

OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | WEDNESDAY 14 JUNE 2023

DREWEATTS

EST. 1759

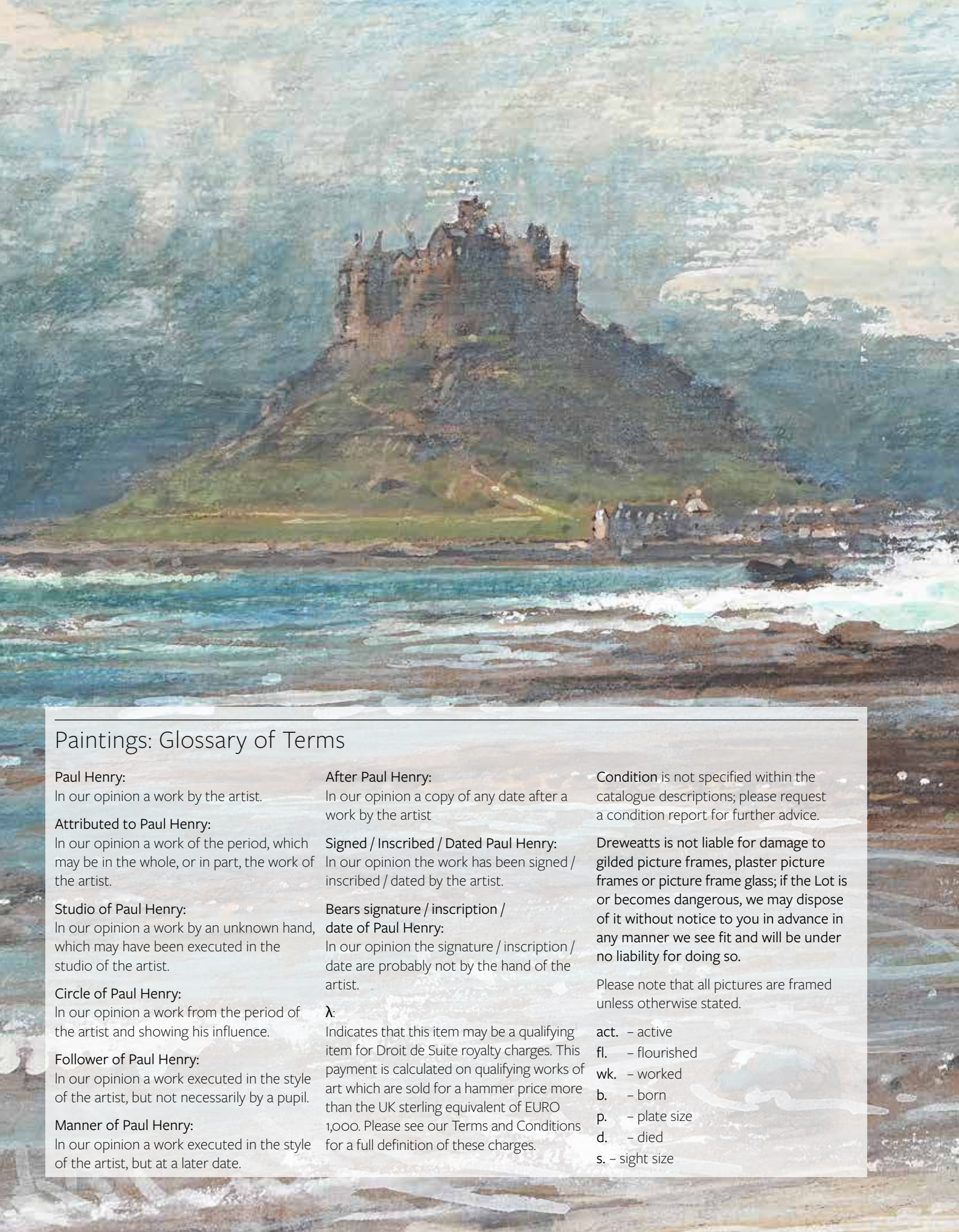


DREW EATTS

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OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | WEDNESDAY 14 JUNE 2023 | 10.30AM



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

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

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AUCTION NO. 14553

SPECIALISTS:

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VIEWING IN LONDON (highlights only):

Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU
Tuesday 30 May: 10am – 4pm
Wednesday 31 May: 10am – 4pm
Thursday 1 June: 10am – 4pm

VIEWING AT DONNINGTON PRIORY (full sale):

Sunday 11 June: 10am – 3pm
Monday 12 June: 10am – 4pm
Tuesday 13 June: 10am – 4pm
Day of sale: from 8.30am

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AUCTION:

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Front cover: Lot 104
Inside front cover: Lot 178
Opposite: Lot 142
Inside back cover: Lot 129
Back cover: Lot 165

Catalogues £15 (£20 by post)





1
FOLLOWER OF MARCELLO VENUSTI
THE VIRGIN AND CHILD
Oil on slate
19.5 x 13cm (7½ x 5 in.)

Venusti's lost painting is based on a carefully finished drawing by his associate Michelangelo Buonarotti, now in the Royal Collection at Windsor (Inv. no. RCIN 912772). The original painting, for which Michelangelo most probably drew this design, was in the collection of Richard Cosway in the 18th century, and is now only known through an engraving (in R. Duppa, *Life of Michelangelo*, 1807, p. 331).

£800-1,200



2
FOLLOWER OF SIMON VOUET
THE LAST COMMUNION OF THE MAGDALENE
Oil on canvas
132 x 95cm (51¾ x 37¼ in.)
Unframed

Provenance:
Sale, Christie's South Kensington, July 7, 2015, lot 420

£1,000-1,500

3
SPANISH COLONIAL SCHOOL (17TH/18TH CENTURY)
ARCHANGEL ASIEL WITH AN ARQUEBUS
Oil on canvas
Inscribed 'OSIEL FOR *OD DEI' (lower left)
177 x 118cm (69½ x 46¼ in.)

£10,000-15,000



3

4

2

5



4

4
AFTER DOMENICO PULIGO
MADONNA AND CHILD WITH YOUNG SAINT JOHN THE BAPTIST AND SAINT LAWRENCE
 Oil on canvas
 81.5 x 68.5cm (32 x 26¾ in.)

After the work in the collection of the Palazzo Pitti, Florence, inv. 146 (1912)

£2,000-3,000

5
VENETIAN SCHOOL (17TH CENTURY)
THE THREE AGES OF MAN
 Oil on canvas
 135 x 178cm (53 x 70 in.)
 Unframed

£3,000-5,000

6
AFTER SIR ANTHONY VAN DYCK
THE LAMENTATION
 Oil on canvas
 214 x 176cm (84¼ x 69¼ in.)

Provenance:
 The former Cook Collection, Doughty House, Richmond
 Sale, Christie's, London, 11 April 2011, lot 32

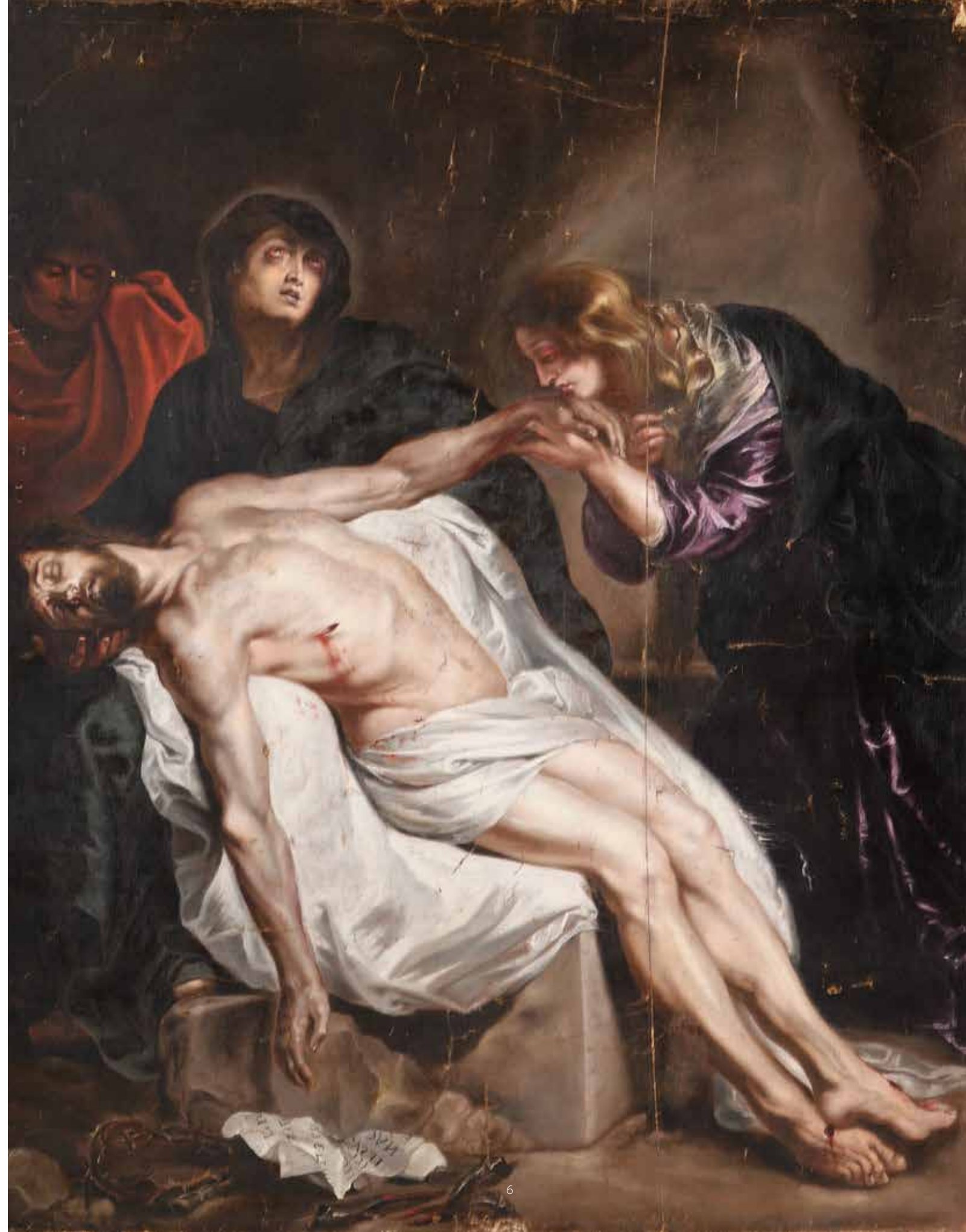
The present painting is a near contemporary copy after the composition, now in the Prado, Madrid (coll. no. P001642) which was painted around 1618-1620. The Cook Lamentation was catalogued as Van Dyck until 1913, when it was downgraded to a copy of the painting now in the Prado by Joop de Koning. At the time the Prado painting was attributed to Rubens. Until 1974 the Cook Lamentation was therefore considered a copy after Rubens, when the Prado reattributed their painting to Van Dyck, and the Cook painting thereafter became a copy after Van Dyck.

Another larger version of this work is Van Dyck's monumental Lamentation in the Koninklijk Museum voor Schone Kunsten, Antwerp (coll. no 403), which was executed around 1629 for the high altar of the Begijnhof church, possibly as a gift in memory of Rubens' sister Cornelia, who lived there and was buried in the choir of the church (1627).

£7,000-10,000



5



6



7

7

FOLLOWER OF PIETER DE RING

*A STILL LIFE OF FRUIT, A CHEST AND A GOBLET
ON A DRAPED TABLE*

Oil on canvas

110 x 90.5cm (43¼ x 35½ in.)

Provenance:

Sale, Christie's South Kensington, London,
Old Master & 19th Century Art, July 8, 2011, lot 99

£1,500-2,000



8

8

ITALIAN SCHOOL (17TH CENTURY)

A STILL LIFE OF FRUIT AND FLOWERS ON A LEDGE

Oil on canvas

65 x 52cm (25½ x 20¼ in.)

Provenance:

The Collection of Major General Sir Allan Adair,
Flixton Hall, Suffolk
Thence by descent to the current owner

£1,500-2,000



9

9

ATTRIBUTED TO JAN FRANS VAN SON (DUTCH 1658-1718)

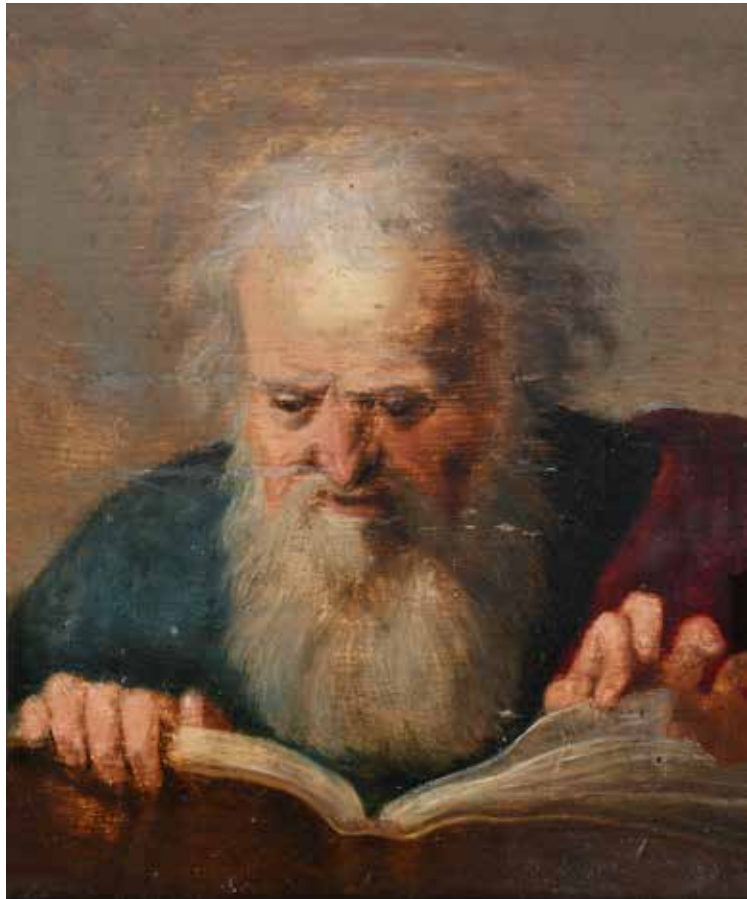
A STILL LIFE WITH ORANGE BLOSSOM IN AN URN ON A STONE LEDGE

Oil on canvas

With signature 'J. van Son' (lower right)

44 x 31cm (17¼ x 12 in.)

£3,000-5,000



10

10
ATTRIBUTED TO CORNELIUS VAN POELENBURGH
(DUTCH 1594-1667)

SAINT THOMAS READING

Oil on panel

13 x 10.5cm (5 x 4 in.)

This little panel presumably relates to a series of Christ and the twelve apostles, of which six parts were sold at Christie's, London, 29 October 2003, lot 32 (RKD no. 104294). A series of twelve copies, including of the same composition of Saint Thomas as the current panel, was sold at Amberes, Antwerp, 5 December 2011, lot 353(5) (RKD no. 249595). The current panel could be one of the missing panels from the original series.

