



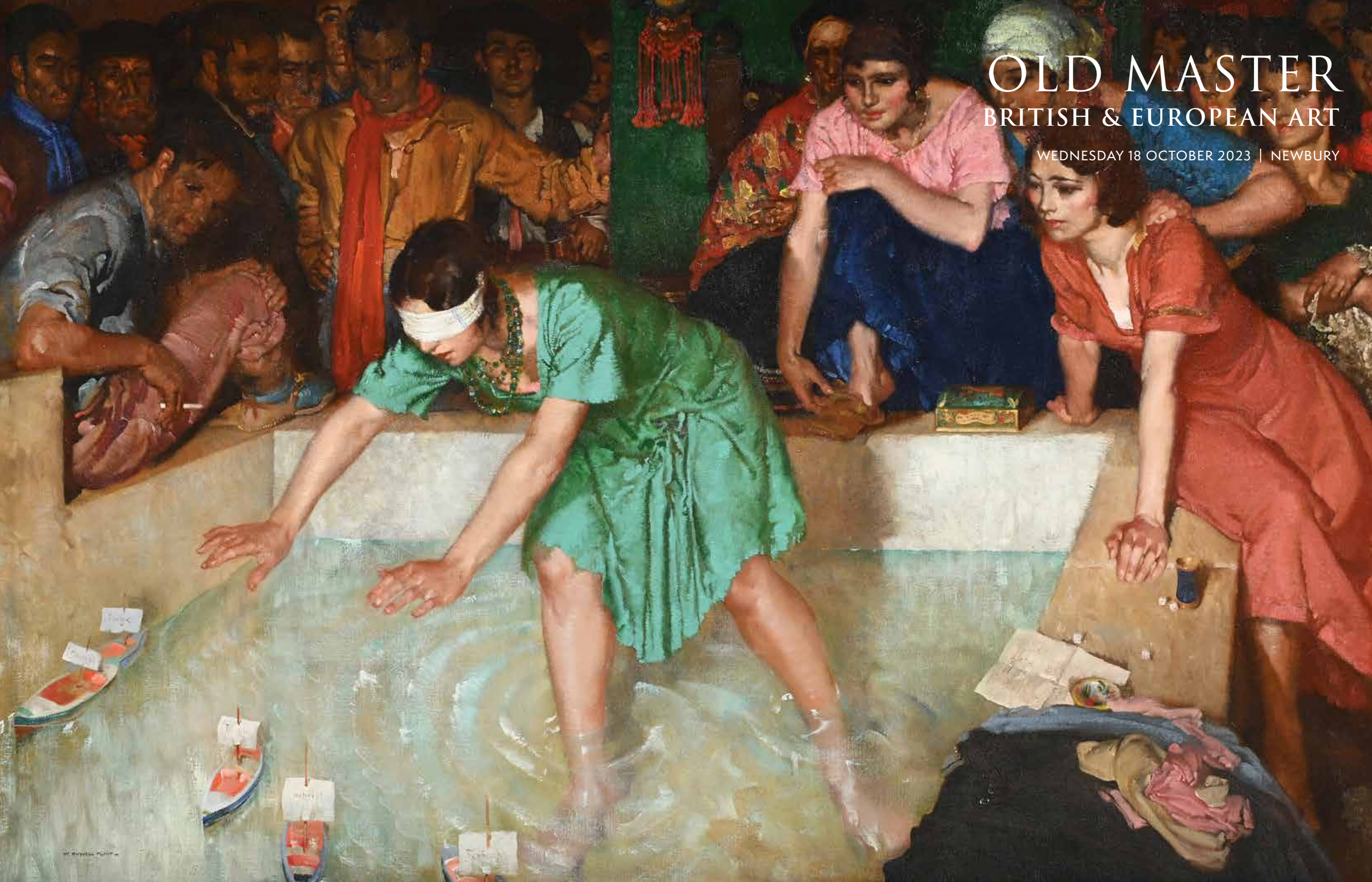
OLD MASTER

BRITISH & EUROPEAN ART

WEDNESDAY 18 OCTOBER 2023 | NEWBURY

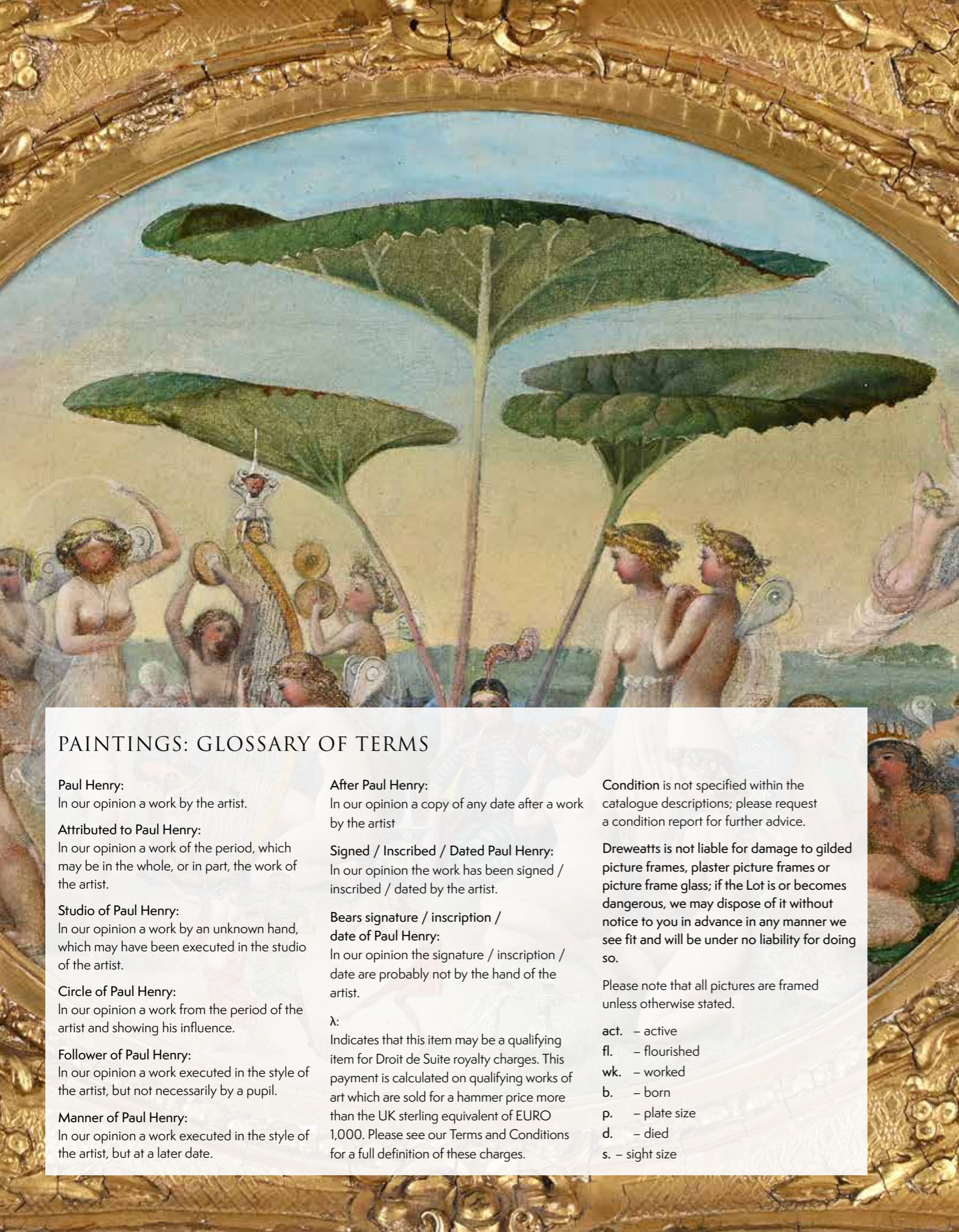
DREWEATTS

EST. 1759



OLD MASTER BRITISH & EUROPEAN ART

WEDNESDAY 18 OCTOBER 2023 | NEWBURY



PAINTINGS: GLOSSARY OF TERMS

Paul Henry:

In our opinion a work by the artist.

