



DREWEATTS

EST. 1759

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | WEDNESDAY 14 DECEMBER 2022

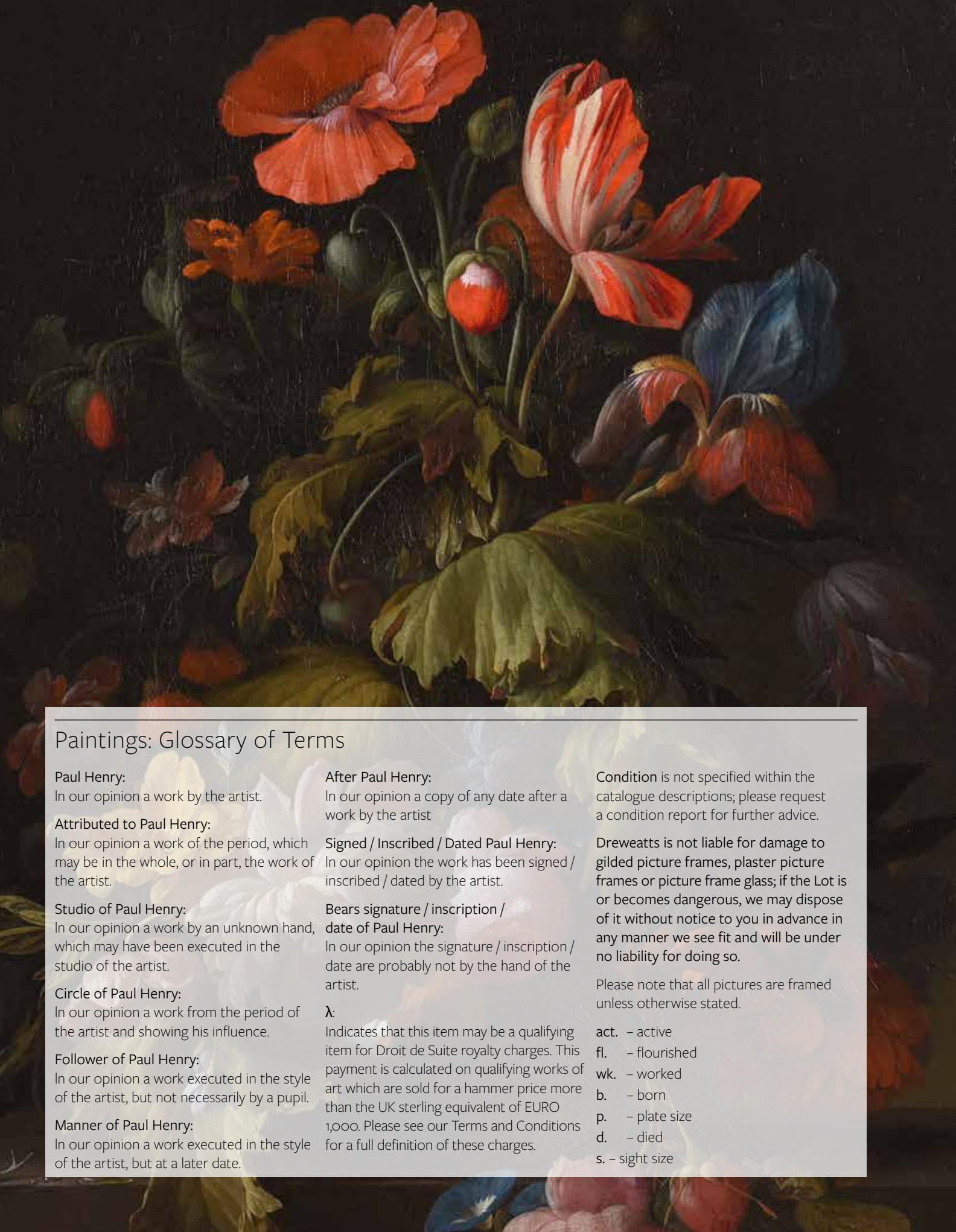
DREWETT'S

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Paintings: Glossary of Terms

Paul Henry: In our opinion a work by the artist.	After Paul Henry: In our opinion a copy of any date after a work by the artist	Condition is not specified within the catalogue descriptions; please request a condition report for further advice.
Attributed to Paul Henry: In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.	Signed / Inscribed / Dated Paul Henry: In our opinion the work has been signed / inscribed / dated by the artist.	Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.
Studio of Paul Henry: In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.	Bears signature / inscription / date of Paul Henry: In our opinion the signature / inscription / date are probably not by the hand of the artist.	Please note that all pictures are framed unless otherwise stated.
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Manner of Paul Henry: In our opinion a work executed in the style of the artist, but at a later date.		

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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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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
Anne Gerritsen 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:

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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)





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

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



5

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



6

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



7

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



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 Padovanino. 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.

