1679 when Closterman travelled to Paris and worked under the Court artist François de Troy that he began to hone his skills as a portrait painter. In 1680, following the death of Sir Peter Lely, Closterman arrived in London where he was soon employed by John Riley as a painter of draperies. After the death of Riley in 1691, the demand for Closterman's works soared and by the late 1690s he appears to have enjoyed a position amongst the most distinguished literary and artistic circles. In 1696, Closterman was invited to Spain where he was patronised by the court and painted full-length portraits of Carlos II and Maria Ana of Neuberg. He then went from Madrid to Rome where he collected old master drawings and expanded his knowledge of classical antiquities.

On his return to England in 1702, his demand amongst the nobility had increased further as a result. This portrait can be dated to the early 1700s, shortly after Closterman returned from Madrid and Rome in 1702. The sitter's richly embroidered coat, detailed with flashes of lapis lazuli lining is typical of Closterman's grand English baroque style and shows the artist's enormous skill at recreating draperies in a truly unique manner, setting him apart from the more generalised draperies of artists such as Lely and Kneller.

39

**MICHAEL DAHL (SWEDISH 1659-1743)**

*THE HON. MRS. THEODORA COWPER, C. 1710*

Oil on canvas

125 x 95cm (49 x 37¼ in.)

**Provenance:**

The Hon. Spencer Cowper, Hertingfordbury Park

Thence by descent,

Henry Cowper, Tewin Water, Hertfordshire

The Rev. Henry Madan Pratt, by 1904, Southern House, Cheltenham (Inherited from the above)

Sale, Christie's, London, The Rev. Henry Madan Pratt Sale, 23 May 1930, lot 151 (as Kneller)

Private Collection, London

Sale, Sotheby's, London, 11 May 1932, Lot 66 (As Kneller)

Frost and Reed, Bristol and London

Sale, Christie's, London, 10 March 1939, Lot 40 (as Kneller)

Private Collection, France

Michael Dahl painted this majestic portrait of the Hon. Mrs. Theodora Cowper around 1710, whilst the artist was at the height of his popularity amongst the elite in London society. The confident brush work and soft skin tones are typical of Dahl's work of this period and can be easily dated to c. 1710 when looking at the loose draperies and elevated hair. The sitter was born Theodora Kirk and firstly married Joseph Stepney MP in 1693. Her husband was the first cousin of John Stepney, 4th Bt. and Justina van Dyck, the only daughter of the great artist Sir Anthony van Dyck. After the death of her first husband in 1725, Theodora married the Hon. Spencer Cowper, MP and Chief Justice at the court in Chester. Spencer's brother William was the first Lord High Chancellor and had been made 1st Earl Cowper in 1718.

Although Spencer and Theodora had no children together, it is clear to see the affection she held for her sons-in-law as she left her estate, including a 3% ownership share of the Bank of England, almost entirely to them. This portrait is also mentioned in her will, dating from 1750, noting that she wished to leave it to her husband's youngest son, the Reverend John Cowper. As John had no children it then passed to Spencer's other son William, whose family it remained until it was sold in 1930.

This portrait is particularly unusual within Dahl's oeuvre for the fact that it depicts the sitter in the allegorical guise as Diana, goddess of the hunt. Dahl rarely painted his sitters in allegorical guises and in this instance, it is almost certain that the artist took inspiration from Sir Peter Lely's portrait of Frances Stuart, Duchess of Richmond, located in the Royal Collection. Lely's portrait of Frances Stuart was part of the famed Windsor Beauties series and would have been widely known. The goddess Diana, also known by the Greek name Artemis, was associated with elegance and purity and is often shown holding a bow with a crescent moon on her head, both attributes that Dahl has included in this portrait. Dahl closely echoes Lely's composition however in turning Theodora more to the viewer he endows a greater sense of grace and poise. The rich landscape in the background is no doubt emblematic of an English Arcadian scene that had become the favoured setting for aristocratic sitters from the time of van Dyck in the previous century.

£7,000-10,000

40 (no lot)



39



41

41  
**ATTRIBUTED TO BARTHOLOMEW DANDRIDGE**  
**(BRITISH 1691-1755)**  
*PORTRAIT OF LADY MARGARET INGHAM, 5TH DAUGHTER OF THE EARL OF HUNTINGDON*  
Oil on canvas  
126 x 102cm (49½ x 40 in.)

**Provenance:**  
The property of the Wheler Foundation

£2,000-3,000



42

42  
**FOLLOWER OF JOHN WOOTTON**  
*PORTRAIT OF IGNATIUS INGHAM AS A BOY, FULL-LENGTH IN HUNTING COSTUME, AN OPEN LANDSCAPE WITH A HUNTSMAN AND HOUNDS BEYOND*  
Oil on canvas  
140 x 109cm (55 x 42¾ in.)

**Provenance:**  
Property of the Wheler Foundation

£1,500-2,500



43

43  
**JAN VAN DER VAART**  
**(DUTCH 1653-1727)**  
*PORTRAIT OF A YOUNG BOY (PROBABLY THE HON. LAURENCE SHIRLEY), C. 1696*  
Oil on canvas  
127 x 101.6cm (50 x 40 in.)

**Provenance:**  
(Probably) 1st Earl of Ferrers  
(thence by descent)  
(Probably) Cheate Auction,  
Staunton Harold Hall, 17-18  
June 1834 (lot 48)  
Private Collection, USA

£7,000-10,000

Jan van der Vaart was born in Haarlem in 1653 where he trained under the local artist Thomas Wyck. By 1674 he had moved to England and was working as a painter of still-life pictures and small landscapes with figures, very much in the tradition of his Dutch training. It was at this time that van der Vaart painted one of his most celebrated works, the Trompe l'oeil violin and bow hanging on a door, in the Devonshire Collection at Chatsworth. From about 1685, van der Vaart was painting draperies for Willem Wissing, the finest example of their collaboration is the portrait of Theresa Stuart, Duchess of Richmond and Lennox (National Portrait Gallery, London). After Wissing's death in 1687, van der Vaart continued his workshop and occasionally collaborated with the German artist Johann Kerseboom.

From the early 1690s, van der Vaart worked almost exclusively for Robert Shirley, 1st Earl Ferrers, for whom he painted multiple portraits, including an impressive group portrait of the Earl and Countess with their four eldest children. It is almost certainly whilst van der Vaart was at Staunton Harold, the seat of the 1st Earl Ferrers, that this portrait was painted. It is most likely a depicting of the young Hon. Laurence Shirley in the guise of Cupid painted at the age of 2 or 3. Robert was married twice and had a total of 27 children, although Laurence did not inherit his father's titles, his son, who was also named Laurence, went on to become the 4th Earl Ferrers. The 4th Earl was a particularly violent man and after beating his rent collector Johnson, he shot him in the chest, resulting in his trial and then execution for murder. He was the last Peer in Britain to be hanged after a trial.

## A Private Collection of Etchings by Rembrandt Van Rijn (1606-1669) | lots 44-57



44

44 †  
**REMBRANDT VAN RIJN**  
**(DUTCH 1606-1669)**  
*DIANA AT THE BATH*  
 Etching, circa 1631, a very good clear impression of the only state with some signs of wear within the densely crosshatched areas, on laid paper without watermark  
 Platemark 177 x 158 mm (6 7/8 x 6 1/4 in)  
 Sheet 184 x 164 mm (7 1/4 x 6 1/2 in)  
 (unframed)

**Provenance:**  
 Private Collection, Norway

**Literature:**  
 Bartsch 201; New Hollstein 89 i/i

£3,000-5,000

46 †  
**REMBRANDT VAN RIJN**  
**(DUTCH 1606-1669)**  
*CHRIST DISPUTING WITH THE DOCTORS: A SKETCH*  
 Etching and drypoint, 1652, a dark impression of New Hollstein's first state (of two), printing with the rust marks along the upper plate edge but before later rework, on laid paper with Arms of Amsterdam watermark with letters 'A.I.' [cf. Hinterding D-d-a]  
 Platemark 125 x 214 mm (4 7/8 x 8 3/8 in)  
 Sheet 130 x 217 mm (5 1/8 x 8 1/2 in)  
 (unframed)

**Provenance:**  
 Private collection, Norway

**Literature:**  
 Bartsch 65; New Hollstein 267 i/ii

£3,000-5,000



46



45

45 †  
**REMBRANDT VAN RIJN**  
**(DUTCH 1606-1669)**  
*SAINT FRANCIS BENEATH A TREE PRAYING*  
 Etching and drypoint, 1657, a very good impression of New Hollstein's second state (of two) with remnants of drypoint burr printing in places, on laid paper with Strasbourg lily watermark with letters 'WR' below [cf. Hinterding B.C. 2]  
 Platemark 180 x 245 mm (7 x 9 5/8 in)  
 Sheet 185 x 250 mm (7 1/4 x 9 3/4 in)  
 (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.26656]  
 Private Collection, Norway

**Literature:**  
 Bartsch 201; New Hollstein 89 i/i

£5,000-7,000

47 †  
**REMBRANDT VAN RIJN**  
**(DUTCH 1606-1669)**  
*CHRIST AND THE WOMAN OF SAMARIA: AN ARCHED PRINT*  
 Etching, 1657, a good impression of New Hollstein's fourth state (of five), with some later rework visible to Christ's eye, but printing before final rework undertaken by the H.L. Basan workshop, on laid paper with indistinct text-based watermark [probably circa 1790-1820]  
 Platemark 126 x 160 mm (4 7/8 x 6 1/4 in)  
 Sheet 138 x 173 mm (5 3/8 x 6 3/4 in)  
 (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.26927]  
 Private Collection, Norway

**Literature:**  
 Bartsch 70; New Hollstein 302 iv/v

£2,000-3,000



47



48

48 †

**REMBRANDT VAN RIJN**  
(DUTCH 1606-1669)

*THE ADORATION OF THE SHEPHERDS:  
WITH THE LAMP*

Etching, 1654, a good albeit posthumous impression of New Hollstein's final state (of three), on thin wove paper without watermark  
Platemark 107 x 130 mm (4 1/4 x 5 1/8 in)  
Sheet 111 x 133 mm (4 3/8 x 5 1/4 in) (unframed)

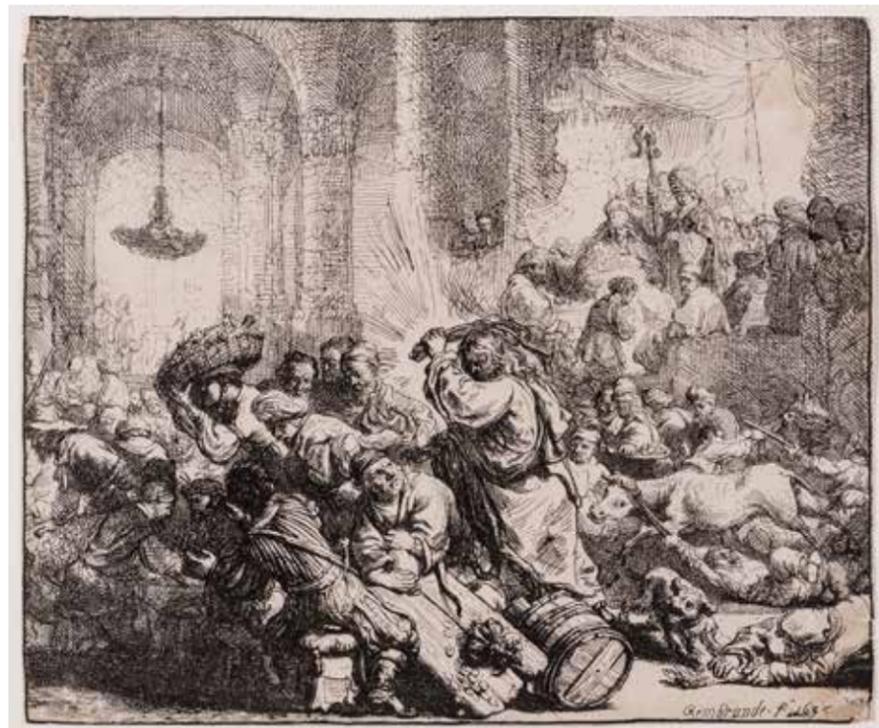
**Provenance:**

Robelot (French collector, early 19th century)  
[Lugt 2141]  
Colnaghi & Co, London [stock number in pencil verso C.30763]  
Private Collection, Norway

**Literature:**

Bartsch 45; New Hollstein 279 iiii

£2,000-3,000



49

49 †

**REMBRANDT VAN RIJN**  
(DUTCH 1606-1669)

*CHRIST DRIVING THE MONEY CHANGERS  
FROM THE TEMPLE*

Etching with touches drypoint, 1635, a very good impression of New Hollstein's first state (of four), with drypoint burr visible in the rays just above Christ and elsewhere in the figures to the upper right quadrant, the areas of false biting not yet reworked, on laid paper without watermark  
Platemark 137 x 169 mm (5 3/8 x 6 5/8 in)  
(unframed)

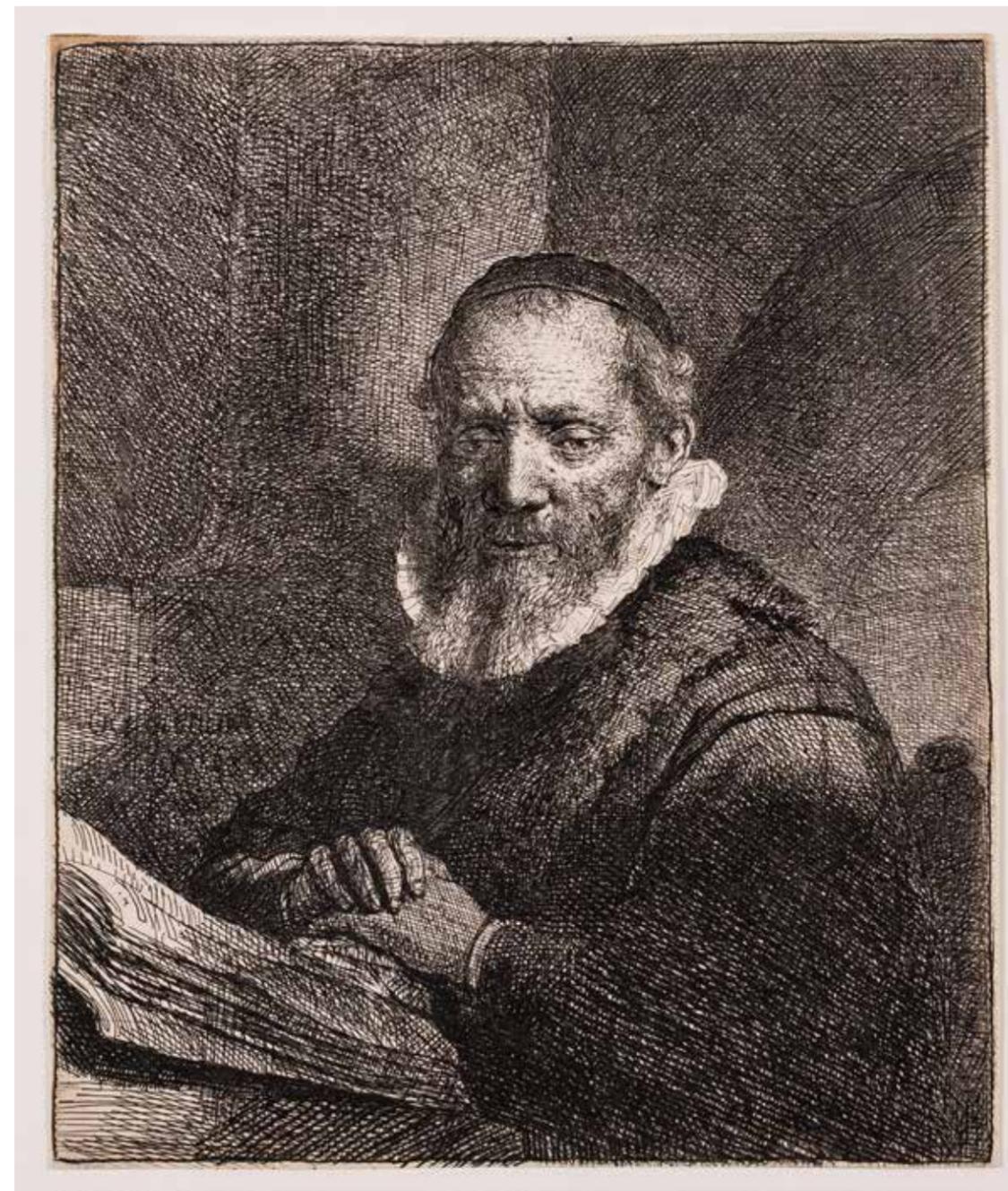
**Provenance:**

Colnaghi & Co, London [stock number in pencil verso C.28148]  
Private Collection, Norway

**Literature:**

New Hollstein 139 i/iv

£5,000-7,000



50

50 †

**REMBRANDT VAN RIJN (DUTCH 1606-1669)**

*JAN CORNELIS SYLVIUS*

Etching, 1633, a very good impression of New Hollstein's first state (of three), with burr-like tonal printing visible to details on the nose, printing before later rework with mezzotint rocker, on laid paper with watermark of Foolscap with five-pointed collar [cf. Hinterding K.c.2]  
Sheet 167 x 140 mm (6 1/2 x 5 1/2 in) (unframed)

**Provenance:**

Private collection, Norway

**Literature:**

Bartsch 266; New Hollstein 124 i/iii

£5,000-7,000



51

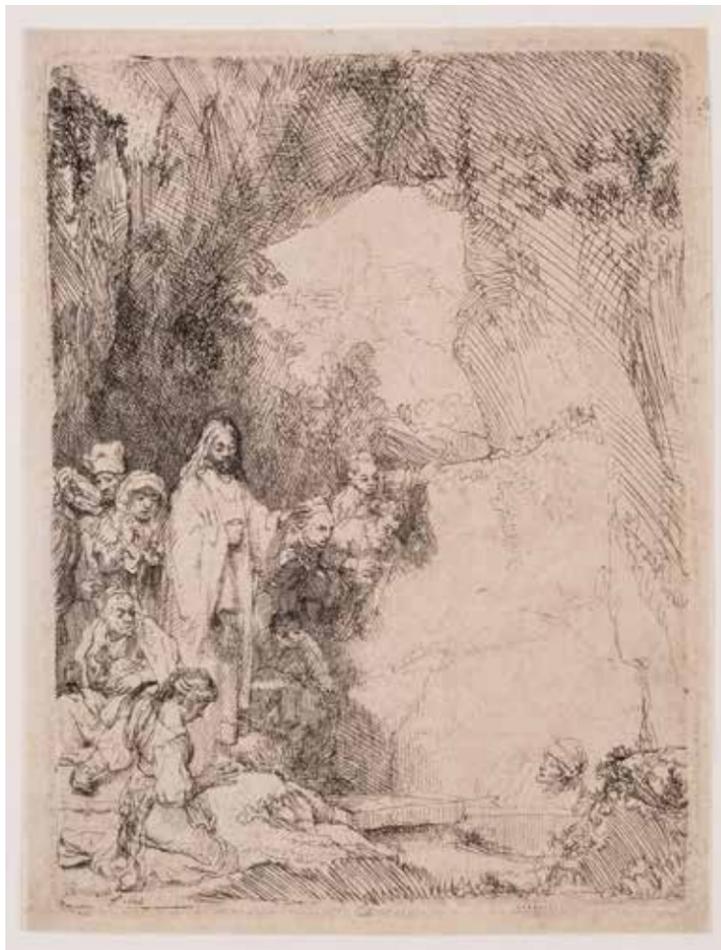
51 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*ABRAHAM AND ISAAC*  
Etching and drypoint, 1645, an excellent fine impression of New Hollstein's first state (of two) printing with clarity and inky lower edge, on laid paper with good margins, but without watermark  
Platemark 160 x 132 mm (6 1/4 x 5 1/4 in)  
Sheet 173 x 148 mm (6 7/8 x 5 3/4 in) (unframed)

**Provenance:**  
Private collection, Norway

**Literature:**  
Bartsch 34; New Hollstein 224 i/ii

"And He said, Take now thy son, thine only son Isaac, whom thou lovest, and get thee into the land of Moriah; and offer him there for a burnt offering upon one of the mountains which I will tell thee of." [Genesis 22:2 KJV]

£7,000-10,000



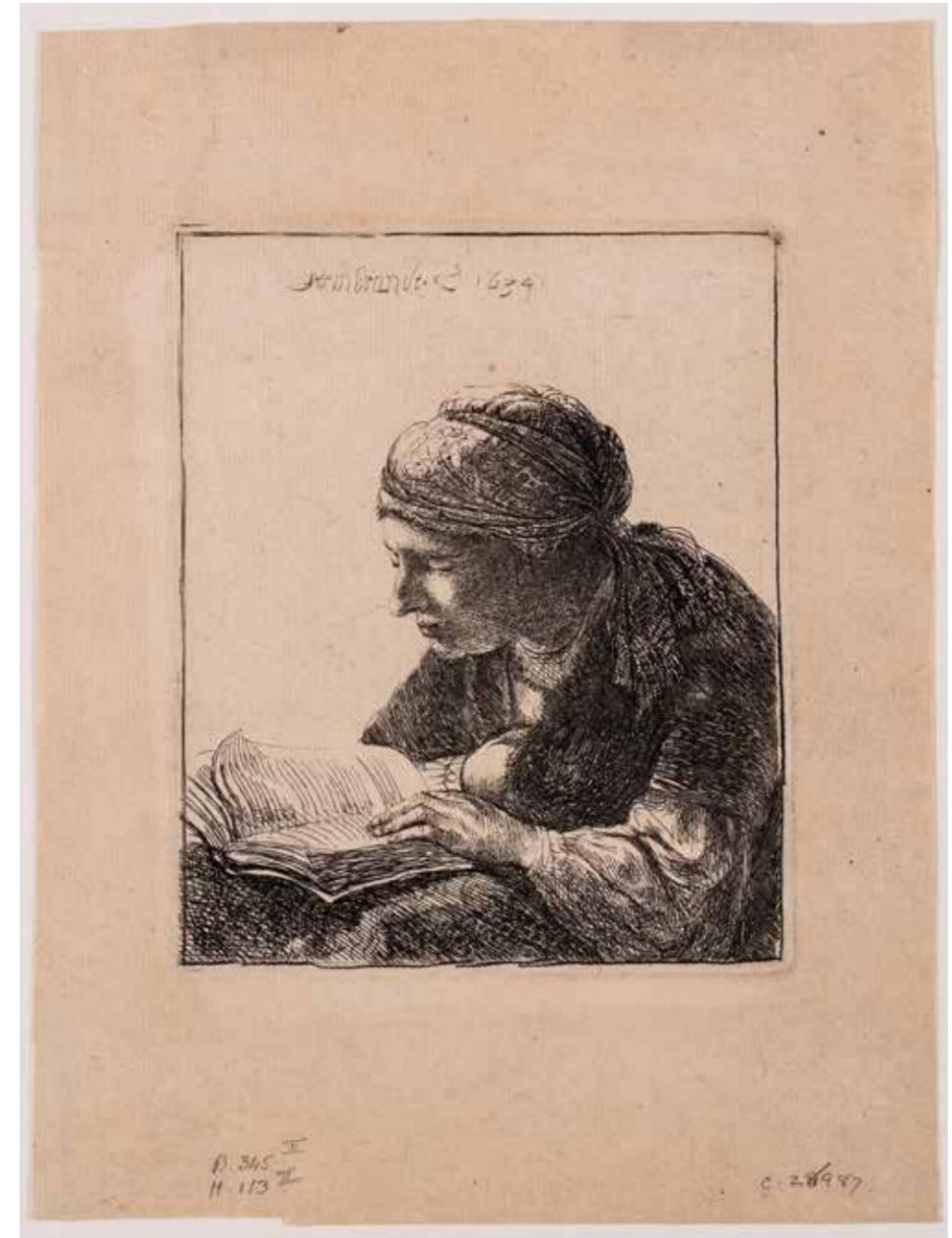
52

52 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*THE RAISING OF LAZARUS: THE SMALL PLATE*  
Etching with touches of drypoint, 1642, a very good clear impression of New Hollstein's first state (of two) before any rework, on laid paper with watermark of Foolscap with seven-pointed collar [cf. Hinterding K.a.2]  
Platemark 150 x 114 mm (5 7/8 x 4 1/2 in)  
Sheet 160 x 121 mm (6 1/4 x 4 3/4 in) (unframed)

**Provenance:**  
Private collection, Norway

**Literature:**  
Bartsch 72; Hind New Hollstein 206 i/ii

£5,000-7,000



53

53 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*WOMAN READING*

Etching, 1634, a very good impression of New Hollstein's final state (of three) with the slipped stroke across her upper lip and only minor signs of wear in the densely hatched areas, on fine laid paper without watermark but with unusually wide margins  
Platemark 126 x 101 mm (4 7/8 x 4 in)  
Sheet 200 x 150 mm (7 7/8 x 5 7/8 in) (unframed)

**Provenance:**  
Colnaghi & Co., London [stock number in pencil recto C.24987]  
Private collection, Norway

**Literature:**  
Bartsch 345; New Hollstein 137 iiii/iii

£10,000-15,000



54

54 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*ABRAHAM CARESSING ISAAC*

Etching, circa 1637, a very good albeit later impression of New Hollstein's third state (of four), with the two dots present and further rework visible in the face and hat of Abraham, on fine laid paper without watermark  
 Platemark 117 x 89 mm (4 1/2 x 3 1/2 in)  
 Sheet 120 x 93 mm (4 3/4 x 3 5/8 in) (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.31051]  
 Private collection, Norway

**Literature:**  
 Bartsch 33; New Hollstein 165 iii/iv

£2,000-3,000



55

55 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*BEARDED MAN IN A VELVET CAP WITH A JEWEL CLASP*

Etching, 1637, a beautiful crisp impression of New Hollstein's only state with somewhat inky edges, printing clearly but with minor wear in the densely hatched areas, on thin laid paper without watermark  
 Platemark 97 x 82 mm (3 3/4 x 3 1/4 in)  
 Sheet 100 x 86 mm (3 7/8 x 3 3/8 in) (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.29517]  
 Private collection, Norway

**Literature:**  
 Bartsch 313; New Hollstein 163 i/i

£8,000-12,000



56

56 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*ABRAHAM CASTING OUT HAGAR AND ISHMAEL*

Etching with touches of drypoint, 1637, an excellent fine impression of the only state with little to no sign of wear, even in the densely hatched areas in the upper left and under Abraham's cloak as usually found in later impressions, thin laid paper without watermark  
 Sheet 127 x 95 mm (5 x 3 3/4 in) (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.27289]  
 Private collection, Norway

**Literature:**  
 Bartsch 30; New Hollstein 166 i/i

£7,000-10,000



57

57 †  
**REMBRANDT VAN RIJN (DUTCH 1606-1669)**  
*THREE ORIENTAL FIGURES (JACOB AND LABAN?)*

Etching, 1641, a fine early impression of New Hollstein's second state (of two), printing with little to no wear within the doorway and with burr-like tonal effects printing in the lower right quadrant, on laid paper with partial watermark of the Arms of Amsterdam  
 Sheet 145 x 115 mm (5 3/4 x 4 1/2 in) (unframed)

**Provenance:**  
 Colnaghi & Co., London [stock number in pencil verso C.29900]  
 Private collection, Norway

**Literature:**  
 Bartsch 118; New Hollstein 190 ii/ii

£3,000-5,000

# BLAISDON HALL

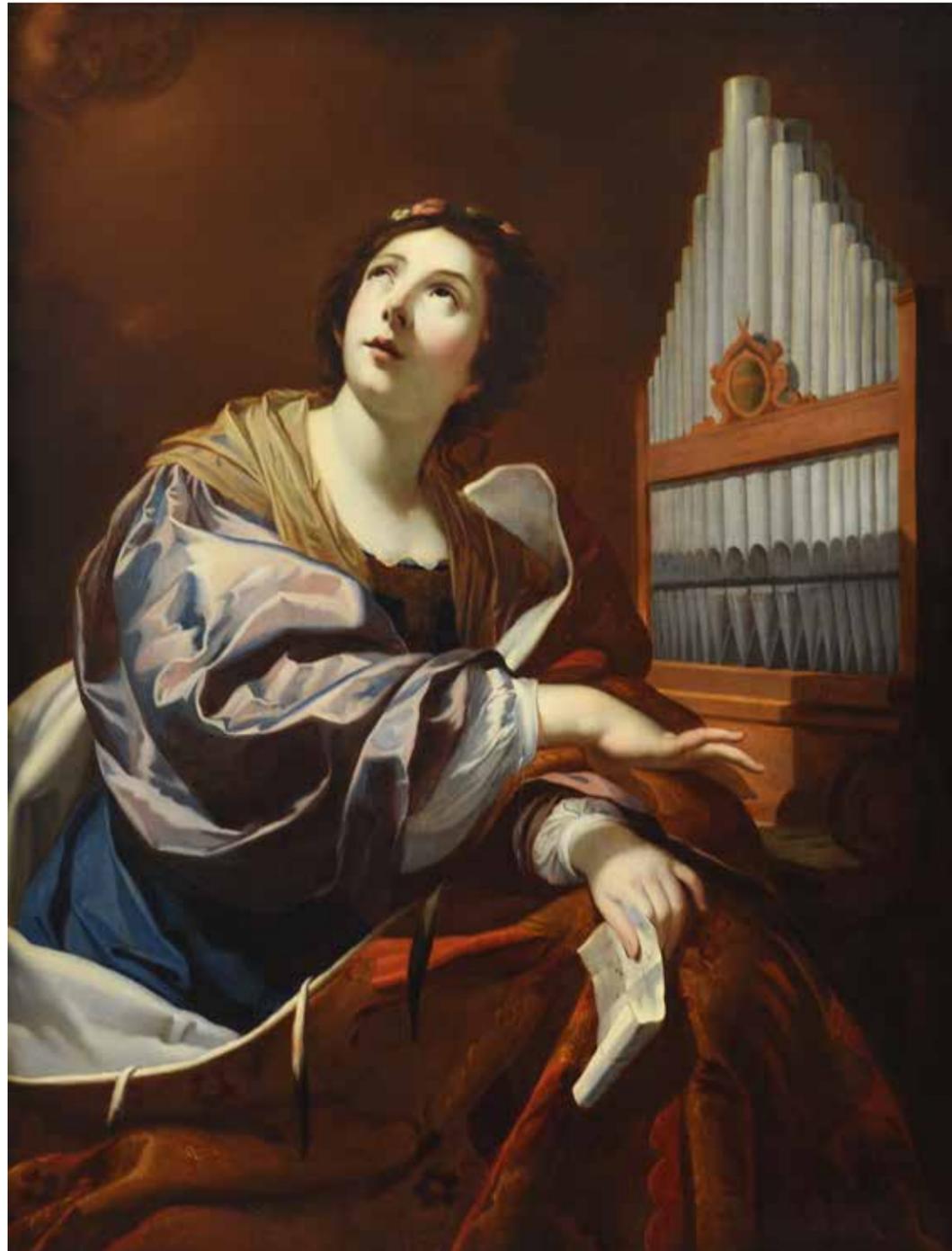
## A Private Collection of Works

The following lots (nos. 58-104) encompass a private collection of nearly fifty works from the estate of Blaisdon Hall, Gloucestershire. Situated on the edge of the Forest of Dean, this Grade II\*-listed, three-storey stone mansion was built in 1876 in Jacobean style by the local architect Frederick Sandham Waller and was further extended in the early 20th century by his son Frederick William Waller. The main entrance features a four-storey tower and a porte cochère – a covered entrance with three arches that would have once allowed carriages, and subsequently motorcars, to pass through. At the rear are two projecting wings with a courtyard between them, completed by an orangery looking out at the 86.7 acres of grounds which is a haven for local wildlife. Despite passing through several hands, Blaisdon Hall retained its original character, with stained glass windows, oak panelling and ornate plaster ceilings made by George Jackson & Sons of London and specialist carved work by the architectural sculptors Farmer & Brindley.