Attributed to Paul Henry:

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

Studio of Paul Henry:

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

Circle of Paul Henry:

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

Follower of Paul Henry:

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

Manner of Paul Henry:

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

After Paul Henry:

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

Signed / Inscribed / Dated Paul Henry:

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

Bears signature / inscription / date of Paul Henry:

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

λ:

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

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

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.

Please note that all pictures are framed unless otherwise stated.

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

OLD MASTER BRITISH & EUROPEAN ART

WEDNESDAY 18 OCTOBER 2023 | NEWBURY

LOTS 1-293 | 10.30AM

VIEWING IN LONDON

Monday 2 October: 10am–4pm

Tuesday 3 October: 10am–4pm

Wednesday 4 October: 10am–4pm

VIEWING IN NEWBURY

Sunday 15 October: 10am–3pm

Monday 16 October: 10am–4pm

Tuesday 17 October: 10am–4pm

Day of sale: from 8.30am

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

Front cover: Lot 169

Inside front cover: Lot 228

Opposite: Lot 186

Inside back cover: Lot 133

Back cover: Lot 278

Catalogues £15 (£20 by post)

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DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Droit de Suite (Artist Resale Right) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that VAT is due at the reduced rate (5%).

Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) are removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover SP10 3SA).

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITIONS OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

If you intend to export goods out of the UK, we ask you to satisfy yourself as to whether there is prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory or they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing Unit. We are happy to make the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



Brandon Lindberg
Old Master Pictures
blindberg@dreweatts.com



Lucy Darlington MRICS
Old Master Pictures
ldarlington@dreweatts.com



1

1
FOLLOWER OF CHRISTOFFEL JACOBZ
VAN DER LAMEN
*A COUPLE IN AN INTERIOR WITH OTHER
FIGURES*
Oil on panel
50 x 73.5cm (19½ x 28¾ in.)

£2,500-3,500



2

2
FOLLOWER OF CHRISTOFFEL JACOBZ
VAN DER LAMEN
A BANQUET IN A GARDEN
Oil on panel
50 x 73cm (19½ x 28½ in.)

After a picture which sold at Sotheby's,
11 November 2008, lot 67

£3,000-5,000



3

3
FRANZ FRANKEN II (GERMAN 1581-1642)
THE MULTIPLICATION OF THE LOAVES
Oil on panel
Signed (lower right)
45 x 68cm (17½ x 26¾ in.)

£7,000-10,000



4

4
CIRCLE OF ADRIAEN VAN DE VENNE (DUTCH 1589 - 1662)
WOMAN BY A TABLE
Oil on panel
Inscribed (upper right)
69 x 57cm (27 x 22¼ in.)



6

Provenance:
Purchased by Coughlan Briscoe, London, for Judge James Murnaghan, circa 1930
The inscription translates roughly as 'The pan is not for scouring'.
£2,000-3,000



5

5
BERNARDUS VAN SCHEDEL
(DUTCH 1649-1709)
TAVERN SCENE
Oil on canvas
Signed (lower left)
33 x 40cm (12 x 15½ in.)

£600-800

6
AFTER FRANS VAN MIERIS THE ELDER
BOY BLOWING BUBBLES IN A WINDOW
Oil on canvas
33 x 24.5cm (12 x 9½ in.)

£1,000-1,500

7
FOLLOWER OF GERRIT LUNDENS
THE BALL
Oil on canvas
69.5 x 86cm (27¼ x 33¾ in.)
£3,000-5,000



7



8

8
FOLLOWER OF ADRIAEN VAN OSTADE
FIGURES PLAYING BACKGAMMON IN A
TAVERN
Oil on canvas
55.5 x 72.5cm (21¾ x 28½ in.)
£1,000-1,500

9
RICHARD BRAKENBURG (DUTCH 1650-1702)
THE FEAST OF SAINT NICHOLAS
Oil on canvas
Signed (lower right)
95 x 115cm (37¼ x 45¼ in.)

Provenance:
Milton Galleries, London
The collection of Robert L. and Elise F. Burwell Jr.
Their sale, Christie's, New York, *Old Master Paintings*, 25 May 2005, lot 273

The feast of St Nicholas takes place on the 5th of December. The most important holiday in the Netherlands, it has been celebrated in the same way for centuries. Good children receive gifts from the saint. The little girl in the foreground, for instance, carries a toy which she got from the bucket of gifts on the table on the right. Naughty children, like the wailing boy on the right, only get a bundle of twigs in their shoe.

£8,000-12,000





10

10
 FLORENTINE SCHOOL (19TH CENTURY)
 TRIPTYCH: THE ANNUNCIATION (CENTRAL
 PANEL) WITH TWO SAINTS LOOKING ON
 (LEFT AND RIGHT PANELS)
 Oil on panel with gilt ground
 41 x 43cm (16 x 16¾ in.) when opened

£600-800

11
 MANNER OF BERNARDINO FUNGAI
 SAINTS JEROME AND FRANCIS (CENTRAL
 PANEL), MICHAEL (LEFT PANEL), AND SAINT
 JOHN THE BAPTIST (RIGHT PANEL) Oil,
 tempera, and gold ground
 Open: 50 x 71cm (19½ x 27¾ in.), closed:
 50 x 35.5cm (19½ x 14 in.). Unframed.