£800-1,200



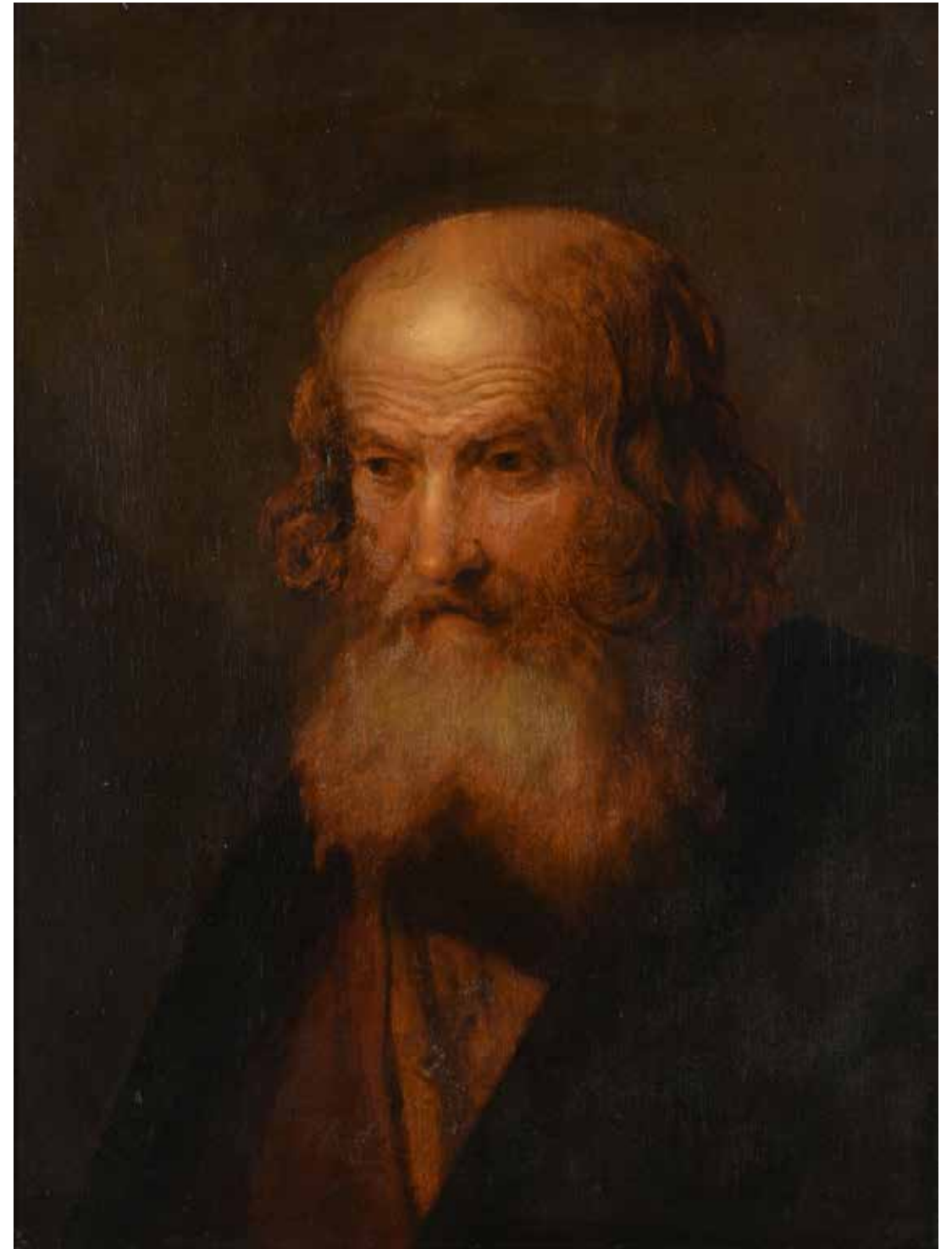
11

11
FOLLOWER OF REMBRANDT
PORTRAIT OF A SOLDIER WEARING A HELMET

Oil on canvas

47 x 38.5cm (18½ x 15 in.)

£800-1,200



12

12
CIRCLE OF JAN LIEVENS (DUTCH 1607-1674)
HEAD OF AN APOSTLE

Oil on panel

Remains of a red wax seal (on the reverse)

61 x 46.5cm (24 x 18¼ in.)

Provenance:

Sale, Christie's, South Kensington, July 5, 2013, lot 68

£7,000-10,000



13

13
FRENCH SCHOOL (16TH CENTURY)
PORTRAIT OF A MAN IN PROFILE, POSSIBLY HENRY II OF FRANCE
Oil on panel
Indistinctly inscribed (along lower margin)
29 x 22cm (11¼ x 8½ in.)

Dendrochronological analysis provides an earliest felling date of 1546 for the panel, of Southern French origins, with a likely creation date of circa 1558.

£1,500-2,000



14

14
MANNER OF MARCUS GHEERAERTS
PORTRAIT OF A GIRL, AGED 6
Oil on panel
Bears indistinct date and inscription 'AN 1626 SVAE 6' (upper left)
54 x 38.5cm (21¼ x 15 in.)

£1,500-2,000



15

15
FLEMISH SCHOOL (17TH/18TH CENTURY)
PORTRAIT OF PHILIP THE GOOD, DUKE OF BURGUNDY (1396-1467)
Oil on canvas
50 x 31cm (19½ x 12 in.)

The sitter is depicted wearing the costume of the Order of the Golden Fleece.

£600-800

16

FOLLOWER OF GILBERT JACKSON

PORTRAIT OF JAMES BOEVEY, AGED 11, FULL-LENGTH IN A GREEN DOUBLET AND HOSE, HOLDING A GLOVE, BY A TABLE WITH AN OPEN BOOK IN A CURTAINED INTERIOR

Oil on canvas (in an 18th century frame)

Dated 'AN.O DOM: 1634/AETATIS SUAE II' with identifying inscription (lower right)

146 x 99cm (57¼ x 38¾ in.)

Provenance:

Possibly commissioned by Andreas Boevey (1566-1625), and by descent at Flaxley Abbey, Gloucestershire, until sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March - 5 April 1960, lot 1295

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

Compiled by: Arthur W. Crawley-Boevey, *The Perverse Widow: Being Passages from the Life of Catharina, wife of William Boevey, Esq.*, London, 1898, p. 37

Arthur W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey*, co. Gloucester, Bristol, 1912, pp. 11-12, no. 2

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire - III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, p. 982, fig. 5, The Morning Room

This full-length painting is a companion piece to lot 17, Joanna Boevey (1605-64), aged 11, daughter of Andreas Boevey (1566-1625) and his first wife, Esther Fenne. This portrait probably depicts James Boevey (1622-96), Joanna's half-brother, son of Andreas and his second wife, Joanna (née de Wilde). The two portraits were probably painted to mark the children's coming of age when they were eleven.

James, merchant and philosopher, was, in later life, only five feet tall, 'slenderly built with extremely black hair curled at the ends, an equally black beard, and the darkest of eyebrows hovering above dark but sprightly hazel eyes' (<[In 1912, it was argued that the painting was in fact a portrait of Abraham Clarke the Younger rather than James Boevey \(A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey*, co. Gloucester, Bristol, 1912, pp. 11-12, no. 2\). This was based on a discrepancy between the date of the painting and the age of the sitter - in 1634, Joanna Clarke's son \(née Boevey\), Abraham the Younger, born in 1623, was aged 11 while his uncle and Joanna's half-brother, James, born in 1622, would have been 12 years old when the portrait was painted. In the 'old Flaxley List', the painting was recorded as 'Mr. Clarke' and attributed to Van Dyck. However, in retrospect, it seems more likely that Andreas Boevey would have commissioned a portrait of his children, Joanna and James. The Van Dyck attribution seems unlikely if he is to be credited with the companion portrait of Joanna, painted in 1616, as Van Dyck did not arrive in England until 1620 \(*ibid.*\).](https://www.oxforddnb-com/>com <https://www.oxforddnb-com/> accessed 14 June 2022). His early career was as a 'cashier' for the banker Dierik Hoste, and for the Spanish ambassador in London, while in the employ of the Dutch financier Sir William Courten. A known figure in Restoration London, Samuel Pepys described him as: 'a solicitor and a lawyer and a merchant altogether who hath travelled very much; did talk some things well, only he is a Sir Positive; but talk of travel over the Alps very fine' (Pepys, 9.206). Although his writings on 'Active Philosophy' were never published, they circulated widely amongst his friends and acquaintances. In 1642, James Boevey and his half-brother, William, made a joint-purchase of Flaxley Abbey.</p></div><div data-bbox=)

A 19th-century copy of this portrait was painted and published in Crawley-Boevey, A.W.C., *The Perverse Widow, Being Passages from the Life of Catharina, Wife of William Boevey*, 1898, p. 34.

£6,000-8,000



17

ENGLISH SCHOOL (17TH CENTURY)

*PORTRAIT OF JOANNA BOEVEY, FULL-LENGTH IN A BLACK AND BROWN DRESS WITH EMBROIDERED SLEEVES
HOLDING A PAIR OF GLOVES*

Oil on panel

Inscribed 'ANNO 1616/ ANNO BOEVE/AETATIS SVAE 11-' (upper left)

143.5 x 95.3cm (56¼ x 37½ in.)

In an 18th Century carved giltwood frame.

Provenance:

Probably commissioned by Andreas Boevey (1566-1625), and by descent at Flaxley Abbey, Gloucestershire, until sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March - 5 April 1960, lot 1296
Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

Arthur W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester*, Bristol, 1912, p. 11, no. 1; p. 12

In the 1960 sale of the house contents of Flaxley Abbey, Gloucestershire, this painting was ascribed to 'Sandvort'. The portrait represents Joanna Boevey (1605-64) as a young girl, aged 11, daughter of Andreas Boevey (1566-1625), a Dutch Huguenot emigré, merchant, financier and elder of the Dutch church at Austin Friars. Joanna married Abraham de Clerke (also Dutch, anglicised to Clarke). After 1654, James I transferred the Flaxley estate to Joanna's brother, William Boevey, who gifted a share to his sister, and directed that the remainder be sold after his death for the benefit of his wife. In 1661, Joanna bought out her sister-in-law, and lived at Flaxley with her son, Abraham Clarke the younger. On Abraham's death in 1683, he bequeathed the estate to his cousin, also named William Boevey (1657-92), son of his half-uncle, James (J. Lees-Milne, 'Flaxley Abbey, Gloucestershire - I: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 29 March 1973, pp. 844-845).

A second painting of Joanna as an adult is recorded at Flaxley in 1912, and at this date was tentatively attributed to Cornelius Jansen (1585-1638) (A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester*, Bristol, 1912, p. 11, no. 2; p. 13).

£6,000-8,000





18

18

ENGLISH SCHOOL (CIRCA 1700)
Portrait of a lady, identified as Susanna White, later Lloyd (d. 1762), half-length in a black dress, feigned oval
Oil on canvas
71.1 x 61cm (27 x 24 in.)

Provenance:
The Crawley-Boevey family
Sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March - 5 April 1960, lot 1375
Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Susanna Lloyd, née White (1684-1762) was the only child of John White and Susanna Ayleway. She married John Lloyd in 1709 and was the mother of Susanna Lloyd (1712-1762) who married her first cousin Thomas Crawley in 1743. Thomas Crawley had earlier inherited Flaxley in 1727 from Catherine Boevey. It is likely that this portrait entered the Flaxley collection upon her death in 1762. She was buried on the same day as her daughter.

£1,000-1,500



19

19

ENGLISH SCHOOL (17TH CENTURY)
Portrait of a bearded man, half-length in a red coat
Oil on canvas (in a Lely panel frame)
73 x 61.5cm (28½ x 24 in.)

Provenance:
The Crawley-Boevey family
Sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March - 5 April 1960, lot 1309
Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£400-600



20

20

ENGLISH SCHOOL (CIRCA 1720)
A double portrait of William and Nathaniel Lloyd with their dog, a fountain in a formal garden beyond
Oil on canvas
114.3 x 172.7cm (45 x 67 in.)

Provenance:
Possibly brought to Flaxley Abbey following the marriage in May 1743 of Thomas Crawley-Boevey, (1709-69), to Susanna (née Lloyd, 1712-62), sister to William and Nathaniel Lloyd, and by descent until sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March - 5 April 1960, lot 1347

Literature:
Arthur W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester*, Bristol, 1912, pp. 18, 20, no. 1

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire - I: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 29 March 1973, p.845, fig.8, The Abbot's Room
William (1685-1754) and Nathaniel (1690-1774) were the sons of John Lloyd (1645-1716) and Susanna Hollier Hollyar (1657-1726) of Minsterworth, Gloucestershire. Their sister, Susanna (1712-62), married Thomas Crawley-Boevey, in May 1743. In 1912, the painting, listed as by an unknown hand, was in the Drawing Room at Flaxley Abbey (A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and other Notable Articles at Flaxley Abbey, co. Gloucestershire* (1912), pp. 18, 20, no. 1). It has since been pictured in 1954 and 1960 in the Abbots Room

£4,000-6,000



21

21
FOLLOWER OF SIR PETER LELY
A PORTRAIT OF THE COUNTESS OF WESTMEATH
 Oil on canvas
 73.5 x 61.5cm (28¾ x 24 in.)

£2,500-3,500



22

22
ENGLISH SCHOOL (17TH CENTURY)
PORTRAIT OF A LADY, TRADITIONALLY IDENTIFIED AS NELL GWYN (1650-1687)
 Oil on panel
 18 x 14cm (7 x 5½ in.)

In a 17th century carved and silvered picture frame.

£500-700



23

23
STUDIO OF CARLO MARATTA (ITALIAN 1625-1713)
PORTRAIT OF MARIA MADDALENA ROSPIGLIOSI PANCIATICHI
 Oil on canvas
 80 x 70cm (31¼ x 27½ in.)

The sitter (1645-1695), born in Pistoia, was the daughter of Clement Rospigliosi and niece of Pope Clement IX.

Carlo Maratta painted several versions of the present portrait, including: one in the Louvre (inv. no. 1379) which is considered the original; another now in the Galleria Borghese, Rome (inv. no. 574) which is thought to be an autograph replica; and another offered at Christie's, 4 July 2012, lot 218. Maratta was employed by the Rospigliosi family for their portraits during the reign of Clement IX and was known to have supervised numerous studio replicas, as according to Francesco Petrucci is likely the case with the present portrait.

£3,000-5,000



24

ENGLISH SCHOOL (CIRCA 1680)

*Portrait of Francis Vanacker, half-length, in an embroidered cloak;
and portrait of his wife, Cornelia Boevey, in a mauve dress*

Oil on canvas, a pair

73 x 61cm (28½ x 24 in.) oval (2)

Provenance:

Possibly at the sitter's home, Erith Manor, Kent

Probably inherited by Catherina Boevey in 1702 and thence by descent

Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960,
lot 1323

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at
Flaxley Abbey

Literature:

*A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at
Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 11, no. 7*

Francis Vanacker (d.1686, aged 38) was High Sheriff of Kent and a descendant of a
London merchant family. He married Cornelia Boevey (d.1702) in 1671, who was the
only daughter of the merchant, lawyer and philosopher James Boevey (1622-1696) by
his second wife Isabella de Visscher. Upon Francis' death in 1686 Cornelia remarried
to William Bateman of Clifton. She died at Erith Manor in 1702 without issue making
it likely that this pair of portraits was inherited by her sister-in-law Catherina, owing to
the early death of her brother William in 1692.

£2,000-3,000



24

25

ENGLISH SCHOOL (CIRCA 1740)

*Portrait of Rev. Thomas Savage, three-quarter length, in a brown coat
and an oriental gown, seated at a table*

Oil on canvas

With inscription 'Mr. Savage' (lower left)

124 x 100cm (48¾ x 39¼ in.)

In an original 17th century carved giltwood frame.

Provenance:

The Crawley-Boevey Family

Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960,
lot 1337

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley
Abbey

Previously identified as Capt. George Savage (label on the reverse), but most probably
Rev. Thomas Savage, Rector of Standish, who married Eleanor Barrow in 1737. Their
daughter Anne married Thomas Crawley-Boevey, 2nd Baronet of Highgrove in 1769.

£2,000-3,000



25



26

26

FOLLOWER OF DAVID VON KRAFFT (SWEDISH 1655-1724)

Portrait of King Charles XII of Sweden, three-quarter length, in uniform

Oil on canvas

125 x 100cm (49 x 39¼ in.)

Provenance:

The Crawley-Boevey Family

Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1326

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 15, no. 5.