The masterpiece of Victorian architecture, built on a raised site offering spectacular views across the Severn Valley, was originally commissioned by the Crawshay family, a long line of Forest of Dean ironmasters, and remains a visual symbol of the influence this family once had in the area. By the early 1890s, the estate had passed into the hands of Peter Stubbs, a mining equipment manufacturer from Warrington, who owned it until 1935 when The Salesian Society purchased it to establish an agricultural school for the training of underprivileged boys from inner-city suburbs. In 1993, the religious order closed the school and it was sold to Hartpury Agricultural College until it finally returned to private ownership in 2009.

The current collection reflects the essence of its former home, an elegant marriage of 17th century charm and 19th century grandeur, and includes a variety of works from Old Masters such as Elias van den Broeck (1649-1708) to important Victorian Royal Academy landscapes by Edwin Henry Boddington (1836-1905) and George Cole (1810-1883). As to be expected in such a stately country house, the collection also features a strong selection of British sporting artists such as William Joseph Shayer (1811-1892) and George Wright (1860-1942). Concluding this versatile collection are impressive continental works, from a biblical scene by the famous French illustrator Gustave Doré (1831-1883) to a lively view of the Roman campagna by the Italian Aurelio Tiratelli (1842-1900).





58

58  
FOLLOWER OF SIMON VOUET  
*SAINT CECILIA*  
Oil on canvas  
127 x 100cm (50 x 39¼ in.)

A near-contemporary version of a picture by Vouet in Blanton Museum of Art, Texas

Cecilia, a Christian martyr who lived in third-century, sits in front of a small organ. As the patron saint of music and musicians, she has been represented with a musical instrument since the fourteenth century. It is possible that Simon Vouet used his wife, the painter Virginia da Vezzo, as the model for the saint figure.

£5,000-7,000



59

59  
ATTRIBUTED TO PIETRO DANDINI (ITALIAN 1646-1712)  
*SAINT APOLLONIA*  
Oil on canvas  
69 x 54cm (27 x 21¼ in.)

Saint Apollonia was one of a group of virgin martyrs who suffered in Alexandria during a local uprising against the Christians prior to the persecution of Decius. She is depicted with a pair of pliers, as according to church tradition, her torture included having all of her teeth violently pulled out or shattered. For this reason, she is popularly regarded as the patroness of dentistry and those suffering from toothache or other dental problems.

£8,000-12,000



60

60  
**FOLLOWER OF JURGEN OVENS**  
*THE RECITAL*  
Oil on canvas  
104 x 149cm (40¾ x 58½ in.)

£8,000-12,000



61

61  
**CIRCLE OF LORENZO LIPPI (ITALIAN 1606-1685)**  
*ALLEGORY OF FORTUNE*  
Oil on canvas  
53 x 56cm (20¾ x 22 in.)

A near-contemporary version of a picture by Lippi in Ulster Museum, Belfast

The young woman in this painting is an allegory of fortune and the monkey, who appears to be selecting playing cards, symbolises chance. The association of fortune with man's ability to shape his destiny by swift, decisive action was a popular concept during the Renaissance. It derived from the classical idea of fortune being an unpredictable force which must be seized to ensure success.

£10,000-15,000



62  
FOLLOWER OF PIETER AERTSEN  
*A TOPPER IN A TAVERN*  
Oil on canvas  
113 x 147cm (44¼ x 57¾ in.)

£8,000-12,000

62

63  
ATTRIBUTED TO GIACOMO FRANCESCO CIPPER (ITALIAN 1664-1736)  
*A PAIR OF INTERIOR SCENES, THE PARABLE OF SIN*  
Oil on canvas  
93 x 126cm (36½ x 49½ in.) (2)

£10,000-15,000



63





64

64  
FOLLOWER OF JACOPO BASSANO  
A PAIR OF KITCHEN SCENES  
Oil on canvas  
113 x 150cm (44¼ x 59 in.) (2)

£10,000-15,000



64



65

**65**  
**CIRCLE OF PIETER PIETERSZ. (DUTCH 1540-1603)**  
*A MUSICAL COMPANY*

Oil on canvas  
104 x 162cm (40¾ x 63¾ in.)

Another version sold at Dorotheum, Vienna, 14 April 2005, lot 147 (as workshop of Pieter Pietersz.)

£8,000-12,000



66

**66**  
**FOLLOWER OF JEAN-BAPTISTE MONNOYER**  
*ROSES, VIOLETS, DAFFODILS IN A GLASS VASE ON A STONE LEDGE*

Oil on canvas  
53.5 x 44cm (21 x 17¼ in.)

Provenance:  
Sale, Christie's, Amsterdam, 25-26 November 2014, lot 92

£5,000-7,000

67

**ELIAS VAN DEN BROECK (DUTCH 1650-1708)**

*A POPPY, TULIP, CHRYSANTHEMUM, MORNING GLORY, ROSES AND OTHER FLOWERS IN A VASE,  
ON A STONE LEDGE*

Oil on canvas

Signed (lower centre)

78.2 x 64.2cm (30¾ x 25¼ in.)

**Provenance:**

Douwes, Amsterdam, where acquired in 1963 by

Mrs. Maria van Es

Sale, Christie's, Amsterdam, June 23 2015, lot 43

Fred Meijer of the RKD, The Hague has dated the present still life to the late period of Van den Broeck's career

Elias van den Broeck was born in Antwerp but soon moved to Amsterdam to become an apprentice of Cornelis Kick. After training in Amsterdam for four years, he became a pupil of Jan Davidsz. De Heem in Utrecht in 1669, one of the greatest Dutch still life painters of his time. Van den Broeck is recorded back in Antwerp in 1673, where he became master in the Guild of St. Luke and married in 1677. He would return to Amsterdam in 1685 and remained there until his death in 1708.

Van den Broeck's oeuvre is undoubtedly influenced by that of his master De Heem. Both of their still lives, whether of flowers or forest floors, are particularly celebrated for their meticulous attention to detail. This work similarly combines a brilliance and harmony of colour with an accurate rendering of the subject matter, be it the flowers in all their variety, the snail on the left, or even the smallest drops of water. In his artists biography, *De groote schouburgh der Nederlantsche konstschilders en schilderessen* (1718), Arnold Houbraken mentions that Van den Broeck even kept a garden outside his house in Amsterdam purely for his studio needs. Van den Broeck's works are widely collected and part of renowned museum collections such as the Rijksmuseum, Amsterdam and Boijmans-Van Beuningen, Rotterdam.

£25,000-35,000



67



68  
**ITALIAN SCHOOL (18TH CENTURY)**  
*A PEAHEN WITH A BASKET OF FLOWERS; A COCKEREL WITH FLOWERS AND A WATERMELON; A CHICKEN WITH A MELON; A GOLDEN ORIOLE WITH A RABBIT*  
 Oil on canvas laid on board  
 92 x 67cm (36 x 26¼ in.) (4)

£4,000-6,000



69  
**FOLLOWER OF FRANCESCO GUARDI**  
*A SET OF FOUR VENETIAN CAPRICCIOS*  
 Oil on canvas laid on board  
 120 x 59cm (47 x 23 in.) two 114 x 58.5cm (4)

£10,000-15,000



70

**MARIA GEERTRUIDA SNABILIE (DUTCH 1776-1838)**  
*TULIPS, ROSES, PEONIES AND OTHER FLOWERS IN A VASE ON A STONE LEDGE*  
Oil on panel  
Signed with initials and dated 'B. S. 1838' (lower right)  
60.5 x 46.5cm (23¾ x 18¼ in.)

**Provenance:**  
Kunsthandel Richard Polak, The Hague  
Sale, Christie's, Amsterdam, 26 November 2014, lot 175

£8,000-12,000



71

**CIRCLE OF JOSEPH MARIE VIEN (FRENCH 1716-1809)**  
*LES VESTALES*  
Oil on canvas  
74 x 60cm (29 x 23½ in.)

**Provenance:**  
Sale, Sotheby's Olympia, 13 February 2002, lot 46

£12,000-18,000





72



72  
**AGOSTINO AGLIO (ITALIAN 1777-1857)**  
*ON THE NEAPOLITAN COAST*  
 Oil on canvas  
 66 x 92cm (25 x 36 in.)

£3,000-5,000

73  
**AFTER RAPHAEL**  
*THE MADONNA DELLA SEDIA*  
 Oil on canvas  
 35 x 35cm (13¾ x 13¾ in.)

After the original in the collection of the Palazzo Pitti, Florence.

£400-600



74

74  
**AFTER JAN DAVIDSZ. DE HEEM (19TH CENTURY)**  
*A ROEMER WITH A GARLAND OF FLOWERS AND FRUIT ON A LEDGE*  
 Oil on canvas  
 Indistinctly signed and inscribed (lower right)  
 111 x 79cm (43½ x 31 in.)

After the picture by Jan Davidsz. de Heem in the collection of the Gemäldegalerie Alte Meister in Dresden (No. 1268)

£2,000-3,000



75

**LEONARD CHARLES NIGHTINGALE**  
(BRITISH 19TH/20TH CENTURY)  
*THE GARDEN GATE*  
Oil on canvas  
Signed with initials (lower right)  
90 x 70cm (35¼ x 27½ in.)

**Provenance:**  
Sale, Tennants, Leyburn, North Yorkshire, 23 July 2004, lot 904

£6,000-8,000

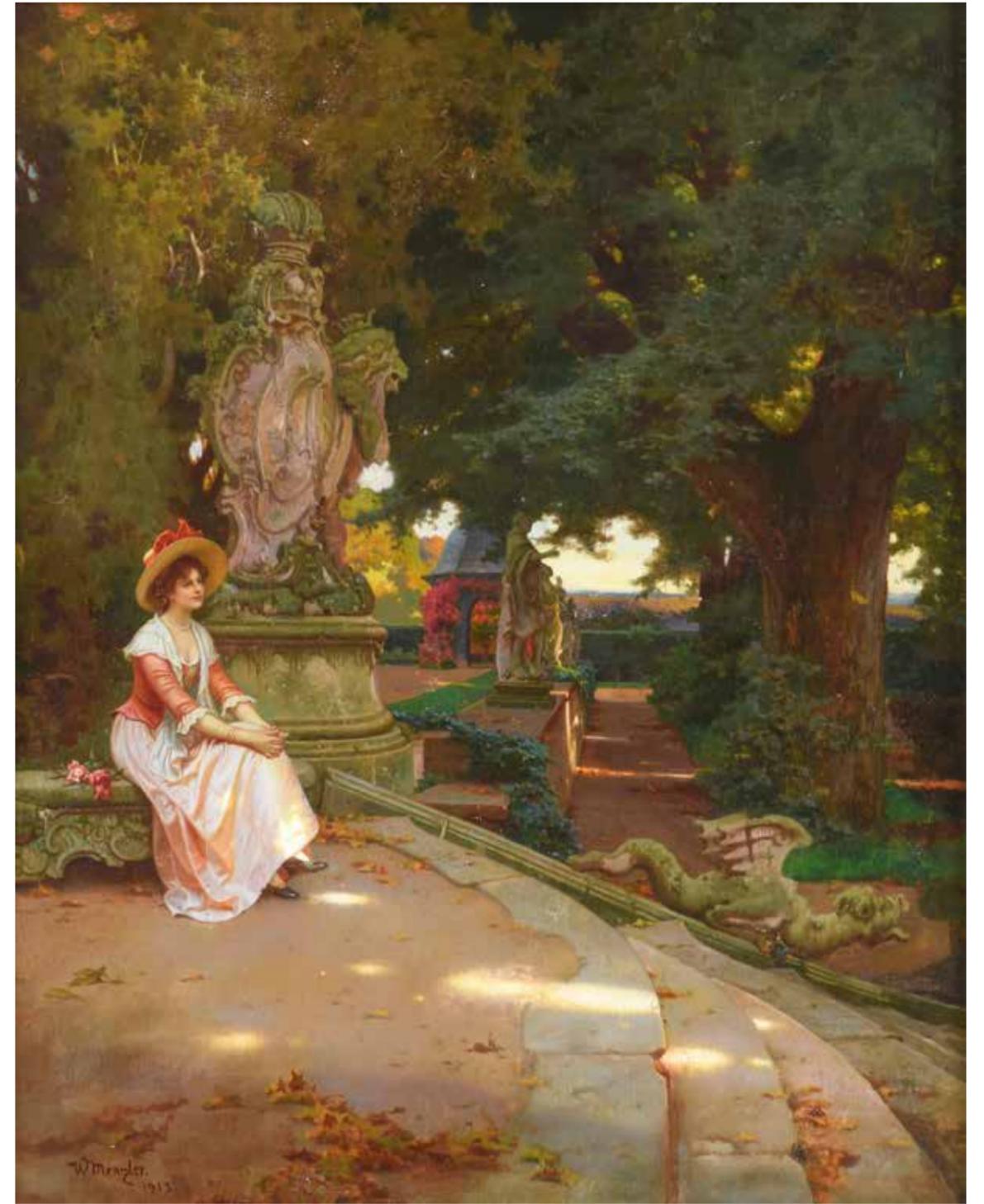


76

**GEORGE SHERIDAN KNOWLES (BRITISH 1863-1931)**  
*THE FAVOURITE*  
Oil on canvas  
Signed and dated 1901 (lower right)  
90 x 50cm (35¼ x 19½ in.)

**Provenance:**  
Sale: Sotheby's, New York, 31 October 1985, lot 261  
Sale, Sotheby's, New York, 28 January 2006, lot 303

£3,000-5,000



77

**WILHELM MENZLER (GERMAN 1846-1926)**  
*WOMAN SEATED IN A GARDEN*  
Oil on canvas  
Signed and dated '1913' (lower left)  
109 x 88.5cm (42¾ x 34¾ in.)

**Provenance:**  
Sale, Sotheby's, London, 6 June 2001, lot 159

£5,000-7,000



78

**78**  
**CHARLES HUNT (BRITISH 1803-1877)**  
*TIMES WAITS FOR NO ONE*  
Oil on canvas  
Signed with a monogram and dated 1875 (lower left)  
74 x 133cm (29 x 52¼ in.)

£5,000-7,000



79

**79 Y**  
**GIUSEPPE MAGNI (ITALIAN 1869-1956)**  
*THE FIRST TOAST*  
Oil on canvas  
Signed and dated 'Firenze 1902' (lower left)  
68,5 x 102cm (26¾ x 40 in.)

Provenance:

Sale, Sotheby's, New York, 23 May 1989, lot 307 (\$47,300 incl. premium)  
Sale, Sotheby's, New York, 23 May 1997, lot 184 (\$57,500 incl. premium)

£10,000-15,000



80

80

**AURELIO TIRATELLI**  
**(ITALIAN 1842-1900)**  
*CATTLE FAIR AT OSTIA*

Oil on canvas

Signed and dated 'Roma 1881' (lower right)

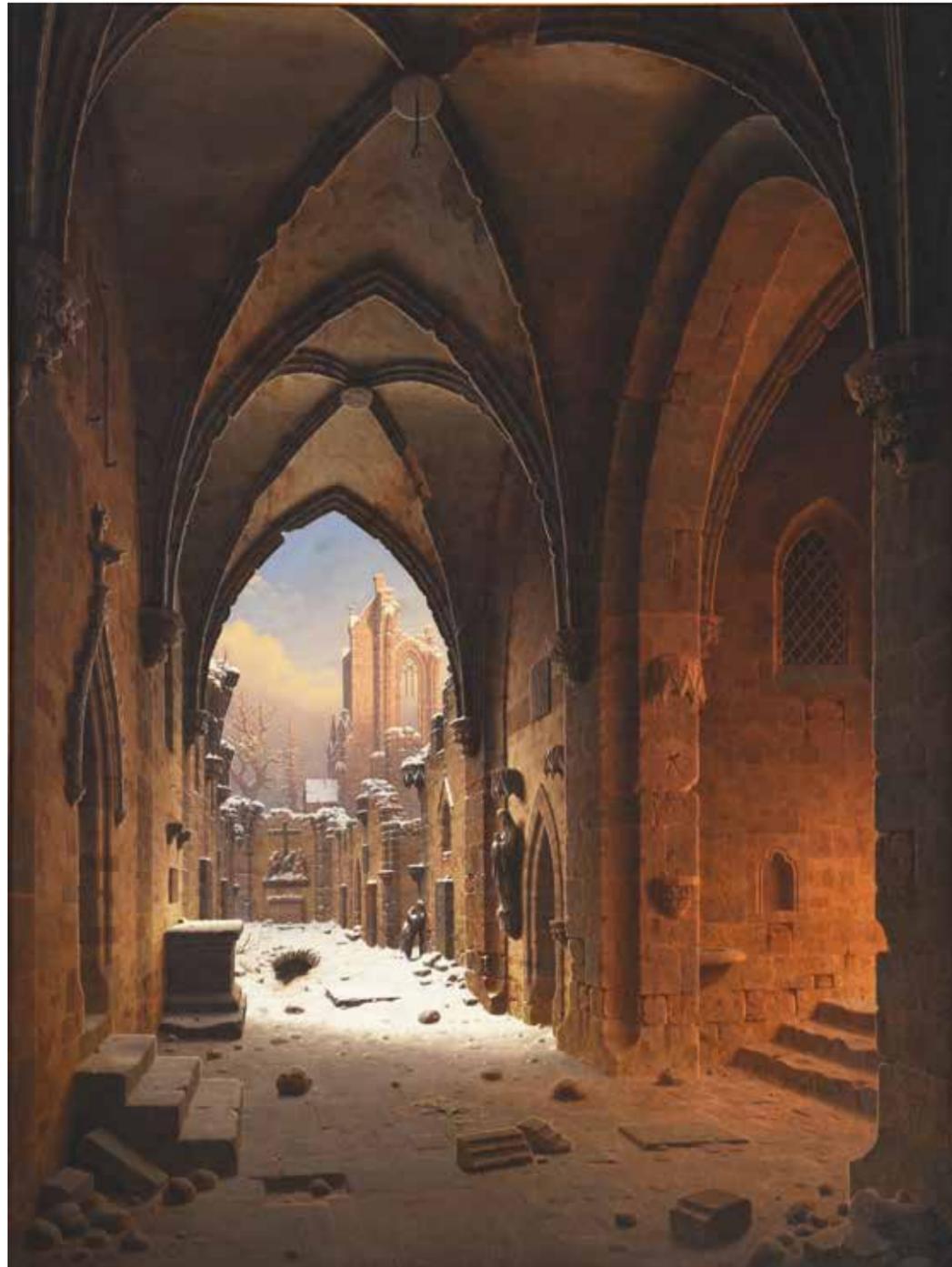
60.05 x 134cm (23½ x 52¾ in.)

Aurelio Tiratelli was born in Rome and studied at the Accademia di San Luca under Minardi, Alessandro Capalti, and Francesco Podesti. He also trained as a sculptor and created some sculptures in his early years, but would become known for his views of cattle in the Italian countryside. This painting of a cattle fair on the outskirts of Rome is considered to be one of his major works and is even said to have been acquired by King Vittorio Emanuele.

Provenance:

Sale, Sotheby's, New York, 7 May 1998, lot 73

£20,000-30,000



81

81  
**CARL GEORG ADOLPH HASENPFLUG (GERMAN 1802-1858)**  
*CLOISTER RUINS IN FADING LIGHT ON A WINTERS DAY*

Oil on canvas  
 Signed and dated '1855' (lower left below the slip)  
 129,5 x 98,5cm (50 x 38¾ in.)

**Provenance:**  
 Sale, Skinner, Boston, 2 March 2007, lot 366

£10,000-15,000



82

82  
**GUSTAVE DORÉ (FRENCH 1832-1883)**  
*MOSES IN THE BULRUSHES*

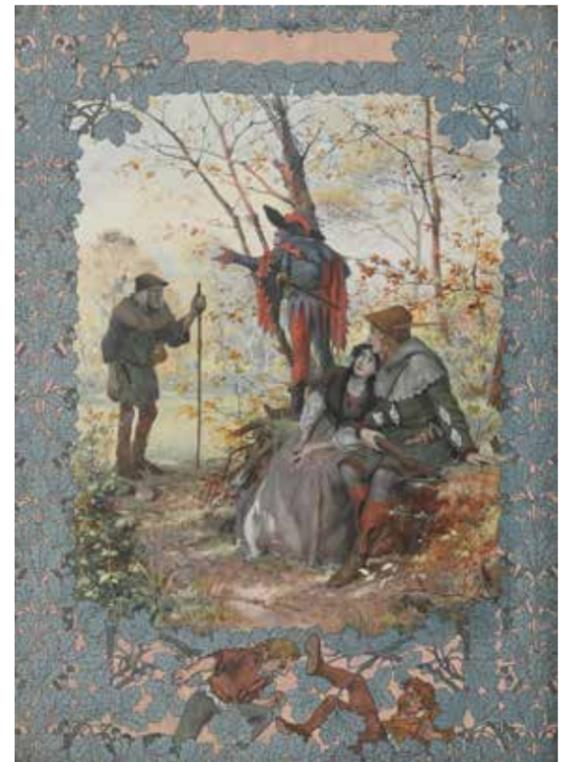
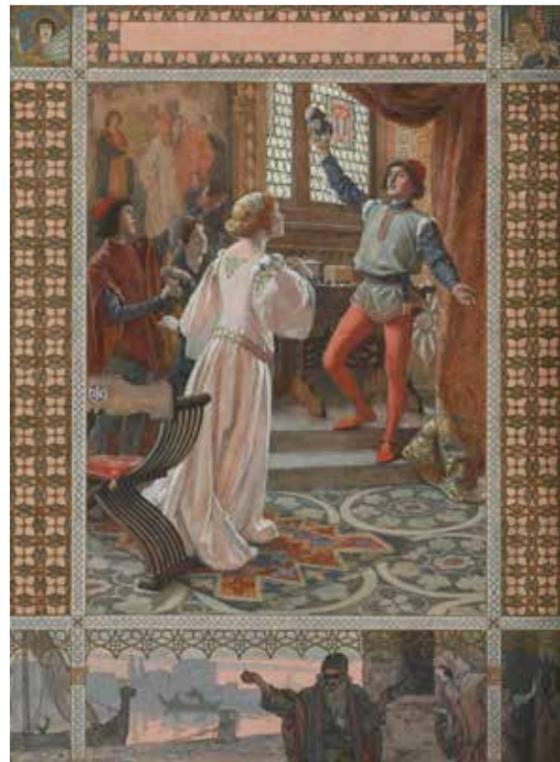
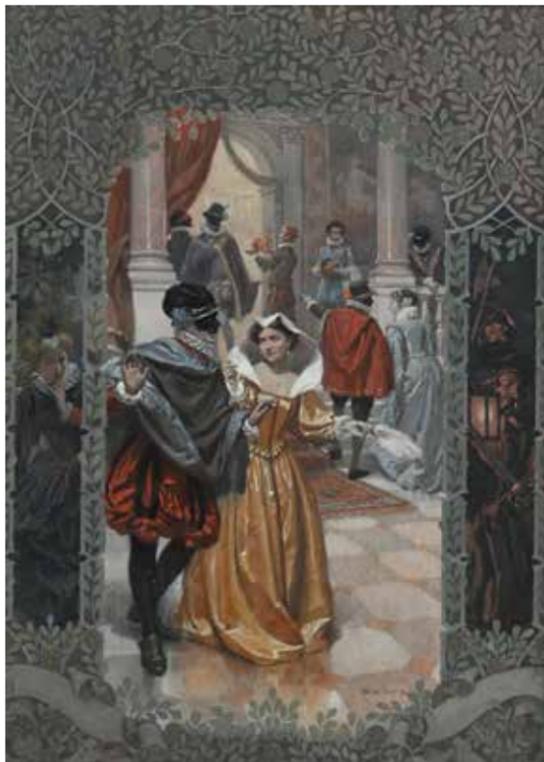
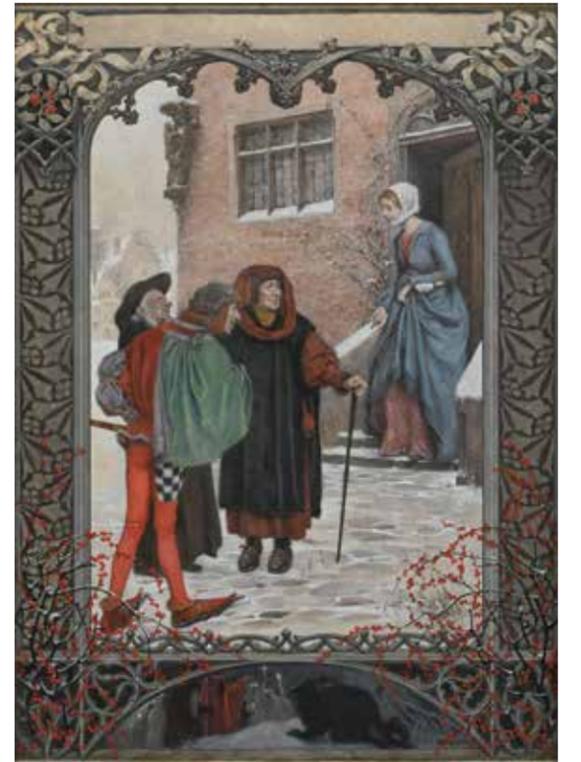
Oil on canvas  
 Signed (lower left)  
 89 x 129cm (35 x 50¾ in.)

**Provenance:**  
 Purchased from the artist by the Blencowe family in Cheltenham  
 Jane Roberts and Max Rutherford Gallery, London  
 Sale, Sotheby's, New York, 23 May 1989, lot 60 (\$50,000 excl. premium)

Gustave Doré was commissioned to produce a series of 241 wood-engravings for a new deluxe edition of the 1843 French translation of the Vulgate Bible, popularly known as the *La Grande Bible de Tours*. This two volume work by published in France and Great Britain in 1866 and included 139 plates from the Old Testament and 81 from the New Testament. Plate 39 *The Child Moses on the Nile* (The book of Exodus. 1:8-22, 2:1-4) shows close similarities to the present picture.

The illustrations had broad international appeal and were widely reproduced. The artist's biographer Joanna Richardson suggests that the project 'Offered him an almost endless series of intensely dramatic events. Reminds one of the visions of John Martin. They also reveal many elements by now familiar in Doré's work: the mountain scenes, the lurid skies.... There is, too, a period element: the angels are Victorian angels, full of sentiment; the women are, again, keepsake women, the children are Victorian children: sentimental or wise beyond their years. (Joanna Richardson, *Gustave Doré*, London, 1980, pp. 72-73.)