£2,000-3,000



11

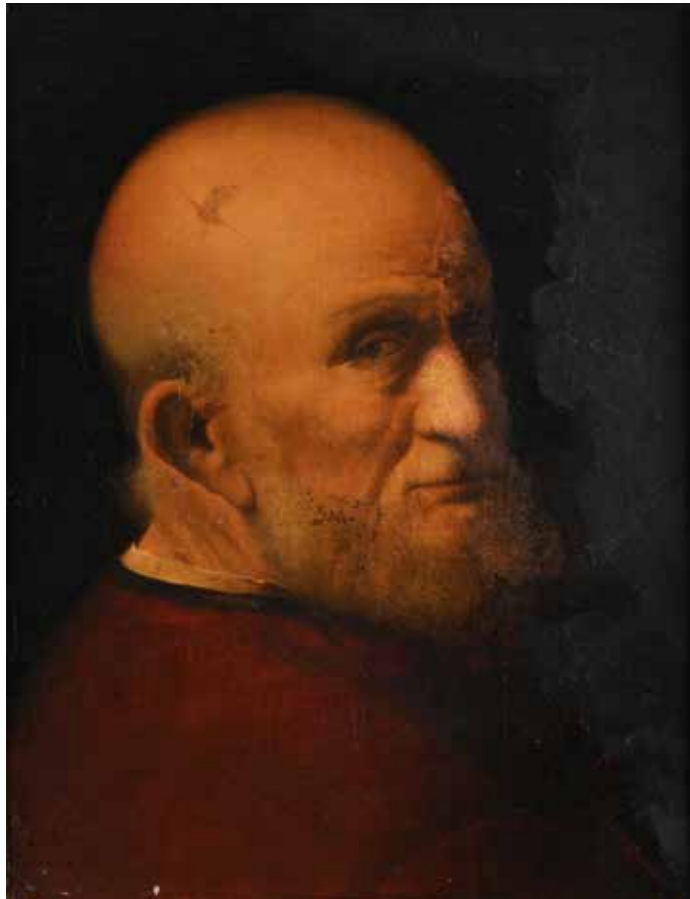
12
 FLORENTINE SCHOOL (LATE 16TH CENTURY)
 THE MADONNA AND CHILD WITH THE INFANT ST JOHN THE BAPTIST
 Oil on panel, arched top
 84 x 46cm (33 x 18 in.)

Provenance:
 Purchased in 1911 at a house sale by Mr and
 Mrs John Mounsey of 13 Melbury Road,
 Kensington and then by descent

£5,000-8,000



12



13

13
AFTER GIORGIONE
STUDY OF A MALE FIGURE IN THE THREE AGES OF MAN
Oil on canvas
37.5 x 28cm (14¾ x 11 in.)
Unframed

'From The Three Ages of Man' or 'Reading a Song' 1500-1501 at
Galleria Palatina, Palazzo Pitti, Florence.

£400-600



14

14
FOLLOWER OF REMBRANDT
PORTRAIT OF A MAN IN ORIENTAL DRESS
Oil on canvas
51.5 x 40cm (20¼ x 15½ in.)

£700-1,000



15

15
MANNER OF GIOVANNI CARIANI
PORTRAIT OF A YOUNG MAN IN A WHITE CHEMIE
Oil on canvas
47 x 36cm (18½ x 14 in.)

£2,000-3,000



16

16
ITALIAN SCHOOL (16/17TH CENTURY)
LUCRETIA
Oil on panel
52 x 40cm (20¼ x 15½ in.)
Unframed

£1,000-1,500



17

17
ITALIAN SCHOOL (17TH CENTURY)
ST PETER
Oil on panel
61.5 x 47.5cm (24 x 18½ in.)

£1,000-1,500



18

18
ITALIAN SCHOOL (18TH CENTURY)
A MARTYR, VENUS, AND ANOTHER FIGURE
Oil on canvas
75 x 63.5cm (29½ x 25 in.)
Unframed

£600-800



19

19
FOLLOWER OF GIOBANNI BATTISTA
SALVIA DA SASSOFERRATO
THE MADONNA
Oil on canvas
46 x 40cm (18 x 15½ in.)

£2,000-3,000



20

20
AFTER DOMENICHINO (17TH CENTURY)
SAINT CECILIA WITH A CHOIR
Oil on canvas
114 x 155cm (44¾ x 61 in.)

A blockcut engraving by Louis Henri Brévière, circa 1858 of the same original image thought to be by Domenichino, can be found in the British Museum. No. 1858,1009.45

£5,000-7,000

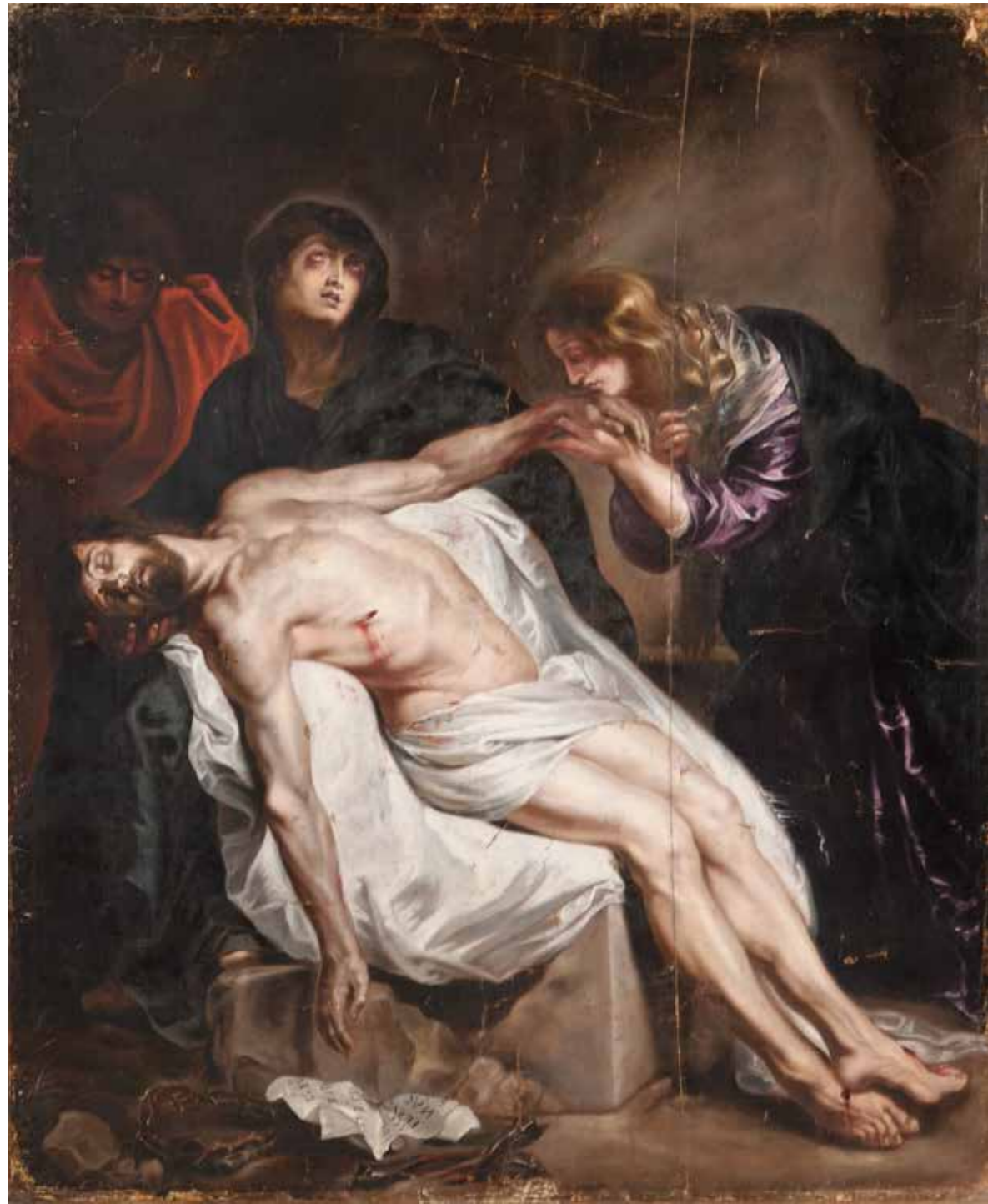
21
MANNER OF THE MASTER OF CALAMARCA
ANGEL WITH HARQUEBUS
Oil on canvas
68 x 48cm (26¾ x 18¾ in.)