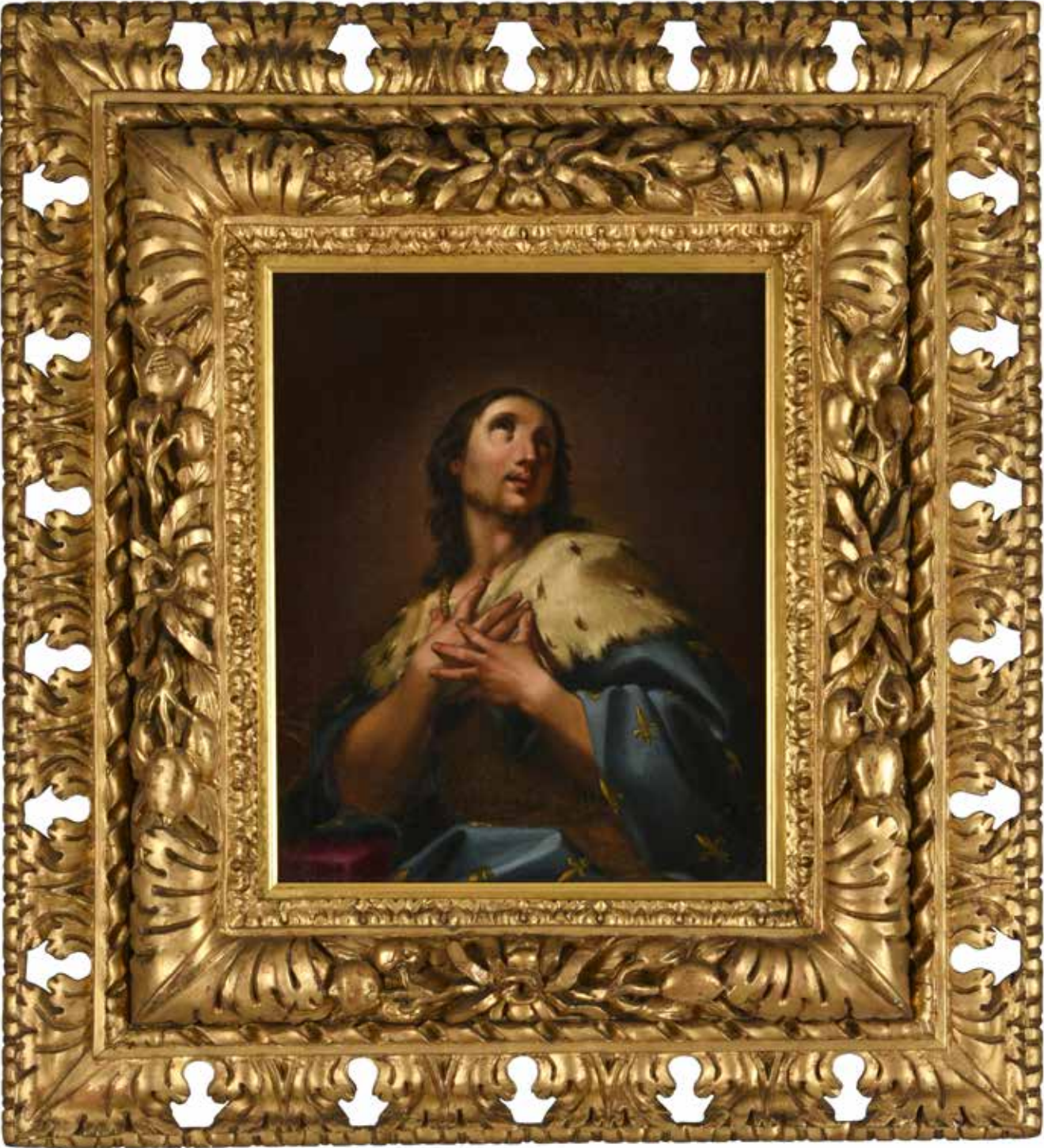
£3,000-5,000



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 GERRITSZ. 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

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

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 Gobelin 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

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

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

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

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

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

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

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



38

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 echo's 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) Cheatle 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.



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



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

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

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 'AI.' [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

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

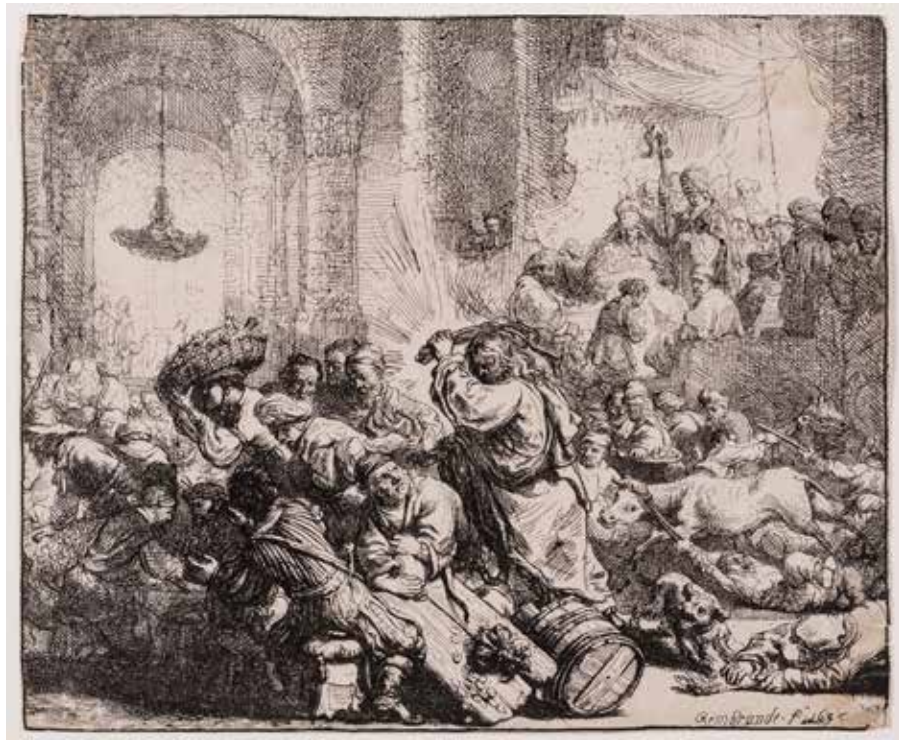
pencil verso C.30763]