£15,000-20,000



83

83

83  
**HANS PRINTZ (AUSTRIAN 1865-1925)**  
*A SET OF EIGHT SHAKESPEAREAN SCENES*  
 Pencil, watercolour and bodycolour  
 Each signed 'Printz'  
 42.5 x 31.5cm (16½ x 12¼ in.) (8)

£2,000-3,000



84

84  
**JACOB GEORGE STRUTT (BRITISH 1790-1864)**  
*THE BANK OF THE THAMES, NEAR KEW*  
 Oil on canvas  
 Signed and inscribed as titled (on the stretcher)  
 113 x 159cm (44¼ x 62½ in.)

**Provenance:**  
 Sale, Waddington's, Toronto, Canada, June 11 1999, lot 107

£10,000-15,000



85

85  
**LOUIS BOSWORTH HURT (BRITISH 1856-1929)**  
*A GLEAM THRO' THE RAIN (GLEN MORE, GLENELG, ROSS)*  
 Oil on canvas  
 Signed and dated '1885' (lower left) and signed and inscribed as titled (on the reverse)  
 100 x 73cm (39¼ x 28½ in.)

**Provenance:**  
 Sale, Waddington's, Toronto, Canada, 21 November 2005, lot 118  
 Sale, Sotheby's, London, Scottish and sporting pictures, 30 August 2006, lot 838 (£21,000 excl. premium)

£8,000-12,000



86

86  
**EDWIN HENRY BODDINGTON**  
(BRITISH 1836-1905)  
*MORNING ON THE THAMES*  
Oil on canvas  
Signed and dated '1858' (lower right)  
75 x 125cm (29½ x 49 in.)

**Provenance:**  
Sale, Sotheby's, London, 17 June 1987, lot 16

**Exhibited:**  
The Royal Academy, London, 1858, no. 1069

£3,000-5,000



87

87  
**WILLIAM HENRY MANDER**  
(BRITISH 1850-1922)  
*MARKET DAY, SCENE ON THE ROAD*  
Oil on canvas  
Signed (lower right) and signed and inscribed  
as titled (under the reline)  
60 x 95cm (23½ x 37¼ in.)

**Provenance:**  
Sale, Sotheby's, London, 28 September 1988,  
lot 34  
Sale, Bonhams, Chester, Cheshire, 5 December  
2007, lot 383

£1,500-2,000



88

88  
**JOHN SYER (BRITISH 1815-1885)**  
*A PATH THROUGH THE PINE TREES*  
Oil on canvas  
Signed and dated '65' (lower left)  
127 x 105cm (50 x 41¼ in.)

**Provenance:**  
Sale, Sotheby's, London, Victorian Pictures, 12 November 1992, lot 11

**Exhibited:**  
Possibly The Royal Academy, London, 1865 no. 499 'Carden Park-Springtime'

£5,000-8,000



89

89  
**LEONARD BLAKE (19TH/20TH CENTURY)**  
*A SUMMER IDYLL*  
Oil on canvas  
Signed and dated 'L. Blake 1881' (lower right)  
65 x 45cm (25½ x 17½ in.)

£3,000-5,000



90

90  
**THOMAS DAVID (19TH/20TH CENTURY)**  
*A STREET IN BRITTANY*  
Oil on canvas  
Signed and dated '1906' (lower right)  
130 x 85cm (51 x 33¼ in.)

£3,000-5,000



91

91  
**GEORGE COLE (BRITISH 1810-1883)**  
*CATTLE IN A RIVER LANDSCAPE*  
Oil on canvas  
Signed and dated '1874' (lower right)  
110 x 150cm (43¼ x 59 in.)

Exhibited:  
London, The Royal Academy, 1874

£7,000-10,000



92

92  
**EUGENE CLAUDE (FRENCH 1841-1922)**  
*CHRYSANTHEMUMS AND A WICKER BASKET  
ON A STONE LEDGE*  
Oil on canvas  
Signed and dated '1884' (lower left)  
78.5 x 104.5cm (30¾ x 41 in.)

£3,000-5,000



93

93  
**EMILE VERNON (FRENCH 1872-1919)**  
*STILL LIFE OF ROSES IN A GLASS VASE ON A  
STONE LEDGE*  
Oil on canvas  
Signed and dated '1900' (lower right)  
52 x 71cm (20¼ x 27¾ in.)

£2,000-3,000



94

94  
**SIGVARD MARIUS HANSEN (DANISH 1859-1938)**  
*TRACKS IN THE SNOW*  
Oil on canvas  
Signed and dated '1924' (lower right)  
91 x 77cm (35¾ x 30¼ in.)

Provenance:  
Sale, Christie's, London, 29 October 2013, lot 503

£1,000-1,500





95

95  
**JAN BAPTIST KOBELL (DUTCH 1778-1814)**  
*MIDDAY REST*  
 Oil on canvas  
 101 x 129cm (39¾ x 50¾ in.)

£6,000-8,000



96

96  
**JOHN ALEXANDER HARRINGTON BIRD (BRITISH 1846-1936)**  
*A HORSE AND A RAM*  
 Oil on canvas  
 48 x 73cm (18¾ x 28½ in.)

£1,000-1,500



97

97  
**SAMUEL EDMUND WALLER (BRITISH 1850-1903)**  
*'HOME? THERE WAS NO SIGN OF HOME FROM PARAPET TO BASEMENT'*  
 Oil on canvas  
 Signed and dated '1877' (lower right)  
 95 x 150cm (37¼ x 59 in.)

**Provenance:**  
 Sale, Bonhams & Butterfields, San Francisco, 15 November 2005, lot 158

**Exhibited:**  
 The Royal Academy, London, 1877, no. 453

£10,000-15,000



98

98  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*DRAWING COVER*  
Oil on canvas  
Signed (lower right)  
25 x 30cm (9¾ x 11¾ in.)

£1,500-2,500



99  
**WILLIAM JOSEPH SHAYER (BRITISH 1811-1892)**  
*THE MEET; AND CLOSING IN*  
Oil on canvas  
Signed and dated '1867' (lower right)  
44 x 69cm (17¼ x 27 in.) (2)

£3,000-5,000



99



100

100  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*WAITING FOR THE MASTER*  
Oil on canvas  
Signed (lower left)  
89 x 138cm (35 x 54¼ in.)

£8,000-12,000



101

101  
**CARL REICHERT (GERMAN 1836-1918)**  
*THREE DOGS IN A COURTYARD*  
Oil on panel  
Signed with pseudonym 'J. Hartung'  
(lower right)  
33 x 43cm (12 x 16¾ in.)

£2,000-3,000



103

103  
**FOLLOWER OF SIR EDWIN LANDSEER**  
*ASSESSING THE SITUATION*  
Oil on canvas  
69.5 x 89.5cm (27¼ x 35 in.)

£3,000-5,000



102

102  
**BENNO RAFFAEL ADAM**  
**(GERMAN 1812-1892)**  
*THE TUG OF WAR*  
Oil on canvas  
Signed and dated '1876' (lower left)  
35 x 45cm (13¾ x 17½ in.)

£3,000-5,000



104

104  
**AFTER SIR EDWIN LANDSEER**  
*NERO*  
Oil on canvas  
44 x 59.5cm (17¼ x 23¼ in.)

After a detail of Sir Edwin Landseer's picture  
Hector, Nero and Dash with Lory in The Royal  
Collection (RCIN 405969).

£2,000-3,000





105

105  
**ITALIAN SCHOOL (18TH CENTURY)**  
*THE VEIL OF SAINT VERONICA*  
Oil on canvas  
A papal affidavit to the reverse  
33 x 26.5cm (12 x 10¼ in.) incl. frame 61 cm high

The Veil of Veronica, also known as the Vernicle, is a Christian relic consisting of a piece of cloth said to bear an image of the face of Jesus produced by other than human means. It became a central icon in the Western Church, and various existing images have been claimed to be the original relic, including one in St. Peter's Basilica where in the 17th century the veil was found hidden in a relic chamber built by Bernini into one of the piers supporting the dome.

The story of the image's origin is related to the sixth Station of the Cross, wherein Saint Veronica, encountering Jesus along the Via Dolorosa to Calvary, wipes the blood and sweat from his face with her veil. According to some versions, St. Veronica later travelled to Rome to present the cloth to the Roman Emperor Tiberius. The veil has been said to quench thirst, cure blindness, and even raise the dead.

£1,500-2,500



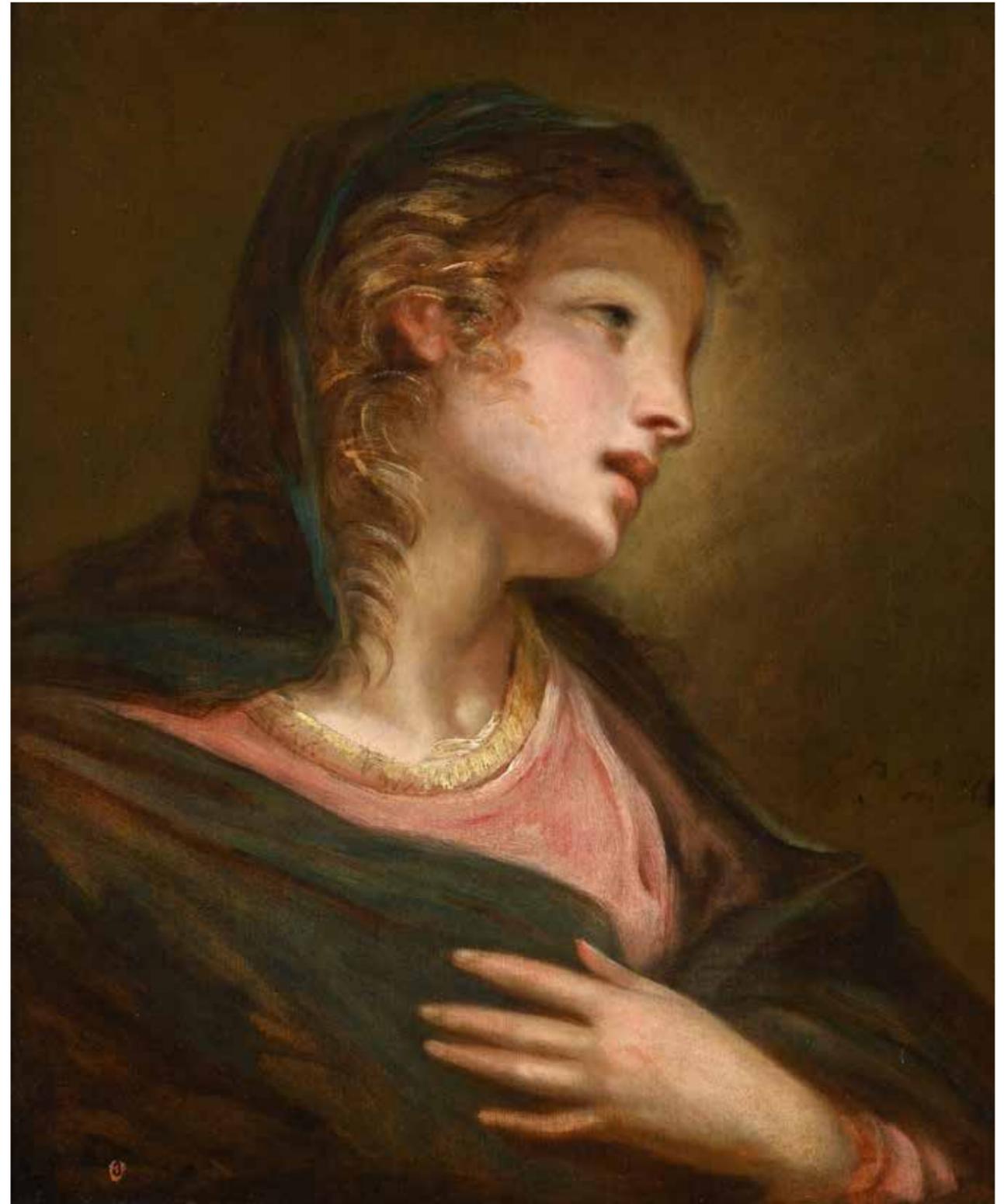
106

106  
**PAUL ERNST GEBAUER (GERMAN 1782-1865)**  
*CHRIST WITH THE CROWN OF THORNS*  
Oil on white metal, unframed  
Signed and dated '1825' (lower left)  
15.5 x 13cm (6 x 5 in.)

**Provenance:**  
Galerie Westphal, Berlin, 1988

Paul Ernst Gebauer was court painter to Friedrich Wilhelms III and this picture was originally set into a jewelled casket that was gifted to the Russian Emperor in 1825.

£700-1,000



107

107  
**PIERRE PAUL PRUD'HON (FRENCH 1758-1823)**  
*THE MADONNA*  
Oil on canvas  
Signed (lower right)  
55.2 x 46.5cm (21½ x 18¼ in.)

£10,000-15,000



108

108  
**GAVIN HAMILTON (BRITISH 1723-1798)**  
*DIANA AND HER NYMPHS*  
Oil on canvas  
157 x 226cm (61¾ x 88¾ in.)

Gavin Hamilton was born in Lanark, Scotland in 1723 and, as a history painter, archaeologist and art dealer, became 'one of the most remarkable figures in the artistic life of Rome in the second half of the Eighteenth Century' (Brian Allen, *Grand Tour, The Lure of Italy in the Eighteenth Century*, London, 1997, p.57). He trained as a painter under Agostino Masucci (up to 1748) and after a sojourn in London between 1752 and 1756 practising as a portraitist, Hamilton returned to Rome determined to paint heroic histories with life-size figures. He was a member of the Neo-Classical School of painters whose most important influences were Anton Raphael Mengs and the famous antiquary Johann Joachim Winckelmann. His first major work was *Dawkins and Wood discovering Palmyra* (1757-9) which was followed in a series of six pictures based on *The Iliad* (1760-75), such as *Achilles mourning Patroclus* (The National Gallery of Scotland). Many of his, never numerous, large pictures are now only known from engravings. His chief in situ work in Rome was a Neo-Classical room at the Villa Borghese. His history paintings enjoyed considerable fame in Europe, inspiring other Neo-Classicalists such as David and Canova.

Hamilton was a keen and resourceful archaeologist himself, undertaking excavations at Hadrian's Villa in Tivoli in 1769-1771, as well as dealing in antiques, selling them into the finest collections of members of the British aristocracy on their Grand Tour, most notably Charles Townley.

£25,000-35,000



109

109  
**CIRCLE OF JACOB DE WET THE YOUNGER**  
(DUTCH 1641-1697)  
*DIANA AND ACTAEON*  
Oil on canvas  
74 x 105cm (29 x 41¼ in.)

£1,500-2,000



110

110  
**ATTRIBUTED TO JOHANNES GLAUBER**  
(DUTCH 1646-1726)  
*FIGURES IN A CLASSICAL ITALIANATE*  
*LANDSCAPE*  
Oil on canvas  
62.5 x 118.5cm (24½ x 46½ in.)

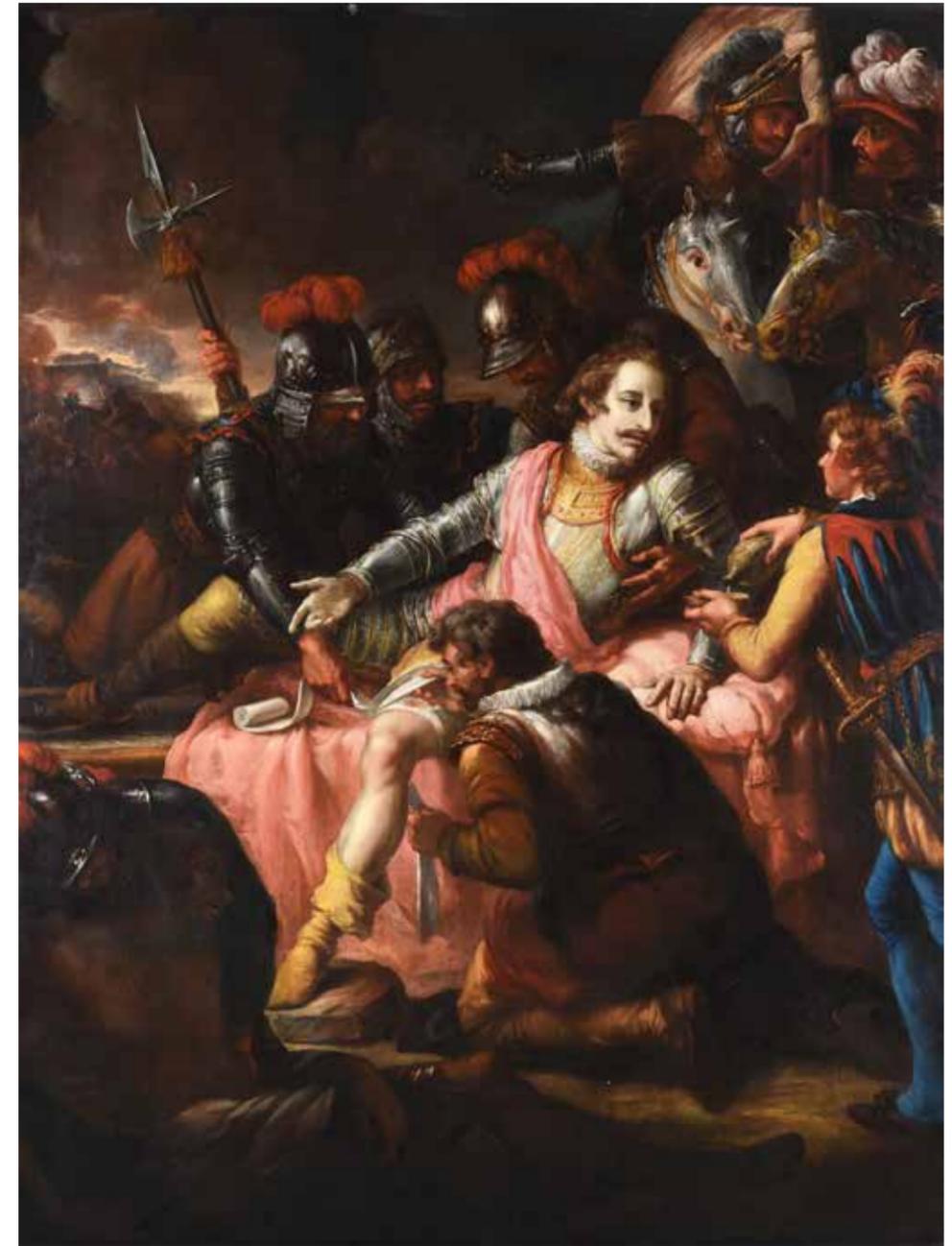
£1,500-2,000



111

111  
**CIRCLE OF NICOLAS LANCRET**  
(FRENCH 1690-1743)  
*FÊTE GALANTE*  
Oil on canvas  
60 x 71.5cm (23½ x 28 in.)

£1,500-2,000



112

112  
**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 and had reputedly removed his thigh armour after 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. 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).

£5,000-10,000

113

**PIER LEONE GHEZZI (ITALIAN 1674-1755)**

*SIXTEEN CARICATURES OF ARISTOCRATS, CLERICS AND TRAVELLERS*

Black chalk, pen and brown ink

34 x 23cm (13¼ x 9 in.) and smaller (16)

Including: The Bishop of Vaison and a Procurator General of the Benedictine Order; Père Calude Sicard (Jesuit); Monsieur Jean-Baptiste Lacroix (playwright); Ercole Michele D'Aragona, Bishop of Aversa; Père Malachie D'Inguibert (French priest); an abbot; Monsieur Louis Gouffier, Comte de Roanez; Monsieur Carichon (lawyer); Abbot de Charaney; Signor Lasagnero (nobleman); a young man; Canonico Testa; two fathers of the French mission; a gentleman; Mr. Sharp; Monsieur le président Verron

**Provenance:**

Richard Neville Neville (1717-1793), and by descent as part of a pair of albums purchased in Paris in 1763, to Lord Braybrooke Sale, Sotheby's London, 10 December 1979, lots 91, 208, 100 and 54 Sale, Christie's London, The Ellerslie House Collection, 24 May 2001 (lots 130-132 and 135-136)

A pupil of his father, Giuseppe Ghezzi, at the Accademia di San Luca in Rome, Ghezzi was from an early age encouraged to develop his skills as a draughtsman. While he painted many works for Pope Clement XI, who was to be one of his most loyal patrons, Ghezzi is best known for his pen and ink caricatures of various members of Roman society to which he dedicated himself later in his career. Ghezzi's gently satirical portraits offer an engaging impression of eighteenth-century Roman life, recording the activities of the common people as well as those in the upper strata of society, from high-ranking churchmen and aristocrats to the craftsmen, artists, musicians, and laborers who served them, as well as visitors to Rome including British Grand Tourists. While the practice of making caricature drawings is one that Ghezzi may not be said to have invented, he was certainly the first artist to establish a reputation in this field, so much so that he was known as 'il famoso cavaliere di caricature'. His earliest humorous drawings date from around 1700, and he continued to produce these works for the remainder of his career, selling them to collectors all over Europe.

Some three thousand examples have survived, many of these caricature drawings were bound into albums, of which the most significant group is a series of eight volumes – entitled by the artist 'Il Mondo Nuovo' and divided into different categories by subject or profession – in the collection of the Vatican Library. Other albums of caricature drawings by Ghezzi are today in the British Museum, the Morgan Library, the Kupferstichkabinetts of Berlin and Dresden, the Istituto Centrale per la Grafica in Rome, and the Hermitage in St. Petersburg.

Nineteen of the sheets in the present collection come from a group of 152 caricatures gathered in Rome and bound in the 18th Century as two albums, with each sheet annotated in French with details of the sitter. These albums were bought in Paris in 1763 by Richard Neville Neville (1717-1793), who as Secretary of the British Embassy was charged with negotiating the treaty with France that ended the Seven Years War. A note in Neville's hand on the flyleaf of each album records that they were bought on 7 April 1763 for 10 gns and 5 gns respectively. On Neville's death the albums passed to his son the second Baron Braybrooke, and remained in the family until they were sold at Sotheby's, London, 10 December 1979. The opening sheet of the Braybrooke album shows figures in the *salone* of Cardinal Melchior de Polignac (1661-1741), a gifted politician and scholar who was French ambassador in Rome from 1724 to 1730. It appears that Ghezzi met the majority of the characters featured in these albums at the Cardinal's house, which may help to explain the preponderance of Frenchmen and clerics. Antonella Pampalone, in her introduction to the 1979 sale catalogue, dates the group to the 1720's.

£15,000-25,000







114



114  
**AFTER JEAN-HONORÉ FRAGONARD**  
*BLIND MAN'S BLUFF; THE SEE-SAW*  
Oil on canvas laid on board, oval  
73 x 49cm (28½ x 19¼ in.) (2)

The original Blind man's bluff is held by the Toledo Museum of Art in Toledo, Ohio. The painting was intended to accompany The See-Saw (1750), currently held by the Thyssen-Bornemisza Museum in Madrid. Both are painted in the style and spirit of Fragonard's master François Boucher.

£800-1,200



115

115  
**ITALIAN SCHOOL (18TH CENTURY)**  
*A CAPRICCIO WITH A COUPLE STROLLING AMONG RUINS*  
Oil on canvas, shaped  
165.5 x 114.5cm (65 x 45 in.)

£8,000-12,000



116

116  
**FRENCH SCHOOL (18TH CENTURY)**  
*PORTRAIT OF A GENTLEMAN, SMALL,  
 THREE-QUARTER LENGTH, IN A GREY COAT*  
 Oil on copper  
 35 x 30cm (13¾ x 11¾ in.)

£600-800



117

117  
**FRENCH SCHOOL (18TH CENTURY)**  
*PORTRAIT OF MADAME DE MONTESPAN*  
 Oil on canvas, oval  
 Inscribed 'Mde De Montespan's' (along upper edge)  
 40 x 31cm (15½ x 12 in.)

Françoise Athénaïs de Rochechouart de Mortemart (1640-1707), the Marquise de Montespan, was the most celebrated official mistress of King Louis XIV. They had seven children together, entrusting their education to the widow of poet Paul Scarron, who would supersede her as Madame de Maintenon. Six of these children were legitimated by the King from 1673 onwards.

£600-800



118

118  
**AFTER WILLIAM HOGARTH**  
*THE HARLOT'S PROGRESS*  
 Oil on canvas  
 30.5 x 37.5cm (12 x 14¾ in.) (6)

*The Harlot's Progress* is a series of six paintings (1731, now destroyed) and engravings (1732) by William Hogarth. The series shows the story of a young woman, M. Hackabout, who arrives in London from the country and becomes a prostitute. The series was developed from the third image, after painting a prostitute in her boudoir in a garret on Drury Lane, Hogarth struck upon the idea of creating scenes from her earlier and later life.

In the first scene, an old woman praises her beauty and suggests a profitable occupation. A gentleman is shown towards the back of the image. In the second image she is with two lovers: a mistress, in the third she has become a prostitute as well as arrested, in the fourth she is beating hemp in Bridewell Prison. In the fifth scene she is dying from venereal disease, and she is dead at age 23 in the last.

£2,000-3,000



119  
**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

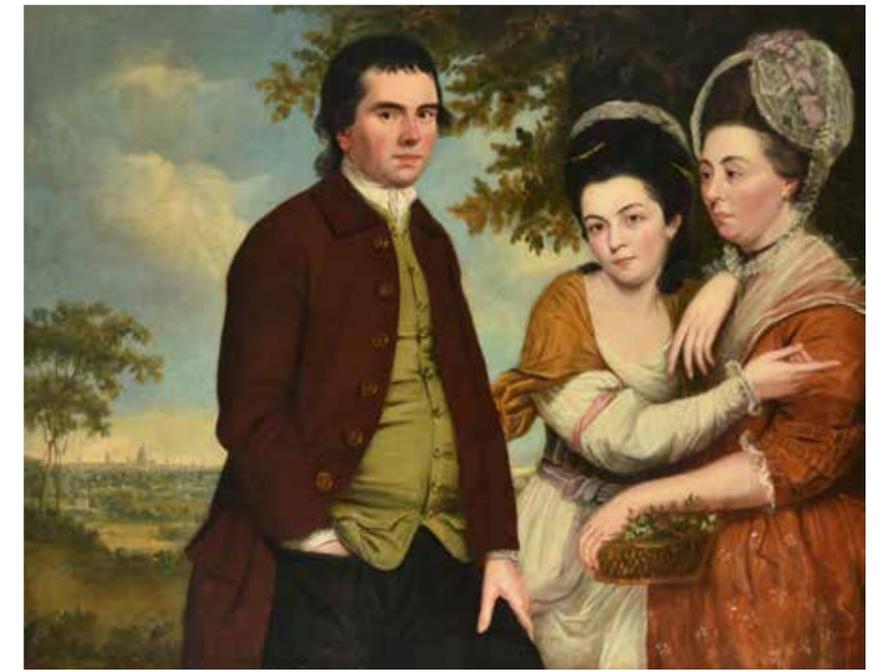
£1,500-2,000



119

120  
**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.)

£3,000-5,000



120

121  
**FRENCH SCHOOL (18TH CENTURY)**  
*PORTRAIT OF A LADY, HALF-LENGTH, IN A BLUE DRESS WITH A RED WRAP*  
 Oil on canvas  
 82 x 63cm (32¼ x 24¾ in.)

£1,500-2,500



121



122

122  
**AFTER SIR JOSHUA REYNOLDS**  
*THE INFANT ACADEMY*  
Oil on canvas  
116 x 148cm (45½ x 58¼ in.)

**Provenance:**  
The collection of Mr Charles Butter  
Sale, Christie's, London, December 1888  
The collection of The Honourable Evelyn  
Ashley

After the picture in the collection of  
Kenwood House

£3,000-5,000



123

123  
**FOLLOWER OF JOSHUA REYNOLDS**  
*PORTRAIT OF A MAN AS A SAINT*  
Oil on canvas  
75 x 62cm (29½ x 24¼ in.)

£1,500-2,000



124

124  
**FOLLOWER OF JOSHUA REYNOLDS**  
*A SKETCH FOR A PORTRAIT OF A LADY, THREE-QUARTER LENGTH, SEATED, WITH HER HEAD RESTING ON HER HAND*  
Oil on canvas  
120 x 92cm (47 x 36 in.)