First appearing in Peru these images were widespread throughout the Andes, in places such as La Paz, Bolivia, and as far as present-day Argentina. Representing celestial, aristocratic, and military beings all at once, these angels were created after the first missionizing period, as Christian missionary orders persistently sought to terminate the practice of pre-Hispanic religions and enforce Catholicism.

£800-1,200



21



22

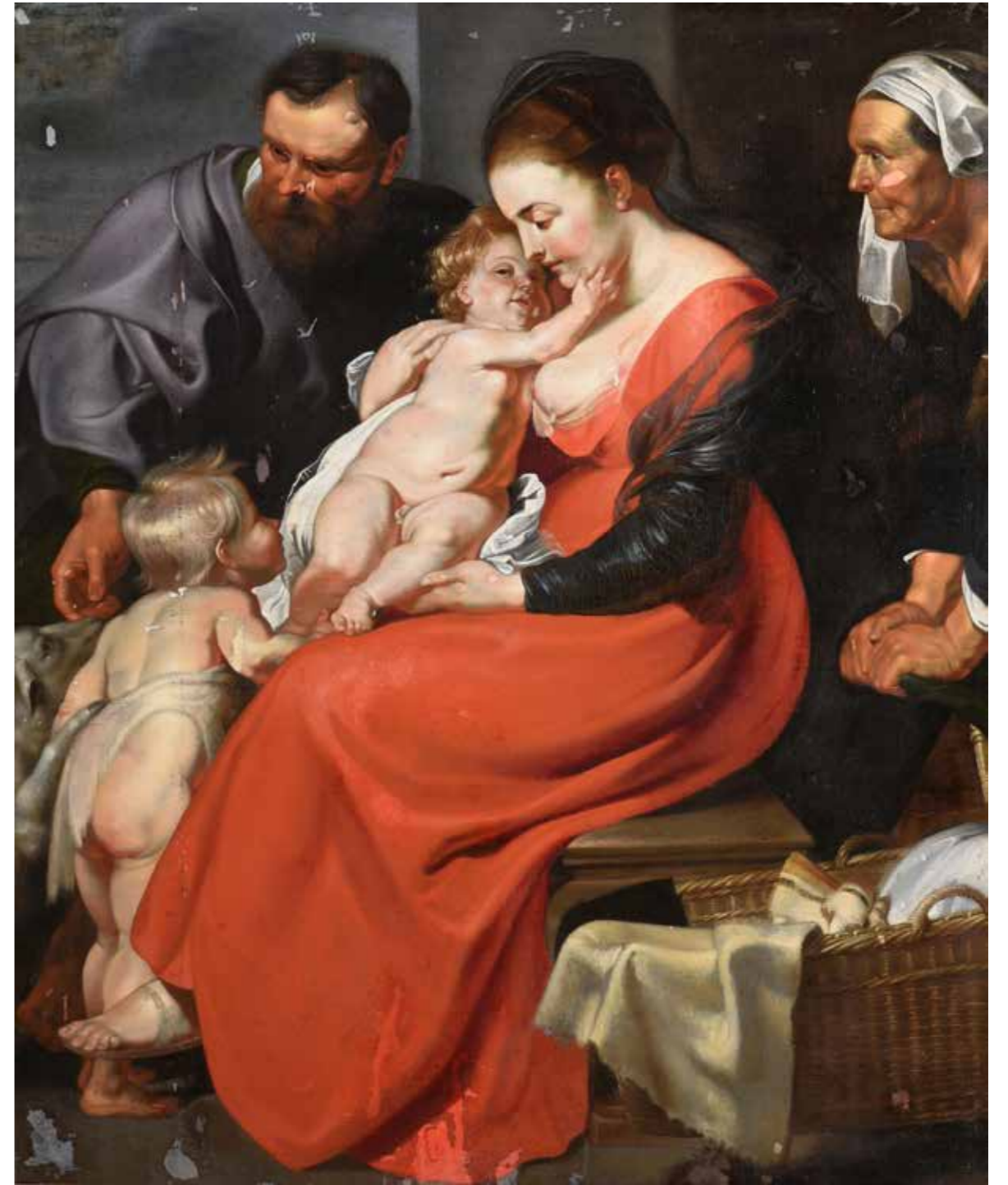
22
AFTER SIR ANTHONY VAN DYCK
THE LAMENTATION
 Oil on canvas
 214 x 176cm (84¼ x 69¼ in.)

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.

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

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).

£4,000-6,000



23

23
FOLLOWER OF PETER PAUL RUBENS
HOLY FAMILY WITH SAINTS ELIZABETH AND JOHN THE BAPTIST
 Oil on canvas
 137 x 112cm (53¾ x 44 in.)

Provenance:
 Sale, Sotheby's, London, *Old Master and British Paintings Day Sale*, 7 July 2011, lot 217
 After the 1615 work by Rubens of the same title, now in the Art Institute Chicago, No.1967.229.
 Several versions of this painting exist suggesting it was an admired composition for private devotion.

£7,000-10,000



24

24
ITALIAN SCHOOL (17TH CENTURY)
THE ANNUNCIATION
Oil on canvas
75 x 113cm (29½ x 44¼ in.)

£2,000-3,000



26

26
FLEMISH SCHOOL (17TH CENTURY)
ST. SIMON THE ZEALOT; AND ST PAUL
Oil on panel, a pair
The former inscribed 'S. Simon' (lower right)
29 x 20.8cm (11¼ x 8 in.)
Unframed (2)

Provenance:
Sir Alfred J Vasquez CBE, QC (1923-2012), Speaker of the Gibraltar
Parliament (1970-1992)

It has been suggested that these are by a Flemish artist working in
Spain in the late 17th Century, inspired by Zurbaran or Ribalta.

£1,000-1,500

27
FLEMISH SCHOOL (17TH CENTURY)
CRUCIFIXION
Oil on panel
104 x 71.5cm (40¾ x 28 in.)

£2,000-3,000



25

25
UTRECHT SCHOOL (17/18TH CENTURY)
THE MONEY LENDER
Oil on canvas
98 x 131cm (38½ x 51½ in.)

£2,000-3,000



27



28



29

28
CONTINENTAL SCHOOL (18TH CENTURY)
THE PROCESSION
Oil on panel
60 x 100cm (23½ x 39¼ in.)
£2,000-3,000

29
DUTCH SCHOOL (17TH CENTURY)
MONEY LENDERS AT THE TEMPLE
Oil on panel
60 x 83cm (23½ x 32½ in.)
£3,000-5,000



30

30
CONTINENTAL SCHOOL (CIRCA 1800)
A PAIR OF BATTLE SCENES
Oil on canvas
Each 95 x 132cm (37¼ x 51¾ in.) (2)

Provenance:
The collection at Frome House (1964)
The collection of M. S. Henning (by 1993)

Frome Whitfield House, Dorchester, Dorset, home of the Henning family since the early 1700's. The original house was Tudor origin, but was rebuilt in the Regency period, together with East and West Wings.