Charles XII (1682 - 1718) was King of Sweden (including current Finland) from 1697 to 1718. He belonged to the House of Palatinate-Zweibrücken, a
branch line of the House of Wittelsbach. Charles was the only surviving son of Charles XI and Ulrika Eleonora the Elder. He assumed power, after a
seven-month caretaker government, at the age of fifteen. Charles is depicted in the same blue and yellow uniform of the Swedish Imperial Guard
throughout many official portraits, this is now in the Royal Armoury in Stockholm.

It is not known why the present picture was in the Crawley-Boevey collection at Flaxley. Other versions of this portrait are in the Government Art
Collection, London and the National Trust Collection, Plas Newydd, Anglesey.

£3,000-5,000



27

27
ITALIAN SCHOOL (18TH CENTURY)
*CAPRICCIO HARBOUR SCENE WITH FIGURES
 ALONG THE SHORE*
 Oil on canvas
 74 x 86cm (29 x 33¾ in.)

£1,000-1,500



28

28
ITALIAN SCHOOL (17TH CENTURY)
*AN ITALIANATE COASTAL INLET WITH
 A FORTIFIED HILLTOP TOWN, POSSIBLY
 A CAPRICCIO OF CASTELLO DELLA FAVA
 AND POSADA NUORO, SARDINIA*
 Oil on canvas
 96 x 112cm (37¾ x 44 in.)

Provenance:
 Sale, Christie's, London, 8 July 2011, lot 164
 (as Follower of Agostino Tassi)

£2,000-3,000



29
**MANNER 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)

Provenance:
 Private collection,
 Blaisdon Hall, Gloucestershire

£5,000-7,000



29



30
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)

£6,000-8,000



31
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)

£6,000-8,000



32
GERMAN PROVINCIAL SCHOOL (18TH CENTURY)
A PAIR OF KITCHEN SCENES
 Oil on canvas
 113 x 150cm (44¼ x 59 in.) (2)

Provenance:
 Private collection, Blaisdon Hall, Gloucestershire

£6,000-8,000



33
CIRCLE OF CHRISTIAEN VAN COUWENBERGH (DUTCH 1604-1667)
A TOPPER IN A TAVERN
 Oil on canvas
 113 x 147cm (44¼ x 57¾ in.)

Provenance:
 Private collection, Blaisdon Hall, Gloucestershire

£4,000-6,000



34

34
FLEMISH SCHOOL (18TH CENTURY)
VILLAGERS IN A LANDSCAPE
 Oil on canvas
 30 x 36.5cm (11¾ x 14¼ in.)

£1,000-1,500



35

35
FOLLOWER OF JAN BOTH
TRAVELLERS AND A CATTLE DROVER IN AN ITALIANATE LANDSCAPE
 Oil on canvas
 58 x 72cm (22¾ x 28¼ in.)

Exhibited:
 On loan to the Fogg Art Museum, Harvard,
 number 163.1933 (label verso)

£1,500-2,500

36
ATTRIBUTED TO MARC BAETS (FLEMISH FL. 1700-1749)
RIVER LANDSCAPES WITH TOWNS AND RUINS
 Oil on panel
 Each 12 x 15.5cm (4½ x 6 in.) (4)

Provenance:
 The Crawley-Boevey Family in the Drawing Room at Flaxley Abbey
 Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1290 and 1291
 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£2,000-3,000



36

37
FLEMISH SCHOOL (18TH CENTURY)
VILLAGE LANDSCAPE ON THE BANKS OF A RIVER
 Oil on panel
 20 x 29cm (7¾ x 11¼ in.)

Provenance:
 David Ker Fine Art, Bourne Street

£1,000-1,500



37

The present painting can be considered one of the most well-known and popular compositions of carnival scenes in seventeenth-century Flemish art, its popularity attested to by a comparatively large number of versions and copies.

The composition was long regarded to be by the Flemish painter Denis van Alsloot (c. 1568-1625), a name that also returns on the frame of the present picture. In her monograph on Van Alsloot, however, Sabine van Sprang rejected this traditional attribution to Van Alsloot (see S. Van Sprang, Denijs van Alsloot, *Peintre Paysagiste au service de la cour des Archducs Albert et Isabelle*, Turnhout 2014) and according to latest art historical research the composition is currently attributed to Sebastian Vrancx. Several versions of the work can be found in museum collections of the Prado, Madrid (as Denis van Alsloot, inv. no. P001346), the Musée Royaux des Beaux-Arts in Brussels (as Southern Netherlandish school, first quarter 17th century, inv. 232) and the Bayerische Staatsgemäldesammlungen, Munich (as Denis van Alsloot, inv. no. 189), with varying attributions to Vrancx and Van Alsloot over time. A further painting that was with Christie's, London (8 December 2015, lot 4, dated to around 1618–20), is currently considered to be the most likely primary version, though the work at the Prado was long regarded to be the prototype. The present picture appears to be a contemporary copy, although the composition is reduced on both sides.

The painting depicts a lively scene from the frozen moat around Antwerp's town walls near the Kipdorppoort, where a large crowd filled with figures in carnival costume are celebrating. Such a scene was typical for the Antwerp area, where orchestrated public festivities were very popular amongst the locals. Many artists took inspiration from the rich range of images provided by these celebrations. In the present painting, a cast from the Commedia dell'Arte performs on the ice and draws the focus of the revellers, whilst masked entertainers, dancers, musicians, and rhetoricians surround them and add to the celebratory atmosphere. The scene depicted is relatively restrained compared with most of Pieter Bruegel I's paintings of this type, and many of the individuals depicted stand out for their elegance. As usual, however, the more elegant and wealthy figures are shown mingling together with the less wealthy, suggesting that a festival such as this temporarily brought even the most divided of societies together and helped to ease the everyday social tensions between the different social strata. On the ramparts and in line with the church tower in the background, we can see a group of local clerics and other dignitaries overlooking the festival. They bring a more sober atmosphere to the scene and are a reminder that public festivals such as this were screened by the authorities, who insisted that they had to approve of all of the songs and performances before they could be presented to the public.

The carnival subject was adopted by such Antwerp painters as Joos van Winge, Louis de Caullery, Hieronymous Francken, and Frans Francken II, who, influenced by the Venetian tradition, depicted scenes of nocturnal fêtes, masquerades, and balls. Many of them were in close contact with the actors performing in these festivals. Vrancx, for example, was a member of the Violieren, an official chamber of Antwerp rhetoricians, which in turn was linked to the Guild of Saint Luke.



38

WORKSHOP OF SEBASTIAN VRANCX (BELGIAN 1573-1647)

A WINTER CARNIVAL WITH FIGURES ON THE ICE BEFORE THE KIPDORPPOORT BASTION IN ANTWERP

Oil on panel

59.5 x 90cm (23¼ x 35¼ in.)

Provenance:

Barnwell Manor, Northamptonshire, Windsor House Antiques

£20,000-30,000



39

39
FOLLOWER OF FRANS
SNYDERS
STILL LIFE WITH GAME
Oil on canvas
138 x 213cm (54¼ x 83¾ in.)

£2,000-3,000

40
FOLLOWER OF FRANS
SNYDERS
THE BOAR HUNT
Oil on canvas
184 x 222cm (72¼ x 87¼ in.)

£3,000-5,000



40



41
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)

Provenance:
Private collection, Blaisdon Hall,
Gloucestershire

£6,000-8,000



41



42

42
FOLLOWER OF WILLEM KALF
(FRENCH, 18TH CENTURY)
A LADY AND A MAID IN A KITCHEN INTERIOR
 Oil on panel
 Indistinctly inscribed with a possible
 monogram 'f' on the bedframe (centre left)
 33 x 26cm (12 x 10 in.)

Provenance:
 Sale, Sotheby's, New York, 1 February 2013, lot
 475 (unsold as French School, 18th century)

£700-1,000



43

43
FOLLOWER OF DAVID TENIERS
FIGURES OUTSIDE A TAVERN
 Oil on canvas
 56 x 67,5cm (22 x 26½ in.)

£800-1,200



44

44
FOLLOWER OF PHILIPS WOUWERMAN
A CAVALRY SKIRMISH
 Oil on canvas
 49 x 110cm (19¼ x 43¼ in.)

£2,000-3,000

45
CIRCLE OF JOHN WOOTTON (BRITISH 1686-1765)
A HUNTING PARTY
 Oil on canvas
 90 x 120cm (35¼ x 47 in.)

£2,000-3,000



45



46

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)

Provenance:

Private collection, Blaisdon Hall, Gloucestershire

£2,000-3,000



47

47

FRENCH SCHOOL (18TH CENTURY)

A YOUNG BOY WITH A BASKET OF FLOWERS

Oil on canvas

96 x 122cm (37¾ x 48 in.)

£3,000-5,000



48

48
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
 Private collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



49

49
FOLLOWER OF FRANÇOIS BOUCHER
PUTTI PLAYING IN A GARDEN
 Oil on canvas
 89 x 84cm (35 x 33 in.)

£2,500-3,500



50

50
FOLLOWER OF PHILIPPE MERCIER
AN AMOROUS COUPLE WITH A BASKET OF FRUIT
 Oil on canvas
 74 x 90.5cm (29 x 35½ in.)

£3,000-5,000

51
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.)

£1,000-1,500



51



52

52

NORTH ITALIAN SCHOOL (18TH CENTURY)

APOLLO AND A NYMPH TRANSFIXED BY AN ARROW; AND APOLLO AND THE CUMAEAN SIBYL

Oil on canvas, a pair

66 x 166cm (25 x 65¼ in.) (2)

Provenance:

Probably the Messel family collection at Nymans

In the Main Hall at Holmstead Manor and thence by descent to Oliver Messel

Purchased from Oliver Messel by Frederick and Phyllis Watkins for Flaxley Abbey

In his famous *Metamorphoses*, Ovid tells the tale of the Sibyl of Cumae, in southern Italy, who was loved by the god Apollo. He bribed her by offering to prolong her life for as many years as there were grains in a heap of dust, in return for her love. She refused him and although he kept his word, he denied her perpetual youth, so she was commanded to centuries as a wizened crone. In the painting the Sibyl is shown as a young woman before Apollo, holding out her cupped hand which contains the heap of dust.

The other painting shows Apollo standing grief stricken by his lover Coronis, a Greek princess, who was with child by him but left him for another. In a fit of jealous rage he slew her with an arrow and tore the child from her womb. This child was Asclepius, who would grow up to become the god of Medicine.

£5,000-8,000



53

53

FRENCH SCHOOL (19TH CENTURY)

*A PASTORAL ALLEGORY WITH A
MEDALLION WITH AN ANGEL AND
FLOWER GARLANDS IN A CARTOUCHE*

Oil on canvas

230 x 110cm (90½ x 43¼ in.)

including frame

£2,500-3,500



54

54

AFTER JAN DAVIDSZ. DE HEEM

*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.)

Provenance:

Private collection, Blaisdon Hall, Gloucestershire

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

£1,000-1,500



55

55

THOMAS ELLIS (BRITISH EXH. 1842-1856)

STILL LIFE WITH ROSES AND RASPBERRIES

Oil on canvas

Signed with monogram (lower centre)

61 x 52cm (24 x 20¼ in.)

£1,500-2,000



56

56

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

Private collection, Blaisdon Hall, Gloucestershire

£4,000-6,000



57

57
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-).

£1,000-1,500



58

58
FOLLOWER OF JOHANN ZOFFANY
PORTRAIT OF AN ARTIST
Oil on canvas
55 x 40cm (21½ x 15½ in.)
Unframed

Provenance:
Sale, Dreweatts, Newbury, *Pictures from the collection of Tony Haynes*, 12 October 2011, lot 235

£1,000-1,500



59

59
AFTER POMPEO GIROLAMO BATONI
THE PENITENT MARY MAGDALENE
Oil on canvas
60 x 94cm (23½ x 37 in.)

Provenance:
Sale, Christie's South Kensington, July 7, 2015, lot 386

A copy after Batoni's now-lost original which formerly hung in the Gemäldegalerie, Dresden (former inventory number, Inv Nr. 454). The original was destroyed in World War II, during three Allied bombing raids of Dresden between 13 and 14 February, 1945. By the end of the 18th century Batoni's original was widely celebrated by art critics and prompted numerous copies. Anton Graff alone is thought to have produced fourteen copies of the work (see E.P. Bowron and P.B. Kerber, *Pompeo Batoni*, London 2007, p. 136). It is possible that the present work is an example of Graff's many copies, while it does not appear to be one of the four copies listed by Berckenhagen (E. Berckenhagen, Anton Graff, *Leben und Werk*, Berlin 1967, cat. nos. 1746-1749, p. 411).

£2,000-3,000

60 (*no lot*)



61



61
FRENCH SCHOOL (18TH CENTURY)
A PAIR OF PORTRAITS OF A LADY AND GENTLEMAN, BUST-LENGTH
 Oil on canvas, oval
 Portrait of the gentleman signed and dated 'Sotoini 1774' (centre right)
 62 x 50cm (24¼ x 19½ in.) (2)

£1,500-2,000

62
FOLLOWER OF THOMAS HUDSON
PORTRAIT OF A LADY TRADITIONALLY IDENTIFIED AS MISS WETHAM
 Oil on canvas
 75 x 63cm (29½ x 24¾ in.)

£800-1,200



63

63
NICHOLAS JOSEPH DELIN (FLEMISH 1741-1803)
A YOUNG BOY WITH HIS DOG AND PET RABBIT
 Oil on canvas
 Signed and dated '1799' (upper right)
 57.5 x 66.5cm (22½ x 26 in.)

£3,000-5,000

64
CIRCLE OF WILLIAM BEECHEY (BRITISH 1753-1839)
TWO GIRLS IN A WOODED LANDSCAPE
 Oil on canvas
 59 x 41cm (23 x 16 in.)

£700-1,000



64



65

65
ANGELICA KAUFFMANN (SWISS 1741- 1807)
ZORAIDA, THE BEAUTIFUL MOOR
 Oil on paper laid on metal, oval
 Inscribed 'A Kauffmann' (on the reverse)
 9.8 x 7.9cm (3¾ x 3 in.)

Engraved:
 F. Bartolozzi, published by Walker, Nov 1778.

The present picture, by one of the most important female artists of the eighteenth century, had been considered lost and was known only through the existence of a Bartolozzi's engraving.

Zoraida was a Moorish noblewoman, a character taken from *The Captive's Tale* in Cervantes' *Don Quixote*. Kauffmann depicts her in recognisably English costume, holding a mask of a type commonly worn at English masquerade balls, rather than the Eastern veil featured in the original story. Kauffmann conceived her as a pendant to the similarly diminutive picture entitled *Fatima - the Fair Sultana* (Christie's, 23 November 2004, lot 19), the subject of which is much more explicitly Eastern. The popularity of Orientalism in 18th Century Britain was inspired by Lady Mary Wortley Montagu's *Turkish Embassy Letters* where she described life in the Ottoman Court and the freedom and spectacle of the Masquerade. She wrote in ravishing terms about Fatima who she believed epitomised female beauty in Ottoman culture. In 1768, one of the most magnificent public masquerade balls to date took place, at Vanbrugh's Italian Opera House in Haymarket. Angelica Kauffmann was ideally placed to reflect this fashion, and some of the ideas behind it, in her art.

To be included in the forthcoming Catalogue Raisonné of the works of Angelica Kauffmann, compiled by Dr Bettina Baumgartel, Chief Curator of Painting at the Kunstpalast Gallery, Düsseldorf.

£3,000-5,000



66

66
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
 Private collection, Blaisdon Hall, Gloucestershire

£7,000-10,000



67

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' family

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 was 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.

£7,000-10,000



68

HENRY HOWARD (BRITISH 1769-1847)
A Girl with a Hoop and a Dog
Oil on canvas
139 x 109cm (54½ x 42¾ in.)