**Provenance:**  
Sale, Christie's King Street, *Pictures by Old Masters*, December 16, 1966, lot 239 (as 'Reynolds')

£6,000-8,000

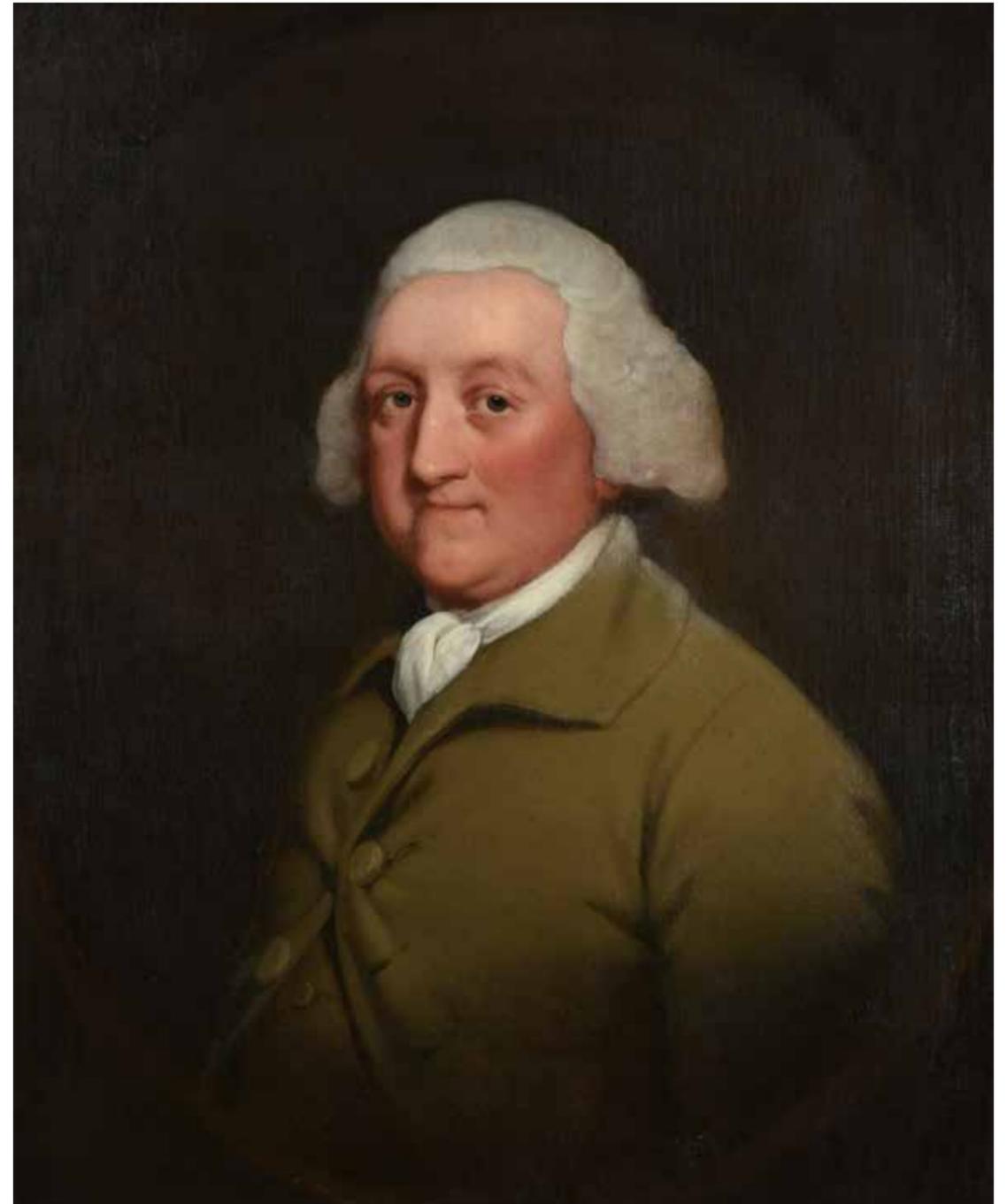


125

125  
**JOSEPH WRIGHT OF DERBY (BRITISH 1734-1797)**  
*PORTRAIT OF FRANCIS FOX (1724-1789), BUST-LENGTH, IN A BROWN COAT; AND PORTRAIT OF DOROTHY FOX (1733-1793), IN A BLACK AND WHITE DRESS AND HAT*  
Oil on canvas  
75 x 62cm (29½ x 24¼ in.) (2)

**Provenance:**  
By descent through the sitters's family

£15,000-20,000



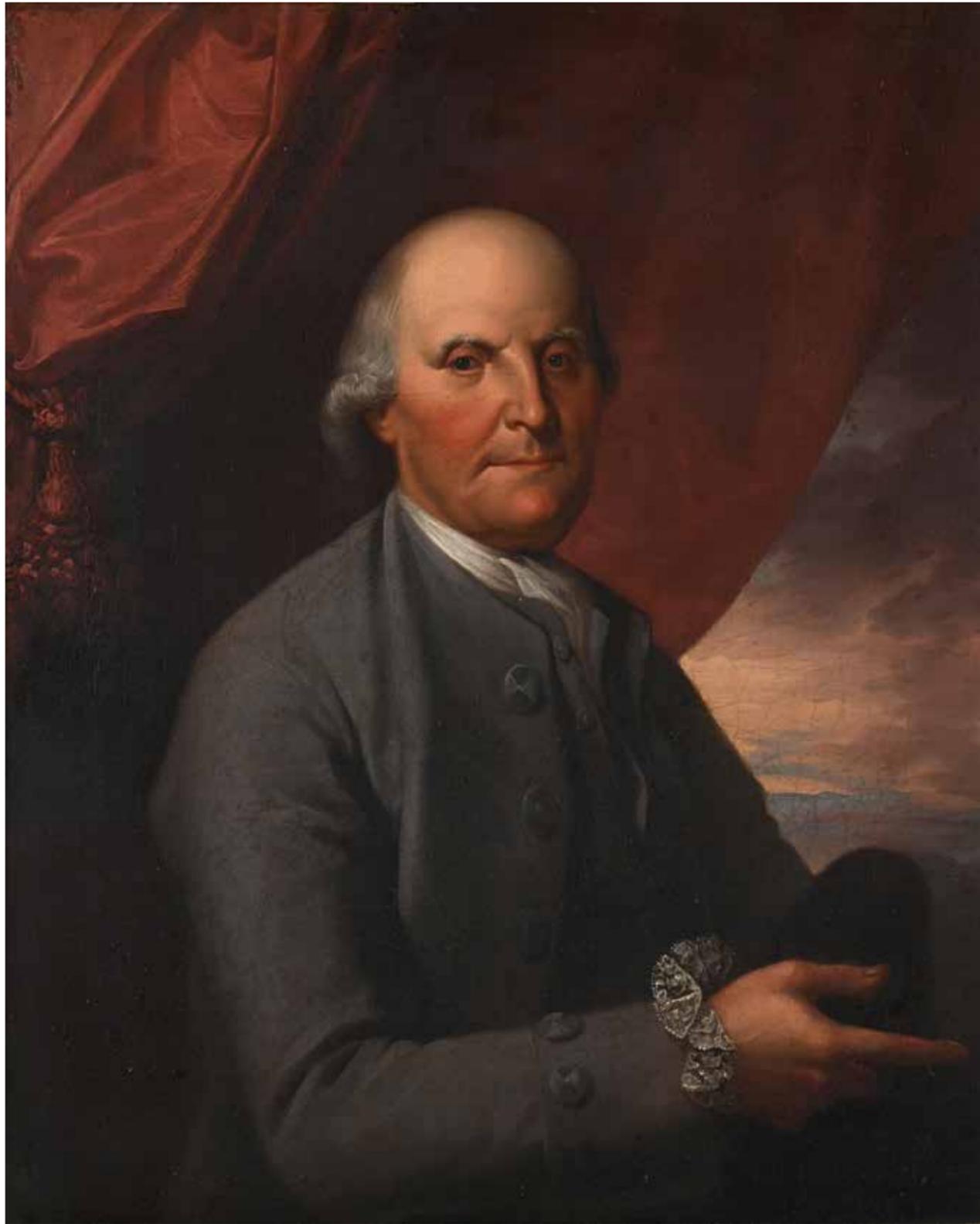
125

**Exhibited:**  
Derby, Corn Exchange, A Catalogue of the Art and Industrial Exhibition..., 1866 (nos. 206, 209), lent by Rev. S. Fox

**Literature:**  
Benedict Nicolson, *Joseph Wright of Derby: Painter of Light*, London, Paul Mellon Foundation for British Art, 1968, nos. 62 and 63

In his 1968 Catalogue Raisonné Benedict Nicholson suggests that it is more likely that the sitters represent Mr. and Mrs. William, however this were presumably based principally on the location of the Fox portraits entry in the account book, where it appears directly above entries for various views in the Lake District of the mid-1790s. However, Wright's account book does not follow a strict chronological order and is not a reliable mechanism for dating purposes. In addition, the identities of the sitters are confirmed not only by the old labels attached to the stretchers, but also by their provenance, by direct descent from Francis and Dorothy Fox to the present owner.

Both works are to be included in Martin Postle's forthcoming catalogue raisonné.



126

126  
**BENJAMIN WEST (ANGLO-AMERICAN 1738-1820)**  
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS DAVID HUME*  
Oil on canvas  
75.5 x 62cm (29½ x 24¼ in.)

£2,500-3,500

127  
**CIRCLE OF ROSALBA CARRIERA (ITALIAN 1673-1757)**  
*PORTRAIT OF A YOUNG MAN, EN DESHABILLE*  
Pastel  
56 x 48cm (22 x 18¾ in.)

In a fine Carlo Maratta frame

£1,500-2,000



127

128  
**CIRCLE OF ROSALBA CARRIERA (ITALIAN 1673-1757)**  
*PORTRAIT OF A YOUNG LADY IN A FUR WRAP, AN ALLEGORY OF WINTER*  
Pastel  
62 x 49cm (24¼ x 19¼ in.)

In a fine Carlo Maratta frame

£1,500-2,000



128



129  
**FRENCH SCHOOL (18TH CENTURY)**  
*A PAIR OF PORTRAITS OF A LADY AND GENTLEMAN,  
BUST-LENGTH*  
Oil on canvas, oval  
62 x 50cm (24¼ x 19½ in.) (2)

£3,000-5,000



129



130

130  
**FOLLOWER OF JOHANN JOSEPH ZOFFANY**  
*PORTRAIT OF CAPTAIN CHARLES WILLIAM LE GEYT WITH HIS WIFE AND SON*  
Oil on canvas  
62 x 75.5cm (24¼ x 29½ in.)

Charles William Le Geyt (1733-1827) was Jersey's first official postmaster, appointed in February 1793. He was the son of Charles Le Geyt, Constable of St Helier (1726-33), Colonel of the South Regiment of Militia and Commissioner for Prizes, and Marthe de la Haye. His grandfather was Philippe Le Geyt, Lieut-Bailiff and noted 17th century expert on Jersey law. Charles William joined the army and at the age of 26 in 1759 he commanded a company of Grenadiers at the Battle of Minden. When the Seven Years War ended in 1763 he was placed on half pay as a Captain in the 63rd Regiment of Foot. In that same year he married Elizabeth Shebbeare by whom he had two sons, Charles William (1768- ), a Major in the 45th Regiment, and George John (1770- ).

£2,000-3,000



131

131  
**GEORGE MORLAND (BRITISH 1763-1804)**  
*WATCHING THE SHEEP*  
Oil on canvas  
67 x 123cm (26¼ x 48¾ in.)  
  
£2,000-3,000



133

133  
**GEORGE MORLAND (BRITISH 1763-1804)**  
*A WHITE HORSE SHELTERING FROM A STORM*  
Oil on canvas  
29 x 35cm (11¼ x 13¾ in.)  
  
£800-1,200



132

132  
**GEORGE MORLAND (BRITISH 1763-1804)**  
*SOW AND PIGLETS BY A STY*  
Oil on canvas  
Signed and dated '11 June 1794' (centre left on the side of the sty)  
40 x 56.5cm (15½ x 22 in.)  
  
£700-1,000



134

134  
**GEORGE MORLAND (BRITISH 1763-1804)**  
*FISHERFOLK ON A BEACH*  
Oil on canvas  
25 x 33cm (9¾ x 12 in.)  
  
£600-800



135



136



135  
**ANTHONY DEVIS (BRITISH 1729-1817)**  
*A GROUP OF FIVE MOUNTAINOUS LANDSCAPES WITH TOWNS AND CASTLES ON THE RIVERSIDE*  
Pen, ink and wash  
Three 31 x 43,5cm (12 x 17 in.) and two 11 x 16cm (5)

£1,500-2,000

136  
**ANTHONY DEVIS (BRITISH 1729-1817)**  
*FIGURES RESTING BY A LAKE; TRAVELLERS ON A ROAD BY A RIVER*  
Pen and ink  
One signed with a monogram and dated 1806 (lower left)  
30,5 x 43,5cm (12 x 17 in.) (2)

£1,000-1,500

137  
**WILLIAM GILPIN (BRITISH 1724-1804)**  
*EIGHT CAPRICCIO LANDSCAPE STUDIES*  
Pencil, pen and brown ink, brown, ochre and grey wash  
All with dry stamp 'WG' (lower left)  
16,5 x 23,7cm (6¼ x 9¼ in.) oval (8)

Provenance:  
With William Drummond, London

Gilpin was a Clergyman, Schoolmaster and Artists and is best remembered as one of the originators of the idea of the picturesque. In his 1768 *Essay on Prints* he defined the picturesque as 'that kind of beauty which is agreeable in a picture', and during the following two decades he travelled extensively, committing his thoughts and spontaneous sketches to notebooks. He began to expound his "principles of picturesque beauty" and circulated the manuscripts of his tour journal to his friends including Thomas Gray, Horace Walpole and King George III. In 1782 he published *Observations on the River Wye.* which was illustrated with aquatints of his sketches, similar to the present lot.

£2,000-3,000



137



138

138  
**WILLIAM HODGES (BRITISH 1744-1797)**  
*THE ENTRANCE TO WARWICK CASTLE*  
Oil on canvas, unframed  
44 x 68cm (17¼ x 26¾ in.)

£2,000-3,000



139

139  
**AFTER JOHN CONSTABLE**  
*FLATFORD MILL*  
(*'SCENE ON A NAVIGABLE RIVER'*)  
Oil on canvas  
100.5 x 125.5cm (39½ x 49¼ in.)

After the work painted in 1816 in the collection of Tate Britain (No1273).

£1,000-1,500



140

140  
**GEORGE BARRETT (BRITISH 1728-1784)**  
*A WOODED LANDSCAPE WITH DROVERS AND CATTLE BY A RIVER*  
Oil on canvas  
Signed with initials (lower right)  
61.6 x 92.7cm (24¼ x 36¼ in.)

£6,000-8,000

141  
**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')

£1,500-2,000



141



142

142  
**NORWICH SCHOOL (19TH CENTURY)**  
*FIGURE IN A WOODED LANDSCAPE*  
Oil on canvas  
70 x 90cm (27½ x 35¼ in.)

£1,000-1,500



143

143  
**CIRCLE OF SEBASTIAN PETHER (BRITISH 1790-1844)**  
*MIDNIGHT WATERFALL*  
Oil on canvas  
63 x 70cm (24¾ x 27½ in.)

**Provenance:**  
Private collection removed from 9, Royal Crescent, Bath

£2,000-3,000



144

144  
**HUGH MACDONNELL (SCOTTISH 19TH CENTURY)**  
*LANDSCAPE WITH FIGURES AND CATTLE RESTING BY A RIVER, A BRIDGE AND RUIN BEYOND*  
Oil on canvas  
63,5 x 88cm (25 x 34½ in.)

**Provenance:**  
Lady Philipson-Stow, Herwick Manor, Newbury, 1961

£1,000-1,500



145

145  
**JAMES STARK (BRITISH 1794-1859)**  
*A WOODED LANDSCAPE WITH A MOTHER AND CHILD ON A TRACK*  
Oil on board  
31.8 x 42cm (12½ x 16½ in.)

**Provenance:**  
Sir Joseph Beecham, Bt. (1848-1916), Hampstead and St Helens  
Sir William Berry, Bart, later first Viscount Camrose (1879-1954), Hackwood Park, Hampshire, then by descent  
Sale, Christie's, *Hackwood Park, Basingstoke, Hampshire. The Property of the Estate of the 2nd Viscount Camrose*, 20th-22nd April 1998, lot 753  
Richard Green, London  
Private collection, UK

**Literature:**  
C. Reginald Grundy, 'Sir Joseph Beecham's Collection at Hampstead, Part 1', *The Connoisseur*, vol. XXXV, no.138, February 1913, pp.69-78, referred to as *The Road through the Wood* (p.76)  
Frank Rutter, 'Some pictures in the collection of Sir William Berry, Bart,' *The Connoisseur*, vol. LXXXII, no. 328, December 1928, p.203, pl VI as *A path through the wood*

Sir William Berry, Bart purchased this work from the collection of Sir Joseph Beecham. Sir Berry was one of the most important British collectors of the inter-war years. His appearances at important sales held at Christie's and the annual fairs held at Olympia were often noted in the popular press of the day. Sir Berry amassed an impressive array of Old Master paintings including the work of Sir Anthony Van Dyck, Nicolas Maes and Hendrik Gerritsz Pot as well as British masters, including the portraitists Sir Henry Raeburn RA and George Romney, the landscapist Charlotte Nasmyth and this delightful work by James Stark.

£4,000-6,000



146

146

**JEAN-VICTOR BERTIN (FRENCH 1767-1842)**

*A WOODED RIVER LANDSCAPE*

Oil on canvas

Indistinctly signed (lower left)

64 x 83cm (25 x 32½ in.)

**Exhibited:**

Possibly, Paris Salon, no.71, 1810, *Vue prise près de Narni et d'un pont bâti sur la Nera*

£10,000-15,000



147

147  
**DANIEL TURNER (BRITISH FL. 1782-1828)**  
*ROCHESTER FROM THE MEDWAY*

Oil on panel  
 Signed and dated 1806 (lower right)  
 48,5 x 66cm (19 x 25 in.)

£1,500-2,000



148

148  
**DANIEL TURNER (BRITISH FL. 1782-1828)**  
*THE THAMES AND NELSON'S FUNERAL PROCESSION PASSING BLACKFRIARS BRIDGE*

Oil on canvas  
 Signed (lower left on the boat)  
 39 x 59cm (15¼ x 23 in.)

£2,500-3,500

149  
**DANIEL TURNER (BRITISH FL. 1782-1828)**  
*THE THAMES WITH SOMERSET HOUSE AND ST PAUL'S CATHEDRAL*

Oil on panel  
 Signed (lower left)  
 43 x 62cm (16¾ x 24¼ in.)

£2,000-3,000



149



150

150  
**THOMAS BUTTERSWORTH**  
**(BRITISH 1768-1842);**  
*SHIPPING IN A CALM*  
Oil on canvas  
Signed (lower right)  
29 x 39.5cm (11¼ x 15½ in.)

£1,500-2,500



151

151  
**ATTRIBUTED TO THOMAS**  
**BUTTERSWORTH (BRITISH 1768-1842)**  
*SHIPPING AT THE TAGUS NEAR LISBON*  
Oil on canvas  
30 x 40cm (11¾ x 15½ in.)

£1,000-1,500



152

152  
**FRANCIS SARTORIUS II (BRITISH C.1777-C.1808)**  
*THE BRITISH FRIGATE 'FAVOURITE' BEING ENGAGED BY A SUPERIOR FRENCH SQUADRON OFF THE CAPE VERDE ISLANDS ON 6TH JANUARY 1806 AFTER WHICH SHE WAS FORCED TO SURRENDER*  
Oil on canvas  
Signed 'F. Sartorius' and indistinctly dated '180\*' (lower right)  
42 x 67cm (16½ x 26¼ in.)

The 18-gun frigate *Favourite* was built on the Thames at Rotherhithe and completed for sea in May 1794. After extensive active service first in the West Indies and then in the North Sea and in Home Waters, she was sent to patrol off the West African coast where she was sighted and captured by a French squadron off the Cape Verde Islands on 6th January 1806 despite a gallant resistance. Fortunately, her humiliation was short-lived when, just a year later, she was retaken by the British frigate *Jason* off the coast of Guiana on 27th January 1807. Subsequently renamed *Goree*, she continued to render valuable service to the Royal Navy throughout the remainder of the Napoleonic Wars and was finally broken up in Bermuda in 1817.

We kindly thank Michael Naxton for his help in the cataloguing of this lot.

£2,000-3,000



153  
**JOHN WILSON CARMICHAEL**  
 (BRITISH 1800-1868)  
*FISHING OFF THE MOUTH OF THE SCHELDT; AND OFF TO THE FISHING GROUNDS*  
 Oil on canvas  
 Both signed and dated 1845 and 1849 respectively (lower right)  
 44.2 x 59.2cm (17¼ x 23¼ in.) and 41.5 x 62.5 cm (2)

**Provenance:**  
 Sale, Christie's, London, 25 November 2008, lot 237 and lot 182;  
 John Nicholson Fine Arts

£4,000-6,000



153



154  
**THOMAS LUNY**  
 (BRITISH 1759-1837)  
*TEIGNMOUTH HARBOUR AT LOW TIDE; SORTING THE CATCH ON THE FORESHORE*  
 Oil on panel, a pair  
 Both signed and dated respectively 1826 and 1827 (lower left)  
 29.5 x 40cm (11½ x 15½ in.)

**Provenance:**  
 Sale, Christie's, London, Maritime Art, 29 October 2008, lot 58

£4,000-6,000



154



155

155  
**WILLIAM SHAYER (BRITISH 1787-1879)**  
*COASTAL SCENE WITH FIGURES*  
Oil on canvas  
Signed and inscribed as titled (on a label on the stretcher)  
44 x 60cm (17¼ x 23½ in.)

£1,000-1,500



156

156  
**DUTCH SCHOOL (19TH CENTURY)**  
*RIVER LANDSCAPE WITH DUTCH FISHING VESSELS AT ANCHOR*  
Oil on canvas  
62 x 74.5cm (24¼ x 29¼ in.)

£800-1,200



157

157  
**JOSEPH WALTER (BRITISH 1783-1856)**  
*A VIEW OF PILL ON THE AVON WITH THE BRISTOL CHANNEL AND THE WELSH HILLS IN THE DISTANCE*  
Oil on canvas  
Signed and dated '1838' (lower left)  
55 x 95cm (21½ x 37¼ in.)

**Provenance:**

Frost and Reed, London, circa 1950.  
Mrs Audrey Stock, by 1984.

**Exhibited:**

City of Bristol Museum and Art Gallery, *Marine Artists of Bristol, Nicholas Pocock and Joseph Walter, 1982, no.53* illustrated p.84, lent from a private collection.

Pill, at Avonmouth, was the home of most of the channel pilots and of the towboat men. When the first resident steam tug, *Fury*, appeared in 1836, the towboat men of Pill boarded her at night and set her adrift, but it was a hopeless protest and the population of Pill was initially to decline over the next decades. Joseph Walter's inclusion of the merchant vessel accompanied by two steam tugs in the middle distance deliberately documents these changes.

£2,000-3,000

158

**AUGUSTUS LEOPOLD EGG (BRITISH 1816-1863)**

*THE PALMER-LOVELL FAMILY IN AN INTERIOR*

Oil on canvas

85 x 104cm (33¼ x 40¾ in.)

**Provenance:**

Acquired directly from the artist by Reverend Palmer-Lovell, and thence by descent

With Richard Green, London, 1995

Private UK Collection, acquired from the above in 2001

This is one of Egg's most detailed portraits including vivid and sympathetic portrayals of each of the Palmer-Lovell family members and the family's governess. The Reverend George Thomas Palmer (b. 1802) watches his wife Clarissa Maria Lovell playing the piano while their daughter Georgina, who is dressed in green, dances and Christina, the younger child dressed in white, reaches out to join her.

This painting is traditionally known as Homage to Vermeer. Jan Vermeer (1632-1675) now considered one of the greatest seventeenth century masters of the Low Countries was largely forgotten until the mid-nineteenth century. His rediscovery may have prompted Egg's tribute. The pose of the wife is derived from Vermeer's famous work *Woman at the virginals* in the National Gallery in London which Egg may well have copied as a student. This work is a classic example of Vermeer's paeans to the sanctity of the Dutch home. Seventeenth century Holland and Victorian Britain shared a belief in the purity of the home being a sign of the strength and virtue of the nation as a whole.

The furniture and the paintings hung on the richly decorated red-flock wall behind the figures are thought to have been wedding presents. Two of them bear tablets with the artists' names on them; the work behind Mrs Palmer-Lovell is by Philippe de Loutherberg; the work to the right, portraying a horseman, is by Abraham Cooper. Egg often included paintings in the background of his compositions in order to suggest allegorical readings. In *Past and Present* (Tate Gallery), Egg included Clarkson Stanfield's *The Shipwreck*, the great success of the Royal Academy exhibition of 1856, not only to indicate the wealth and comfort of the family portrayed but also its impending dissolution because of the wife's infidelity. In the present work Arcadian landscapes, aristocratic horseman and happy children's games appear in the paintings behind the sitters denoting the taste and contentment of this home. In many ways, one can see this work as a pendant to the Tate picture, the tale of a happy family contrasted to his sad fate of *Past and Present*.

£12,000-18,000



158



159

159  
**HENRY WYATT (BRITISH 1794-1840)**  
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS ALFRED, LATER LORD, TENNYSON*  
Oil on canvas, unframed  
76.5 x 64cm (30 x 25 in.)

£3,000-5,000



160

160  
**JOHN JACKSON (BRITISH 1778-1831)**  
*SELF PORTRAIT, HALF-LENGTH, HOLDING A PALETTE*  
Oil on canvas  
76 x 63cm (29¾ x 24¾ in.)

£4,000-6,000

161

**HENRY WYATT (BRITISH 1794-1840)**

*THE CORSAIR, FIRE IN HIS GLANCE AND WILDNESS IN HIS BREAST*

Oil on canvas

Signed and dated 1833 (lower right)

90 x 70cm (35¼ x 27½ in.)

**Exhibited:**

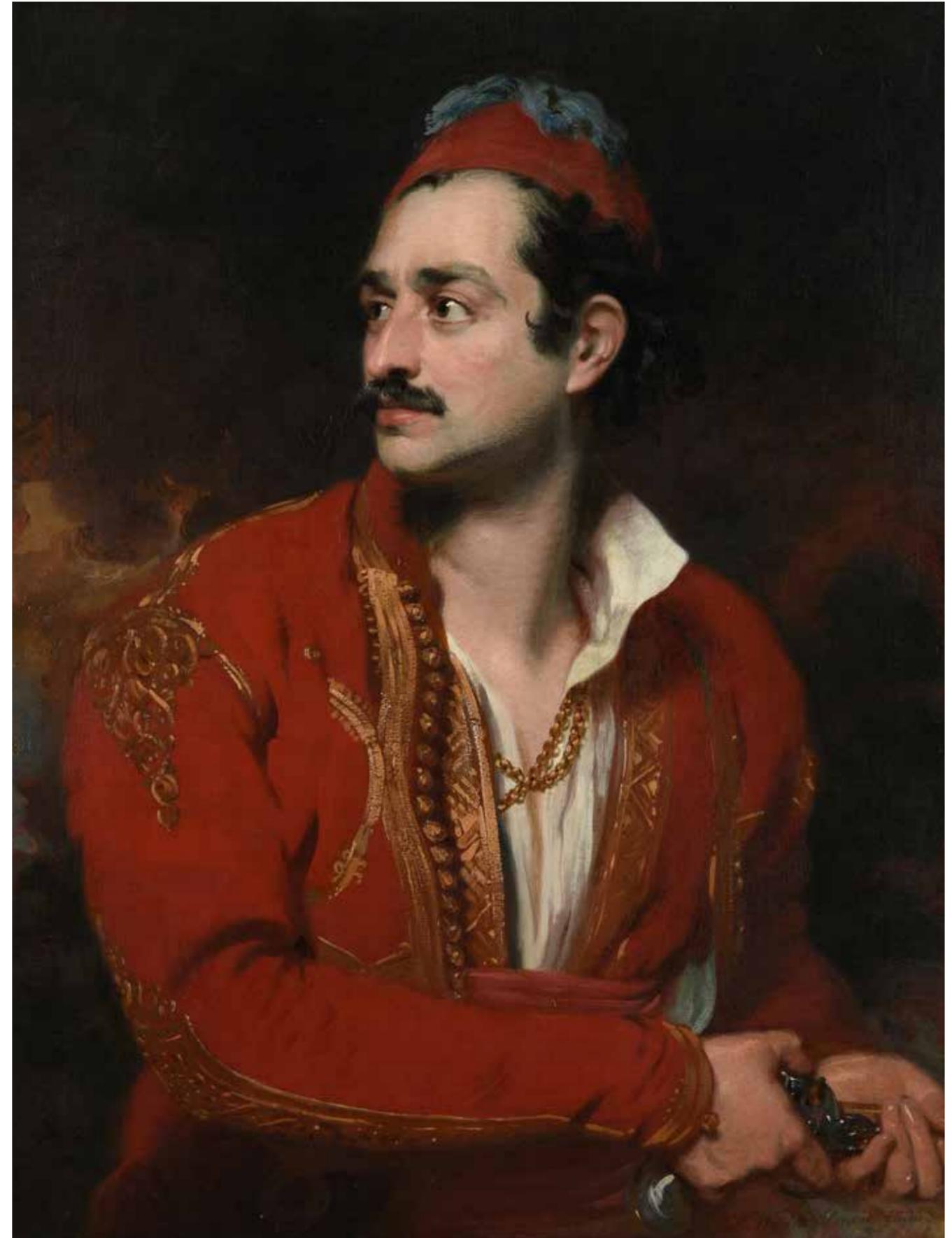
London, Victoria and Albert Museum, 29th of May – 25th of August 1975 (unnumbered)

**Provenance:**

Thomas Agnew and Sons, Ltd. London

The subject is taken from the First Canto (XVI) of Lord Byron's tale, *The Corsair* of 1813, which tells the story of the privateer Conrad, a man of loneliness and mystery who perceives himself a villain. It was an extremely popular work, selling ten thousand copies on its first day of sale, and inspired numerous other works such as the opera *Il Corsaro* by Giuseppe Verdi, the overture *Le Corsaire* by Hector Berlioz and the ballet of the same name by Adolphe Adam.