Private Collection, Norway

Literature:

Bartsch 45; New Hollstein 279 iii/iii

£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

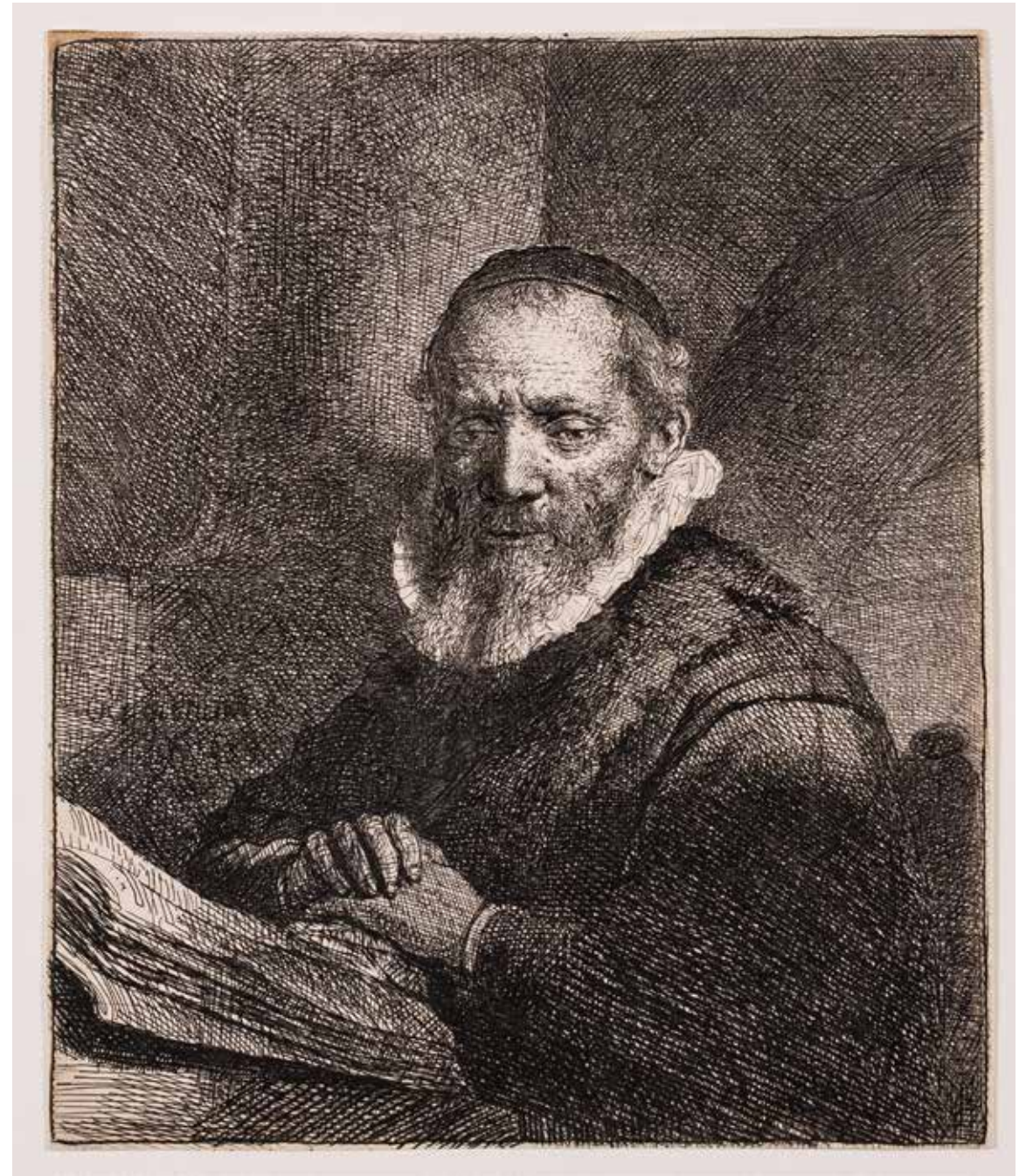
pencil verso C.28148]

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 Foolscape 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 iii/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 Hartpur 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



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





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 Nederlandsche 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

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

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

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)