£3,000-5,000



31

31
 ATTRIBUTED TO THOMAS VAN
 APSHOVEN (FLEMISH 1622 - 1664)
HORSEMEN BATHING THEIR ANIMALS
 Oil on canvas
 95 x 64cm (37¼ x 25 in.)

£3,000-5,000



33

33
 SPANISH SCHOOL (17TH CENTURY)
A TRAVELLER WITH A COW ON A TRACK; AND A TRAVELLER ON A DONKEY BEFORE A HOUSE
 Oil on canvas, a pair
 Each 71 x 108cm (27¾ x 42½ in.) (2)

£3,000-5,000



32

32
 FOLLOWER OF ADAM WILLAERTS
*GALLEON OFFSHORE BY A FORTRESS,
 NUMEROUS FIGURES IN THE
 FOREGROUND*
 Oil on canvas
 37.5 x 40cm (14¾ x 15½ in.)

£1,000-1,500

34

ATTRIBUTED TO MASTER OF THE
LANGMATT FOUNDATION VIEWS
(ITALIAN FL. 1740-1770)

*THE GRAND CANAL FROM THE PALAZZO
MORO LIN AND CA' FORSCARI, VENICE*

Oil on canvas

42 x 63cm (16½ x 24¾ in.)

The artist takes his name from a series
of views of Venice at the Langmatt
Foundation in Baden, Germany and he has
been tentatively identified as Apollonio
Domenichini .

This picture relates to several other versions
of this subject.

£15,000-25,000





35

35
FOLLOWER OF PIETER BRUEGHEL THE ELDER
TRAVELLER ON A TRACK IN A ROCKY GORGE
Oil on panel
46 x 64cm (18 x 25 in.)

£1,500-2,000



36

36
FOLLOWER OF JAN WYCK
A MILITARY ENCAMPMENT
Oil on canvas
75 x 114cm (29½ x 44¾ in.)

£800-1,200



37

37
FOLLOWER OF DAVID TENIERS II
HERO & LEANDER
Oil on canvas
73 x 75cm (28½ x 29½ in.)

£1,000-1,500



38

38
FOLLOWER OF JAN CORNELIS
HOLBLOCK
*DROVERS WITH CATTLE IN AN ITALIANATE
LANDSCAPE*
Oil on canvas
Bears signature (lower centre)
64 x 88cm (25 x 34½ in.)

£800-1,200

39
FREDERIK DE MOUCHERON
(DUTCH 1633-1686)
*AN ITALIANATE LANDSCAPE WITH
CATTLE WATERING*
Oil on canvas
49 x 64cm (19¼ x 25 in.)

Provenance:
Michael Leslie Fine Arts, Sussex, 1992, where
purchased by the present owner.

£2,000-3,000



39



40 (NO LOT)

41
FLORIS VAN SCHOOTEN
(DUTCH 1585 - 1665)
STILL LIFE WITH GAME BIRDS AND FRUIT
Oil on panel
50.5 x 76.5cm (19¾ x 30 in.)

Provenance:
Sale, Christie's, London, 2 May 1980, lot 69

We are grateful to Fred Meijer for his
assistance in cataloguing this lot.

£3,000-5,000



42

42
CIRCLE OF FRANCESCO LAVAGNA (ITALIAN 1684-1724)
STILL LIFE OF FLOWERS IN A LANDSCAPE
Oil on canvas
74 x 99cm (29 x 38¾ in.)

£800-1,200



43

43
DUTCH SCHOOL (17TH CENTURY)
A STILL LIFE OF A LARDER WITH A CAT
Oil on canvas
58 x 70cm (22¾ x 27½ in.)

£1,000-1,500



44

44
FRENCH SCHOOL (18TH CENTURY)
A YOUNG BOY WITH A BASKET OF FLOWERS
Oil on canvas
96 x 122cm (37¾ x 48 in.)

£1,500-2,000

45
CIRCLE OF MARIO NUZZI (ITALIAN 1603-1673)
STILL LIFE OF FLOWERS IN AN URN
Oil on canvas
72 x 80cm (29 x 32¼ in.)

Provenance:
Leslie & Peel, Kent, 1972, where purchased by the present owner.

£2,000-3,000



45



46

46
CIRCLE OF HANS GILLISZ. BOLLONGIER
(DUTCH 1602-1672)
FLOWERS IN A VASE
Oil on panel
50 x 36cm (19½ x 14 in.)

Provenance:
Michael Leslie Fine Arts, Sussex, 1992, where purchased by the present owner.

£1,000-1,500



47

47
FOLLOWER OF WILLEM CLAESZ HEDA
A STILL LIFE WITH A RUMMER, A TAZZA, A LEMON AND OTHER OBJECTS ON A TABLE
Oil on panel
52 x 78cm (20¼ x 30½ in.)

£2,000-3,000



48

48
CIRCLE OF JAN BRUEGHEL THE YOUNGER
(FLEMISH 1601 - 1678)
THE MADONNA WITHIN A GARLAND OF FLOWERS
Oil on canvas
97 x 73cm (38 x 28½ in.)

£2,000-3,000



49

49
MARY LAWRENCE (FL 1790-1831)
STILL LIFE OF FLOWERS
Watercolour
56.5 x 43cm (22 x 16¾ in.)

£500-700



50

50
AFTER DANIEL SEGHERS AND
DOMENICO ZAMPERI
THE TRIUMPH OF LOVE
Oil on canvas
48 x 40cm (18¾ x 15½ in.)

After the original painted between 1625, and
1627, now in the Louvre, Paris, No 797.

£2,000-3,000



51

51
FOLLOWER OF JACOB DE WIT
*CUPID'S BOW; AND AN ALLEGORY
OF MUSIC*
Oil on panel, shaped, a pair
Each 15.7 x 40.5cm (6 x 15¾ in.) (2)

£800-1,200



52

52
 ATTRIBUTED TO PIETER RYSBRACK (DUTCH 1655-1729)
STILL LIFE OF GAME BIRDS IN A LANDSCAPE
 Oil on canvas
 Signed (lower left)
 73.5 x 58cm (28¾ x 22¾ in.)

£3,000-5,000



53

53
 AFTER MARMADUKE CRADDOCK
A COLLECTION OF FOWL
 Oil on canvas
 120 x 96cm (47 x 37¾ in.)

£5,000-7,000

Provenance:
 Frome Whitfield House, Dorchester, Dorset, home of the Henning family since the early 1700's.
 The original house was Tudor origin, but was rebuilt in the Regency period, together with East and West Wings.



54

54
FLEMISH SCHOOL (CIRCA 1700)
A HUNTING STILL LIFE
 Oil on canvas
 88 x 117cm (34½ x 46 in.)
 £2,000-3,000



55

55
DUTCH SCHOOL (17TH CENTURY)
A STILL LIFE OF DEAD GAME IN A LANDSCAPE
 Oil on canvas
 82 x 105cm (32¼ x 41¼ in.)
 Provenance:
 Michael Leslie Fine Arts, Kent, 1975, where
 purchased by the present owner.
 £2,000-3,000



56

56
ATTRIBUTED TO MARMADUKE CRADDOCK
(BRITISH 1660-1717)
PELICAN, GOOSE AND DUCKS
 Oil on canvas
 55.9 x 73.6cm (22 x 28¾ in.)