£12,000-18,000



161



162

**THOMAS DESSOULAVY**  
(BRITISH 1800-1869)

*A VIEW OF ROME WITH MONTE MARIO,  
THE VILLA MADAMA AND ST. PETERS*

Oil on canvas

Signed and dated 1860 (lower centre)

75.5 x 111.5cm (29½ x 43¾ in.)

**Provenance:**

Bought directly from the artist in Rome by  
Thomas Cholmondeley Esq.

Thence by descent to the present owner

Sold with a letter from the artist to Thomas  
Cholmondeley Esq. regarding the purchase

£15,000-25,000



163

163  
**LOUIS-GABRIEL-EUGENE ISABEY**  
(FRENCH 1803-1886)  
*BEACHING THE BOAT*  
Oil on panel, unframed  
Signed with initials (lower right)  
27.5 x 38cm (10¾ x 14¾ in.)

£2,000-3,000



164

164  
**JOHN LINNELL (BRITISH 1792-1882)**  
*ENGLISH LANDSCAPE WITH DEER BY A RIVER*  
Oil on board  
30 x 45cm (11¾ x 17½ in.)

£1,000-1,500



165

165  
**GEORGES MICHEL (FRENCH 1763-1843)**  
*CROSSING THE COMMON*  
Oil on canvas  
47.5 x 57.5cm (18½ x 22½ in.)

**Provenance:**

The collection of James S. Forbes Esq.  
His sale, May 23 1874, lot 119  
Bought by Thomas Agnew & Sons for George Salting Esq.  
Sale, Christie's, Sir Thomas Devitt, 16 May 1924, lot 139

£2,500-3,500

**ALEXANDRE CALAME**

**(SWISS 1810-1864)**

*THE HASLI, CANTON OF BERNE*

Oil on canvas

Signed and inscribed 'Genève'

(lower right)

78 x 110cm (30½ x 43¼ in.)

**Provenance:**

Carl von Metzler

N. Koch, (St. Georges)

This outstanding view of the Hasli captures both the distant panorama of alpine peaks and the torrents and tall pines so beloved of Calame. It is a work of his maturity which may be dated to the mid-1840's.

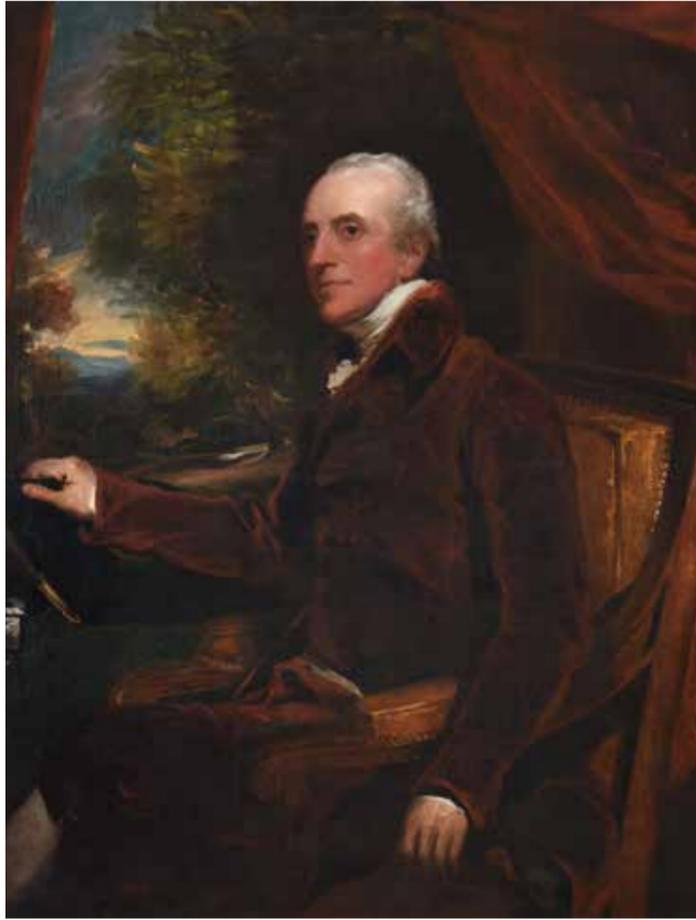
A closely related subject is known only from a lithograph. This was painted in 1844 for M. de Gilles, tutor to the heir to the Russian Imperial throne, (see V. Anker, *Calame, Sa Vie et Oeuvre*, Fribourg, 1987, p. 363, no. 245). The lithographed subject differs from the present painting in the height of the painter's viewpoint, the central tree which has been stripped bare by storms and the general arrangement of the right hand side of the composition.

The Hasli is a large and fertile valley in the Bernese Oberland, surrounded by some of the steepest mountains in the Alps, in which the rivers Aar and Reichenbach rise.

The leading Swiss landscape painter of the mid-nineteenth century, Calame also travelled extensively outside Switzerland. His most important works depict the drama of his native landscape in all its moods, from violent storms and shattering trees to the idyllic calm of a fine evening as in the present painting. His work is particularly well represented in the Musée des Beaux-Arts, Geneva, with a series of enormous landscapes of the region; his drawings and paintings have been widely appreciated outside Switzerland.

£20,000-30,000





167 (no lot)

168

**AFTER SIR THOMAS LAWRENCE**

*PORTRAIT OF WILLIAM BAKER OF BAYFORDBURY*

Oil on canvas

128 x 101cm (50¼ x 39¾ in.)

After the signed canvas from 1805-1806 currently in a private collection in the United States (cat. no. 57 in Kenneth Garlick, *Sir Thomas Lawrence, A complete catalogue of the oil paintings*, Oxford 1989).

William Baker, MP (1743-1824) was a founder-member of the Whig Club and member of the Friends of the People. In 1804 he inherited the portraits by Kneller of members of the Kit-Cat Club and in 1813 built a room to house them at his home, Bayfordbury, in Hertfordshire, where they remained until bought for the National Portrait Gallery in 1945.

£1,000-1,500

168



169

**ENGLISH SCHOOL (19TH CENTURY)**

*PORTRAIT OF CAPTAIN JOHN HOPTON, BUST-LENGTH, IN A PAINTED OVAL, A LANDSCAPE BEYOND*

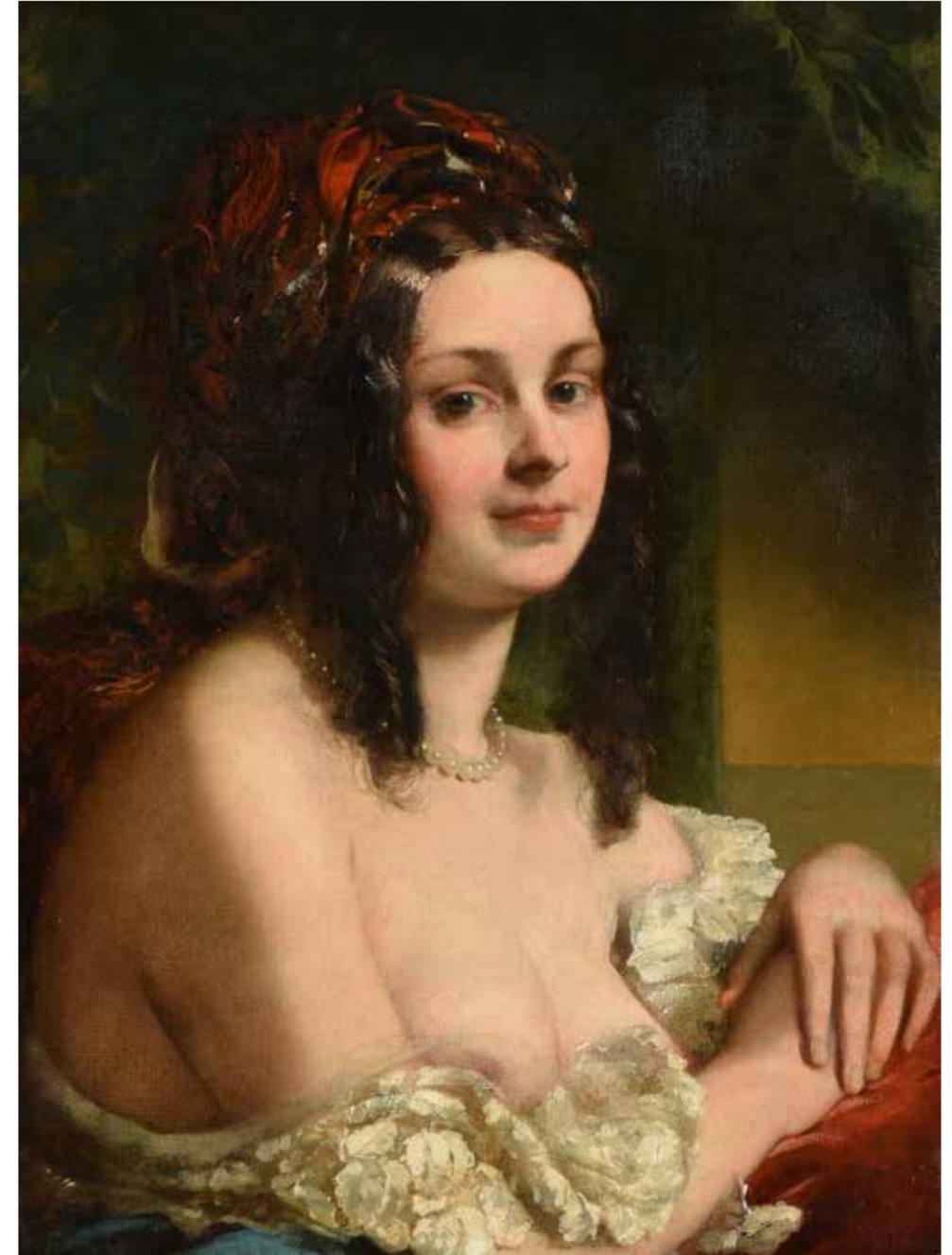
Oil on canvas

Inscribed 'John Hopton, Capt. 3rd. Dragoon Guards 1809-1891' (upper left)

74 x 62cm (29 x 24¼ in.)

£1,000-1,500

169



170

170

**GEORGE HENRY HARLOW (BRITISH 1787-1819)**

*PORTRAIT OF A ROMAN LADY*

Oil on canvas

Inscribed Rome 1818 (on the stretcher)

59.5 x 44.5cm (23¼ x 17½ in.)

Harlow painted this portrait in Rome in 1818 at the height of his powers. He would die a year later, aged just 31. He had trained in Lawrence's studio, but it was in Italy where his accomplishments and remarkable powers of execution made him the hero of the day. Canova was especially impressed, and organised an introduction to the Pope. Harlow was elected a member for merit of the Academy of St. Luke at Rome, a most unusual distinction for an English artist, and was invited to paint his own portrait for the Uffizi gallery. The present portrait, an intimate encounter with an unknown Roman lady was conceived in the same year.

£3,000-5,000



171

171  
**GEORGE HENRY HARLOW (BRITISH 1787-1819)**  
*PORTRAIT OF MRS. ROBINSON AND HER SON*

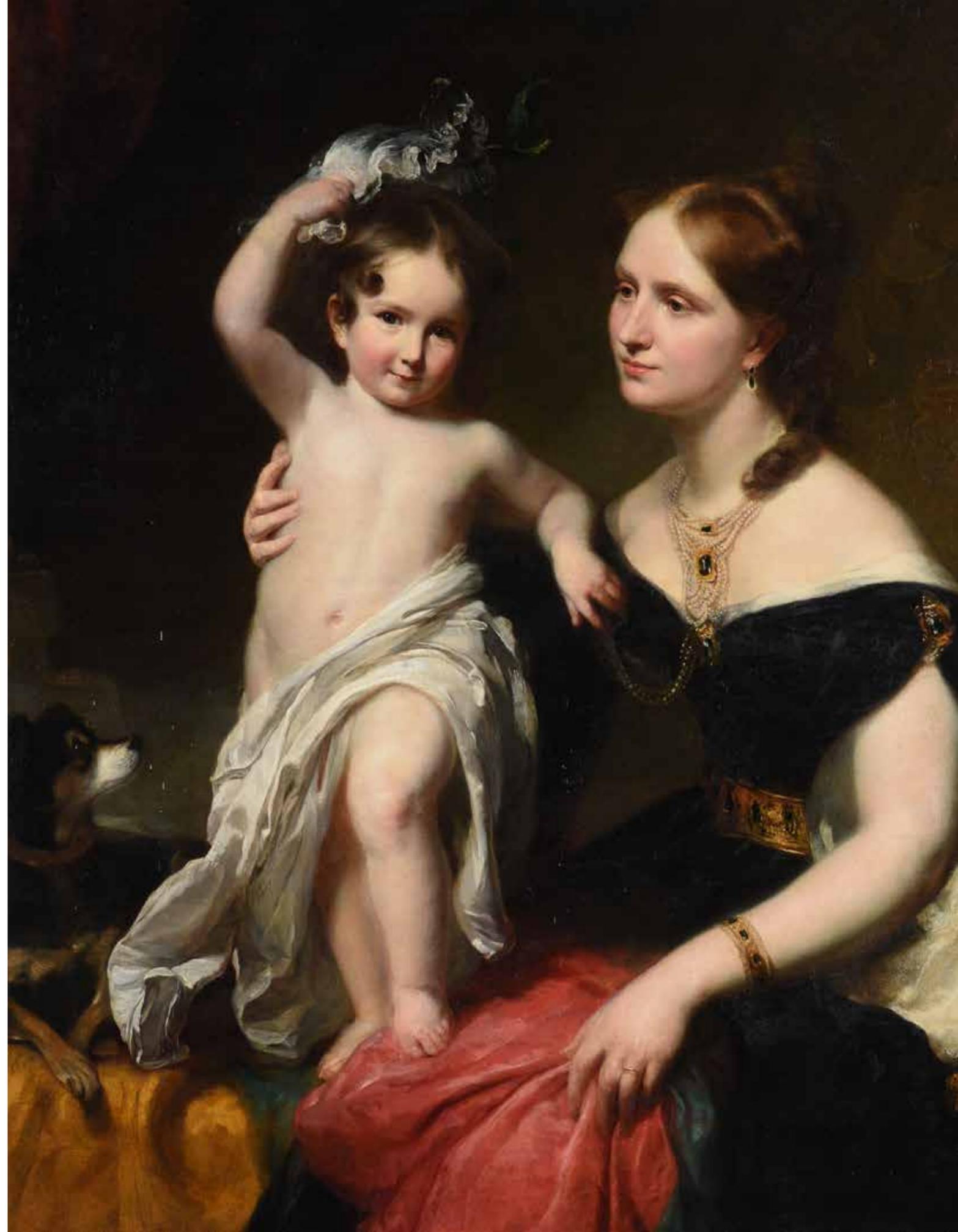
Oil on canvas  
118,5 x 101,5cm (46½ x 39¾ in.)

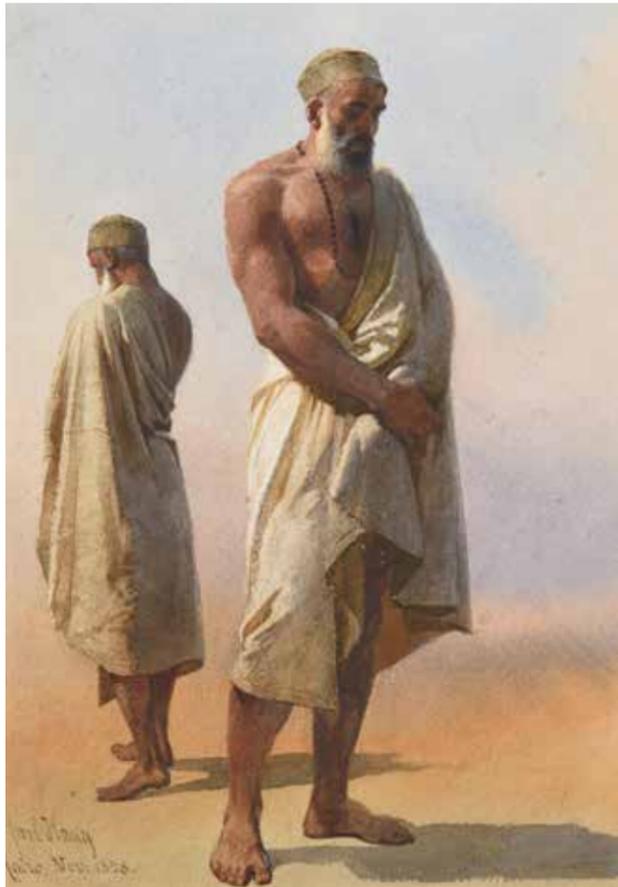
**Provenance:**  
Private collection, Euridge Manor, Wiltshire

**Exhibited:**  
Galerie Charpentier, Paris, Cent Portraits de Femmes, 1950  
Bernheim-Jeune, Paris, Peintres de Portraits, 1952

Harlow first trained under Samuel Drummond, but after a year entered the studio of Sir Thomas Lawrence, copying his pictures, and occasionally drawing preliminary portions of Lawrence's own productions. While Harlow's portraits are greatly indebted to Lawrence's style, they have a distinct character of their own. He first exhibited at the Royal Academy in 1804 and soon became known for his paintings of actors and actresses, many of which can be found in the Royal Shakespeare Theatre. His work is also represented in important museum collections such as the Victoria & Albert Museum and the National Portrait Gallery.

£20,000-30,000





172

**172**  
**CARL HAAG (GERMAN 1820-1915)**  
*TWO DERVISHES*  
 Pencil and watercolour  
 Signed and dated 'Cairo November 1858' (lower left)  
 34 x 24cm (13¼ x 9¼ in.)

Provenance:  
 Sale, Dreweatt-Neate, Newbury, 6 June 2000, lot 97 (sold for £2900)

£1,500-2,000



173

**173**  
**CARL HAAG (GERMAN 1820-1915)**  
*PORTRAIT OF A BALKAN WARRIOR*  
 Pencil and watercolour  
 Signed and dated 1854 (lower left)  
 35 x 24cm (13¾ x 9¼ in.)

Provenance:  
 With Abbott & Holder, London  
 Where purchased by the previous owner circa 1972  
 Private collection, UK

£800-1,200



174

**174**  
**DAVID ROBERTS (SCOTTISH 1796-1864)**  
*THE AVENTINE HILL, ROME*  
 Pen, ink and watercolour  
 Signed (lower right), dated 'Rome July 31st, 1859' and titled 'Mount Aventine' (lower left)  
 19.5 x 39.5cm (7½ x 15½ in.)

£1,500-2,000



175

**175**  
**DAVID ROBERTS (SCOTTISH 1796-1864)**  
*SAINT MARK'S SQUARE, VENICE*  
 Oil on panel  
 Signed (lower left)  
 19.8 x 24.8cm (7¾ x 9¾ in.)

David Roberts made two visits to Italy, in 1851 to Venice (via Switzerland and back through Vienna), and in 1853 to Rome and Naples. He was very impressed with Venice, but found that 'the streets... are so crooked that the most cunning could never find this way in them, or, if in, out again. Secondly, from their narrowness & the great height of the houses, the stench arising from the Canals & the inate dirtiness of the Venitians, you can scarce breathe' (26 October 1851 to his daughter, as quoted in David Roberts 1798-1864, compiled by Helen Guiterman and Briony Llewellyn, Phaidon and Barbican Art Gallery, 1986).

£7,000-10,000



176  
**CIRCLE OF WILLIAM GALE (BRITISH 1823-1909)**  
*THREE HEAD STUDIES OF A MAN, A WOMAN AND A CHILD*  
 Pencil and oil on panel  
 15 x 9.5cm (5¾ x 3½ in.) and smaller (3)  
 £1,500-2,000

176



178

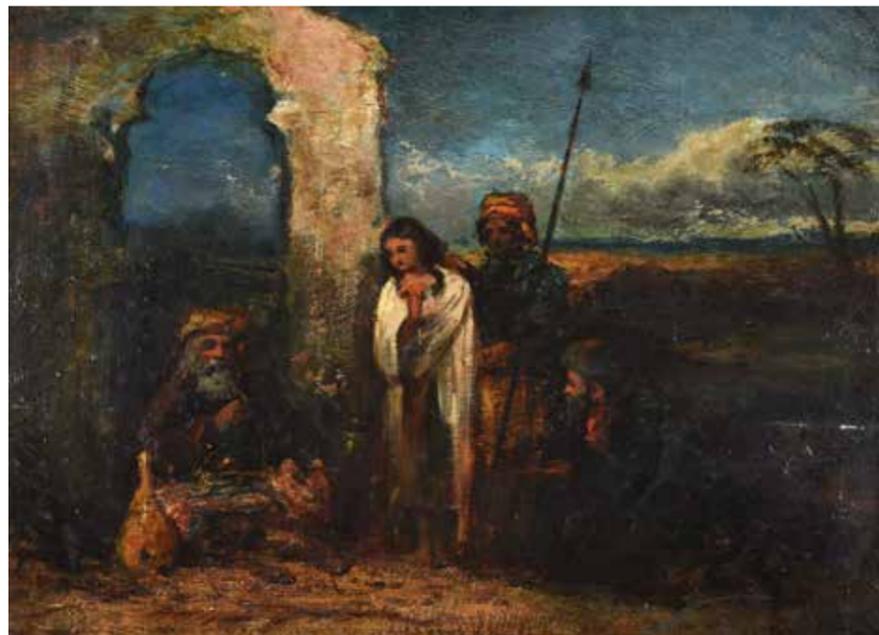


178



178

178  
**CHARLES ROBERTSON (BRITISH 1844-1891)**  
*THREE STUDIES OF ORIENTAL FIGURES: AN ARAB MAN, A DANCING GIRL AND TWO WOMEN WITH A CHILD*  
 Pencil, ink and watercolour  
 One signed with a monogram and inscribed 'Moghreki Arab Cairo' (lower centre)  
 22.5 x 18cm (8¾ x 7 in.) and smaller (3)  
 £1,000-1,500



177  
**WILLIAM JAMES MULLER (BRITISH 1812-1845)**  
*ARAB FIGURES BY A RUIN*  
 Oil on panel  
 Signed with a monogram (lower right)  
 31.5 x 42cm (12¼ x 16½ in.)  
 £1,000-1,500

177

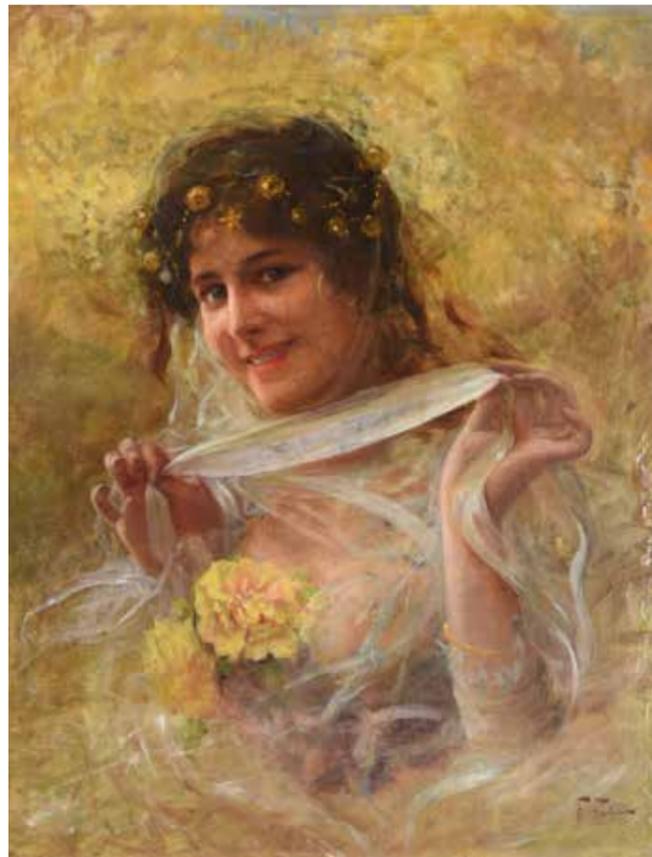
179 Y  
**GERALD FESTUS KELLY (BRITISH 1879-1972)**  
*STREET SCENE, CAIRO*  
 Oil on panel  
 21.5 x 26.5cm (8¼ x 10¼ in.)  
 Provenance:  
 The artist's widow Lady Kelly  
 Michael Parkin Fine Art Ltd.  
 J. G. Cluff Esq.  
 £800-1,200



179



180



181

180

**ADRIANO BONIFAZI (ITALIAN 1858-1914)**

*A YOUNG BOY AND GIRL FROM CAPRI*

Oil on panel

Both signed (upper left) and inscribed 'Capri '77' (upper right)

23.8 x 19.4cm (9¼ x 7½ in.) a pair (2)

**Provenance:**

Sale, Sotheby's, Billingshurst, West Sussex, 26 October 1993, lot 246

£1,000-1,500

181

**FABIO FABBI (ITALIAN 1861-1946)**

*NORTH AFRICAN DANCER HOLDING A VEIL*

Oil on canvas

Signed (lower right)

71 x 56cm (27¾ x 22 in.)

£1,000-1,500



182

182

**JAMES BAKER PYNE (BRITISH 1800-1870)**

*MOONRISE AT VENICE*

Oil on canvas

Signed, dated '1849' and numbered 'No. 272' (lower right)

51.5 x 75cm (20¼ x 29½ in.)

**Provenance:**

Sale, Sotheby's London, 10th July 1991, lot 85

£6,000-8,000



183

183  
**HENRY REDMORE (BRITISH 1820-1887)**  
*SHIPPING OFF THE COAST*  
 Oil on canvas  
 Signed and dated 1863 (lower left)  
 19 x 30cm (7¼ x 11¾ in.)

£1,000-1,500



184  
**FOLLOWER OF THOMAS LUNY**  
*SHIPPING IN A SWELL; SHIPPING OFF A PIER*  
 Oil on canvas, a pair  
 59 x 88cm (23 x 34½ in.) (2)

£3,000-5,000



184

185  
**RICHARD BRYDGES BEECHEY (BRITISH 1808-1895)**  
*THE EDDYSTONE LIGHTHOUSE*  
 Oil on canvas  
 63 x 90cm (24¾ x 35¼ in.)

Provenance:  
 Sale, Christie's London 17 Feb 1984, Lot 6

£3,000-5,000



185

186  
**ATTRIBUTED TO RICHARD BRYDGES BEECHEY (BRITISH 1808-1895)**  
*LIMERICK HARBOUR*  
 Oil on canvas  
 Bears signature and inscription 'Lieut. Beechey P.N. Limerick' (lower right)  
 56.5 x 77.5cm (22 x 30½ in.)

£1,500-2,500



186



187

187  
**ENGLISH PROVINCIAL SCHOOL  
(19TH CENTURY)**  
*PENARTH FROM CARDIFF BAY*  
Oil on canvas, unframed  
61 x 92cm (24 x 36 in.)

£1,000-1,500



188

188  
**JAMES HARRIS OF SWANSEA SENIOR  
(BRITISH 1810-1887)**  
*FISHERFOLK ON THE FORESHORE WITH  
SHIPPING IN THE DISTANCE*  
Oil on canvas, unframed  
Signed (lower left)  
51 x 69cm (20 x 27 in.)

£1,000-1,500



189

189  
**ALFRED STANNARD (BRITISH 1806-1889)**  
*SEA SHORE, MORNING*  
Oil on canvas  
Signed and indistinctly dated '18\*\*' (lower left); inscribed (on a label on the stretcher) 'No. 3 Sea Shore'  
38.6 x 64.8cm (15 x 25½ in.)

**Provenance:**  
Private collection, UK, then by descent

**Exhibited:**  
Possibly, Exhibition of the Norfolk and Norwich Association for the Promotion of the Fine Arts, 1849, no.19

**Literature:**  
Harold AE Day, *East Anglian Painters*, Vol. III, Eastbourne Fine Art, Sussex, 1969, p.186, record of the above

*Sea shore, morning* is a beautifully calm panoramic seascape of subtle and exquisite colouring, with more than half the canvas devoted to the detailed study of a cloud-scudded sky. Though the scene is still and with little incident, the lighting is deftly dramatic from the layering of dark clouds on the horizon, to the foreground cast in unexpected shadow. Here three highly finished fisherman check lobster pots by the broken mast of a ship, while the middle-ground charts their colleagues progress from ship to shore. Stannard's serene surface is completed with intense precision, which William Frederick Dickes describes as 'an amount of Dutch finish quite unusual in the true Norwich School!' (*The Norwich School of Painting*, Jarrold & Sons, London, p.534)

Writing of the celebrated family and their maritime views, Peter Kennedy Scott explains their continued importance: 'The Stannard family, who often painted ships at sea, used the sands for their subjects too. Delightful paintings of fishermen, with their boats and haul, provide us with a lasting record of the life and work these men endured. In fact, much of the Norwich School landscape painting is memorable for its historic portrayal of the life and times of this part of eastern England and the toils of the past.' (*A Romantic Look at the Norwich School Landscapes by a Handful of Great Little Masters*, Acer Art Publishing, 1998, p.36)

£4,000-6,000



190

190  
**WILLIAM JOY (BRITISH 1803-1867)**  
*A VIEW OF THE SPITHEAD REVIEW WITH THE ROYAL YACHT, HMS TRAFALGAR, HMS ST VINCENT AND OTHER SHIPPING;*  
*A VIEW OF THE SPITHEAD REVIEW WITH THE ROYAL YACHT, HMS ALBION, HMS SUBERB AND OTHER SHIPPING*  
 Pen, ink and watercolour  
 34 x 54cm (13¼ x 21¼ in.) (2)

Provenance:  
 Mellerstain Castle, Gordon

£3,000-5,000



191



192

191 Y  
**ATTRIBUTED TO ARTHUR WELLINGTON FOWLES (BRITISH C. 1815-1883)**  
*NAVAL VESSELS FIRING A SALUTE*  
 Oil on canvas  
 Indistinctly signed (lower left)  
 59 x 104cm (23 x 40¾ in.)