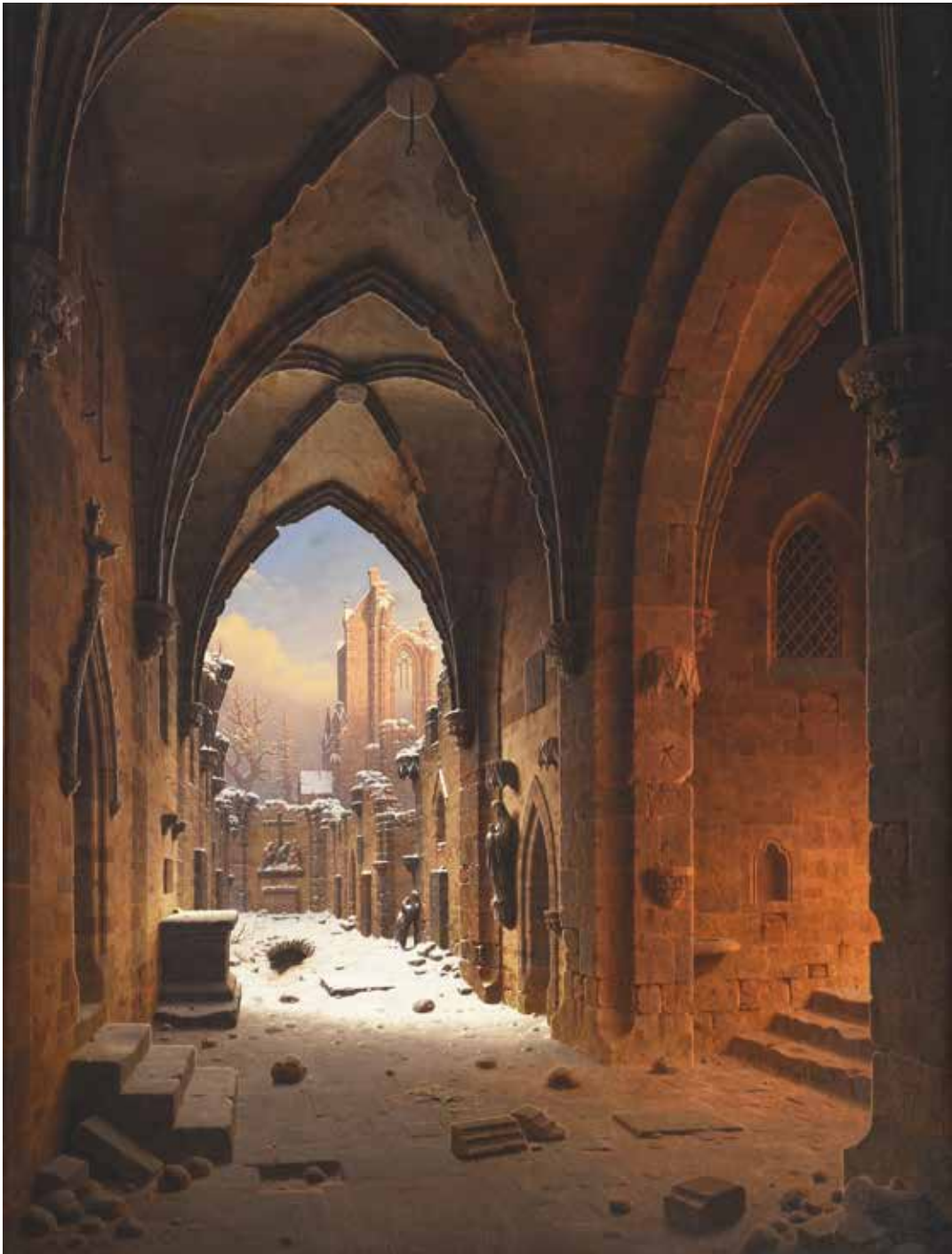
60.05 x 134cm (23½ x 52¾ in.)

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

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

83

83



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.)