Exhibited:
London, The British Institution, 1814

Henry Howard was a Neo-classical painter of portraits, mythological, biblical and historical subjects. He exhibited 249 works at The Royal Academy and 72 at The British Institution, where the present picture was shown in 1814. His works are in numerous public collections including The National Gallery, Petworth House and The John Soane Museum which hold ten works.

£7,000-10,000



69

69
ENGLISH SCHOOL (18TH CENTURY)
AN EXTENSIVE RIVER LANDSCAPE

Oil on canvas
48.3 x 132.1cm (19 x 52 in.)

Provenance:
The Crawley-Boevey Family
Sold Flaxley Abbey, Gloucestershire, Bruton,
Knowles & Co., 29 March-5th April 1960, lot 1361
Bought by Mr and Mrs Frederick Baden-Watkins
and thence by descent at Flaxley Abbey

£1,000-1,500



70
JOHN VARLEY (BRITISH 1778-1842)
A PAIR OF EXTENSIVE LAKE LANDSCAPES

Oil on canvas
One signed (lower left)
31 x 62cm (12 x 24¼ in.) (2)

Provenance:
Thomas Agnew and Sons, London

£1,500-2,000



70



71
ANTHONY DEVIS (BRITISH 1729-1816)
LANDSCAPE NEAR GUILDFORD

Oil on canvas
29 x 32cm (11¼ x 12½ in.)

Provenance:
Thomas Agnew and Sons, London

The church on the horizon may be St Martha's on the Hill, Chilworth, although the distinctive spire in the picture is not recorded. The church was partly destroyed by an explosion at the nearby Gunpowder Works in 1745.

We are grateful to the historian David Taylor for his help in preparing this catalogue entry.

£600-800



72
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 artist, 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.

£1,000-1,500



72

73
JAN BAPTIST KOBELL (DUTCH 1778-1814)
MIDDAY REST

Oil on canvas
101 x 129cm (39¾ x 50¾ in.)

Provenance:
Private collection, Blaisdon Hall,
Gloucestershire

£3,000-5,000



73



74

74
CIRCLE OF GIUSEPPE GAMBERINI (ITALIAN 1680-1725)
A PEASANT GIRL HOLDING A BUSHEL OF WHEAT AND A SCYTHE
Oil on canvas
49.5 x 40cm (19¼ x 15½ in.)

Provenance:
The Rowse Collection

£2,000-3,000



75

75
DAVID COX SENIOR (BRITISH 1783-1859)
COTTAGES IN WOODLAND, POSSIBLY NEAR BETTWS-Y-COED, NORTH WALES
Black chalk and watercolour
Numbered '969' (lower left)
36.2 x 26.6cm (14¼ x 10¼ in.)

Provenance:
With Spink-Leger, London
M. and Mme. Gerald Bauer
Their sale, Christie's, London, 22 January 2003, lot 34
The Rowse Collection

Exhibited:
London, Spink-Leger, 'Air and distance, storm and sunshine' Pictures, watercolours and drawings by David Cox, March 1999, no. 22

Literature:
G. Bauer, *David Cox: 1783-1859, Précurseur des Impressionistes?*, Anthèse, 2000, p. 128, illustrated in colour

£1,500-2,500



76

76
NICHOLAS CONDLY THE ELDER (BRITISH 1793-1857)
SHIPS LYING IN THE TAMAR RIVER, WITH THE ROYAL WILLIAM YARD AND MOUNT EDGCUMBE BEYOND
Oil on canvas
29.5 x 44.5cm (11½ x 17½ in.)

Provenance:
Philip Varcoe, by 1961
Anonymous sale, Christie's, South Kensington, 10 November 1994, lot 523
The Rowse Collection

Exhibited:
Plymouth, The City Art Gallery & Museum, Marine Painting, 1969, no. 37, lent by Philip Varcoe

£2,500-3,500



77
FRANÇOIS GEOFFROY ROUX (FRENCH 1811-1882)
NEMESIS CAP'NE A. RAMNAL 1852
Pencil, pen, black ink and watercolour on paper
Signed, inscribed as titled and further inscribed and dated 'F.cois Roux - Marseille, 8bre 1854' (lower right)
46 x 60cm (18 x 23½ in.)

Provenance:
Anonymous sale; Christie's, South Kensington, 10 May 1996, lot 447
The Rowse Collection

£3,000-5,000



78
ARTHUR JOSEPH MEADOWS (BRITISH 1843-1907)
FISHERFOLK SORTING THEIR NETS ON SCHOUEEN SANDS AT LOW TIDE
Oil on canvas
Signed and dated '1883' (lower left)
243 x 34.5cm (9½ x 13½ in.)

Provenance:
Sale, Christie's, South Kensington, 15 October 1992, lot 486
The Rowse Collection

Exhibited:
Trafalgar Galleries, London, *Victorian Painter Abroad*, November 8th - December 22nd, 1965

£800-1,200



79
THOMAS SHOTTER BOYS (BRITISH 1803-1874)
BREAKWATERS ON A NORMANDY BEACH
Pencil, watercolour, gum arabic, bodycolour and with scratching out
10.8 x 18.7cm (4¼ x 7¼ in.)

Provenance:
The Hon. Mrs Fitzroy-Newdigate
Sale, Christie's, London, 14 March 1952, part of lot 208 (to Agnews)
With Thomas Agnew & Sons, London, 1953
Major G.F.F. Camberlege, by descent until 1997
With Thomas Agnew & Sons, London
M. and Mme. Gerald Bauer
Sale, *The Collection of Monsieur et Madame Gérald Bauer: British Watercolours from the Golden Age*, Christie's, London, 22 January 2003, lot 51
The Rowse Collection

Exhibited:
London, Thomas Agnew & Sons, *60th Annual Exhibition of Watercolours*, 1953, no. 109
London, Thomas Agnew & Sons, *125th Annual Exhibition of Watercolours and Drawings*, 1998, no. 67
Lausanne, Fondation de l'Hermitage, *L'Âge d'Or de l'Aquarelle Anglaise 1770-1900*, 22 January - 24 May 1999, no. 97

Literature:
W. Hauptman, *L'Âge d'Or de l'Aquarelle Anglaise 1770-1900*, Lausanne, 1999, pp. 154-155, no. 97, illustrated in colour

£5,000-7,000



80

80
THOMAS ROSE MILES
(BRITISH FL.1844-1916)
AN INCOMING STORM NEAR DEAL,
KENT
Oil on canvas
Signed (lower left)
49 x 74cm (19¼ x 29 in.)

Provenance:
Colin Denny Ltd, London

£1,000-1,500



81

81
FRANK WATSON WOOD
(BRITISH 1862-1953)
BRITISH SQUADRON 18TH MARCH 1915
APPROACHING DARDONELLES
Watercolour and bodycolour
Signed, inscribed as titled and dated '1917'
(lower right)
30.5 x 70.5cm (12 x 27¾ in.)

£800-1,200



82

82
WILLIAM THORNLEY
(BRITISH FL. 1858-1898)
OFF THE KENT COAST
Oil on panel, a pair
Each signed (lower left or lower right)
24.2 x 19.2cm (9½ x 7½ in.) (2)

Provenance:
Omell Galleries, London

£1,000-1,500

83
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.) (2)

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

£3,000-5,000



83

84
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 February 1984, lot 6

£1,500-2,000



84



85

85
OTTO THEODORE LEYDE
(SCOTTISH 1835-1897)
GIRL AND CATTLE ON THE CLIFFS
Oil on canvas
Signed (lower right)
25.5 x 34.5cm (10 x 13½ in.)

£700-1,000



86

86
OTTO THEODORE LEYDE
(SCOTTISH 1835-1897)
SIBILINGS ON THE BEACH
Pencil and watercolour heightened with white
Signed (lower left)
19 x 13cm (7¼ x 5 in.)

£300-500



87

87
OTTO SCHOLDERER (GERMAN 1834-1902)
FISHING SMACKS OFF THE CORNISH COAST
Oil on panel
13 x 22cm (5 x 8½ in.)

Provenance:
Dorney Farm, Dorney, Cornwall since the early 1900s and thence by descent to a previous owner

£1,000-1,500

88
GEORGES MICHEL (FRENCH 1763-1843)
CROSSING THE COMMON
Oil on paper 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
Derrick Warden Milligan (d. 1974)
Thence by family descent (conditionally exempted from estate duty)

£1,500-2,000



88

89
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.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£1,500-2,000



89



90
AUGUSTUS LEOPOLD EGG (BRITISH 1816-1863)
THREE STUDIES FOR THE DEVIL UPON TWO STICKS
 Oil on canvas
 One inscribed 'Sketch Augustus Egg, Painted 1844' (on the reverse)
 Two 20 x 25cm (7¾ x 9¾ in.) and one 19 x 23cm (3)

Provenance:
 N. Mitchell, London
 Sale, Christie's, 16th (?), 1943, Lot 128, A. L. EGG, R.A., *THE DEVIL ON TWO STICKS, and two other sketches*, [Three in one frame], 8 guineas to 'Merchant'

One of the studies, entitled *The Victim* is for a finished picture in Tate Britain (illustrated in the 1851 *Art Journal*) and another is for a finished picture in Sheffield Art Galleries.

The Devil upon Two Sticks, by the French writer Alain-René Lesage was published as *Le Diable Boiteux* in 1707. It is set in Madrid, and tells the story of demon king Asmodeus, Donna Thomasa. It is sometimes known in English as Asmodeus, and sometimes as The Devil on Two Sticks, under which title the first English translation appeared in 1708, and was dramatised by Henry Fielding in 1768.

£2,000-3,000

91
JOHN ADAM HOUSTON (BRITISH 1812-1884)
A YOUNG GIRL, A STUDY
 Oil on board, oval
 Inscribed 'Study by J*** A Hou***' (on the reverse)
 17 x 13cm (6½ x 5 in.)

Provenance:
 Sale, *Edward Hargitt Studio Sale*, Christie's, 22-24 February 1896 (possibly lot 55 as SIR W. FETTES DOUGLAS, P.R.S.A, *Head of a Girl - oval*, £1-12s to Radcliffe)

£500-700

92
WILLIAM POWELL FRITH (BRITISH 1819-1909)
PORTRAIT OF A YOUNG LADY, POSSIBLY KATE DICKENS (1839-1929)
 Oil on canvas, oval
 Signed and dated '1862' (lower right)
 29 x 23cm (11¼ x 9 in.)

Exhibited:
 The Mercer Art Gallery, Harrogate, June 2019, no.11.

Literature:
 Richard Green and Jane Sellars, *William Powell Frith, The People's Painter*, London 2019, p.28, fig. 17

Frith often used oval canvases, by the artist materials maker Robeson to paint portraits of his friends and family. The sitter is most likely to be someone within his close circle, perhaps Kate Dickens, the daughter of Charles Dickens, and herself a painter of portraits and genre. Her first husband was the author Charles Allston Collins, younger brother of Wilkie Collins. After his death, Kate married another artist, Charles Edward Perugini.

£2,000-3,000



92



93
WILLIAM POWELL FRITH (BRITISH 1819-1909)
MISS KATIE COATES, THE HOUSEKEEPER AT PORTAL, 1853
 Oil on canvas
 52 x 42cm (20¼ x 16½ in.)

£2,000-3,000

EDWARD COLEY BURNE-JONES (BRITISH 1833 - 1898)

STUDY FOR THE BALEFUL HEAD

Charcoal and brown chalk heightened with white

Signed with monogram (lower left)

50.5 x 33.5cm (19¾ x 13 in.)

Provenance:

The Shepherd Gallery, Inc., New York

Stuart Pivar

Sale, Sotheby's, New York, 24 October 1996, lot 391

Miss Isabel Goldsmith

Exhibited:

Montreal Museum of Fine Arts, 1995, No. 34

Literature:

Lost Paradise: Symbolist Europe, exh. cat., Montreal, 1995, no. 34, pl. 280, pp. 204, 508, illustrated in colour p. 204.

The present lot is a study for Burne-Jones', *The Baleful Head*, 1886-7, which is the final work from the artist's celebrated Perseus series. The oil paintings are now in the Staatsgalerie, Stuttgart, Germany (fig 1) and ten preparatory cartoons in gouache are in Southampton Art Gallery.

The series was commissioned in 1875 by the British Prime Minister Arthur Balfour (1848-1930) for the music room of 4 Carlton Gardens, his London home. Lord Balfour and Burne-Jones were both interested in William Morris's epic poem, *The Earthly Paradise*. Burne-Jones planned to create ten paintings depicting the adventures of Perseus, from the slaying of Medusa through to the rescue of Andromeda from Poseidon's sea monster. Unfortunately, the series was never finished due to Burne-Jones's ill health.

The series is based on several Greek myths and is a heroic tale of knight-errantry and the triumph of good over evil. Perseus, son of the God Zeus is sent to rescue the beautiful Andromeda and kill the Gorgon Medusa. The legend has been popular in art since antiquity. Rubens, Titian and Delacroix all painted aspects of it. Burne-Jones depicts the main episodes to form a coherent and engaging narrative.

The scene depicted in *The Baleful Head* takes place after Perseus has married Andromeda. Perseus then shows Andromeda Medusa's head, through the reflection in the octagonal well, so as not to turn her into stone. Burne-Jones's sketches were an important aspect of his artistic process, and it is interesting to note the similarity of this study with the finished oil version. Lord Balfour visited Burne-Jones to approve the sketches ahead of them being painted in oil.

'Burne-Jones transports us into a primordial paradise, where man faces for the first time the natural cycle of life, in which life flows out of death. The barren landscapes of the Perseus series do not distract from the significant action, the eternal struggle of good and evil. Only the final panel, *The Baleful Head* presents a true Garden of Eden, in which our hero is triumphant and duly rewarded' (A. Andersen, *The Perseus Series*, Southampton Art Gallery, p.6).

£15,000-20,000



photo credit © Bridgeman Images





95

95
JOSEPH BAIL (BRITISH 1862 - 1921)
A YOUNG LADY READING
 Oil on canvas
 Signed (lower left)
 97.5 x 71cm (38¼ x 27¾ in.)

£3,000-5,000



96

96
FRANCESCO BEDA (ITALIAN 1840-1900)
THE LETTER
 Oil on canvas
 Signed (lower right)
 72 x 52cm (28¼ x 20¼ in.)

£4,000-6,000



97
CARLTON ALFRED SMITH (BRITISH 1853-1946)
READING THE NEWS
Oil on panel
Signed and dated '1894' (lower right)
30 x 20cm (11¾ x 7¾ in.)

£1,000-1,500

98
CAROLINE PATERSON (BRITISH 1856-1911)
CAPTURED UNAWARES
Watercolour
Signed (lower left)
23 x 19.5cm (9 x 7½ in.)

Provenance:
Sale, Sotheby's, Bond Street, 27 November 2003, lot 341

£1,000-1,500



98

99
ENGLISH SCHOOL (19TH CENTURY)
A CHILD TICKLING A SLEEPING MAN WITH A FEATHER
Oil on panel
21 x 17.5cm (8¼ x 6¾ in.)

£300-500



100

100
FRANCESCO FOLLI (ITALIAN 19TH CENTURY)
THE SIESTA
Oil on panel
Signed (lower left)
35 x 51.5cm (13¾ x 20¼ in.)

£1,000-1,500

101
JOSEPH VAN OUDENHOVEN (FLEMISH 19TH CENTURY)
THE COBBLER
Oil on panel
Signed and dated '49' (lower right)
42.5 x 36.5cm (16½ x 14¼ in.)

£800-1,200



101



99



102
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
 Private collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



103
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.)

Provenance:
 Sale, Sotheby's, New York, 7 May 1998, lot 73
 Private collection, Blaisdon Hall, Gloucestershire

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.

£10,000-15,000

104

JOHN WILLIAM GODWARD (BRITISH 1861-1922)

A BIRTHDAY PRESENT

Oil on canvas

Signed and dated 'J. W. Godward 97' (lower left)

46 x 56cm (18 x 22 in.)