Provenance:  
 Frost and Reed, Ltd.

£2,000-3,000

192  
**DAVID JAMES (BRITISH 1853-1904)**  
*IN CHOPPY WATERS*  
 Oil on canvas  
 Signed and dated '79' (lower right)  
 74 x 125cm (29 x 49 in.)

£2,000-3,000



193

193  
**GEORGES WILLIAM THORNLEY**  
(FRENCH 1857-1935)  
*SHIPPING OFF SCARBOROUGH*  
Oil on canvas  
Signed (lower left)  
24 x 39.5cm (9¼ x 15½ in.)

£700-1,000



194

194  
**GEORGES WILLIAM THORNLEY**  
(FRENCH 1857-1935)  
*FISHERFOLK ON THE BEACH AT DUSK*  
Oil on canvas  
Signed (lower left)  
24 x 39cm (9¼ x 15¼ in.)

£700-1,000



195

195  
**ARTHUR MEADOWS (BRITISH 1843-1907)**  
*A VIEW OF ANTWERP ON THE SCHELDT*  
Oil on canvas  
Signed and dated 1899 (lower left)  
34 x 60cm (13¼ x 23½ in.)

£1,000-1,500



196

196  
**CHARLES DIXON (BRITISH 1872-1934)**  
*GREENWICH REACH*  
Watercolour heightened with white  
Signed, inscribed as titled and dated '07' (lower left)  
28 x 76cm (11 x 29¾ in.)

£700-1,000

# THE BARNES COLLECTION OF WORKS BY

## Benjamin Williams Leader, R.A. (1831-1923)

During his lifetime Benjamin Williams Leader became one of the most widely acclaimed and popular landscape painters of the Victorian age. His works celebrated the peace and beauty of the English countryside and struck a chord with an urban middle class who had grown rich during the industrial revolution. Many of his major works entered the collections of important regional museums and his engravings populated countless suburban villas often hanging alongside prints by Millais, Landseer, and Holman Hunt.

'I'm almost forced to believe that my pictures are too simple and true, not enough Clap Trap about them, and yet I should be very sorry to stray from the path I have laid down which is to faithfully and simply copy nature.' he wrote in his diary on the 7th February in 1859. His early work was indebted to John Ruskin and his Pre-Raphaelite mantra of 'rejecting nothing, selecting nothing, and scorning nothing' (Modern Painters (1843) vol. 1).

The present collection of twelve works was lovingly put together by Diana and Martin Barnes over a thirty-year period. The collection covers many aspects of the artist's long career, including rugged Welsh scenery, the verdant landscapes of his home county of Worcestershire and, in later life, pastoral Surrey meadows. The Barnes's were great friends and supporters of the late Ruth Wood, who in 1998 published the definitive book on the artist and *The Outskirts of a Farm* (lot 200) features on the front cover.

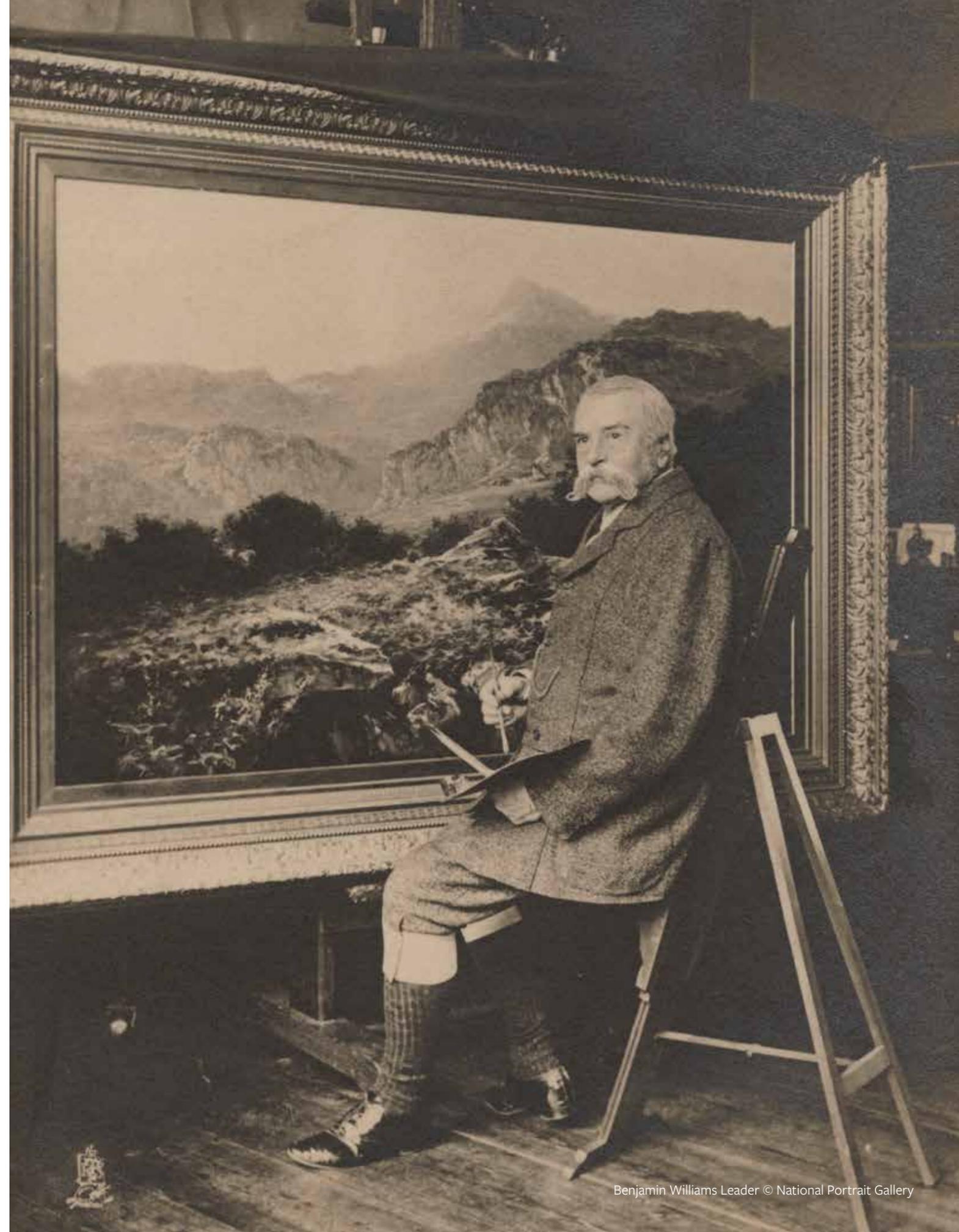
Leader was born in Worcester in 1831 as the third of eleven children of Sarah and Edward Leader Williams, his father was an engineer and Honorary Secretary of the Worcester Scientific and Literary Institute. In 1834 he organised an exhibition of Modern British Art at the Worcester Athenaeum. The exhibition included works by John Constable who lent three pictures to hang in the family home and the following year he stayed with them when he returned to Worcester to deliver a lecture on The History of Landscape Painting. In later life Leader fondly recalled this visit and cited the great master as an important early influence.

After studying at the Government School of Design in Worcester he enrolled at the Royal Academy School in 1854, and he began to exhibit at The Royal Academy in the same year. His early paintings were domestic and genre subjects treated with minute attention to detail and strong colouring. In 1856 he was encouraged to specialise in landscape painting when one of his pictures was bought from the Birmingham Society of Artists by the landscape painter Frederick William Hulme. In 1857 he changed his surname from Williams to Leader to distinguish himself from the large and very prolific Williams family of landscape painters. In the same year his picture *A Stream from the Hills* was exhibited at the Royal Academy and was referred to by John Ruskin in Academy Notes as 'elaborate and valuable'.

In 1862 he settled at Whittington, near Worcester and each year sent pictures to the summer exhibitions at the Royal Academy where he steadily gained the reputation as one of the foremost landscape painters of his age. Gradually the influence of Pre-Raphaelitism waned and his broader brushstrokes and emphasis on the effects of atmosphere and the quality of light at morning and evening prevailed, such as *An English Country Churchyard* (lot 203). His landscapes depicted wider perspectives and more distant views. His works were praised for their recognisably English character, and he was seen by critics as continuing the long tradition of English landscape painting.

The critic Lewis Lusk, in his 1901 *Art Annual* essay praised 'his careful retention of the picturesque, his style of arranging his masses, his selection of cloud effects, his peculiarly poetic strain of the Lyric order, which so often makes his canvas an illustration of some choice verse of an English poet – there is sufficient likelihood that these qualities of his work will always ensure respect and study from many a maturing mind. They are all inherent in the national character.'

His masterpiece *February Fill-Dyke* (Birmingham Museums and Art Gallery), which he showed at the Royal Academy in 1881 brought him national acclaim. This was followed by a series of similar pictures, including *In the Evening there shall be Light* (R.A. 1882) which led to his election as an Associate Member of the Royal Academy and then a gold medal at the Paris Salon after it was exhibited there in 1889. In 1898 he was made a full member of the Royal Academy.



Benjamin Williams Leader © National Portrait Gallery



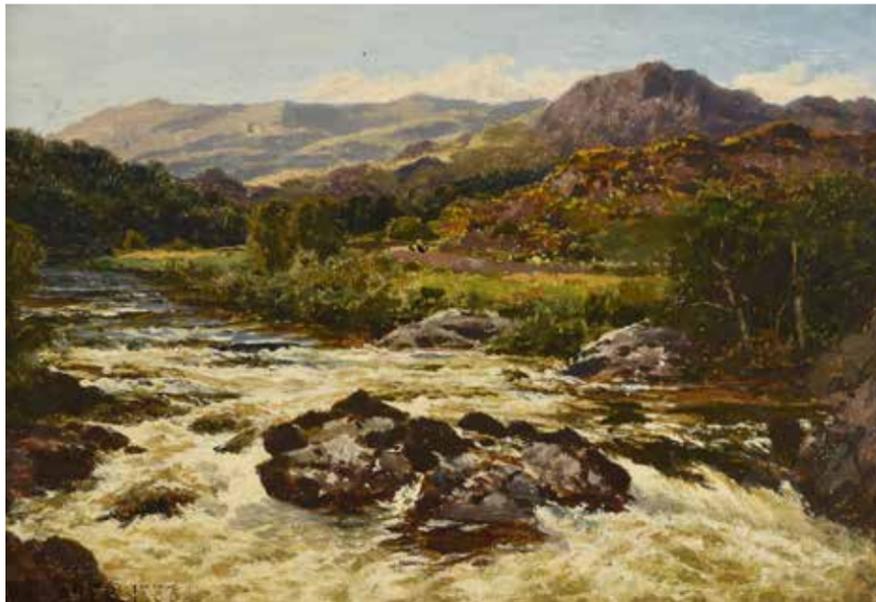
197

197  
**BENJAMIN WILLIAMS LEADER**  
(BRITISH 1831-1923)  
*BETWS-Y-COED CHURCHYARD*  
Oil on canvas laid down on board  
Signed and dated 1864 (lower left)  
39.3 x 59.3cm (15¼ x 23¼ in.)

Provenance:  
Sale, Sotheby's, Stockholm, 13 June 1990, lot 38

The scene is of the churchyard around the old fourteenth century church of St. Michael and All Angels in the village of Betws-y-Coed, North Wales. Throughout his career Leader painted many pictures from different viewpoints of this little church, another work from a similar perspective is in the collection of the National Library of Wales.

£1,000-1,500



198

198  
**BENJAMIN WILLIAMS LEADER**  
(BRITISH 1831-1923)  
*A FLOOD ON THE LLUGWY, NORTH WALES*  
Oil on board  
Signed and dated 1886 (lower left) and signed  
and inscribed as titled (on the reverse)  
19.2 x 29.2cm (7½ x 11¼ in.)

£700-1,000



199

199  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*ON THE RIVER LLUGWY BELOW CAPEL CURIG*  
Oil on canvas  
Signed (lower left)  
54.3 x 73.3cm (21¼ x 28¾ in.)

Literature:  
Ruth Wood, *Benjamin Williams Leader RA, 1831-1923, His Life and Paintings*, 1998, p. 31

In 1859 both Thomas Agnew and Thomas Wallis, both respected London-based art dealers, began to buy paintings from Leader. Wallis was the first major art dealer who actively promoted Leader's paintings. Unlike Leaders' business relationship with Agnew's, the artist formed a close friendship with Wallis, often staying at the dealer's home in London and entertaining Wallis' daughters when they visited his sisters in Worcester. The first picture Wallis purchased was most likely this Welsh scene, 'On the Llugwy, near Capel Curig', when it was exhibited at the Worcester Society of Arts, no. 937 (Wood, p. 31).

£4,000-6,000



200

200

**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**

*THE OUTSKIRTS OF A FARM*

Oil on canvas

Signed and dated 1860 (lower left)

73.5 x 100.5cm (28¾ x 39½ in.)

**Literature:**

Ruth Wood, *Benjamin Williams Leader RA, 1831-1923, His Life and Paintings*, 1998, p. 33, pl. 12 and front cover

This picturesque rural scene was painted near Whittington, Worcestershire, which would be Leaders' home until he moved to Surrey in 1889. Leader's early work clearly bears the influence of the Pre-Raphaelites with their attention to fine detail. This work most likely depicts Church Farm in early summer around midday, the time and season the Pre-Raphaelites frequently opted for with their passion for visual clarity.

£20,000-30,000



201

201  
**BENJAMIN WILLIAMS LEADER**  
**(BRITISH 1831-1923)**  
*A STUDY FOR 'AN ENGLISH COUNTRY CHURCHYARD'*  
Pencil  
23 x 32cm (9 x 12½ in.)

£200-300



202

202  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*SURREY FARM*  
Oil on board  
Signed and dated 1864 (lower left)  
16.2 x 25.5cm (6¼ x 10 in.)

**Provenance:**  
Sale, Sotheby's, London, 27 June 2006, lot 33 (as 'Surrey Farm')

This picture is derived from a plein air work which Leader painted before he moved to Surrey. The composition is very close to a larger painting, which resides in a private collection, which would suggest that it was executed during his Worcestershire period. It also relates to his painting An English Country Churchyard (lot 203), which contains many similar elements, including the girl and the dog.

£800-1,200



203

203  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*AN ENGLISH COUNTRY CHURCHYARD*  
Oil on canvas  
Signed and dated 1864 (lower left)  
79.5 x 135cm (31¼ x 53 in.)

**Provenance:**  
The Barn Gallery, Worcester, 1985

**Exhibited:**  
Possibly The Royal Academy, London, 1864 (no. 316, An English Country Churchyard, Autumn)

£30,000-50,000





204

204  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*THE ROADSIDE SHED*  
 Oil on board  
 Signed (lower right) and signed, inscribed as titled and dated 1855 (on the reverse)  
 21.7 x 29.7cm (8½ x 11½ in.)

**Provenance:**  
 Sale, Christie's, London, 7 September 2000, lot 160

£1,000-1,500



205

205  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*A SURREY COMMON (NEAR GOMSHALL)*  
 Oil on canvas  
 Signed and dated 1913 (lower left)  
 50.8 x 76.2cm (20 x 30 in.)

**Provenance:**  
 Sold by the artist to Wallis, London, 6 September 1913  
 Sale, Christie's London, November 4, 1994, lot 126

**Literature:**  
 Frank Lewis, Benjamin Williams Leader 1831-1923, R. A., 1971, cat. no. 646

In 1889 Leader purchased a house at Burrows Cross, on the ridge just south of the village of Gomshall near Shere in Surrey. In Leader's day this was a relatively untamed common land covered with fir trees, heather, gorse and bracken on which the house offered very paintable views.

£1,500-2,000



206

206  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*AT EVENING TIME*  
 Etching  
 Signed in pencil (lower left) and by the engraver (lower right)  
 47.3 x 78.7cm (18½ x 30 in.)

Published December 24th 1885 by Thos. Agnew & Sons. Etched by Alfred Louis Brunet-Debaines (1845-1939) after the 1882 Royal Academy painting 'In the evening there shall be light'.

£150-250

207  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*THE OLD PORT ON THE SOUTH COAST, LITTLEHAMPTON*  
 Oil on canvas  
 Signed and dated 1901 (lower left)  
 29.7 x 50.2cm (11½ x 19¾ in.)

**Provenance:**  
 Arthur Tooth 1901, purchased directly from the artist  
 Alex M. Levy  
 Sale, Christie's, 14 March 1908, lot 124  
 Messrs. Gooden & Fox, London  
 Dowager Lady Polimore  
 Sale, Christie's, 13 June 1919, lot 28  
 Sale, Christie's, London, 9 September 1999, lot 105

£1,000-1,500



207



208  
**BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)**  
*THE CONSTRUCTION OF THE MANCHESTER SHIP CANAL*  
 Three pencil drawings, framed as one  
 Two dated September 1890 (lower right)  
 10 x 17.5cm (3¾ x 6¾ in.) each (3)

The artist's brother, Edward Leader Williams, was a notable civil engineer who was knighted for his work and is mainly remembered for designing Manchester Ship Canal. This also was to become the subject of several of Leader's paintings, for which these drawings act as studies.

£200-300

208



209

209  
**MARIE TEN KATE (DUTCH 1831-1910)**  
*CHILDREN PLAYING IN A FROZEN WINTER LANDSCAPE*  
Oil on panel  
Signed (lower left)  
30 x 39cm (11¾ x 15¼ in.)

£2,000-3,000



210

210  
**JOHANNES FRANCISCUS SPOHLER (DUTCH 1853-1894)**  
*FIGURES STROLLING ALONG A DUTCH CANAL*  
Oil on panel  
Signed (lower right)  
18,5 x 14,5cm (7¼ x 5½ in.)

Provenance:  
MacConnal-Mason & Son, London

£1,000-1,500



211

211  
**ANDRIES VERMEULEN (DUTCH 1763-1814)**  
*FIGURES SKATING IN A FROZEN RIVER LANDSCAPE*  
Oil on canvas  
Signed (lower right)  
55 x 81cm (21½ x 31¾ in.)

£1,500-2,500

212  
**FREDERICK HENRY HENSHAW (BRITISH 1807-1891)**  
*RIVER SCENE, WORCESTERSHIRE*  
Oil on canvas  
Signed, dated and inscribed as titled (on a label on the stretcher)  
90 x 70cm (35¼ x 27½ in.)

Provenance:  
Berwick House, Shropshire

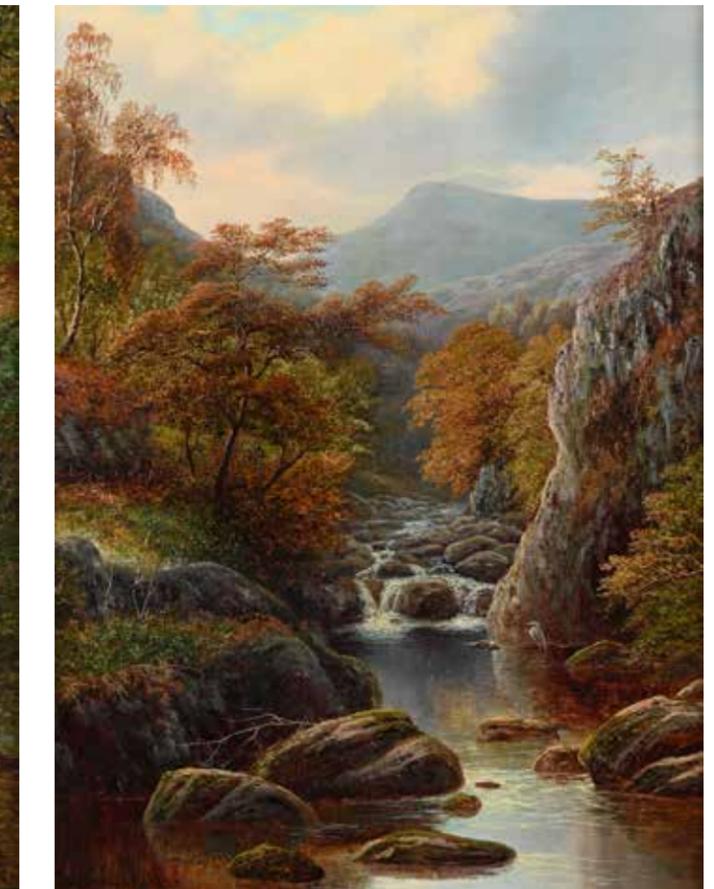
£1,000-1,500

213  
**WILLIAM MELLOR (BRITISH 1851-1931)**  
*LOWER FALL RYDAL PARK NEAR AMBLESIDE, WESTMORELAND;  
ON THE LLEDR, NORTH WALES*  
Oil on canvas  
Both signed (lower left)  
60 x 45cm (23½ x 17½ in.) (2)

£2,000-3,000



212



213



214

214  
**MARK WILLIAM FISHER**  
(BRITISH 1841-1923)  
*THE WATERING PLACE*  
Oil on canvas  
Signed (lower left)  
68 x 99cm (26¾ x 38¾ in.)

Provenance:  
The Fine Art Society, London, 1953

£1,500-2,000



215

215  
**WILLIAM HENRY MANDER**  
(BRITISH 1850-1922)  
*ON THE SEVERN, EVENING*  
Signed and dated '88 (lower left); signed and inscribed as titled (on the reverse)  
60 x 95cm (23½ x 37¼ in.)

£1,000-1,500



216

216  
**FREDERICK CARLTON (19TH CENTURY)**  
*FIGURES BY A STREAM IN A VALLEY*  
Oil on canvas  
Signed (lower right)  
49.5 x 74cm (19¼ x 29 in.)

£500-700



217

217  
**GEORGE EDWARDS HERING**  
(BRITISH 1805-1879)  
*THE ISLE OF ARRAN WITH BRODICK CASTLE*  
Oil on canvas  
Signed with initials G. E. H. (lower left) and inscribed on the stretcher  
40 x 65cm (15½ x 25½ in.)

Provenance:  
Sir John Errington, Bt.  
His sale, 29th of August 1910  
F. Hunnerman Esq.

£1,000-1,500



218 (part lot)

218  
**ALFRED AUGUSTUS GLENDENING**  
(BRITISH 1840-1910)  
*A PAIR OF LANDSCAPES WITH A SHEPHERD AND A HERDSMAN*  
Oil on canvas  
Both signed  
30 x 50cm (11¾ x 19½ in.) (2)

£1,500-2,000



219

219  
**HENRY DAWSON (BRITISH 1811-1878)**  
*CONWY CASTLE, WALES*  
Oil on canvas  
Signed and indistinctly dated (lower right)  
49.5 x 75cm (19¼ x 29½ in.)

£1,500-2,000



220

220  
**JAMES DIGMAN WINGFIELD (BRITISH 1800-1872)**  
*THE PALACE GARDEN (AT HAMPTON COURT)*  
 Oil on canvas  
 Signed and dated 1846 (lower right)  
 46.5 x 74.5cm (18¼ x 29¼ in.)

**Exhibited:**  
 The Royal Academy, London, 1846

£3,000-5,000



221

221  
**MRS. PHIPPS (BRITISH FL. CIRCA 1826)**  
*A VIEW OF BUCKINGHAM HOUSE, LONDON*  
 Oil on board  
 Inscribed (on a label on the reverse): 'By Mrs Phipps / 25' and 'For my dear / friend Lucy / Mrs. Holbech / June 1826' (on a second label)  
 22.5 x 30.5cm (8¾ x 12 in.)  
 In its original carved and gilded hollow frame

**Provenance:**  
 Given by the artist in June 1826 to Lucy (c.1781-1835), wife of William Holbech, Farnborough Hall, Warwickshire;  
 Thence by descent;  
 Sale, Sotheby's London, May 2, 2018, lot 83

£4,000-6,000

This charming painting, made in the reign of George IV, shows Buckingham House, the private residence of the Royal Family, before John Nash's renovations of 1825-30 transformed it into Buckingham Palace. The main house remains the core of today's Buckingham Palace. Mrs Phipps's view conjures up a cheerful scene with fashionable strollers in St James's Park and children playing with a dog. A troop of Life Guards, the sovereign's personal bodyguard, rides past the house on the famous 'Cavalry black' horses which are still used by the regiment today. To the left a Guards regiment is drawn up on the parade ground.

Buckingham House was the second house on the spot, designed in 1703 by William Talman and Captain William Wynde for John Sheffield (1648-1721), who was created 1st Duke of Buckingham the same year. Buckingham was a favourite of James II, whose illegitimate daughter Catherine he married, and of Queen Anne. Mrs Phipps depicts the warm, red brick building with Corinthian stone pilasters. Curved galleries lead to the southern pavilion, which housed the servants, and the northern pavilion, which contained the kitchen and laundry.

In 1762 George III acquired Buckingham House as a private residence for his wife Queen Charlotte and their children. St James's Palace remained the official residence of the Court, while Buckingham House became known as The Queen's House. The interiors of the cosy family home were remodelled by Sir William Chambers in a delicate, neoclassical style, with ceilings designed by Robert Adam and painted by Giovanni Battista Cipriani. In keeping with George IV's robust ideas of majesty, John Nash would turn a classical house into a flamboyant, neoclassical palace by adding a temple-like porte-cochère onto the central block and making new, much larger wings. Further alterations were made to Buckingham Palace by Edward Blore, until the east front in 1913 was given its present Portland stone façade designed by Sir Aston Webb, suitably grand for the monarchs upon whose empire the sun never set.



222

222  
**THOMAS MUSGRAVE JOY**  
(BRITISH 1812-1866)  
*SMILES AND TEARS*  
Oil on canvas  
Signed with a monogram (lower right) and  
inscribed as titled (label on the reverse)  
92 x 92cm (36 x 36 in.)

£2,000-3,000



223

223 Y  
**CHARLES SPENCELAYH**  
(BRITISH 1865-1958)  
*A PORTRAIT OF A SEATED GENTLEMAN IN AN INTERIOR*  
Oil on board  
Signed (lower left)  
26.5 x 17.7cm (10¼ x 6¾ in.)

£1,000-1,500



224

224  
**JOSEPH PAUL MESLÉ (FRENCH 1855-1929)**  
*MADAME MEMESSIÈRE ET SON FILS*  
Oil on canvas  
Signed (lower left) and dated '83' (lower right)  
185 x 225cm (72¾ x 88½ in.)  
Unframed

Provenance:  
Property from the collection of Sir Mark and Lady Weinberg

£3,000-5,000



225

225  
**CONTINENTAL SCHOOL (19TH CENTURY)**  
*A STILL LIFE OF GAME AND FISH ON A  
LEDGE BY A WINDOW*  
Oil on canvas  
Signed with initials ER and dated 1850  
(lower right)  
62 x 75cm (24¼ x 29½ in.)

£1,000-1,500



226

226  
**AFTER SIR EDWIN LANDSEER**  
*THE DROVER'S DEPARTURE: A SCENE  
IN THE GRAMPIANS*  
Oil on canvas  
62.5 x 89.5cm (24½ x 35 in.)

The original work, painted in 1835, can be found in the collection of the Victoria & Albert Museum, London (coll. no. FA.88[O]). It depicts a Highland drover setting out from the Grampian Mountains in Scotland to drive cattle and sheep to the English markets.

£800-1,200



227

227  
**CHARLES SILLEM LIDDERDALE  
(BRITISH 1831-1895)**  
*THE FISHERGIRL*  
Oil on canvas  
Signed with monogram and dated '82'  
(lower right)  
50 x 38cm (19½ x 14¾ in.)

£700-1,000



228

228  
**ENGLISH PRIMITIVE SCHOOL  
(19TH CENTURY)**  
*NURSING THE WOUND*  
Oil on panel  
31 x 41.5cm (12 x 16¼ in.)

£700-1,000



229

229  
**RODRIGO DE LOSADA**  
 (SPANISH 19TH CENTURY)  
*THE TRAMPOLINE*  
 Oil on canvas  
 Signed and dated '88 (lower right)  
 50 x 60cm (19½ x 23½ in.)

£1,000-1,500



230

230  
**MANNER OF FRANK CADOGAN COWPER**  
*THE ADORATION OF THE MAGI*  
 Oil on board  
 Signed with initials W. S. (on the paper  
 lower centre) and dated 1976 (on the arch  
 upper right)  
 85 x 112cm (33¼ x 44 in.)