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

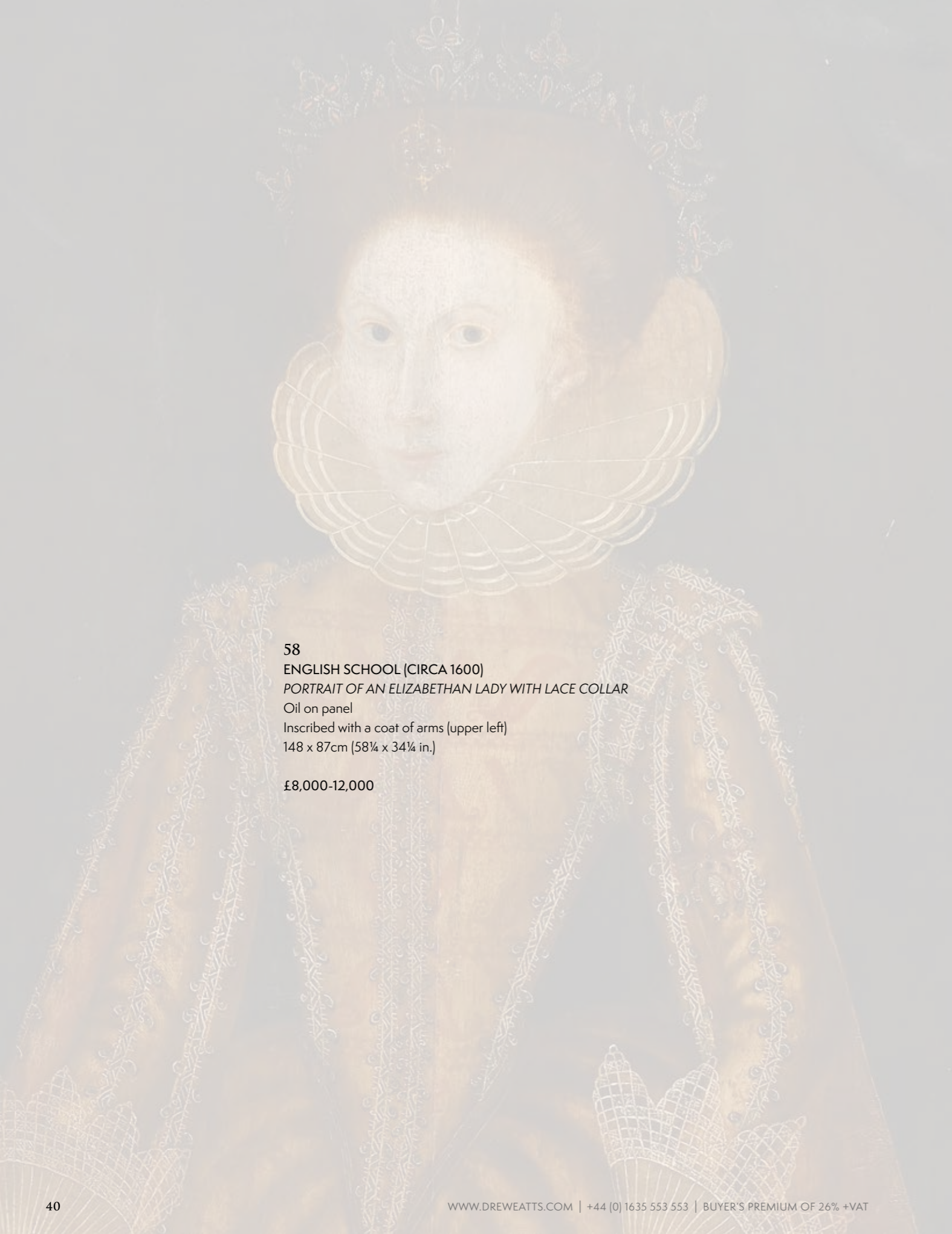
£3,000-5,000

57
FOLLOWER OF JAN WEENIX
(DUTCH 1640-1719)
HUNTING STILL LIFE WITH HANGING PARTRIDGES
IN A PARK LANDSCAPE
 Oil on canvas
 70 x 69cm (27½ x 27 in.)

£2,000-3,000



57



58
ENGLISH SCHOOL (CIRCA 1600)
PORTRAIT OF AN ELIZABETHAN LADY WITH LACE COLLAR
Oil on panel
Inscribed with a coat of arms (upper left)
148 x 87cm (58¼ x 34¼ in.)
£8,000-12,000





59

59
FOLLOWER OF GILBERT JACKSON
PORTRAIT OF A GENTLEMAN IN BLACK AND WHITE COSTUME
Oil on canvas
93 x 66cm (36½ x 25 in.)

£5,000-8,000



60

60
FOLLOWER OF ALONSO SANCHEZ COELLO
PORTRAIT OF ANNA OF AUSTRIA (1549 - 1580), QUEEN OF SPAIN
Oil on panel
Inscribed 'ANNA REGINA HISPANIEN, ANNO D. 1573' (upper left)
46.5 x 35cm (18¼ x 13¾ in.)

Provenance:
From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner

£2,000-3,000



61

61
ENGLISH SCHOOL (CIRCA 1600)
FAMILY PORTRAIT
Oil on panel
115 x 111cm (45¼ x 43½ in.)

£10,000-15,000

Provenance:
From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner



62
AFTER SIR ANTHONY VAN DYCK
TRIPLE PORTRAIT OF CHARLES I
Oil on canvas
90 x 110cm (35¼ x 43¼ in.)
Unframed

After the original 1635-36 work in the Royal Collection, London.

£1,000-1,500

63
AFTER SIR ANTHONY VAN DYCK
A MOTHER AND DAUGHTER;
A FATHER AND SON
Oil on panel, a pair
Each 45 x 30cm (17½ x 11¼ in.) (2)

£800-1,200



63

64
FOLLOWER OF SIR PETER LELY
PORTRAIT OF CATHERINE OF BRAGANZA (1638 – 1705), QUEEN CONSORT OF CHARLES II
Oil on canvas, oval
111 x 89cm (43½ x 35 in.)
In a carved frame

A similar half length portrait attributed to Otto Hoynck (c.1630 – c. 1686), after the original work by Lely, is housed at Mount Edgcumbe House

£3,000-5,000



64



65

65
JOHAN BAPTIST CLOSTERMAN
PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED
AS SAMUEL PEPYS
Oil on canvas
75 x 62cm (29½ x 24¼ in.)

£3,000-5,000



66

66
FOLLOWER OF SIR GODFREY KNELLER
A PORTRAIT OF EDWARD STANLEY, 11TH EARL OF DERBY
(1689-1776)
Oil on canvas
100 x 125cm (39¼ x 49 in.)

£2,000-3,000



67

67
ENGLISH SCHOOL (17TH CENTURY)
PORTRAIT OF MILES CORBET BARRISTER
Oil on canvas, oval
81 x 64cm (31¾ x 25 in.)

£1,500-2,000

Miles Corbet Barrister (1595 - 1662) was an English politician, recorder of Yarmouth and regicide. Between 1640 and 1653, he succeeded his brother as MP for Yarmouth, and was one of the 59 men who signed Charles I's death warrant. In 1644, he was made clerk of the Court of Wards, and in 1649, Oliver Cromwell granted the estate of Malahide Castle to Barrister after the Cromwellian Conquest of Ireland. The castle was returned to its original owners in 1660 with the restoration of Charles II.