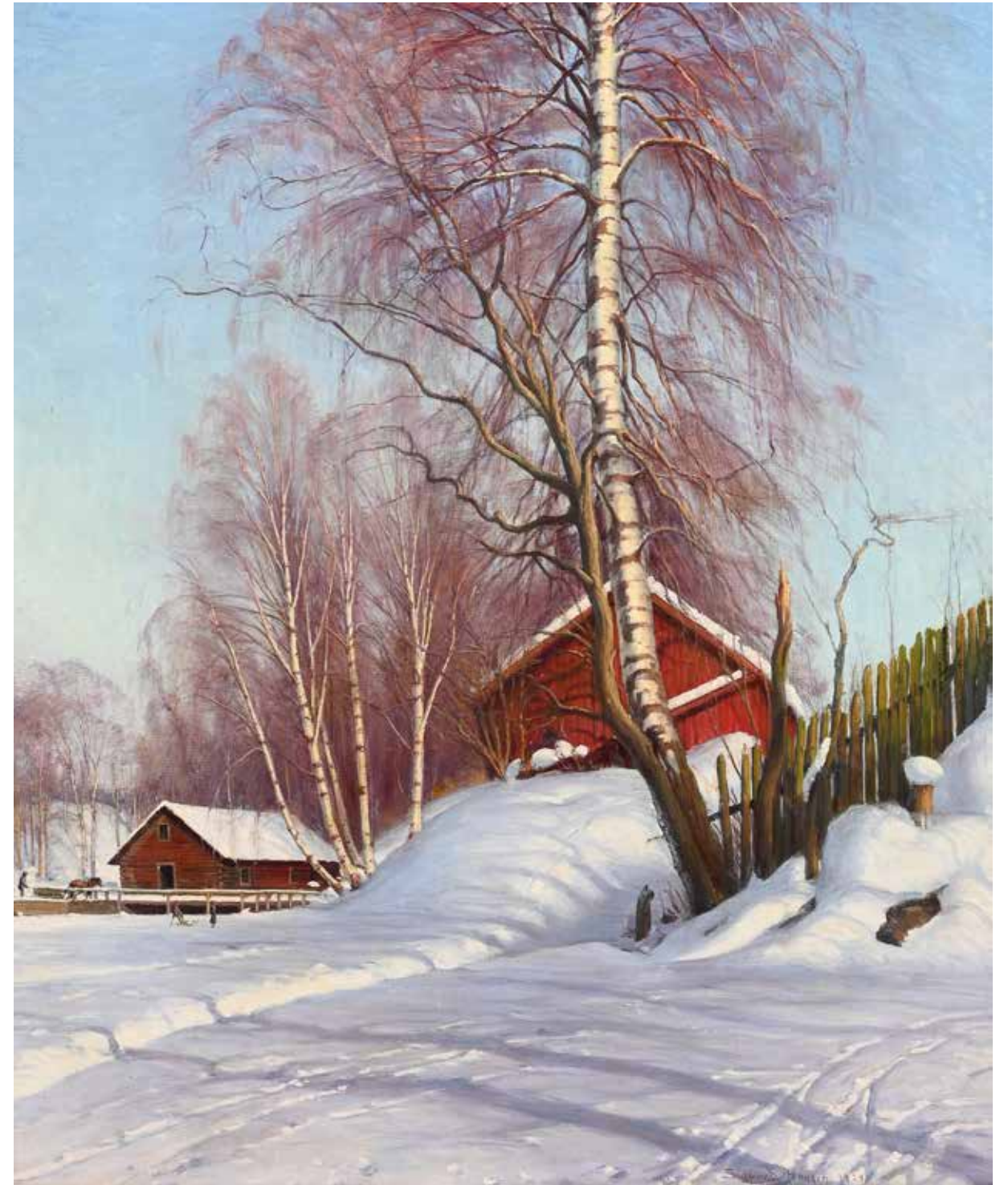
£3,000-5,000



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



96

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

£6,000-8,000

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



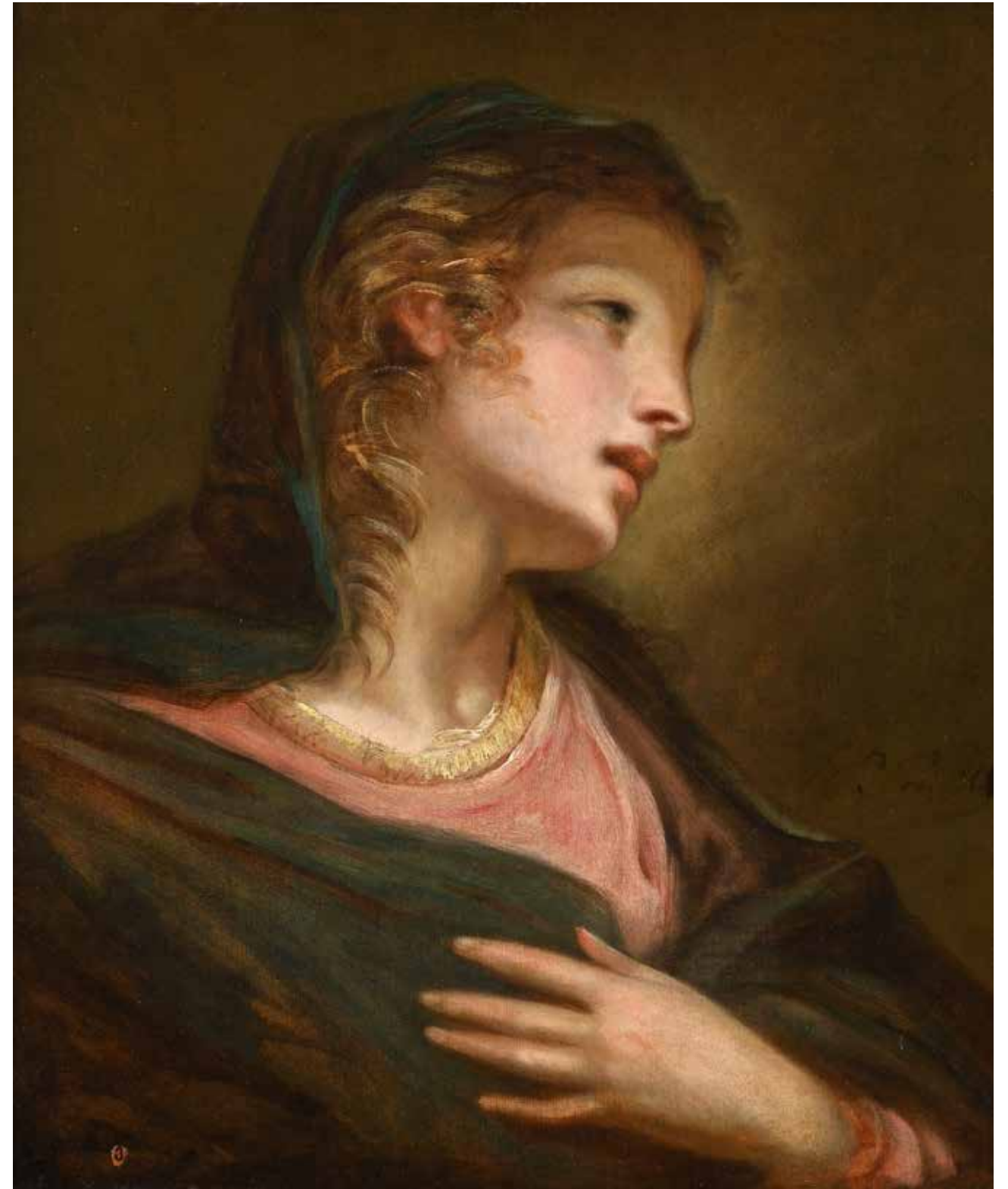
106

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 bejewelled 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 *Achillies 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'Inguimbert (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' (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:

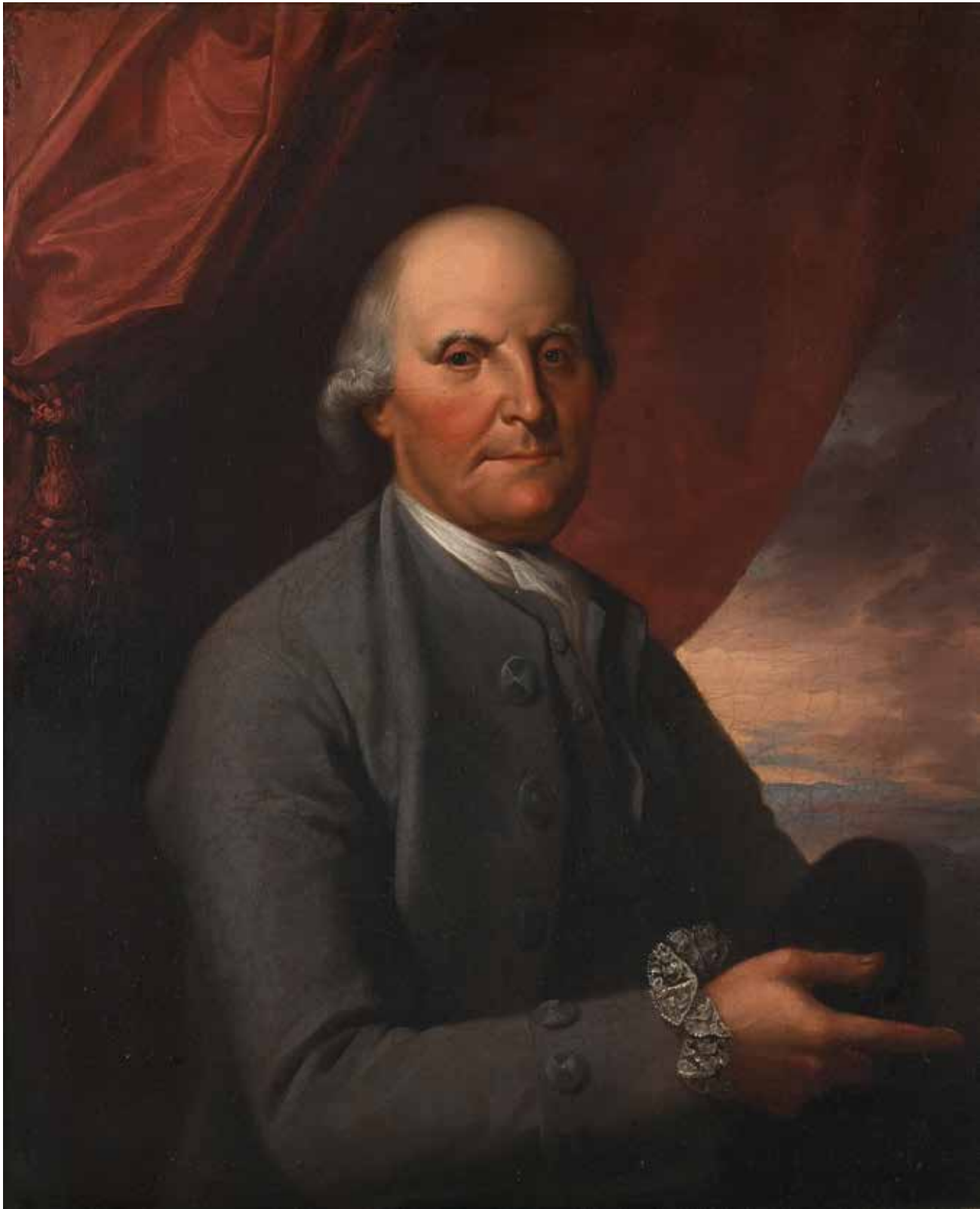
Derby, Corn Exchange, A Catalogue of the Art and Industrial Exhibition..., 1866 (nos. 206, 209), lent by Rev. S. Fox

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



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



149

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



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
BUTTERWORTH (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 he sad fate of *Past and Present*.

£12,000-18,000



158



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
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

166
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





168

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



169

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



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

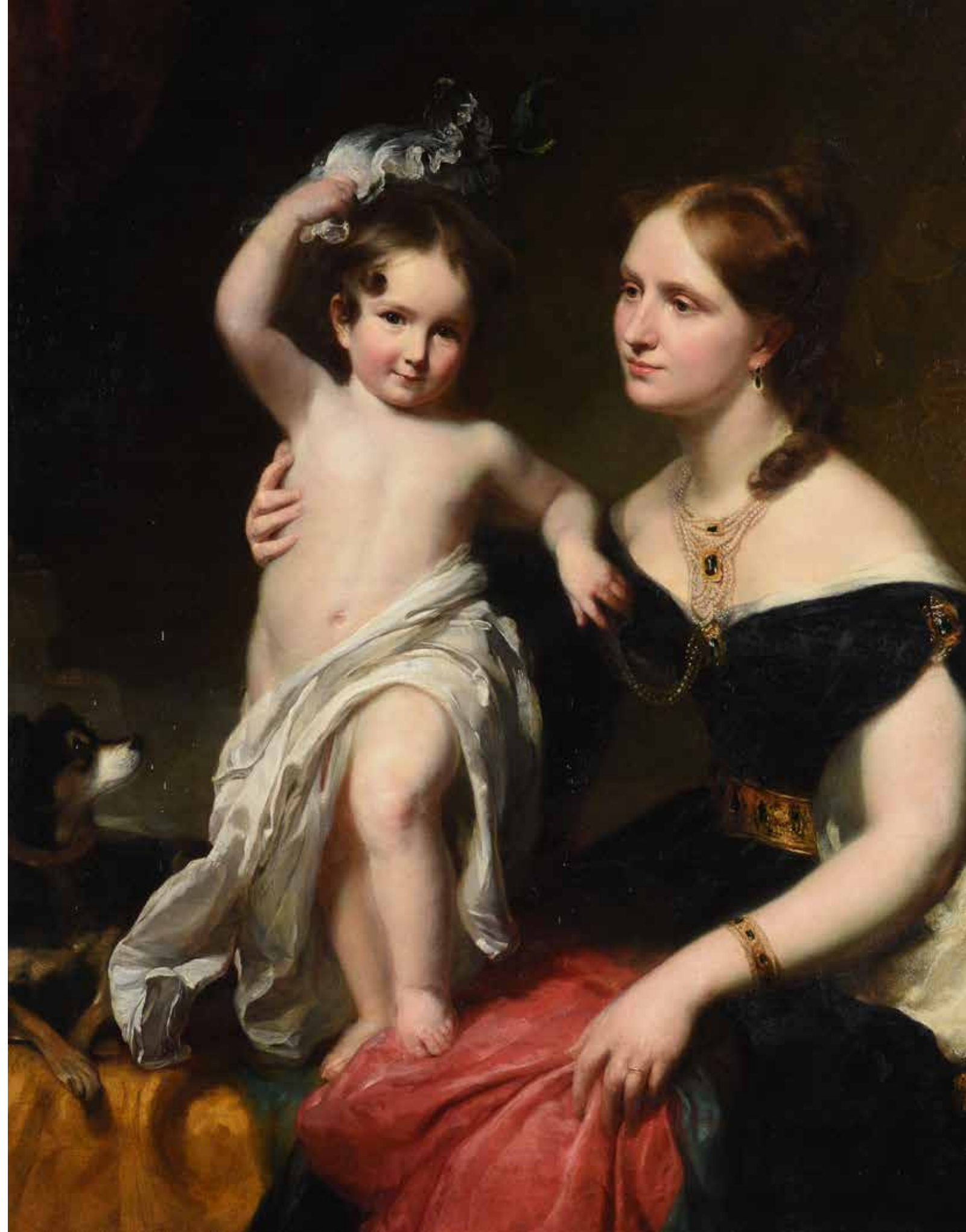
Oil on canvas
 118,5 x 101,5cm (46½ x 39¾ in.)