Provenance:

Messrs. Thomas McLean, London 21 September 1897

Private Collection, UK

Literature:

McLean letter to Godward (21 Sept 1897)

Mio-Turner Collection

Swanson, Vern Grosvenor, *The Eclipse of Classicism*,
1997, p.195

Swanson, Vern Grosvenor, *The Eclipse of Classicism*,
2018, p.275

£80,000-120,000



John William Godward (1861-1922) was one of the last of the classical painters of the Victorian age. Slightly younger than his better-known counter parts: Sir Frederic Leighton (1830-1896), Lawrence Alma-Tadema (1836-1912), and John Poynter (1836-1919) he was working in the dawn of a new, modernist era at the end of the 19th century, one which had little place for the Classical ideals of Antiquity which had dominated art for the last 500 years. His career has been described by Swanson as the ‘Eclipse of Classicism’. The author goes on to expand that Godward’s career ‘offers the clearest example of the demise of classical Greco-Roman subject painting’ (Swanson, p.8).

As a reclusive genius, and someone who almost certainly had Asperger’s Syndrome, little is known about Godward’s private life. This is partly due to his strict family upbringing and somewhat overbearing mother, Sarah Eboral, who outlived her son by 13 years, dying at the age of 100 in 1932. When Godward moved to Italy with one of his models in 1912, his family broke contact with the artist, destroyed many papers, and removed his image from family pictures. Indeed, only one photo of the artist is thought to exist.

Although little is known about the young artist’s schooling, as the eldest of five children, by all accounts Godward came from a respectable bourgeois family and ideal Victorian home. It is therefore likely that his family would have been able to afford to send him to a private school, as was common for middle class children at that time. What is certain, is that there was pressure for all the Godward children to follow their father’s lead into the family profession of insurance, investing and banking. Although his siblings all seem to have succeeded in this expectation, John William did not. Between 1879 and 1881, it is believed Godward studied under the architect William Hoff Wontner (1814 - 1881). This apprenticeship seems the likely source for Godward’s ability to render perspective and architectural elements, as well as being able to realistically depict marble and porphyry.

It was around this time that Swanson believes Godward turned his aspirations to becoming a fine artist. Whether Godward received any formal art training is purely a matter of speculation as there are no records, but given his family’s insistence that he follow in his father’s footsteps into the work of business, it seems unlikely that he would have had access to any instructional study. We do know

however that by 1881, Wontner had died, and his son William Clarke had taken over the family business. By 1885, Wontner and Godward had become best friends, and the former had taken a post at St. John’s Wood Art School. It is perhaps not too much of a leap then, to assume that at least some instruction was taken from his friend.

It is most likely that Goward’s exposure to specifically Graeco-Roman subject painting came through seeing contemporary work at the Royal Academy or Royal Society of British Artists. In 1887, his own debut work, *A Yellow Turban*, (No. 721) was accepted into the Royal Academy Summer Exhibition. He continued to exhibit with the Royal Academy until 1905. It was also during 1887, that Godward exhibited for the first time at the RBA, with a painting called *Poppaea* (No. 401). Three years later, he was officially elected as a member of the organisation.

In 1888, Godward exhibited his oil, *lanthe* (No. 941), at the Royal Academy. Upon seeing the painting, he was approached by the infamous art dealer Arthur Tooth who asked whether he might include it in his own Winter Show of that year. In addition to *lanthe*, Godward produced nine further paintings for Tooth’s show. His relationship with Tooth ultimately failed to extend beyond the exhibition however, as he decided to proceed with another dealer and Tooth’s next-door neighbour, Thomas Miller McLean (1832-1909). Throughout his career Messers. Thomas McLean would deal hundreds of oils for the artist with great success.

The present lot is no exception, and together with another work from the previous year, *Winding the Skein* (Sawnsong, p.69, illustrated), is one of only a handful of works from this period to include more than one figure. Here, in a marble walled garden, we see the skill in which the artist depicts the red and grey tones in the smooth creamy stone set against a planter of poppies and blooming oleanders. Classical motifs are arranged throughout the work, including a small bronze statue of Venus, a white marble carving of *Pan pulling a thorn from a hoofed Satyr*, a variation of the sculpture in the Pio-Clementine Museum, and to the right of the work, a bronze vase atop a round marble table with lion monopodia leg. Centre stage are two figures dressed in beautiful turquoise and purple tunics. One woman seated on a tiger skin, a common motif in Godward’s work, is presented with a birthday gift by her attendant: a beautiful Portland cameo glass vase.

The first decade of the new century was one of the best for Godward as an artist. Imperial interest grew as prosperity throughout the British Empire rose. However, by 1911, the art scene in Britain had changed significantly, and this would shortly be echoed throughout the whole of society with the start of the Great War. The founding of the Camden Town Group in 1911, followed by the death of Alma Tadema in 1912, and the emergence of the Vorticist movement just before the start of World War I in 1913-14, as well as the Great War itself, marked the beginning of the end of the Classicist painters.

It was amongst this backdrop that Godward moved to Rome, perhaps believing that he could escape the new dawn on the horizon which was already a reality in London. In Italy he found a seductive blend of ancient, medieval, and classical cultures. Unsurprisingly, little is documented of Godward’s time in Italy, however by 1916, the new way of painting which he had so hoped to escape in London had made its way to the Continent.

Nonetheless, Godward stayed in Rome until 1921. He spent most of his time working out of a studio at the Villa Strohl-Fern despite the villa’s one hundred or so studios being filled with younger, more modern looking artists. He returned to England briefly in 1919, to attend his nephew’s funeral and again in 1920 to attend his brother’s wedding. Returning to Rome, his mood was low. The following year his health deteriorated, affected by Spanish influenza and depression. As a result, he only produced five paintings. This reduced to two in 1921. London was much more hostile to his art than Rome had been, and his depression and ill health did not improve once home. He became a recluse, and failing to feed himself properly, soon became malnourished and fell ill to a peptic ulcer. Rather than continue in his misery, and see his art suffer further at his inability to paint, the artist committed suicide on 13 December 1922, aged 62.

By the late 1970s, Godward had fallen in many respects into oblivion. However, an auction of the Allen Funt collection of Sir Lawrence Alma Tadema at Sotheby’s auction house in 1973, revived not just Tadema’s own reputation, but also paved the way for Godward’s own resurgence. So much so that today, the artist is recognised as truly one of the last great Classicists of the 19th century.





105

JOHN FREDERICK LEWIS (BRITISH 1805-1876)

RECEIVING A BLESSING ON A MOUNTAIN TRACK

Watercolour

32 x 45,5cm (12½ x 17¾ in.)

Provenance:

Sale, Bonhams, London, 22nd January, 2014, lot 70

£2,000-3,000



106

JOSEPH NASH (BRITISH 1808-1878)

*AN ELEGANT COMPANY PLAYING BOULES
ON A TERRACE*

Pencil, watercolour and bodycolour

Signed and dated '1849' (lower centre)

34 x 48cm (13¼ x 18¾ in.)

Provenance:

Sale, Phillips, London, 30 September 1997, lot 29

Private collection, UK

£500-700

107 (no lot)



108

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.

£6,000-8,000



109
CHARLES HUNT (BRITISH 1803-1877)
TIME WAITS FOR NO ONE
 Oil on canvas
 Signed with a monogram and dated '1875' (lower left)
 74 x 133cm (29 x 52¼ in.)

Provenance:
 Private collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



110
EDWARD ANTOON PORTRIELJE (BELGIAN 1861-1949)
A KITCHEN INTERIOR WITH A MOTHER AND CHILD
 Oil on canvas
 Signed (lower right)
 64 x 90cm (25 x 35¼ in.)

£2,000-3,000

111
ERNST MEISEL (GERMAN 1838-1895)
A NEW SUITOR
 Signed (lower right)
 Oil on canvas
 76.2 x 96.6cm (30 x 38 in.)

Provenance:
 Tony Haynes Fine Art, Broadway

£1,000-1,500



111

112
JOSÉ GALLEGOS Y ARNOSA (SPANISH 1859-1917)
A SPANISH WEDDING
 Oil on panel
 Signed and dated '1896' (lower left)
 17.5 x 25cm (6¾ x 9¾ in.)

Provenance:
 MacConnal-Mason & Son Ltd., London

£2,000-3,000



112



113

113
ATTRIBUTED TO EMILE SIGNOL (FRENCH 1804-1892)
PORTRAIT OF TWO GIRLS, ONE SEATED WITH FLOWERS IN HER LAP, THE OTHER STANDING BEHIND HER CHAIR
Oil on canvas
Signed and dated '1850' (lower left)
99 x 69cm (38¾ x 27 in.)

While Emile Signol painted several portraits, including that of Dagobert I, King of Austrasia, Neustria and Burgundy, at the Musée National des Châteaux de Versailles, he primarily made his name as a history painter working in an austere, neoclassicist style. After studying under Antoine-Jean Gros, he first exhibited at the Paris Salon in 1824 and would win the prestigious Prix de Rome in 1830. He held a first seat position at the Académie des Beaux-Arts in Paris from 1860, where Pierre-Auguste Renoir would study under him only two years later. Signol was made Officer in the Legion of Honour in 1865.

£2,000-3,000



114

114
THERESE SCHWARTZE (DUTCH 1851-1918)
PORTRAIT OF THE ARTIST'S SISTER, THE POETESS M. SCHWARTZE
Pastel
Signed and dated '1900' (upper left)
58 x 47.5cm (22¾ x 18½ in.)

Exhibited:
Southport, Atkinson Art Gallery, *Festival Exhibition of Local Art Treasures*, June-September 1951, no. 84

£500-700



115

115
MYLES BIRKET FOSTER (BRITISH 1825-1899)
AN OLD FIDDLER
Watercolour and bodycolour
Signed with a monogram (lower left) and inscribed 'No. 3 / An old fiddler' (on a label on the reverse)
30 x 44.5cm (11¾ x 17½ in.)

Provenance:
Sale, Sotheby's, London, 7 June 1995, lot 22
Private collection, UK

£5,000-7,000



116

116
DUTCH SCHOOL (19TH CENTURY)
FIGURES SKATING IN A FROZEN RIVER
 LANDSCAPE
 Oil on panel
 22.7 x 33cm (8¾ x 12 in.)

£600-800



117

117
AFTER ADRIAEN VAN DE VELDE
GOLFERS ON THE ICE NEAR HAARLEM
 Oil on panel
 26.5 x 39cm (10¼ x 15¼ in.)

Painted in reverse. The original in the collection of the National Gallery, London, NG869.

£800-1,200



118

118
DUNCAN CAMERON (BRITISH 1837-1916)
PEAT STACKING IN ROSSHIRE
 Oil on canvas
 Signed (centre left) and further signed and inscribed as titled (on a label on the reverse)
 60 x 95.5cm (23½ x 37½ in.)

Provenance:
 From the private collection of author and publisher Colin Smythe

£700-1,000



119

119
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
 Private collection, Blaisdon Hall, Gloucestershire

£5,000-7,000



120

120
BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)
WELSH LANDSCAPE WITH A FISHING PARTY BY A STREAM
Oil on board
Signed (lower left) and inscribed 'no. 3913' (on the reverse)
30.5 x 42cm (12 x 16½ in.)

£1,000-1,500



121

121
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

£3,000-5,000



122

122
GEORGE BLACKIE STICKS (BRITISH 1843-1938)
A HIGHLAND LANDSCAPE WITH ANGLERS BY A RIVER AND A VILLAGE BEYOND
Oil on canvas
Signed and dated '1879' (lower right)
120 x 150cm (47 x 59 in.)

£2,500-3,500



123

123
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
Private collection, Blaisdon Hall, Gloucestershire

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

£5,000-7,000



124

124
HENRY DEACON HILLIER PARKER
(BRITISH 1858-1930)
HARVESTERS AT THE RIVER BEND
Oil on canvas
Signed (lower left) and inscribed
(on the reverse)
59.5 x 90cm (23¼ x 35¼ in.)

£1,000-1,500



125

125
DAVID BATES (BRITISH 1840-1921)
IN GLEN FALLOCH, ABOVE ARDLUI
Oil on canvas
Signed (lower right) and further signed and inscribed as titled
(on the reverse)
59.5 x 44cm (23¼ x 17¼ in.)

£800-1,200



126

126
DAVID BATES (BRITISH 1840-1921)
A STUDY OF FALLOW DEER AND TREES IN BUSHY PARK
Oil on canvas
Signed and dated '1909' (lower right) and further signed, dated and
inscribed as titled (on the reverse)
59.5 x 44cm (23¼ x 17¼ in.)

£800-1,200

127
THOMAS SIDNEY COOPER
(BRITISH 1803-1902) AND **FREDERICK**
RICHARD LEE (BRITISH 1798-1879)
MOUNTAIN SCENERY, NORTH WALES
Oil on canvas
Signed 'F. R. Lee/T. S. Cooper' (lower right)
127 x 162cm (50 x 63¾ in.)

Provenance:
With Trafalgar Galleries, London
Anonymous sale, Christie's London, 2
November 1990, lot 245
Sale, Bonhams, Knightsbridge, 14 July 2021,
lot 5

Exhibited:
London, Royal Academy, 1849, no. 455
(possibly) Liverpool, Liverpool Academy, 1849,
no. 137, as Welsh Scenery

Literature:
Illustrated London News, 26 May, 1849, p. 360,
who noted 'the usual excellences of both
artists'
S. Sartin, *Thomas Sidney Cooper*, Leigh-on-Sea, 1976, p. 54, no. E134
Kenneth Westwood, *Thomas Sidney Cooper, His life and work*, David Leathers, 2011, vol. 2, cat. no. L/C 14, p. 9

£4,000-6,000



127

128
THOMAS SIDNEY COOPER
(BRITISH 1803 - 1902)
HIGHLAND LANDSCAPE WITH FIGURES
AND ANIMALS
Oil on canvas
Signed and dated '1841' (lower left)
69.8 x 89.5cm (27¼ x 35 in.)

£3,000-5,000



128

129
JOHN ATKINSON GRIMSHAW (BRITISH 1836-1893)
TWILIGHT, THE VEGETABLE GARDEN
Oil on card, laid on canvas
Signed and dated '1869' (lower right)
38 x 53,5cm (14¾ x 21 in.)

Provenance:
Sale, Christie's London, 6th June 1997, lot 11
Sale, Sotheby's London, 1st July 2004, lot 308
Sale, Christie's London, June 15th 2011, lot 72A (£91,200),
where purchased by the present private collector

Literature:
A. Robertson, *Atkinson Grimshaw*, Oxford, 1988, p.25-26, fig 16.

‘His best work is characterised by a tender, poetic feeling: many of his canvases might well be described as “poems in paint”’, wrote a critic at the artist’s memorial exhibition in 1897.

John Atkinson Grimshaw was largely self-taught and gave up his job as a railway clerk in 1861 to embark on a career as a full- time professional artist. ` By 1864 he had adopted a Pre-Raphaelite style using precise handling to depict minute detail in a palette of vibrant colours that were often applied to a white ground. Like many young artists at mid-century, he was attracted to John Ruskin’s notion of “truth to nature” as expounded in his influential book *Modern Painters (1846-1860)*.’ (A. Robertson, *Pre-Raphaelite and Other Masters, The Andrew Lloyd Webber Collection*, London, 2003, p.159.)

Twilight, The Vegetable Garden was painted in 1869 towards the end of his early Pre-Raphaelite period, the same year as one of his most celebrated early works *Autumn Glory: The Old Mill* (Leeds Art Gallery). Both works are rich in detail but have a more poetic atmosphere and show the artist’s increasing interest in lighting effects and the golden glow of the setting sun.