£1,500-2,000



231

231  
**JAMES RAMSAY (BRITISH 1786-1854)**  
*THE ENTRY OF THE BLACK PRINCE INTO LONDON WITH THE FRENCH KING AND HIS SON AS PRISONERS*  
 Oil on canvas  
 121 x 197cm (47½ x 77½ in.)

**Provenance:**  
 Horsham District Council, Park House

**Exhibited:**  
 Royal Academy, London, 1839  
 Royal Institute, London, 1841

Edward The Black Prince, also called Edward Of Woodstock, Prince D'aquitaine, Prince Of Wales, Duke Of Cornwall, Earl Of Chester (1330-1376) was the son of Edward III of England and one of the outstanding commanders during the Hundred Years' War. One of the original Knights of the Garter, he was sent to France with independent command in 1355, winning his most famous victory over the French at Poitiers in 1356. The French king John II, brought captive to England and subsequently imprisoned in the Tower of London. In this historic scene they are welcomed by King Edward II, the Mayor of London and his companies of the City of London.

£8,000-12,000



232

232  
**ROBERT GEMMELL HUTCHISON (BRITISH 1855-1936)**  
*POOR BIRDIE*  
Pastel on paper  
Signed (lower right)  
54.5 x 35.5cm (21¼ x 13¾ in.)

Provenance:  
Sale, Bonhams, London, 26 November 1997, lot 58  
Sale, Sotheby's, Hopetoun House, London, 24 April 2006, lot 34

£800-1,200



233

233  
**FOLLOWER OF ERSKINE NICOL**  
*CHILDREN TENDING TO A GOAT*  
Oil on canvas  
Bears signature and date 1856 (lower left)  
75 x 63cm (29½ x 24¾ in.)

£700-1,000



234

234  
**WILLIAM STEPHEN COLEMAN (BRITISH 1829-1904)**  
*CHILDREN BY A LILY POND*  
Oil on canvas  
Signed and dated 1902 (lower right)  
60 x 90cm (23½ x 35¼ in.)

Provenance:  
Tooth Brothers, London

£2,000-3,000



235

235  
**FRANK E. COX (BRITISH 19TH CENTURY)**  
*HEARTSEASE*  
Oil on canvas  
Signed and dated 1886 (lower right) and signed, inscribed and titled (on the reverse)  
51 x 40cm (20 x 15½ in.)

£1,000-1,500



236

236  
**EDWARD JOHN GREGORY (BRITISH 1850-1909)**  
*APRÈS*  
Pencil, watercolour and bodycolour  
Signed and dated 1900 (lower right)  
42 x 28cm (16½ x 11 in.)

**Provenance:**  
The collection of William Vivian  
Thomas Agnews & Sons, London

**Exhibited:**  
Royal Academy Winter Exhibition, 1910

£2,000-3,000



237

237  
**VICENTE PALMAROLI Y GONZALES (SPANISH 1834-1896)**  
*THE INTERRUPTED LESSON*  
Oil on panel  
Signed (lower right)  
48.5 x 62cm (19 x 24¼ in.)

£6,000-8,000



238

238

**JOHANN WILHELM PREYER (GERMAN 1803-1889)**

*STILL LIFE WITH GRAPES, PEACHES, APRICOT, HAZLENUTS, A CHAMPAGNE FLUTE AND A FLY ON A DRAPED LEDGE*

Oil on canvas

Signed and dated 1865 (lower right)

36.5 x 33cm (14¼ x 12 in.)

Preyer studied art at the Düsseldorf Art Academy with Peter von Cornelius and Wilhelm von Schadow and would become one of the earliest of the group now known as the Düsseldorf school of painting. Between 1835 and 1843 he continued his studies travelling through the Netherlands, Munich, Northern Italy, Switzerland and Tirol. Inspired by the work of Rachel Ruysch (1664-1750) and the tradition of other seventeenth century still life painters such as Kalf, Claesz. and Heda, he turned to the minute and carefully detailed painting of flowers and fruit. Today he is considered to be one of best artists of the genre in the 19th century and his works are widely collected from Germany to the United States.

£30,000-50,000



239

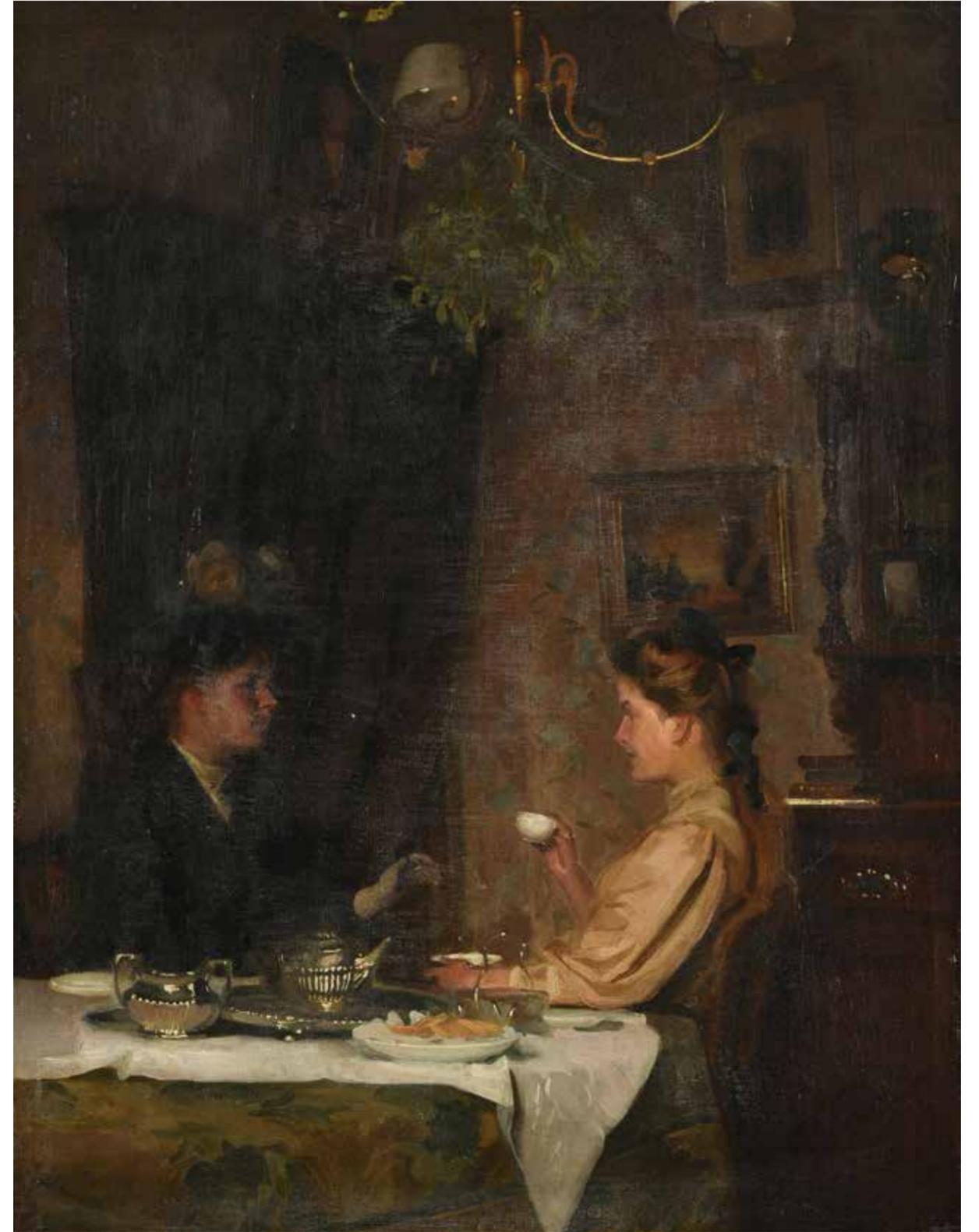


239  
**EDGAR BUNDY (BRITISH 1862-1922)**  
*CAVALIERS IN A TAVERN*  
 Oil on canvas  
 Signed and dated '1900' (lower left)  
 60 x 90cm (23½ x 35¼ in.)

£1,000-1,500

240  
**CHARLES KAY ROBERTSON (SCOTTISH FL. 1888-1934)**  
*A MEMBER OF THE ROYAL COMPANY OF ARCHERS*  
 Oil on canvas  
 Signed (lower right)  
 117 x 67cm (46 x 26¼ in.)

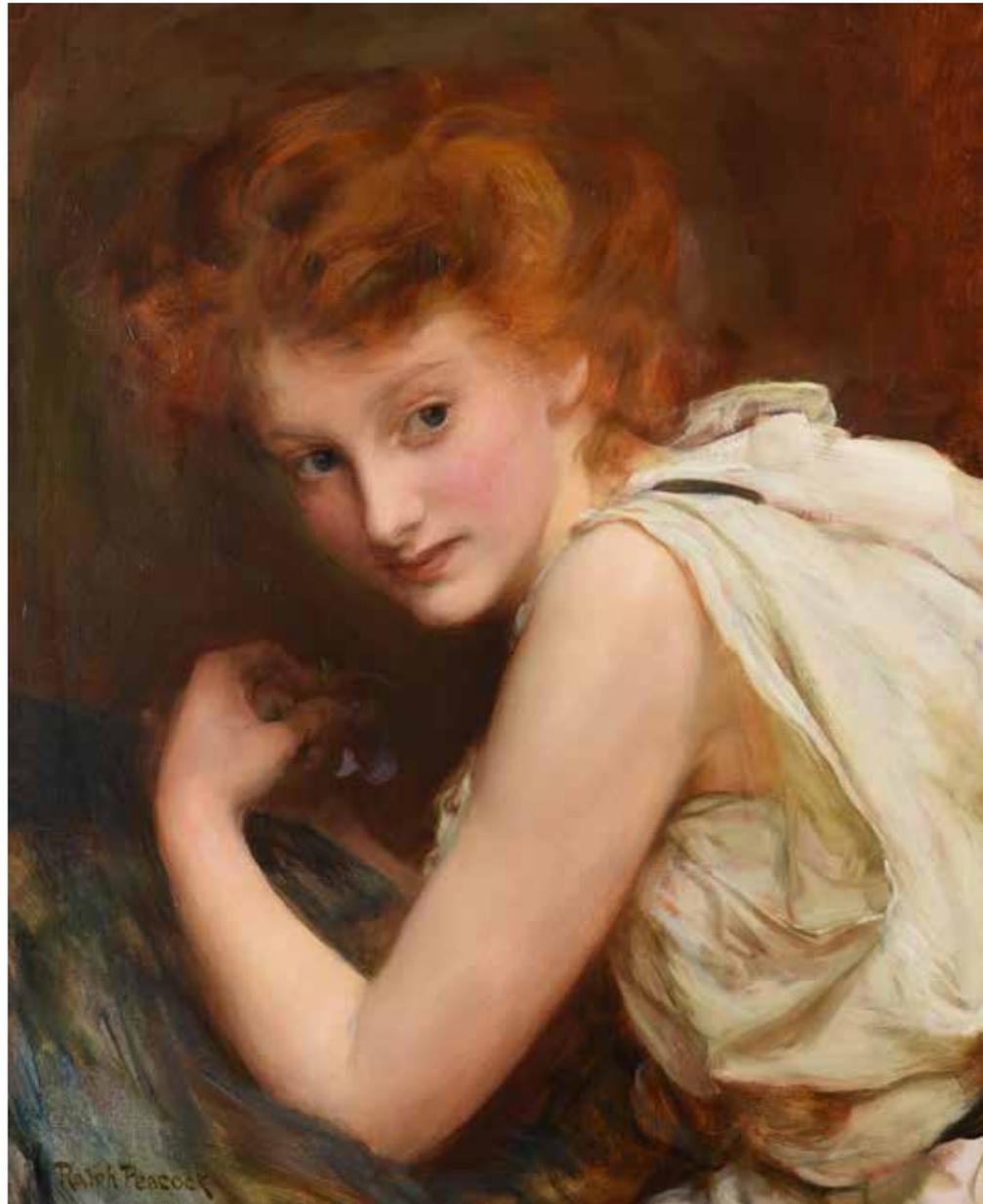
£800-1,200



241

241  
**ATTRIBUTED TO WILLIAM CHARLES PENN (BRITISH 1877-1968)**  
*AT THE TEA TABLE*  
 Oil on canvas  
 72 x 56cm (28¼ x 22 in.)

£1,000-1,500



242

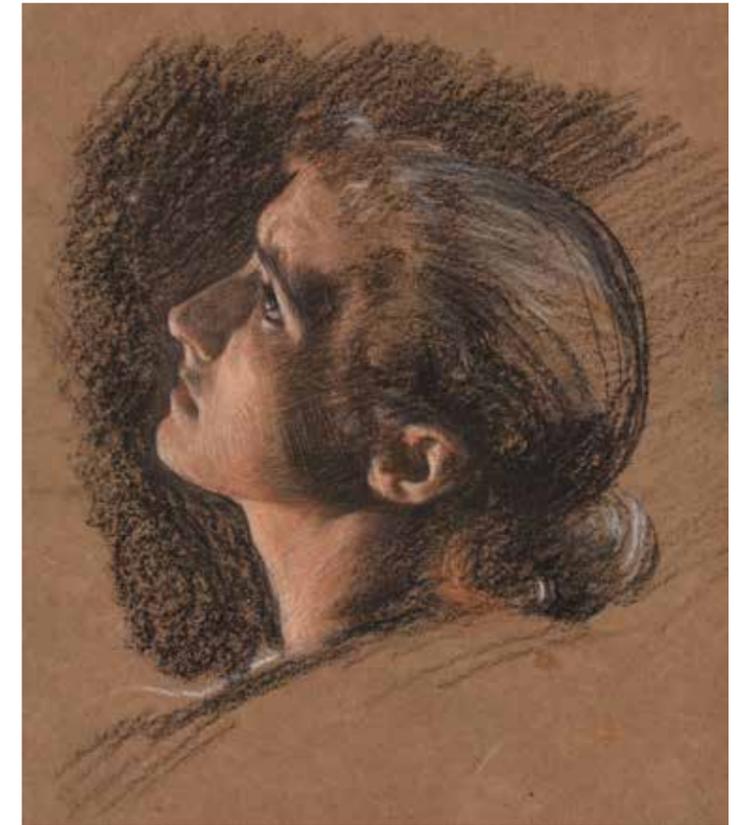
242  
**RALPH PEACOCK (BRITISH 1868-1946)**  
**PORTRAIT OF ETHEL BRIGNALL**

Oil on canvas  
 Signed (lower left)  
 61 x 50.5cm (24 x 19¾ in.)

**Provenance:**  
 Sir James Reynolds

Ethel Brignall was the younger sister of Ralph Peacock's wife, Edith, and a favourite model of Peacock's at the turn of the century. Peacock's full-length depiction of her at fourteen in 1897 (Tate Britain) was one of the most popular pictures in the Tate gallery in the early 20th century, and *The Sisters* (1900) a portrait of Ethel and Edith also resides in the Tate. The current portrait was similarly painted around 1897, when Ethel was still in her teens. Her wild look is reminiscent of Romney's paintings of Emma Hamilton as a bacchante. Peacock married Edith in 1901 and in 1908 Ethel married Harold A. Titcomb, an American mining engineer.

£5,000-7,000



243

243  
**EDWARD JOHN POYNTER (BRITISH 1836-1919)**  
**FEMALE HEAD STUDY**

Coloured chalks  
 Inscribed (verso): 'Study for a head of Calphurnia in the  
 "Ides of March"  
 23 x 19.5cm (9 x 7½ in.)

£700-1,000



244

244  
**FOLLOWER OF FREDERICK SANDYS**  
**CONTEMPLATION**

Pencil and watercolour  
 Signed with a monogram (lower left)  
 40 x 32cm (15½ x 12½ in.)

**Exhibited:**  
 Manchester Academy of Fine Art, Jubilee Exhibition,  
 1909, no. 55

£700-1,000



245

245 Y  
**COLETTE BOUVARD (FRENCH 1941-1996)**  
*EVENING TRANQUILITY (VENICE)*  
Oil on canvas  
Signed 'Bouvard' (lower right) and inscribed with title (on a label on the reverse)  
49 x 63cm (19¼ x 24¾ in.)

Provenance:  
E. Stacy-Marks, Ltd., Eastbourne

£2,000-3,000

246  
**HUGO CHARLEMONT (AUSTRIAN 1850-1939)**  
*RIVER LANDSCAPE WITH HAYSTACKS AND FIGURES ON A BOAT*  
Oil on canvas  
Signed (lower right)  
56 x 93cm (22 x 36½ in.)

Provenance:  
Sale, Christie's, London, 1 November 1957,  
lot 106

£2,000-3,000



246

247  
**LEON MORAN (AMERICAN 1864-1941)**  
*THE GLOW OF AUTUMN*  
Oil on canvas  
Signed (lower left)  
89.5 x 44cm (35 x 17¼ in.)

£1,000-1,500



247



248

248  
**SIR ALFRED EAST (BRITISH 1849-1913)**  
*GOLD*

Oil on canvas  
Signed (lower left)  
75.5 x 100.5cm (29½ x 39½ in.)

**Provenance:**

Sale, Phillips, London, 10 November 1987, lot 4  
Sale, Christie's, London, 8 March 1990, lot 50/b

**Exhibited:**

Memorial Exhibition at The Fine Art Society, 148 New Bond Street, London, July 1918

£4,000-6,000



249

249 Y  
**EDOUARD LEON CORTES (FRENCH 1882-1969)**  
*LE PRINTEMPS*

Oil on canvas  
Signed (lower left)  
34 x 46.5cm (13¼ x 18¼ in.)

**Provenance:**

Watson Art Gallery, Montreal  
Private collection, La Jolla, California  
Thence by descent to the present owner

We kindly thank Nicole Verdier for her assistance in the cataloguing of this work, which is to be included in the addendum to the forthcoming catalogue raisonné.

£7,000-10,000



250

250  
**SIR HERBERT HUGHES-STANTON (BRITISH 1870-1937)**  
*STUDLAND BAY WITH POOLE HARBOUR IN THE DISTANCE*  
Oil on canvas  
117 x 163cm (46 x 64 in.)

Exhibited:  
Royal Academy, London, 1904

Provenance:  
Sale, Christie's, 25 July 1947, lot 153

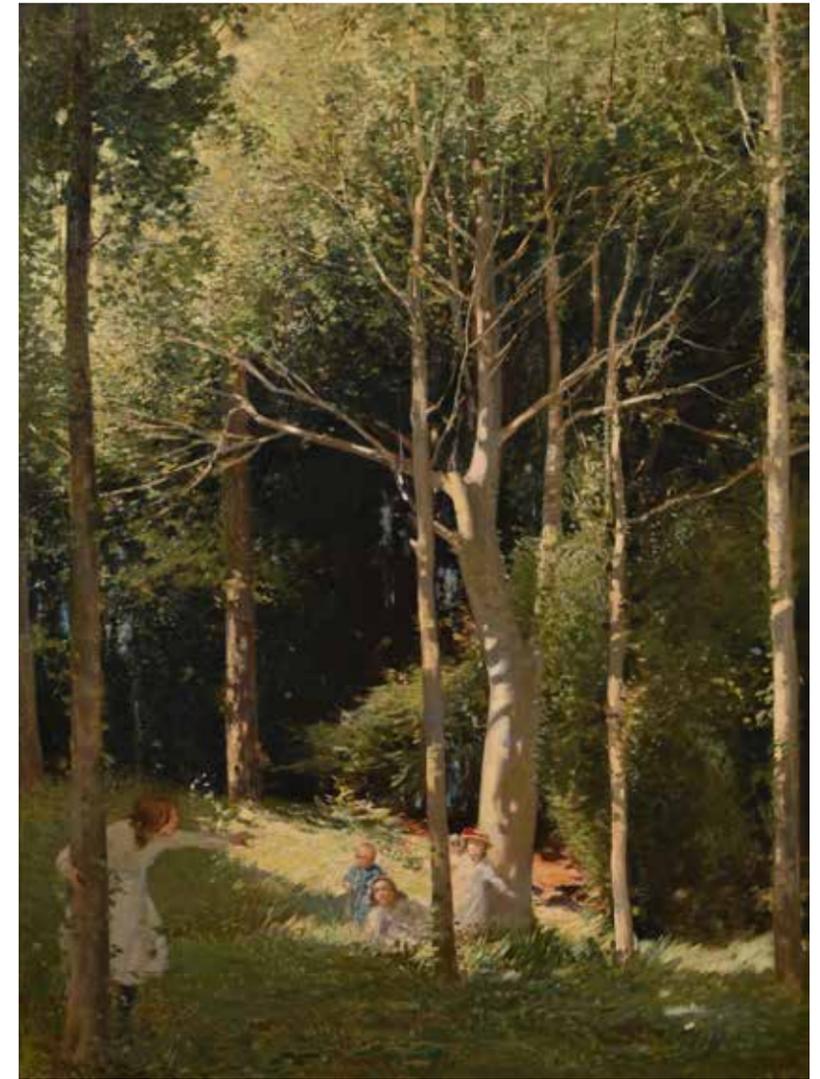
£6,000-8,000

251  
**HARRY WATSON (BRITISH 1871-1936)**  
*CHILDREN PLAYING IN A SUNLIT WOOD*  
Oil on canvas  
Signed (lower right)  
121 x 90cm (47½ x 35¼ in.)

£3,000-5,000

252  
**ATTRIBUTED TO HARRY FIDLER (BRITISH 1856-1935)**  
*THE PLOUGH TEAM; CATTLE IN A LANE (RECTO AND VERSO)*  
Oil on canvas  
56 x 105cm (22 x 41¼ in.)

£1,000-2,000



251



252



253

253  
**JACQUES-EMILE BLANCHE**  
**(FRENCH 1861-1942)**  
*STILL LIFE WITH A LOBSTER ON A SILVER PLATTER*  
 Oil on canvas, unframed  
 Signed and inscribed 'à Me. Langweil'  
 52.5 x 75.5cm (20½ x 29½ in.)

Included in the online catalogue raisonné by Jane Roberts and Muriel Molines, no. RM 1305, *Nature morte à langouste sur un plat d'argent*

**Provenance:**  
 Sale, Bonhams, 18 March 2014, lot 136

An eminent dealer in Oriental antiques, Madame Florine Langweil (1861-1958), born Florine Ebstein, came to Paris in 1881 to work for a cousin who ran a pastry shop in the rue Montholon. There she met and married the affluent Charles Langweil (1843-1920), a middle-aged Austrian who proceeded to abandon her in 1894 without resources and with two small children to bring up. Madame Langweil, with no formal training in art, threw herself into the highly specialized field of Oriental art, in which she became a great expert and ran a very successful business. In her gallery at 26 place Saint-Georges, which she opened in 1903, she built up a vast stock of objects of which she was justifiably proud and which attracted customers from all over the world. In 1905, her eldest daughter Berthe (1886-1971), became a pupil of Blanche in Auteuil.

£1,500-2,000



254

254Y  
**SIMON VAN GELDEREN**  
**(BELGIAN 1905-1986)**  
*A STILL LIFE OF FRUIT, MUSHROOMS, HAM AND EGGS*  
 Oil on canvas  
 Signed (lower right)  
 78.5 x 98.5cm (30¾ x 38¾ in.)

£1,500-2,000



255

255  
**CHARLES EMMANUEL JOSEPH ROUSSEL (FRENCH 1861-1936)**  
*FEMMES DE PECHEURS*  
 Oil on canvas  
 Signed, indistinctly inscribed and dated (lower left)  
 60 x 107cm (23½ x 42 in.)

**Exhibited:**  
 Paris Salon, 1928

£1,500-2,000



256

256 Y  
**FRANCISCO RIBERA GOMEZ (SPANISH 1907-1990)**  
*MARFIL Y BRONCE (IVORY AND BRONZE)*  
Oil on canvas  
Signed (lower left) and inscribed as titled (on the reverse)  
127 x 94cm (50 x 37 in.)

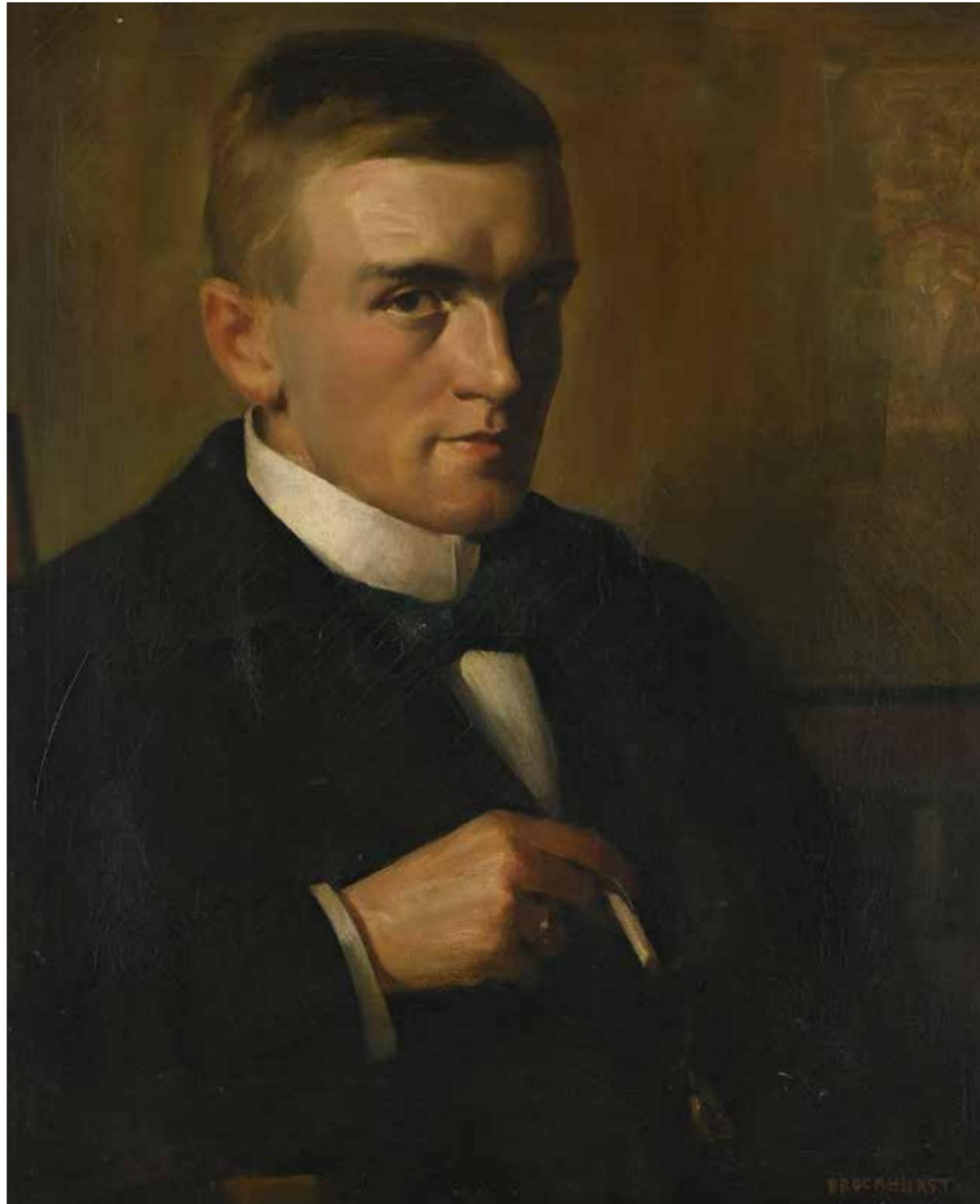
£1,500-2,000

257  
**EMILE BERCHMANS (BELGIAN 1867-1947)**  
*IN THE WIND*  
Pastel on canvas  
Signed (lower right)  
99 x 63cm (38¾ x 24¾ in.)