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



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



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

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



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

191Y
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.

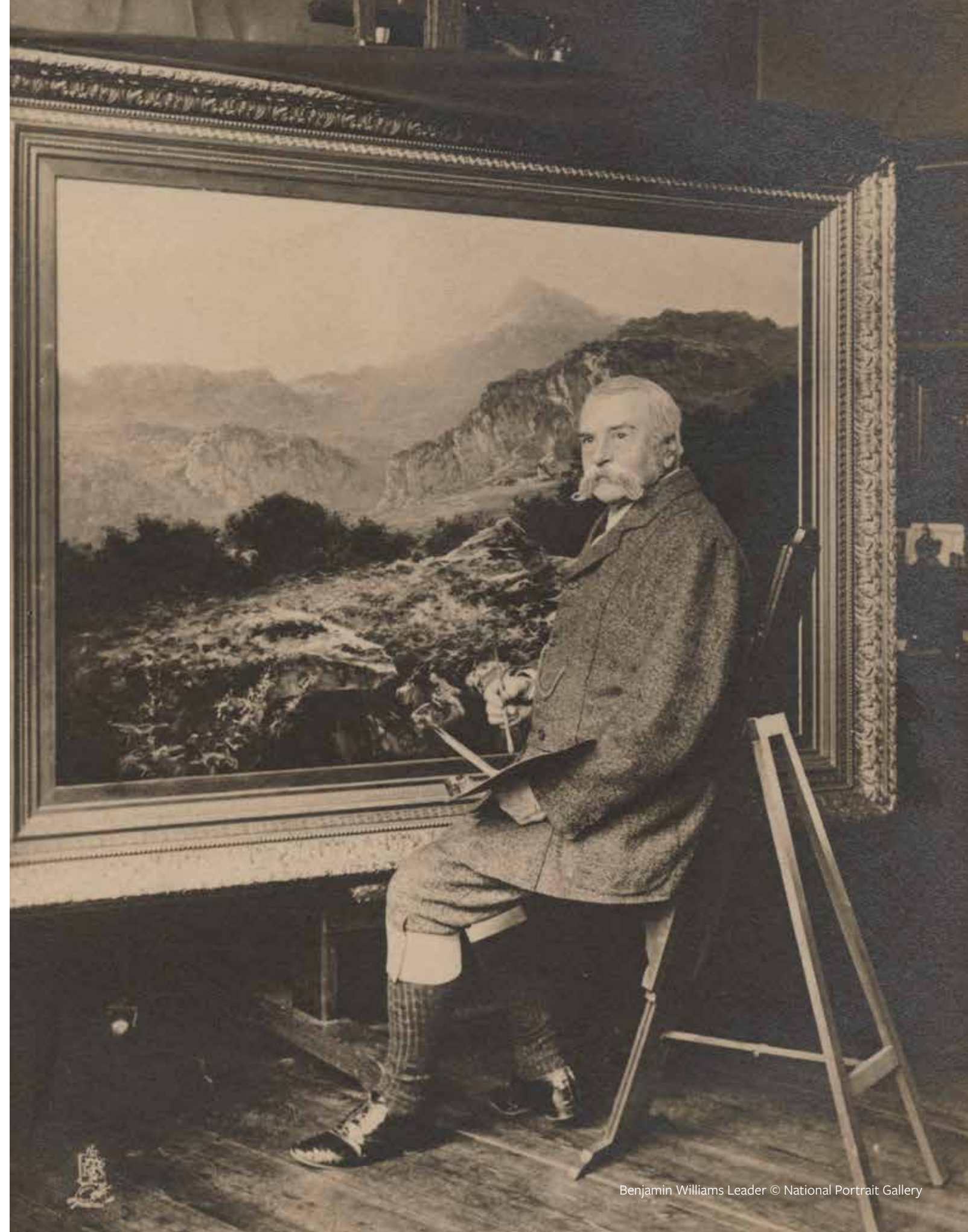
Leader was born in Worcester in 1831 as the third of eleven children of Sarah and Edward Leader Williams, his father was an engineer and Honorary Secretary of the Worcester Scientific and Literary Institute. In 1834 he organised an exhibition of Modern British Art at the Worcester Athenaeum. The exhibition 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 246h 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