`Grimshaw frequently includes some element of toil both in his landscapes and townscapes, and hard work is made to seem part of an overall, natural social balance. *Twilight [The Vegetable Garden]* is romantic because of the sense of repose which evening brings, yet it also contains a scene of labour- work in the fields, presented as part of the unchanging order. In *Mary Barton* Mrs Gaskell gives a townsman’s view of the country: “Here in their seasons may be seen the country business of haymaking, ploughing etc, which are such pleasant mysteries for townspeople to watch”. This emphasis on mysteries reinforces the view that contemporaries felt alienated by their new industrial surroundings and by the disappearance of the rural way of life. Grimshaw was often to reflect on this sense of loss in his paintings.’ (A. Robertson, *Atkinson Grimshaw*, 1988, p.25).

£60,000-80,000



The Davis Green collection of works by Albert Goodwin | lots 130-157

Davis Green (1880–1931) was a keen collector of works by Albert Goodwin as well as Alfred East and other artists. Many pictures were hung at his home in Wolverhampton, but most of the present collection of Goodwins were kept in an album, never to see the light of day until this auction, so hence their remarkably fresh condition.

Davis Green was a successful businessman who, along with his brother Walford (former Conservative MP for Wednesbury 1895-1906), owned the engineering company Lockerbie and Wilkinson in Birmingham. Their most well known product was the penny in the door public toilet door lock that led to the phrase “spend a penny”.

The very successful business made it possible for him to indulge his passion for collecting art as well as furniture and rugs from the East.

Albert Goodwin (1845 -1932) was a British landscape painter best known for his watercolours. As a pupil of Ford Madox Brown (1821-1893), and Arthur Hughes (1832 -1915), and a friend of John Ruskin (1819-1900), his works show the influence of both J.M.W Turner (1775-1851) and the Pre-Raphaelite Brotherhood.

In 1860, at just 15 years of age, Goodwin exhibited his first painting at the Royal Academy. Aged 31, he became an associate member of the Royal Watercolour Society (RWS) in 1876. As well as travelling around Europe with the art critic John Ruskin, Goodwin spent much of his career abroad including trips to India, the Middle East as well as to Canada with his nephew, the artist (Paul) Sidney Goodwin (1875-1944) in 1890.

Working well into his eighties, Goodwin was a prolific artist and produced over 800 paintings. The wide variety of landscapes that he produced reflect his love of landscape and travel. The style in which the artist worked clearly reflects his admiration for Turner by whom he was strongly influenced.

The group of works offered here includes a large cross section of landscapes from the UK, Europe, India and the Middle East , from northern scenes of Bambrough and Whitby, to the Southern coasts of Dorset and Somerset, along the Mediterranean coastlines of Monaco and Amalfi, Goodwin's landscapes record an important insight into late Victorian social history.

The Maidstone Museum and Art Gallery have the largest public collection of Goodwin's work.

130
ALBERT GOODWIN (BRITISH 1845-1932)
TOMBS OF THE MAMMELUKS, CAIRO
Pen and ink, pastel and watercolour,
heightened with white
Signed (lower right) and inscribed as titled
(lower left)
25 x 35cm (9¾ x 13¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,500-2,000



130

131
ALBERT GOODWIN (BRITISH 1845-1932)
AGRA
Pen and ink, watercolour, heightened
with white
Signed (lower right) and inscribed and
dated 'Jan 95' (lower left)
12.8 x 17.4cm (5 x 6¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£800-1,200



131

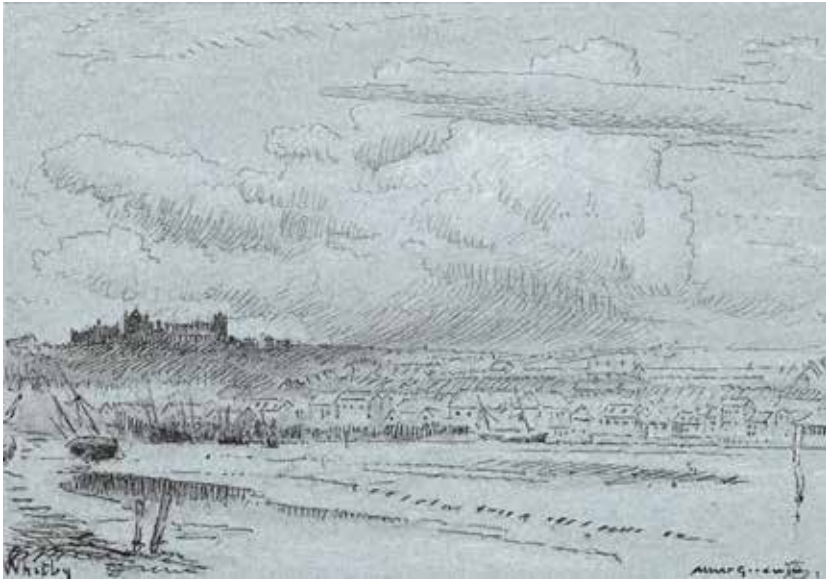


132

132
ALBERT GOODWIN (BRITISH 1845-1932)
DURHAM
Pen and ink, watercolour, coloured chalks, heightened with white
Signed and dated '1915' (lower right) and inscribed as titled (lower left)
26.5 x 36.9cm (10¼ x 14½ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,500-2,000



133

133
ALBERT GOODWIN (BRITISH 1845-1932)
WHITBY
Pen and ink, white chalk on blue paper
Signed (lower right) and inscribed as titled (lower left)
18 x 26.6cm (7 x 10¼ in.)
Unframed

Provenance:
Davis Green, and by descent

£500-800



134

134
ALBERT GOODWIN (BRITISH 1845-1932)
BAMBOROUGH CASTLE, NORTHUMBERLAND
Pen and ink
Signed (lower right) and inscribed as titled (lower left)
13.5 x 21.8cm (5¼ x 8½ in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600

135
ALBERT GOODWIN (BRITISH 1845-1932)
MORTEHOE, NORTH DEVON
Pen, ink and watercolour heightened with white
Signed (lower right) and inscribed as titled (lower left)
25 x 35cm (9¾ x 13¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500

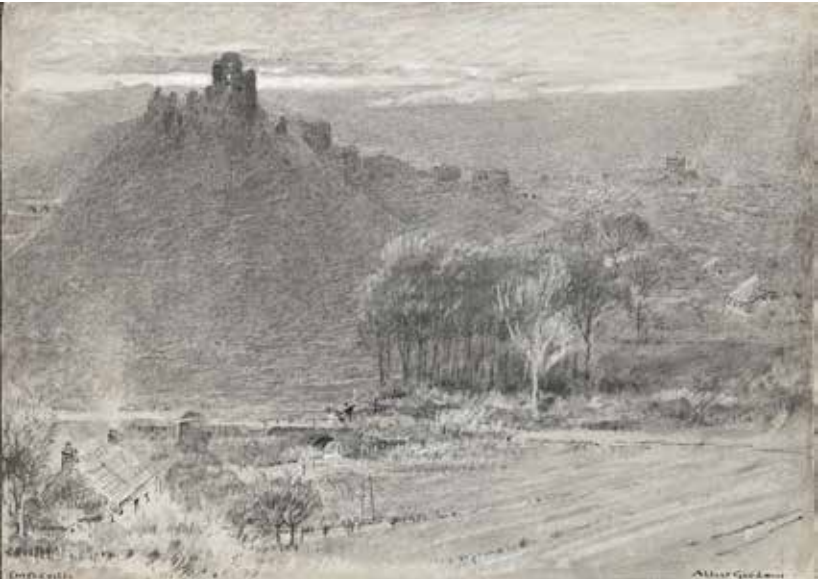


135

136
ALBERT GOODWIN (BRITISH 1845-1932)
CORFE CASTLE
Pen and ink, monochrome wash and white chalk
Signed (lower right) and inscribed as titled (lower left)
25.1 x 35.2cm (9¾ x 13¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£600-800



136

137
ALBERT GOODWIN (BRITISH 1845-1932)
THE SHIPYARDS, APPLIEDORE, NORTH DEVON
Pen and ink, heightened with white
Signed (lower right) and inscribed as titled (lower left)
13.5 x 21cm (5¼ x 8¼ in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600



137



138

138
ALBERT GOODWIN (BRITISH 1845-1932)
HASTINGS
Pen and ink, watercolour and bodycolour
Signed (lower right) and inscribed as titled (lower left)
25 x 36cm (9¾ x 14 in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500



139

139
ALBERT GOODWIN (BRITISH 1845-1932)
ST. DAVIDS, SOUTH WALES
Pen and ink, heightened with white on buff paper
Signed (lower right)
23.3 x 28.9cm (9 x 11¼ in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600



140

140
ALBERT GOODWIN (BRITISH 1845-1932)
ST MICHAEL'S MOUNT, CORNWALL
Pen and ink heightened with white, on buff paper
Signed and dated '1914' (lower right) and inscribed as titled (lower left)
24.3 x 34.6cm (9½ x 13½ in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600



141

141
ALBERT GOODWIN (BRITISH 1845-1932)
ST MICHAEL'S MOUNT
Pen and ink, and bodycolour
Signed (lower right) and inscribed as titled (lower left)
24.5 x 34.9cm (9½ x 13½ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500



142

142
ALBERT GOODWIN (BRITISH 1845-1932)
ST MICHAEL'S MOUNT, CORNWALL
Watercolour and bodycolour
Signed (lower right) and inscribed as titled (lower left)
24.5 x 34.9cm (9½ x 13½ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500



143

143
ALBERT GOODWIN (BRITISH 1845-1932)
CANTERBURY
Watercolour and bodycolour, heightened with white and some scratching out
Signed (lower right) and inscribed as titled (lower left)
25.2 x 35.6cm (9¾ x 14 in.)
Unframed

Provenance:
Davis Green, and by descent

£1,500-2,000



144

144
ALBERT GOODWIN (BRITISH 1845-1932)
CHICHESTER FROM THE BISHOP'S GARDEN
Watercolour and bodycolour
Signed (lower right) and inscribed as titled (lower left)
25.5 x 37cm (10 x 14½ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,200-1,800



145

145
ALBERT GOODWIN (BRITISH 1845-1932)
THE CONVENT
Pen and ink, watercolour, bodycolour and some scratching out
Signed and dated '1925' (lower right) and inscribed as titled (lower left)
27 x 38cm (10½ x 14¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500



146

146
ALBERT GOODWIN (BRITISH 1845-1932)
SUNSET
Pencil and watercolour heightened with white
Signed (lower right) and inscribed as titled (lower left)
30 x 44.5cm (11¾ x 17½ in.)

Provenance:
Davis Green, and thence by descent

£1,000-1,500



147

147
ALBERT GOODWIN (BRITISH 1845-1932)
ALGECIRAS FROM 'GIB' (GIBRALTAR)
Watercolour and bodycolour
Signed (lower right) and inscribed and dated '1914' (lower left)
17 x 24.9cm (6½ x 9¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£700-1,000



148

148
ALBERT GOODWIN (BRITISH 1845-1932)
AMALFI
Watercolour, bodycolour, coloured chalks and some scratching out
Signed (lower right) and inscribed as titled (lower left)
18,5 x 27,9cm (7¼ x 10 in.)
Unframed

Provenance:
Davis Green, and by descent

£1,000-1,500



149

149
ALBERT GOODWIN (BRITISH 1845-1932)
AMALFI
Pen and ink, watercolour, bodycolour, heightened white, on buff paper
Signed with monogram (lower right) and inscribed as titled (lower left)
15,5 x 23cm (6 x 9 in.)

Provenance:
Davis Green, and thence by descent

£600-800



150

150
ALBERT GOODWIN (BRITISH 1845-1932)
MONTE CARLO FROM MONACO
Pen and ink
Signed (lower right) and inscribed as titled (lower left)
27,4 x 36,6cm (10¾ x 14¼ in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600

151
ALBERT GOODWIN (BRITISH 1845-1932)
ROMONT, NEAR FRIBOURG, SWITZERLAND
Pen and ink, watercolour, coloured chalks and some scratching out
Signed (lower right) and inscribed as titled and dated 'May 19th 1908' (lower left)
23,2 x 28,3cm (9 x 11 in.)
Unframed

Provenance:
Davis Green, and by descent

£800-1,200



151

152
ALBERT GOODWIN (BRITISH 1845-1932)
NIGHT, CHAMONIX CHURCHYARD
Pen and ink, watercolour and some scratching out
Signed and dated '1914/16' (lower right) and inscribed as titled (lower left)
22,5 x 28,5cm (8¾ x 11 in.)
Unframed

Provenance:
Davis Green, and by descent

£800-1,200



152

153
ALBERT GOODWIN (BRITISH 1845-1932)
FREYBOURG, SUISSE
Pen, ink and white chalk
Signed and dated '1916' (lower right) and inscribed as titled (lower left)
13 x 18,4cm (5 x 7 in.)
Unframed

Provenance:
Davis Green, and by descent

£400-600



153



154

154
ALBERT GOODWIN (BRITISH 1845-1932)
LUCERNE
Watercolour heightened with white
Signed (lower right) and inscribed as titled (lower left)
11.5 x 17.5cm (4½ x 6¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£500-800



155

155
ALBERT GOODWIN (BRITISH 1845-1932)
LUCERNE
Watercolour and coloured chalks
Signed (lower right) and inscribed as titled (lower left)
11 x 14.5cm (4¼ x 5½ in.)
Unframed

Provenance:
Davis Green, and by descent

£700-1,000

156
ALBERT GOODWIN (BRITISH 1845-1932)
THE THUNDERSTORM, OBERHOFEN, LAKE THUN
Pen and ink, coloured chalks, heightened with white
Signed (lower right) and inscribed as titled (lower left)
25 x 36.5cm (9¾ x 14¼ in.)
Unframed

Provenance:
Davis Green, and by descent

£1,200-1,800



156

157
ALBERT GOODWIN (BRITISH 1845-1932)
SPIEZ, LAKE THUN, SWITZERLAND
Pen and ink, watercolour, heightened with white
Signed (lower right)
17.2 x 25cm (6¾ x 9¾ in.)
Unframed

Provenance:
Davis Green, and by descent

£700-1,000



157

Other properties

158
ALBERT GOODWIN (BRITISH 1845-1932)
THUN, SWITZERLAND
Watercolour and bodycolour
Signed (lower right) and inscribed 'Thun' (lower left)
11.5 x 17.5cm (4½ x 6¾ in.)

Provenance:
Sale, Phillips, London, 10 November 1998, lot 91
Private collection, UK

£500-700



158



159

159
ERNESTO BENSA (ITALIAN FL.1863-97)
THE PONTE VECCHIO, FLORENCE
Watercolour
Signed (lower left)
73.5 x 50cm (28¾ x 19½ in.)

£800-1,200



160

160
ATTRIBUTED TO AGOSTINO AGLIO (ITALIAN 1777-1857)
ON THE NEAPOLITAN COAST
Oil on canvas
66 x 92cm (25 x 36 in.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£1,500-2,000



161

161
ATTRIBUTED TO EDWARD PRITCHETT (BRITISH 1808-1894)
THE DOGE'S PALACE AND THE RIALTO, VENICE
Watercolour and bodycolour
27 x 42cm (10½ x 16½ in.)

£400-600



162

162
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

£3,000-5,000



163

163 λ
ATTRIBUTED TO COLETTE BOUVARD (FRENCH 1941-1996)
A VIEW OF VENICE
 Oil on canvas
 Signed (lower right)
 25.5 x 33cm (10 x 12 in.)

£2,000-3,000



164

164 λ
ANTOINE BOUVARD (FRENCH 1870-1956)
A PAIR OF VENETIAN VIEWS, THE DOGE'S PALACE AND THE SANTA MARIA DELLA SALUTE
 Oil on canvas
 Each signed (lower left or lower right)
 23 x 32cm (9 x 12½ in.) (2)

£5,000-7,000

165
PAUL FISCHER (DANISH 1860-1934)
ON THE JETTY
Oil on canvas
Signed (lower left)
38 x 53,5cm (14¾ x 21 in.)

Provenance:
Anthony Mitchell Fine Paintings, Nottingham,
October 1986

Paul Fischer’s formal art education lasted a short while, studying at the Royal Danish Academy of Art in Copenhagen for only two years. He was largely taught by his father, who was a painter himself before turning to the manufacturing of paints and lacquers later on in his career. From 1884-1902 Fischer regularly exhibited at Charlottenborg’s Spring Exhibition, but as he became increasingly well-travelled, painting in Scandinavia, France and Italy, he also exhibited all over Europe, notably in the Paris Salon. Staying in Paris from 1891-1895, he studied the works of the French Impressionists which would influence his harnessing of light on his return to Copenhagen.