£1,000-1,500



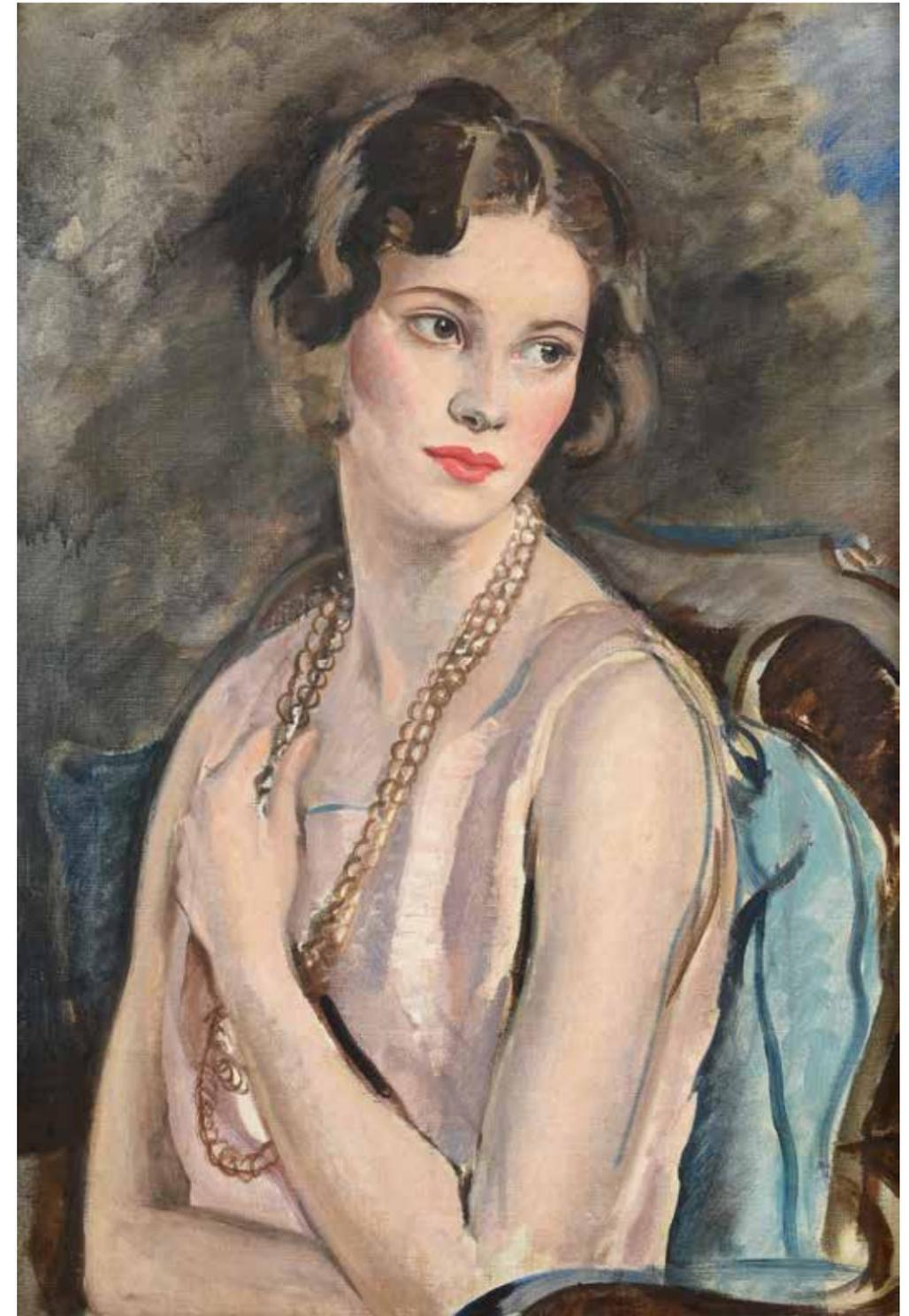
257



258

258Y  
**GERALD LESLIE BROCKHURST (BRITISH 1890-1978)**  
*PORTRAIT OF A GENTLEMAN, HALF-LENGTH, WEARING A DINNER JACKET*  
Oil on canvas  
Signed (lower right)  
60 x 50cm (23½ x 19½ in.)

£5,000-8,000



259

259Y  
**CATHLEEN SABINE MANN (BRITISH 1896-1959)**  
*PORTRAIT OF BARBARA WALSH*  
Oil on canvas  
76 x 52cm (29¾ x 20¼ in.)

£2,000-3,000

Cathleen Sabine Mann was a British portrait painter and a member of the Royal Institute of Oil Painters and the Royal Society of Portrait Painters. In 1926 she married Francis Douglas, 11th Marquess of Queensberry and styled Marchioness of Queensberry until 1946. She was the daughter of the famous Scottish portrait painter Harrington Mann (1864-1937) and also appeared in several of his paintings. By 1924 Mann had two portraits in the Royal Academy, and exhibited there regularly from 1930. Two of her portraits are in the collection of the National Portrait Gallery: Sir Matthew Smith and Sir Eduardo Paolozzi (both oil on canvas, 1952).

Barbara Walsh was the London-based American society girlfriend of Wing Commander Herbert Benjamin Bell-Syre, aka Michael or 'Micky'. Barbara left him her Chelsea apartment, which is where the portrait remained ever since. Upon Micky's death he left the contents of his flat, including the portrait of Barbara Walsh, to his partner, Patricia, Lady Foley, the consignors mother.



260

260  
**JAMES SEYMOUR (BRITISH 1702-1752)**  
*A RACEHORSE AND A JOCKEY*  
Pencil, unframed  
15.7 x 21.7cm (6 x 8½ in.) (4)  
Together with three other unframed works on paper: three studies of a horse (recto and verso), pen and ink, 9.5 x 25.8 cm; a figure on a horse rearing up, pencil, 9 x 10 cm; portrait of a gentleman, pencil, 9.5 x 7.5 cm.

£1,000-1,500



261

261  
**SAMUEL HENRY ALKEN (BRITISH 1810-1894)**  
*DRAGS OF THE FOUR-IN-HAND CLUB PASSING FIVE BELLS TAVERN, NEW CROSS*  
Oil on canvas  
39 x 60cm (15¼ x 23½ in.)

With Mr. Holyroyd, Lord Lonsdale and the Duke of Sutherland on the box of the drag in the foreground.

**Provenance:**  
Sale, Christie's, London, 17 March 1972, lot 21  
Sale, Christie's, London, 11 April 1997, lot 106  
There acquired by the Berger Collection Education Trust  
Sale, Sotheby's, London, 19 June 2017, lot 76

**Exhibited:**  
Denver, The Denver Art Museum, 1998-1999

£1,200-1,800



262

262  
**CIRCLE OF JOHN WOOTTON (BRITISH 1686-1765)**  
*A HUNTING PARTY*  
Oil on canvas  
90 x 120cm (35¼ x 47 in.)

£4,000-6,000



263

263  
**PHILIP REINAGLE (BRITISH 1749-1833)**  
*TWO BIRDS OF PREY FIGHTING*  
Oil on canvas  
Signed and dated 1795 (lower left)  
82 x 115cm (32¼ x 45¼ in.)

£4,000-6,000



264

264  
**BENJAMIN MARSHALL (BRITISH 1767-1835)**  
*A GENTLEMAN ON A BAY HORSE*  
Oil on canvas  
Signed and dated 1805 (lower centre)  
75.5 x 92.5cm (29½ x 36¼ in.)

Provenance:  
Hubert Ponsonby, Lord de Mauley (1878-1962). Known to have been in his collection by 1950 and thence by descent

£7,000-10,000



265



266

265  
**FOLLOWER OF JOHN FERNELEY SENIOR**  
*THE HUNT IN FULL CRY*  
 Oil on canvas  
 49 x 140cm (19¼ x 55 in.)

£1,500-2,000

266  
**SAMUEL HENRY ALKEN (BRITISH 1810-1894)**  
*SNOB IS BEAT*  
 Oil on canvas  
 Signed (lower right)  
 59 x 89.5cm (23 x 35 in.)

**Provenance:**  
 Frost & Reed, Ltd., London  
 Sale, Sotheby's, New York, June 9, 1995, lot 57A  
 Private Collection, Pennsylvania

£1,000-1,500

267 †  
**JOHN FREDERICK HERRING SENIOR**  
**(BRITISH 1795-1865)**  
*A FAMILY OF RABBITS*  
 Oil on panel  
 Signed and dated 1851 (lower right)  
 35 x 46cm (13¾ x 18 in.)

**Provenance:**  
 Frost & Reed, London, inv. no.7003  
 The Sporting Gallery, New York  
 Private collection, New York  
 Sale, Doyle New York, May 23, 2018, lot 63

£5,000-7,000



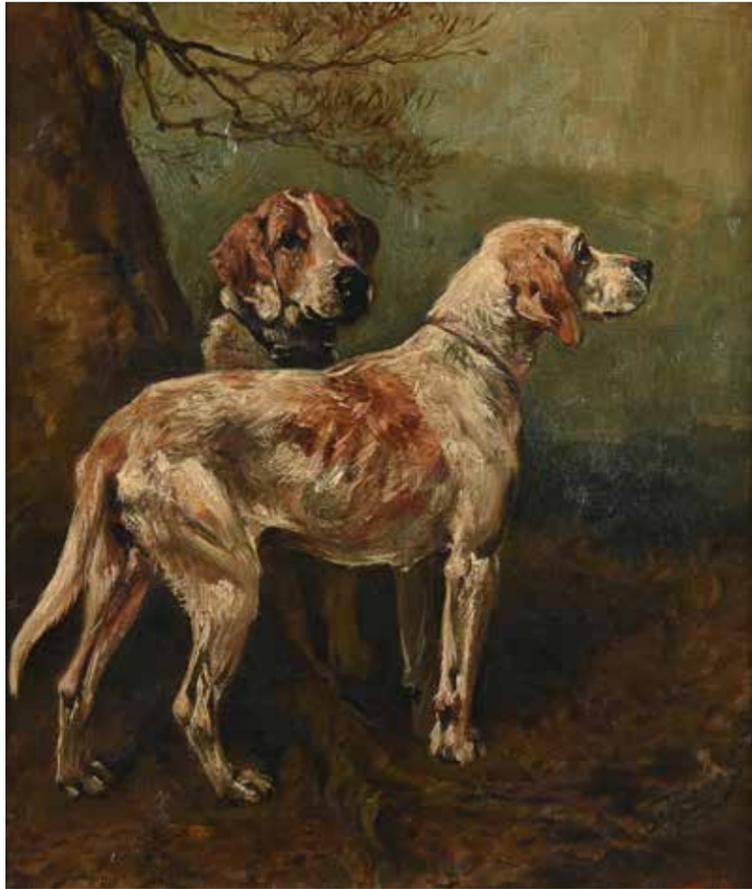
267

268  
**JOHN FREDERICK HERRING JUNIOR**  
**(BRITISH 1815-1907)**  
*FARMYARD FRIENDS*  
 Oil on canvas  
 Signed (lower left)  
 29.5 x 50cm (11½ x 19½ in.)

£1,000-1,500



268



269

269  
**JOHN EMMS (BRITISH 1843-1812)**  
*A SEATED AND A STANDING HOUND*  
Oil on canvas  
Signed (lower right)  
39.5 x 34cm (15½ x 13¼ in.)  
  
£2,500-3,500



270

270  
**JOHN EMMS (BRITISH 1843-1912)**  
*TWO SEATED HOUNDS*  
Oil on canvas  
Signed (lower right)  
39.5 x 34cm (15½ x 13¼ in.)  
  
£2,500-3,500



271

271  
**GEORGE EARL (BRITISH 1824-1908)**  
*A PAIR OF TERRIERS*  
Oil on panel  
One signed (lower right)  
21 x 23cm (8¼ x 9 in.) (2)  
  
£1,000-1,500

272  
**RICHARD ANSDELL (BRITISH 1815-1885)**  
*HOUNDS WITH A STAG*  
Oil on canvas  
Signed (lower right)  
37.2 x 41.7cm (14½ x 16¼ in.)  
  
£4,000-6,000



272



273

273  
**ARCHIBALD THORBURN (BRITISH 1860-1935)**  
*A PARTRIDGE IN FLIGHT*  
Pencil, watercolour and bodycolour  
Signed (lower right)  
27 x 36cm (10½ x 14 in.)

£3,000-5,000



274

274  
**ARCHIBALD THORBURN (BRITISH 1860-1935)**  
*MALLARDS RISING*  
Watercolour and bodycolour  
Signed and dated 1931 (lower left)  
26.5 x 36.5cm (10¼ x 14¼ in.)

£4,000-6,000



275

275  
**ROSA BRETT (BRITISH 1829-1882)**  
*SNIPE AT EVENING*  
Oil on canvas, unframed  
Signed and dated '1869' (lower left)  
37.5 x 51cm (14¾ x 20 in.)

£800-1,200



276

276  
**ARCHIBALD THORBURN (BRITISH 1860-1935)**  
*RED GROUSE*  
Watercolour and bodycolour  
Signed and dated 1928 (lower left)  
27 x 37cm (10½ x 14½ in.)

£8,000-12,000



277

277  
**HENRY FREDERICK LUCAS LUCAS**  
**(BRITISH 1848-1943)**

*A COUPLE OF WARWICKSHIRE HOUNDS,*  
*HERMIT & WILDBOY*

Oil on canvas  
 Signed and dated 1889 (lower right) and signed,  
 inscribed and dated (on the reverse)  
 26.5 x 38cm (10¼ x 14¾ in.)

**Provenance:**  
 Lord and Lady W. De Broke  
 Private collection, Tim Rootes and Obby Waller, Barton  
 Hill House, Gloucestershire

£600-800



278  
**HENRY LUCAS LUCAS (BRITISH 1848-1943)**

*STENTOR AND HARPER*

Oil on panel, framed as one  
 Both signed and dated 1889 (lower right) and signed,  
 inscribed and dated (on the reverse)  
 22.5 x 30cm (8¾ x 11¾ in.)

**Provenance:**  
 Lord and Lady W. De Broke  
 Private collection, Tim Rootes and Obby Waller, Barton  
 Hill House, Gloucestershire

£800-1,200



278



279

279  
**HENRY LUCAS LUCAS (BRITISH 1848-1943)**

*A GROUP OF WARWICKSHIRE BITCHES*

Oil on canvas  
 Signed and dated 1889 (lower right); inscribed with signature, title and date (on the reverse)  
 33 x 48cm (12 x 18¾ in.)

The dogs are called (from left to right) : Harpy, Factious, Funny-Lass, Huntress, Harmony, Wilfred, Fancy, Promise and Sympathy  
 (as inscribed on the reverse)

**Provenance:**  
 Lord and Lady W. De Broke  
 Private collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

£1,500-2,000



280  
**ALBERT CLARK (BRITISH 1821-1909)**  
*SHIRE HORSES*  
Oil on canvas, a pair  
Signed (lower right)  
49 x 60cm (19¼ x 23½ in.)

£1,000-1,500



280



281

281  
**ABRAHAM COOPER (BRITISH 1787-1886)**  
*CHESTNUT RACEHORSE IN AN EXTENSIVE LANDSCAPE*  
Oil on canvas  
70 x 90cm (27½ x 35¼ in.)

£800-1,200

282  
**EDWARD BENJAMIN HERBERTE (1857-1893)**  
*PERO GOMEZ IN HIS STABLE*  
Oil on canvas  
Signed (lower left)  
67 x 89cm (26¼ x 35 in.)

Provenance:  
Sale, Bonhams, London, 17 June 2009, lot 290  
Round Tree Gallery  
Sale, Sloane Street Auctions, London, 24  
February 2022, lot 153

£2,000-3,000



282

283  
**JOHN ALFRED WHEELER (BRITISH 1821-1903)**  
*A SADDLED BAY HUNTER BY A FENCE*  
Oil on canvas  
Signed (lower left)  
55 x 65cm (21½ x 25½ in.)

£1,500-2,500



283



284

284  
**CLARICE SMITH (AMERICAN B. 1933)**  
*NECK AND NECK*

Oil on canvas  
 Signed and dated '00' (upper right)  
 91.4 x 121.9cm (35 x 47 in.)

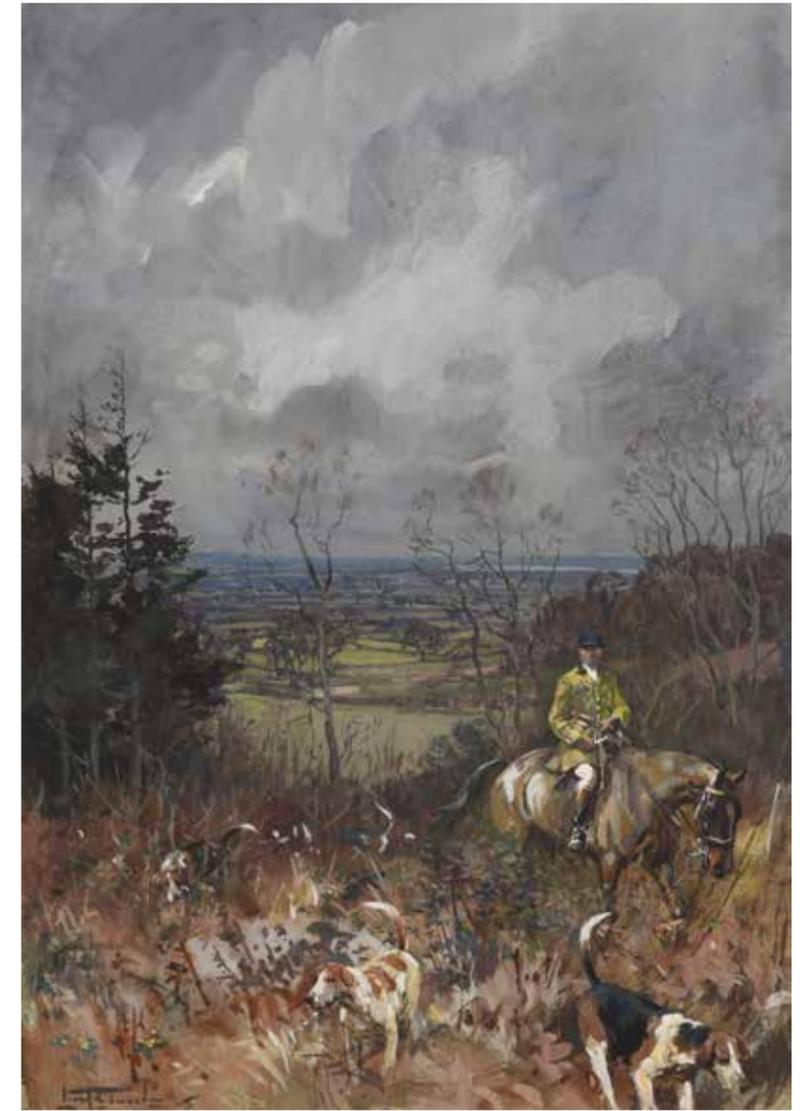
**Provenance:**  
 Wildenstein, New York

**Exhibited:**  
 Wildenstein, New York, September 11-23, 2000, cat no. 34

£1,500-2,000

285Y  
**LIONEL EDWARDS (BRITISH 1878-1966)**  
*ON THE SCENT*  
 Watercolour and bodycolour  
 Signed (lower left)  
 49 x 34cm (19¼ x 13¼ in.)

£2,000-3,000



285

286Y  
**LIONEL EDWARDS (BRITISH 1878-1966)**  
*THE QUORN AT QUENBY*  
 Oil on canvas  
 Signed and inscribed 'Quorn' (lower right)  
 31 x 61cm (12 x 24 in.)

**Provenance:**  
 Rowland Ward Ltd. London  
 Private collection, Tim Rootes and Obby Waller, Barton Hill House, Gloucestershire

£800-1,200



286



287

287  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*MOVING OFF TO DRAW*  
 Oil on canvas  
 Signed (lower right)  
 36 x 51.5cm (14 x 20¼ in.)

Provenance:  
 Vicars Brothers, London

£1,500-2,000



288

288  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*A MAILCOACH*  
 Oil on canvas  
 Signed (lower right)  
 34.5 x 51.5cm (13½ x 20¼ in.)

Provenance:  
 Frost and Reed Ltd, London

£1,500-2,000



289

289  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*HUNSMEN BY A STREAM*  
 Oil on canvas  
 35.5 x 46cm (13¾ x 18 in.)

£1,500-2,000



290  
**GEORGE WRIGHT (BRITISH 1860-1942)**  
*GONE TO GROUND; GREETING THE MASTER*  
 Oil on canvas  
 Both signed (lower right)  
 25 x 40cm (9¾ x 15½ in.) (2)

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

£800-1,200



290

## Index

### A

Aertsena, Pieter	62
Aglio, Agostino	72
Alexander Harrington Bird, John	96
Alfred Wheeler, John	283
Anglo-Dutch School	3
Ansdell, Richard	272
Augustus Glendening, Alfred	218

### B

Baker Pyne, James	182
Balestra, Antonio	19
Baptist Kobell, Jan	95
Barrett, George	140
Bassanoa, Jacopo	64
Benjamin Herberte, Edward	282
Berchem, Nicolaes	1
Berchmans, Emile	257
Bertin, Jean-Victor	146
Blake, Leonard	89
Blanche, Jacques-Emile	253
Bloemaert, Hendrick	28
Bonifazi, Adriano	180
Bosworth Hurt, Louis	85
Bouvard, Colette	245
Brett, Rosa	275
Brydges Beechey, Richard	185-186
Bundy, Edgar	239
Buttersworth, Thomas	150-151

### C

Carlton, Frederick	216
Caravaggio, Giacomo	34 & 63
Carpioni, Giulio	17
Carriera, Rosalba	127-128
Charlemont, Hugo	246
Charles Nightingale, Leonard	75
Charles Penn, William	241
Clark, Albert	280
Claude, Eugene	92
Closterman, John	38
Cole, George	91
Continental School	225
Constable, John	139
Cooper, Abraham	281
Cowper, Frank Cadogan	230
Craddock, Marmaduke	16

### D

Dahl, Michael	39
Dandini, Pietro	59
Dandridge, Bartholomew	41
David, Thomas	90
Dawson, Henry	219
De Heem, Jan Davidsz	74
De Losada, Rodrigo	229
De Wet the Younger, Jacob	109
Dessoulavy, Thomas	162
Devis, Anthony	135-136
Digman Wingfield, James	220
Dixon, Charles	196
Doré, Gustave	82
Dutch School	156

### E

E. Cox, Frank	235
Earl, George	271
East, Alfred	248
Edmund Waller, Samuel	97
Edwards, Lionel	285-286
Emmanuel Joseph Roussel, Charles	255
Emms, John	269-270
English Provincial School	187
English School	23, 24, 26 & 169
English Primitive School	228
Ernst Gebauer, Paul	106

### F

Fabbi, Fabio	181
Ferneley Senior, John	265
Festus Kelly, Gerald	179
Fidler, Harry	252
Flemish School	2
Fragonard, Jean-Honore	114
Francis Rigaud, John	112
Franciscus Spohler, Johannes	210
Frederick Herring Senior, John	267-268
Frederick Lucas Lucas, Henry	277-279
French School	116, 117, 121 & 129

### G

Gale, William	176
Geertruida Snabilie, Maria	70
Gemmell Hutchison, Robert	232
George Adolph Hasenpflug, Carl	81
George Strutt, Jacob	84
German School	21
Gerritsz. Cuyp, Jacob	25
Gilpin, William	137
Glauber, Johannes	110
Guardi, Francesco	69

### H

Haag, Carl	173
Haag, Carl	172
Hamilton, Gavin	108
Harris of Swansea Senior, James	188
Hayls, John	36
Henry Alken, Samuel	261-266
Henry Boddington, Edwin	86
Henry Harlow, George	170-171
Henry Henshaw, Frederick	212
Henry Mander, William	87 & 215
Hering, George Edwards	217
Hodges, William	138
Hogarth, William	118
Hughes-Stanton, Herbert	250
Hunt, Charles	78

### I

Isabey, Louis-Gabriel-Eugene	163
Italian School	9, 10, 32, 33, 68, 105 & 115

### J

Jackson, John	160
James Muller, William	177
James, David	192
John Gregory, Edward	236
John Poynter, Edward	243
Joseph Shayer, William	99
Joseph Zoffany, Johann	130
Joy, William	190

### K

Kalf, Willem	8
Kay Robertson, Charles	240
Kettle, Tilly	120

### L

Lancret, Nicolas	111
Landseer, Edwin Sir	103, 104 & 226
Lawrence, Thomas	168
Leon Cortes, Edouard	249
Leone Ghezzi, Pier	113
Leopold Egg, Augustus	158
Leslie Brockhurst, Gerald	258
Libalt, Gottfried	29
Linnell, John	164
Lippi, Lorenzo	61
Luny, Thomas	154 & 184

### M

Macdonnell, Hugh	144
Magni, Giuseppe	79
Marie Vien, Joseph	71
Marius Hansen, Sigvard	94
Marshall, Benjamin	264
Meadows, Arthur	195
Mellor, William	213
Menzler, Wilhelm	77
Michel, Georges	165
Monnoyer, Jean-Baptiste	66
Moran, Leon	247
Morland, George	131-134
Mrs. Phipps	221
Musgrave Joy, Thomas	222

### N

Netscher, Caspar	6
Nicol, Erskine	233
North Italian School	18
Norwich School	142

### O

Ovens, Jurgen	60
---------------	----

### P

Palmaroli y Gonzales, Vicente	237
Paul Meslé, Joseph	224
Paul Prud'hon, Pierre	107
Peacock, Ralph	242
Pether, Sebastian	143
Pietersz, Pieter	65
Printz, Hans	83

### R

Raffael Adam, Benno	102
Ramsay, James	231
Raphael	73
Redmore, Henry	183
Reichert, Carl	101
Reinagle, Phillip	263
Revel, Gabriel	30
Reynolds, Joshua	122-124
Ribera Gomez, Francisco	256
Roberts, David	174-175
Robertson, Charles	178
Roman School	22
Rowlandson, Thomas	141

### S

Sabine Mann, Cathleen	259
Sandys, Frederick	244
Sartorius II, Francis	152
Seeman, Enoch	15
Seymour, James	260
Shayer, William	155
Sheridan Knowles, George	76
Sillem Lidderdale, Charles	227
Smith, Clarice	284
Snyders, Frans	12, 13 & 14
Spencelayh, Charles	223
Stannard, Alfred	189
Stark, James	145
Stephen Coleman, William	234
Sustermans, Justus	35
Syer, John	88

### T

Ten Kate, Marie	209
Teniers the Younger, David	7
Ter Borch, Gerard	5
The Jativa Master	20
Thorburn, Archibald	273-276
Thornley, Georges William	193-194
Tiratelli, Aurelio	80
Tischbein, Johann	119
Turner, Daniel	147-149

### V

Van den Broeck, Elias	67
Van der Vaart, Jan	43
Van Dyck, Anthony	37
Van Gelderen, Simon	254
Van Leen, Willem	11
Van Mierevelt, Michiel	27
Van Mieris the Elder, Frans	4
Van Rijn, Rembrandt	44-57
Vermeulen, Andries	211
Vernon, Emile	93
Vignon, Claude	31
Vouet, Simon	58

### W

Walter, Joseph	157
Watson, Harry	251
Wellington Fowles, Arthur	191
West, Benjamin	126
Wilhelm Preyer, Johann	238
William Fisher, Mark	214
Williams Leader, Benjamin	197-208
Wilson Carmichael, John	153
Wooton, John	42 & 262
Wright of Derby, Joseph	125
Wright, George	98, 100, 287-290
Wyatt, Henry	159 & 161

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Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
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EST. 1759



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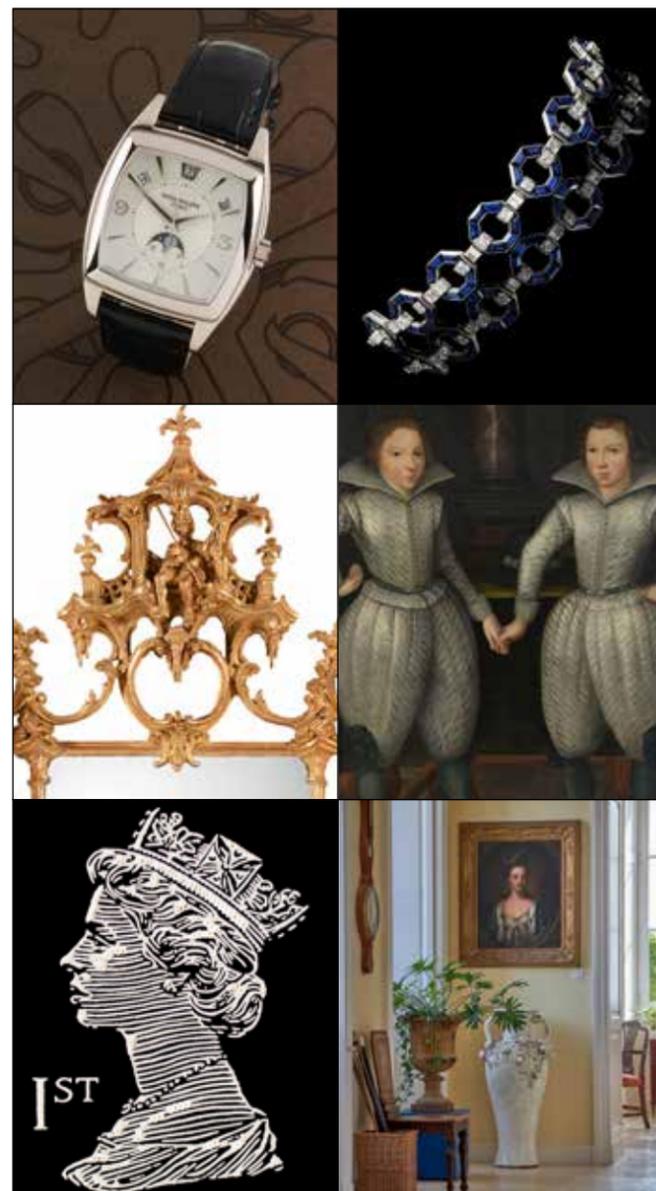
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EST. 1759

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## Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. **RESERVES**

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Conditions of Sale for Public Auctions

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

## 1. DEFINITIONS

In these Conditions:

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

## 2. BIDDING PROCEDURES AND THE BUYER

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

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

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

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

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

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

## 7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

## GENERAL

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

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

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

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

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

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

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

# Dreweatts

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