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



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
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



217

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



218 (part lot)

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



219



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
**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



227

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

£700-1,000



228



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
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



254

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 Y
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

256Y
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



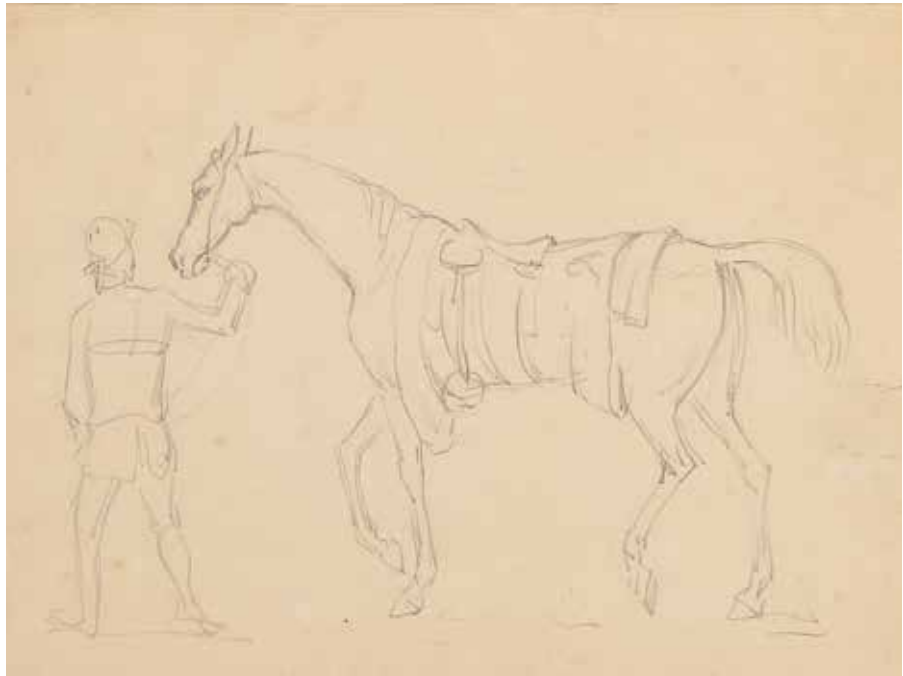
259

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
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
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
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

284

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

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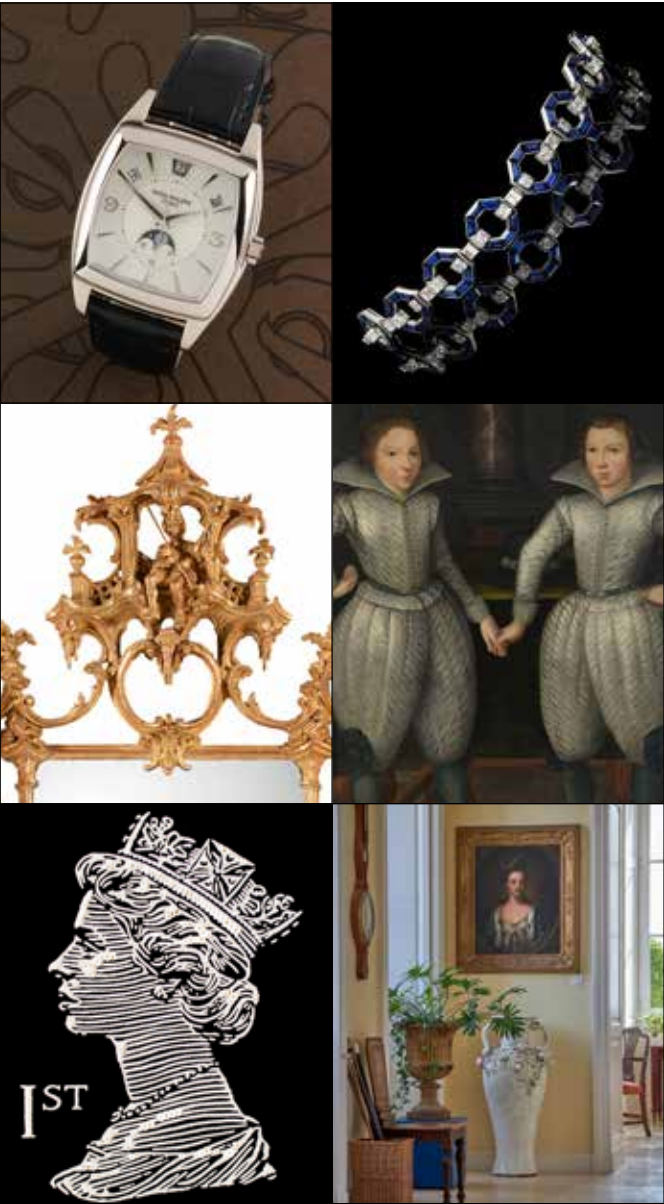
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Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

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

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

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

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

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

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

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

Information for Buyers at Public Auctions

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

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

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

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

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

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

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

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation

and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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

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

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

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

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

Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. **RESERVES**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conditions of Sale for Public Auctions

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

1. DEFINITIONS

In these Conditions:

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

2. BIDDING PROCEDURES AND THE BUYER

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

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

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

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

6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

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

7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate. (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

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