While Fischer’s early works depict the intricate city life of Denmark’s capital - Fischer quickly gained renown as ‘Copenhagen’s painter’ (Københavns maler) - from 1890 he also turned his attention to tranquil beach and lake scenes, a real juxtaposition to his crowded depictions of the hustle and bustle of the city. These included bright, sunny bathing scenes at Hellerup and Løkken, as well as elegant ladies looking out in thought over the waters of Båstad, Falsterbo and Hvalstad in Sweden. Indeed, the beach was becoming an increasingly popular place for Danish artists to depict. From the 1870’s a group of Scandinavian artists known as the Skagen Painters even developed an artist’s colony at Skagen, a popular tourist destination whose scenic nature and local milieu inspired many to paint *en plein air* in emulation of the French Impressionists.

£15,000-20,000





166

ELOISE HARRIET STANNARD (BRITISH 1829-1915)
ROSEHIP; AND DAISIES IN A CHINESE BOWL

Oil on canvas, a pair
Both signed and dated '1895' (lower left)
19.5 x 27cm (7½ x 10½ in.) (2)

Provenance:
Sale, Christie's, London, 6 November 1995, lot 237
Private collection, UK

£1,500-2,000

Footnote for lot 167 | Thomas William (Tom) Roberts (1856-1931) was born in Dorchester, Dorset, but migrated to Melbourne in 1869. Roberts was the first major Australian painter to be selected to study at the Royal Academy of Arts which he attended from 1881 to 1884, where he was strongly influenced by painters such as James Abbott McNeill Whistler, Jules Bastien-Lepage and his followers in Newlyn and Glasgow, as well as other *plein air* artists which Roberts met on a tour of Spain in 1883. After returning to Melbourne in 1885 he was at forefront of the development of Australian impressionism, becoming one of the founding members of the Heidelberg School. Working alongside Frederick McCubbin, Arthur Streeton and Charles Conder, he attempted to capture Australia's light, heat and the special character of the Australian landscape with the same *plein air* principles imbued with a sense of nationalism.

Roberts would return to England in 1903, keeping a studio in London for nearly twenty years before finally returning to Melbourne in 1923. From London he would make several excursions from Lake Como to Dorset, and in *The Oil Paintings of Tom Roberts in the National Gallery of Australia* (NGA, Canberra, 1997) Dr. Mary Eagle, noted that 'In the third week of August [1921] he went to Combe Raleigh, near Honiton in Devon, to paint a portrait of Mrs B D'O'; which she now believes to be the present portrait of Mary Lushington Bernard D'Oyly (private communications 28 April 2023). In a letter to Roberts' wife dated 24th of August that year, he includes a little sketch of the portrait and mentions 'The colour is a good pale blue on Gold B'ground' (Mitchell Library, State Library of New South Wales, ML MSS 4586 2(2) transcribed by Dr. Mary Eagle).

As with so many artists, portraits were Roberts' bread and butter, but his portraits of contemporary figures were no less important than his landscape and subject pictures. 'Not only are many of his portraits important records of notable figures, but a great number of them are also fine examples of Roberts' skill and individuality as a portraitist. His portraits of women in particular show great flair' (Helen Topliss, *Australian Dictionary of Biography*, Volume II, 1988, online version 2006 and Helen Topliss, *Tom Roberts 1856-1931: A catalogue raisonné*, Vol. I. p. 21).

Mary Lushington was born in Meerut, Uttar Pradesh, India to Emelie Jane Nott (1834-1857) and Major-General Sir Charles D'Oyly, 9th Bart. Of Newlands, Blandford, Dorset (1822-1900). In 1877 she married Arthur Francis Bernard, J.P. (1850-1915), of Combe Raleigh, by that time Hon. Lieutenant-Colonel of the West Somerset Yeomanry Cavalry, which he joined in 1876 after serving with the Royal Welsh Fusiliers in the Ashanti War and retiring with the rank of Lieutenant in 1875. Together they had five children, Henry D'Oyly, Ruth Capel, Charles Camplin, Muriel Awdry and Marjorie Churchill.

We kindly thank Dr. Mary Eagle, former senior curator of the National Gallery of Australia, for her help in preparing this catalogue entry.



photo credit © Mitchell Library,
State Library of New South Wales



167

TOM ROBERTS (AUSTRALIAN 1856-1931)
PORTRAIT OF MARY LUSHINGTON BERNARD D'OYLY, WIFE OF A. F. BERNARD OF COMBE RALEIGH, HONITON AND DAUGHTER OF SIR CHARLES D'OYLY, BART

Oil on canvas
Signed and dated '1921' (lower left)
76 x 63cm
Unframed

Provenance:
Marjorie Churchill, daughter of the sitter
Thence by descent to the current owner

£10,000-15,000



168
AFTER MAURICE GREIFFENHAGEN
AN IDYLL
Oil on canvas
Inscribed 'Copied subject to regulation in the Walker Art Gallery
Liverpool, The sale or barter of this copy is illegal'
62 x 31cm (24¼ x 12 in.)

After the picture in The Walker Art Gallery, Liverpool.

An Idyll is Greiffenhagen's most celebrated and most popular work. It was widely copied which must have led to the stern inscription on the reverse of this version.

D H Lawrence was one of the picture's most well-known admirers and he admitted 'it moves me almost as if I were in love myself. Under its intoxication, I have flirted madly this Christmas'. The profound effect it had on him inspired his novel *The White Peacock* and it has been suggested that he attempted to paint a version of it himself.

£1,000-1,500



169 (part lot)
AVERIL BURLEIGH (BRITISH 1883-1949)
THE YOUNG ARTIST
Coloured chalks and watercolour
Signed (lower right)
41 x 25cm (16 x 9¾ in.)

Together with another drawing of a fairy with putti, attributed to the same hand. (2)

£500-700

170
ARTHUR HACKER (BRITISH 1858-1919)
RECLINING NUDE
Oil on canvas
41 x 51.5cm (16 x 20¼ in.)

£1,500-2,500

171
JEAN GREGORIAN (FRENCH 19TH/20TH CENTURY)
A WOMAN LAMENTING AMONG RUINS
Oil on canvas
Signed and dated 'Paris 1909' (lower right)
108 x 168cm (42½ x 66 in.)

£1,500-2,000



170



171

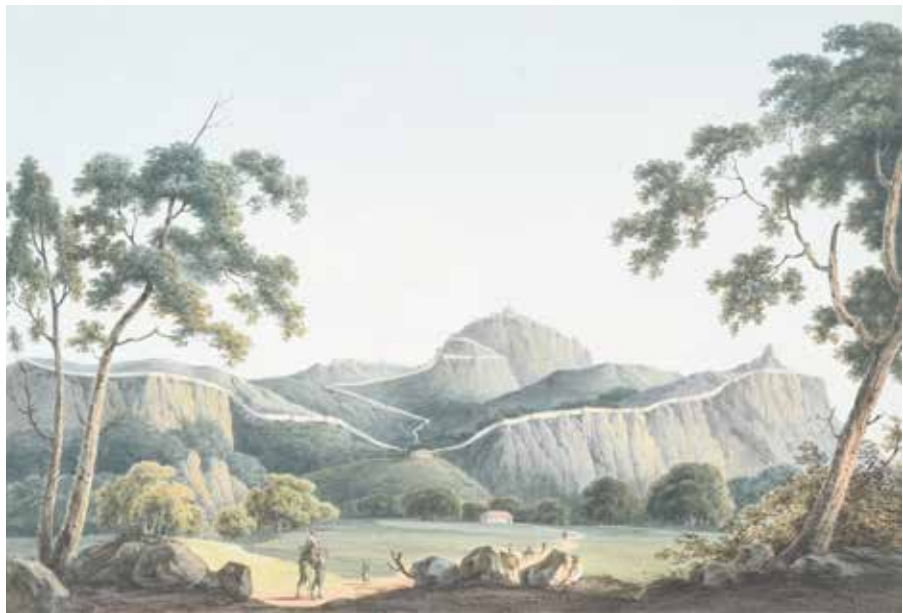


172

172
JUSTINIAN WALTER GANTZ
(BRITISH 1802-1862)
THE GOVERNOR'S CAMP NEAR KISTNAGHERRY, INDIA
 Pencil, watercolour and gouache
 Signed (lower left)
 32 x 47cm (12½ x 18½ in.)

Provenance:
 Sale, Brightwells, Leominster, 22 March 2017, lot 798
 Sale, Sotheby's, London, 8 June 2000, lot 70

£1,500-2,500



173

173
JUSTINIAN WALTER GANTZ
(BRITISH 1802-1862)
THE FORTRESS OF GOOTY, BURMA
 Pencil, watercolour and gouache
 32 x 47cm (12½ x 18½ in.)

Provenance:
 Sale, Brightwells, Leominster, 22 March 2017, lot 797
 Sale, Sotheby's, London, 8 June 2000, lot 69

£1,500-2,500



174

174
ATTRIBUTED TO PATRICK LEIGH STRACHAN (19TH CENTURY)
A VIEW OF FREETOWN, SIERRA LEONE; FIGURES OF A TRACK WITH A VILLAGE BEYOND
 Watercolour heightened with white
 30.5 x 47cm. (12 x 18½ in.) and 27.3 x 42.5 cm. (12 x 18.1/2 in.) (2)

The location of these watercolours can be compared to the aquatint of Freetown, Sierra Leone, engraved by E. Duncan from a painting by William Huggins. Published in 1837 by Patrick Leigh Strachan this engraving shows the town from the sea. A talented amateur artist, Strachan was Private Secretary to His Excellency Richard Doherty Governor in Chief of the Western Coast of Africa, and it is probable that these watercolours were executed by Strachan himself.

£2,000-3,000



175

175
ORIENTALIST SCHOOL
(EARLY 20TH CENTURY)
THE DUET
Oil on canvas
Indistinctly signed (lower right)
55 x 67cm (21½ x 26¼ in.)

£800-1,200

176
CIRCLE OF EUGÈNE DELACROIX
(FRENCH 1798-1863)
AN ODALISQUE
Oil on panel
With signature 'Eug. Delacroix' (lower right)
245 x 40cm (9½ x 15½ in.)

£3,000-5,000



176



177

177
JOHN GRIFFITHS
(BRITISH 1837-1918)
BLACKBUCK HUNTING WITH CHEETAH IN INDIA: THE ATTACK AND THE KILL
Oil on canvas
The first signed (lower left), the second signed (lower right), both inscribed as titled (on labels on the reverse)
36.5 x 74.5cm (14¼ x 29¼ in.) (2)

Provenance:
Eyre & Greig Ltd., London
Where purchased by Dean Mitchell Esq., 1986
Thence by descent

Exhibited:
Royal Academy, London, 1903

John Griffiths was born in Llanfair Caereinion, Montgomeryshire, and trained at the Royal College of Art. He then worked under Godfrey Sykes on the decorative work for the South Kensington Museum, now the V&A, where one of his fellow assistants was John Lockwood Kipling, who became a life-long friend (Griffiths was also to become godfather to Kipling's son, Rudyard). The two of them were persuaded to go out to India on a three-year assignment, and in 1865 they sailed for Bombay, where they worked together for ten years at the Bombay School of Art. It was also under Griffiths's superintendence that much of the decoration of the new public buildings of Bombay was designed. After a decade in Bombay, Griffiths was appointed Principal of the Mayo School of Art and Curator of the Museum in Lahore, now in Pakistan. After his retirement in 1895, Griffiths lived firstly in Wales and then near Sherbourne in Dorset.

One of his major works was the copying of paintings in the Buddhist temples at Ajanta which were published in two large folio volumes "The paintings in the Buddhist Cave Temples at Ajanta".

£1,000-1,500

At a time of simmering resentment at colonial rule, with the British East India Company's annexation of lands including the Kingdom of Oudh in 1856, of which Lucknow was the capital, crippling taxation and religious intolerance, the Indian Rebellion, or the First War of Independence (also referred to as the Indian Mutiny) was sparked in May 1857, by an incident among angered Indian soldiers serving the British East India Company stationed at Meerut. It was quickly joined by Bengal Infantry regiments and civilians, spreading across north and north-east India including to the cities of Delhi, Agra, Kanpur, and Lucknow.

Caton Woodville's painting of 1895 shows British soldiers and Indian allies grouped by the walls of a ruined building, perhaps the British Residency itself. The British general Sir Henry Havelock (1795-1857), with Sir James Outram (1803 - 1863) (technically commanding officer, but who had insisted that Havelock should remain in command until the Residency was taken), reached Lucknow on 26 September 1857 - and this is the moment represented in the present painting.

At the time of Havelock's arrival, the British garrison at Lucknow had been under siege for five months, and Sir Henry Lawrence, Commander at the Residency during the onset of the attack, had died. Approximately a thousand British troops and 700 loyal sepoys held the Residency, and with them were about 150 women and children of the garrison, after it had been surrounded by hostile forces in July 1857. They were besieged by a force of around 60,000 rebels, including 10,000 British-trained soldiers. The governor Henry Lawrence had been killed in the initial engagement, and had been succeeded by General Inglis, and many other lives were lost in the heavy fighting for the city.

An excerpt from the contemporary account of General Inglis was given in the 1896 Royal Academy exhibition catalogue: *“The annals of warfare contain no brighter page than that which will record the bravery, fortitude, vigilance, and patient endurance of hardships, privation and fatigue, displayed by the garrison of Lucknow”*.

In the event, however, the forces led by Havelock had insufficient strength to be able to evacuate the Residency and thus he himself was caught within the besieged city.

Reinforcements under Sir Colin Campbell (1792-1863) were brought into the campaign, and eventually on 16 November the siege was lifted. Cholera had swept through the embattled Residency, and Sir Henry Havelock died of disease and exhaustion on the very morning of the withdrawal of hostile forces. Fighting continued into the early months of 1858, and it was not until 21 March of that year that the British had regained possession of the city and surrounding area.



178

178

178
RICHARD CATON WOODVILLE (BRITISH 1856-1927)
THE RELIEF OF LUCKNOW BY GENERAL SIR HENRY HAVELOCK (1895)
Oil on canvas
Signed and dated '1895' (lower left)
181 x 304cm (71¼ x 119½ in.)

£30,000-50,000

Provenance:
Sale, Sotheby's, London, Important British and Irish Paintings, Watercolours and Drawings, 29 November 2001, lot 28
Barnwell Manor, Northamptonshire, Windsor House Antiques

Exhibited:
Royal Academy, London, 1896, no. 486



179

179
GEORGE ROCHEGROSSE
(FRENCH 1859-1938)
FILLETES EGYPTIENNES
Pencil, gouache and watercolour
With studio stamp (on the reverse of the backboard)
15 x 30cm (5¾ x 11¾ in.)

Provenance:
Marambat-Malafosse Atelier Rochegrosse, Toulouse

£600-800



180

180
GEORGE ROCHEGROSSE (FRENCH 1859-1938)
LA FILLE DU PHARAON APORTE AU PALAIS LE PETIT MOÏSE (THE PHAROAH'S DAUGHTER CARRYING THE BABY MOSES)
Oil on board
22 x 27cm (8½ x 10½ in.)