With the restoration of Charles II, Barrister and his co-conspirators were considered regicides and many of them, including Barrister, fled England. Seeking refuge in the Netherlands, he assumed he would be safe, but together with fellow regicides John Okey, and John Barkstead, he was arrested by the English Ambassador and returned to England, where at his trial he was found guilty and executed on 9 April 1662.



68

68
CIRCLE OF SIR PETER LELY (ENGLISH 1618-1680)
Portrait of Elizabeth, daughter of Sir William James Esq
Oil on canvas
46 x 38cm (18 x 14¾ in.)

Provenance:
From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner
As an adult the sitter married Thomas Pelham Esq.

£1,000-1,500



69

69
FOLLOWER OF MARY BEALE
Portrait of a young woman in side profile
Oil on panel
33.5 x 23cm (13 x 9 in.)

Provenance:
From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner

£800-1,200



70

70
FOLLOWER OF SIR GODFREY KNELLER
A portrait of Frances Harpur, Countess of Belamont
Oil on canvas
122 x 100cm (48 x 39¼ in.)

£3,000-5,000



71

71
 STUDIO OF SIR GODFREY KNELLER (ENGLISH 1646 - 1723)
 SIR THOMAS DODWELL AND HIS DOG, WITH SANDYWELL PARK IN THE BACKGROUND

Oil on canvas
 127 x 99cm (50 x 38¾ in.)

Provenance:
 Sale, Christie's, South Kensington, June 7 2001, lot 18

£3,000-5,000



72

72
 CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)
 PORTRAIT OF A LADY, TRADITIONALLY IDENTIFIED AS
 LOUISE DE KEROUAILLE, DUCHESS OF PORTSMOUTH,
 THREE-QUARTER LENGTH, IN A PLUM COLOURED
 DRESS AND BLUE SHAWL, HOLDING A SHELL, SEATED
 IN A LANDSCAPE WITH A CASTLE BEYOND

Oil on canvas
 127 x 102cm (50 x 40 in.)

£5,000-8,000

Provenance:
 The Hon. Mrs Ernest Guinness and by descent to her daughter
 The Hon. Mrs Aileen Plunket, Luttrellstown Castle, Clonsilla, Co.
 Christies house sale, Dublin, 26-28 September 1983, lot 504

The sitter has traditionally been identified as Louise de Kerouaille. She bares a close resemblance to the sitter in the portrait catalogued by Becket as being of the Duchess of Portsmouth (R. B. Becket, *Lely*, London 1951, no. 421). This portrait, now in the Tate Gallery (no. T00755) is however now thought to be of Margaret Hughes (d. 1719), the actress and mistress to Prince Rupert.



73

73
SAMUEL DANIELL (BRITISH 1775-1811)
THE PICO FORT, FUNCHAL, MADEIRA
 Watercolour and heightened with scratching
 out and gum arabic
 With pencil sketch verso
 39.8 x 41.9cm (15½ x 16¼ in.)

Provenance:
 Bill Thomson, Albany Gallery
 Martin Speed Ltd

£1,000-1,500

Samuel Daniell was the younger brother of William Daniell (1769-1837) and nephew of Thomas. On 5th September 1799 Samuel set off for South Africa, on board HMS Lancaster, in the suite of Sir George Yonge, Governor and Commander-in-Chief of the region. They stopped at Madeira, leaving Funchal on 11th October and arriving at the Cape of Good Hope on 10th December. He returned to England in 1803 and immediately began work on publishing his celebrated *African Scenery and Animals*. In 1806 he set off once more, this time, for Ceylon (now Sri Lanka), where he remained until his early death in 1811.

The Pico, or St John the Baptist Fort was built in the early 17th Century on the hills above Funchal and is one of the key landmarks of the Island. It was built to form part of Madeira's defence system against frequent attacks by the Corsairs. A print after Daniell of Funchal from the sea is dated 1806. Another view of Funchal by Daniell was sold at Sotheby's on 12th April 1995, lot 172 (£8,500 hammer).



74

74
THOMAS DANIELL (1749 - 1840) AND
WILLIAM DANIELL (1769 - 1837)
NEAR THE CHALIS SATOON
 Pencil and sepia wash on paper
 38 x 53cm (14¾ x 20¾ in.)

Provenance:
 Sale, Christie's, South Kensington, *Travel Science and Natural History*, 24 April 2013, lot 177

£3,000-5,000

75
ATTRIBUTED TO WILLIAM DANIELL
(ENGLISH 1769-1837)
STUDY OF AN INDIAN TEMPLE
 Sepia wash and pencil
 Signed with initials (lower left)
 20 x 30cm (7¾ x 11¾ in.)

£1,000-1,500



75



76

76
SIR JOSHUA REYNOLDS
 (ENGLISH 1723-1792)
PREPARATORY SKETCH FOR
THE PORTRAIT OF THE HON
JOHN TUFTON
 Graphite and wash
 Bearing partial watermark,
 bottom of Britannia and Lion
 within a circle fence
 19 x 15cm (7¼ x 5¾ in.)

Provenance:
 Probably the sale at Christie's,
 26th May 1821, property of Sir
 Joshua's niece Mary Dowager,
 Marchioness of Thomond, his
 principal Heiress, where over
 450 drawings and nine sketch
 books were sold in a total of
 fifteen lots, most of the drawings
 and sketches by Reynolds extant
 derive from the sale
 The Collection of Alison Barker,
 1951 - 2021, London and
 Chichester, London Barrister and
 lifetime collector

Literature:
 David Mannings, *Sir Joshua*
Reynolds, A Complete

£1,000-1,500

The present lot is a preparatory sketch for the *circa* 1776 portrait of John Tufton aged 3. It was commissioned by Sackville Tufton, 8th Earl of Thanet, and is now in a private collection.

The Tufton family and Reynolds appear to have had a good relationship with the artist painting portraits of John Tufton's elder brothers, mother, and father's mistress.

The Tufton family was prominent in cricket and other sporting activities. Between 1793 and 1798, Tufton was an active cricket player mainly associated with Marylebone Cricket Club. In 1796, at the age of 23 John Tufton became Member of Parliament for Appleby in Cumbria where the family lived. He held the seat until his premature death in 1799.



77

77
THOMAS GAINSBOROUGH
 (BRITISH 1727-1788)
TRAVELLERS AND CATTLE IN A LANDSCAPE
 Watercolour
 18.5 x 26.4cm (7¼ x 10¼ in.)

£2,000-3,000

This previously unrecorded Gainsborough watercolour relates to a drawing in John Hayes, *The Drawings of Thomas Gainsborough*, 1970, no. 322 (sold Sotheby's 22 March 2000 lot 113, estimate £8-12,000, sold for £19,500). Both drawings feature a similarly sloping tree which acts as an anchor in each composition.

We are grateful to Hugh Belsey for confirming the attribution.



78

78
CIRCLE OF SIR JOSHUA REYNOLDS
(BRITISH 1723-1792)
MASTER BUNBURY

Oil on canvas laid on panel
34.2 x 29cm (13¼ x 11¼ in.)

£1,800-2,200

After the picture in the Philadelphia Museum of Art.