Provenance:
Marambat-Malafosse Atelier Rochegrosse, Toulouse

£1,000-1,500



181
GEORGE ROCHEGROSSE
(FRENCH 1859-1938)
AN ALLEGORY OF THE ANGEL GABRIEL, A TRIPTYCH
Oil on canvas laid on board, a set of three
Two with studio stamp (on the reverse)
Two 26 x 32cm (10 x 12½ in.) and one 35 x 27.5 cm (13½ x 10.7.8 in.) (3)

Provenance:
Marambat-Malafosse Atelier Rochegrosse, Toulouse

Georges Rochegrosse was a child prodigy and entered the Académie Julian at the age of twelve, followed by the École des Beaux-Arts, where he was twice a finalist in the competition for the Prix de Rome. He made his debut at the Salon de la Société des Artistes Français in 1882 and his entry the following year, Andromache, was purchased by the State for the Musée de Rouen. His early literary and historical genre was succeeded by more Symbolist works, exemplified by his large painting The Knight of the Flowers which is now in the Musée d'Orsay. From 1900 onwards he spent the winter months in Algeria and became one of the leading exponents of Orientalism in France, exhibiting his work at the annual Salons, as well as at the Salon des Peintures Orientalistes Français.

£1,500-2,500



181



182

182
FOLLOWER OF HENRI ALEXANDRE GEORGES RÉGNAULT

GENERAL JUAN PRIM (1814-1870) ON HORSEBACK

Oil on canvas
78.5 x 62.5cm (30¾ x 24½ in.)

The work depicts the arrival of General Juan Prim in Madrid at the head of the insurgents of the Spanish Revolution. The unsigned and presumably primary version painted in 1868 currently resides in the collection of the Art Institute of Chicago, coll. no.1947510.

£2,000-3,000



183

183
JAMES WALSHAM BALDOCK (BRITISH 1822-1898)

PORTRAIT OF COMUS, WINNER OF THE GOLFERS HANDICAP MUSSELBURGH, CLYDESDALE PLATE, LANARK

Oil on canvas
Signed, inscribed and dated 'Comus, J Baldock, 1868 / Workshop / Notts' (lower right)
31.5 x 42.5cm (12¼ x 16½ in.)

Provenance:
Pawsey & Payne Fine Art Dealers, London

£1,000-1,500



184

184
JOHN FREDERICK HERRING (BRITISH 1795-1865)

ROBERT JOHNSON ON MR. RIDDELL'S DR. SYNTAX

Oil on canvas
Signed (lower left)
38.5 x 49.5cm (15 x 19¼ in.)

A larger version, dated 1825, sold at Christie's, London, 8 May 2009, lot 100 (£45,000 hammer price)

Dr. Syntax, a brown colt foaled in 1811 by Paynator out of a mare by Beningborough, was bred by Humphrey Osbaldeston of Hunmanby, Yorkshire, and sold as a yearling to Mr. Knapton of Huntington, near York, and subsequently to Ralph Riddell of Felton Park, Northumberland.

Dr. Syntax began racing in 1814 in the colours of Ralph Riddell and ran for ten seasons until 1823. His many victories included a sequence of seven in the Preston Gold Cup from 1815 to 1821, the only example known of a horse winning the same race for more than six seasons. Dr. Syntax also won thirteen other Gold Cups, including the Lancaster Cup five times, and thirty five races in all.

The Druid wrote of Dr. Syntax 'The Doctor, as they so fondly termed him in the North, was in every way a very remarkable horse to look at, being barely fifteen hands high, very broad at the base of the nose, with an eye as full and bright as a hawk's, a high drooping rump and short quarters. He was very short in his coat which was mouse-coloured. A slight canter would bring out his veins so strongly that he looked as if covered by network. He had splendid legs and a strong muscular head; but could never bear either whip or spur, but Bob Johnson (his jockey) could always get every ounce out of him by merely stroking and talking to him'.

£5,000-7,000



185
GEORGE EARL (BRITISH 1824-1908)
THE DEER PARK
Oil on canvas
Signed and dated 'pinxt 1882' (lower left)
92 x 126cm (36 x 49½ in.)

£2,000-3,000

186
HENRY LEONIDAS ROLFE (BRITISH 1843-1881)
TROUT, PIKE, ROACH, DACE AND GUDGEON ON A BANK
Oil on canvas
Signed (lower right)
39 x 59.5cm (15¼ x 23¼ in.)

Provenance:
The Tryon Gallery, London
Sale, Christie's, London, 7th May 1982, lot 158
Sale, Christie's, South Kensington, 27th June 2012, lot 29

£3,000-5,000



186



187



188

AFTER JAMES POLLARD

GOODWOOD; AND ASCOT RACES

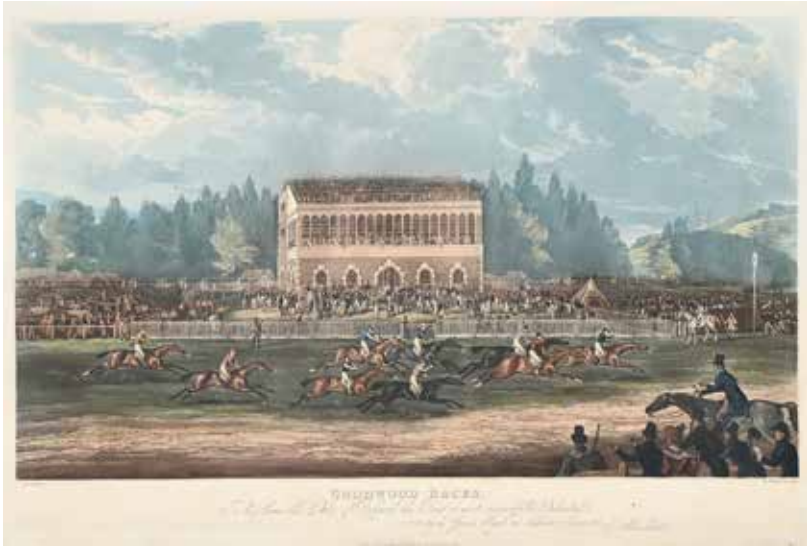
Aquatints printed in colour and finished by hand. The first by C. Pyall and the second by H. Pyall (Siltzer p.221; Snelgrove, Pollard 20), 1834, published by Thomas Maclean, also Paris and V. Morlot
44 x 63cm (17¼ x 24¾ in.) (2)

The first shows the Goodwood Cup of 1833, won by Rubini. The second shows the Ascot Gold Cup of 1834 won by Glaucus.

Provenance:

Sale, *The Norman R. Bobbins Collection of Equestrian and British Sporting Prints*, Dreweatts, Newbury, 20th April 2011, lot 1032, part lot (where purchased by the present owner)

£700-1,000



188



189

AFTER CHARLES TOWNE

NEWTON RACES

Coloured aquatint by Charles Hunt, originally published by Agnew and Zanetti, 1832 and by S&J Fuller
49 x 73cm (19¼ x 28½ in.)

Possibly a later copy.

£300-500



190 (part lot)

190

AFTER JAMES POLLARD

THE NORTHAMPTON GRAND STEEPLE-CHASE

Aquatints with hand-colouring, by Henry Pyall (Siltzer p.221; Snelgrove, Pollard 136), 1833, published by Thomas Maclean
375 x 455cm (14¾ x 17¾ in.) and smaller (7)

A set of six with a small key plate dedicated to the Gentleman of the Pytchley Hunt Races. It is a reproduction of plate 1, but lists the horses, riders and colours.

Provenance:

Sale, *The Norman R. Bobbins Collection of Equestrian and British Sporting Prints*, Dreweatts, Newbury, 20th April 2011, lot 1060 (where purchased by the present owner)

£1,000-1,500

191

AFTER HENRY ALKEN

THE APPOINTMENT - GOOD MORNING GENTS; GETTING AWAY- TALLY HO; IN FULL CRY -YOI FORWARD; THE DEATH

Aquatints with hand-colouring, by Gleadah Reeve, and Phelps, circa 1820, published by J. McCormick
39 x 56cm (15¼ x 22 in.) (4)

Provenance:

Sale, *The Norman R. Bobbins Collection of Equestrian and British Sporting Prints*, Dreweatts, Newbury, 20th April 2011, lot 1073 (where purchased by the present owner)

£1,000-1,500



191



192

192
GEORGE WRIGHT (BRITISH 1860-1942)
DRAWING COVER
Oil on canvas
Signed (lower right)
25 x 30cm (9¾ x 11¾ in.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£700-1,000



193
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)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£2,000-3,000



193



194

194
GEORGE WRIGHT (BRITISH 1860-1942)
WAITING FOR THE MASTER
Oil on canvas
Signed (lower left)
89 x 138cm (35 x 54¼ in.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£4,000-6,000

195
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.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£1,000-1,500



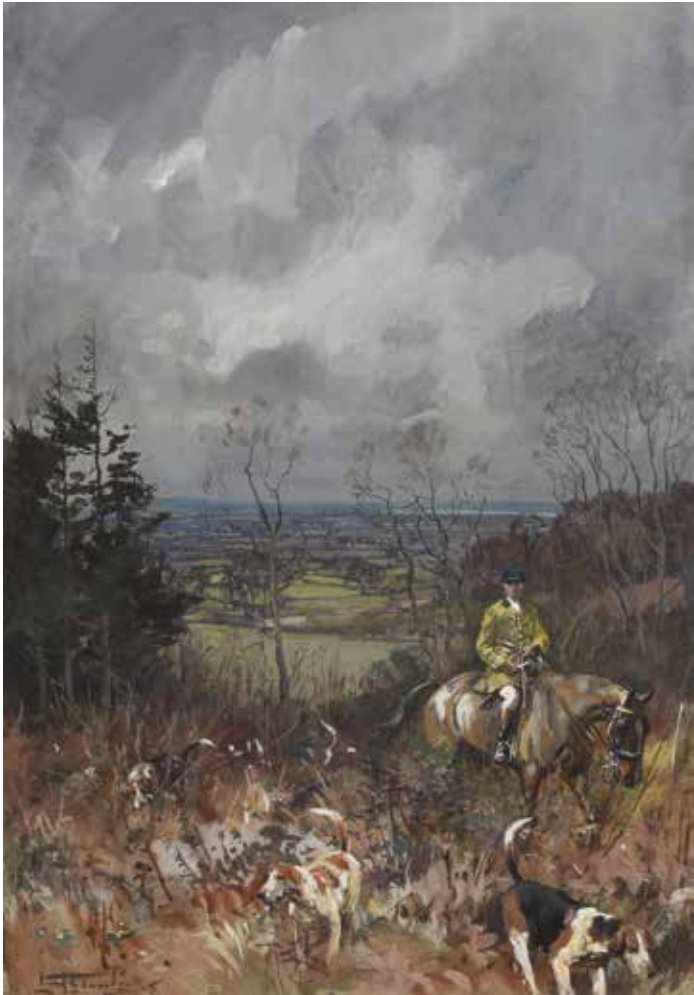
195



196

196
GILBERT HOLIDAY (BRITISH 1879-1937)
THE ROYAL HORSE ARTILLERY
 Coloured chalks and watercolour, heightened with white
 Signed with initials (lower left)
 50 x 45cm (19½ x 17½ in.)

£2,500-3,500



197

197
LIONEL EDWARDS (BRITISH 1878-1966)
ON THE SCENT
 Watercolour and bodycolour
 Signed (lower left)
 49 x 34cm (19¼ x 13¼ in.)

£1,000-1,500



198

198
GILBERT HOLIDAY (BRITISH 1879-1937)
THE EPSOM DERBY, BANG GOES £10,000!
 Coloured chalk and bodycolour
 Signed with initials (lower right)
 34 x 57cm (13¼ x 22¼ in.)

£5,000-7,000



199

199 λ
RICHARD ROBJENT (BRITISH B.1937)

DRIVEN GROUSE
Watercolour and bodycolour
Signed (lower left)
46 x 58,5cm (18 x 23 in.)

Provenance:
Sale, Christie's, London, 24 April 1998, lot 120

£200-300



200

200 λ
GEORGE EDWARD LODGE (BRITISH 1860-1954)

RED GROUSE ON A ROCKY OUTCROP
Watercolour and bodycolour
Signed (lower right)
275 x 37,5cm (10¾ x 14¾ in.)

Provenance:
Sale, Sotheby's, London, 1 September 1987, lot 545
Sale, Sotheby's, Billingshurst, West Sussex, 24 February 1998, lot 400

£1,000-1,500



201 (part lot)

201
HENRY THOMAS ALKEN (BRITISH 1785-1851)

A GENTLEMAN SHOOTING WILDFOWL; AND A GENTLEMAN INSTRUCTING HIS POINTERS
Watercolour, a pair
The latter indistinctly signed (lower right)
20,5 x 27cm (8 x 10½ in.) (2)

£600-800



202

202
ARCHIBALD THORBURN (BRITISH 1860-1935)

PHEASANTS IN THE SNOW
Watercolour and gouache
Signed and dated '1913' (lower right)
27,5 x 37cm (10¾ x 14½ in.)

Provenance:
Sale, Sotheby's, Billingshurst, West Sussex, *The Austin Collection*, 15 May 1996, lot 956

£4,000-6,000

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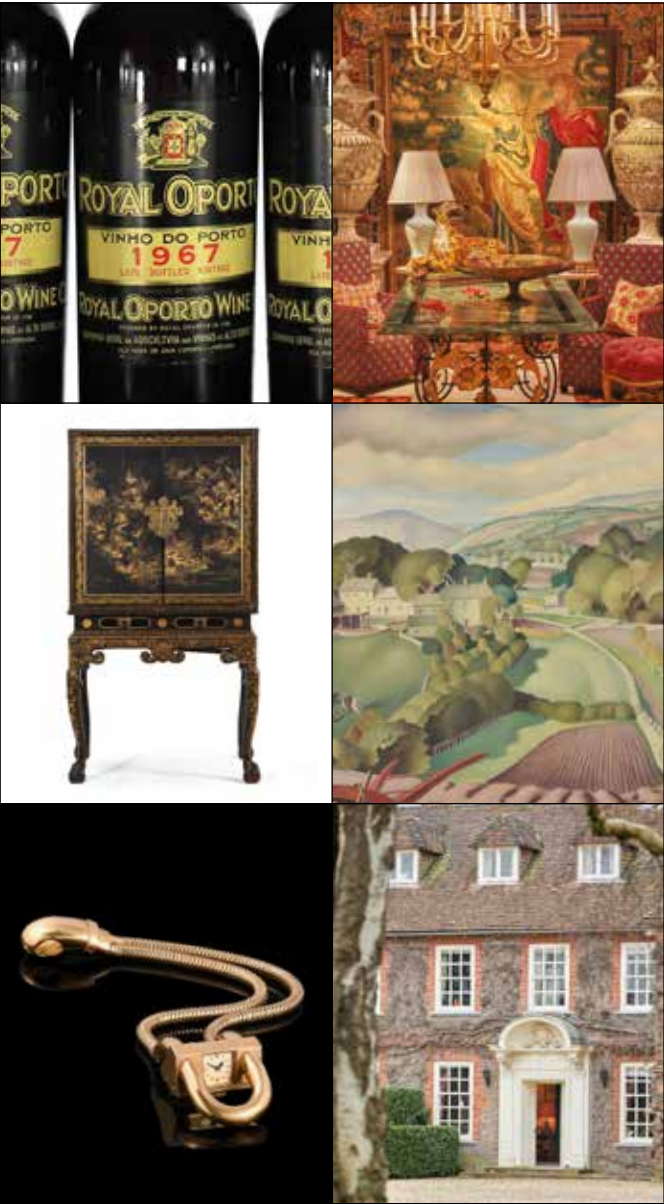
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4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% 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 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. RESERVES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conditions of Sale for Public Auctions

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

1. DEFINITIONS

In these Conditions:

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

2. BIDDING PROCEDURES AND THE BUYER

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

- (ii) pay to us the total amount due or in such other way as is agreed by us.
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
- (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
- 7. **TITLE AND COLLECTION OF PURCHASES**
 - (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
 - (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
 - (c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.
- 8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
 - (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
 - (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
 - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 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 (i) 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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