The sitter was Reynolds's three-year-old godson, whose attention the artist captured during the long sittings by telling fairy tales.

In an 18th Century carved and gilded frame.



79

79
CIRCLE OF SIR JOSHUA REYNOLDS
(BRITISH 1723-1792)
LADY CAROLINE SCOTT AS 'WINTER'

Oil on canvas
74 x 61.5cm (29 x 24 in.)

£3,000-5,000

After the picture in the collection of the Duke of Buccleuch at Bowhill, Selkirk.



80

80
DANIEL STRINGER (BRITISH 1754 - 1806),
AFTER SIR GODFREY KNELLER
PORTRAIT OF MARGARET CECIL COUNTESS OF RANLELAGH
(1672 - 1728)
Oil on canvas
52 x 36cm (20¼ x 14 in.)

After the original work by Kneller painted for Mary II, now housed in the Royal Collection at Hampton Court Palace, No. 98

£1,000-1,500



81

81
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN
Oil on canvas
76.5 x 64cm (30 x 25 in.)

£800-1,200



82

82
CIRCLE OF ALLAN RAMSEY (SCOTTISH 1713-1784)
PORTRAIT OF A LADY WEARING A PINK DRESS
Oil on canvas, feigned oval
65 x 62cm (25½ x 24¼ in.)

£2,000-3,000



83

83
FOLLOWER OF ALLAN RAMSEY
PORTRAIT OF A GENTLEMAN, IN A BLUE COAT,
FEIGNED OVAL
Oil on canvas
72.5 x 61cm (28½ x 24 in.)
In a Lely Panel frame.

£1,500-2,500



84

84
ATTRIBUTED TO THOMAS HUDSON
(ENGLISH 1701-1779)
PORTRAIT OF VICE ADMIRAL CHARLES
WATSON
Oil on canvas
75 x 62cm (29½ x 24¼ in.)

£2,000-3,000

Provenance:
From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner



85

85
ENGLISH SCHOOL (18TH CENTURY)
GIRL WITH A ROBIN; GIRL WITH A DOG
Oil on panel, oval, a pair
23.5 x 19cm (9¼ x 7¼ in.) (2)

£1,000-1,500



86
ATTRIBUTED TO HUGH DOUGLAS HAMILTON (BRITISH 1739-1808)
A PAIR OF PORTRAITS OF A LADY AND GENTLEMAN
Pastel
Each 24 x 20cm (2)

Provenance:
Christopher Buck Antiques, London, 2011, where purchased by the present owner.

£2,000-3,000



86





87

87
CIRCLE OF JOHN VANDERBANK
(BRITISH 1694 - 1739)
LADY LUCY MONTAGU, COUNTESS OF GUILDFORD
(1709-1734)
Oil on canvas, oval
34 x 29cm (13¼ x 11¼ in.)

A similar, three quarter length portrait of the same sitter was sold at Christie's, *Jasper Conran: The Collection Part I*, 14 September 2021, lot 77

£700-1,000



88

88
JOHANNES GILL (ANGLO-DUTCH ? 18TH CENTURY)
PORTRAIT OF MARY CLARKE (NÉE ROWE) (D.1778),
WIFE OF RICHARD CLARKE
Oil on canvas
Signed (centre left)
73 x 62cm (28½ x 24¼ in.)
In a Carlo Maratta frame.

See Lot 90 for a portrait of her husband.

£1,000-1,500



89

89
FOLLOWER OF JAMES NORTHCOTE
PORTRAIT OF RICHARD HALL CLARKE (1750-1821); AND PORTRAIT
OF HIS WIFE MARY HALL CLARKE (NÉE WERE) (1758-1844)
Oil on canvas
Each 72 x 61.5cm (28¼ x 24 in.)
A Pair (2)
In Carlo Maratta frames.

£2,000-3,000



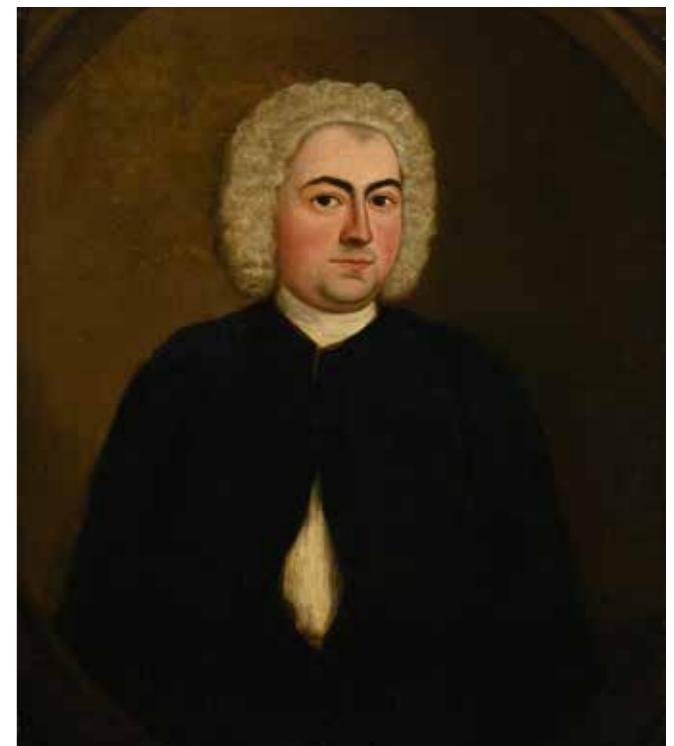
Richard Clarke Hall was the only surviving son of Richard Clarke and Mary of Bridwell. In 1773 he married Mary, daughter of John Were of Burrington, Western Peverell. They were married at Halberton church, where they are both buried.

90
JOHANNES GILL (ANGLO-DUTCH ? 18TH CENTURY)
PORTRAIT OF RICHARD CLARKE (1718-1774)
Oil on canvas
Signed (centre left)
72 x 62cm (28¼ x 24¼ in.)
In a Carlo Maratta frame.

Richard Clarke was the son of Richard of Bridwell and Mary, daughter of Thomas Lee of Gulliford, Woodbury. In 1748, at Clannaborough, he married Mary, daughter of Lawrence Rowe, of Spencecoombe, Crediton. They are both buried in Halberton Church.

See Lot 88 for a portrait of his wife.

£1,000-1,500



90



91

91
JOHN WEBBER (BRITISH 1751-1793)
A SANDPIT, HAMPSTEAD HEATH
 Pencil, pen, ink and watercolour on laid paper
 marked with a fleur de lys
 Signed and dated '1792' (lower right)
 33 x 47.2cm (12 x 18½ in.)

Provenance:
 Anonymous sale, Phillips, London, 16 July
 1990, lot 19, where bought by the present
 owner

Webber was the son of the Swiss sculptor
 Abraham Weber and studied in Paris before
 entering the Royal Academy Schools in 1775.
 In 1776, he accompanied Captain Cook on his
 third voyage to the South Seas returning in
 1780. Works from this trip are rare and much
 sought after.

Another view taken on Hampstead Heath, on
 the same sized sheet but dated 1790, is in the
 British Museum (1868,0328.343).

£1,000-1,500



92

92
**ANGLO RUSSIAN SCHOOL (18TH
 CENTURY)**
ST PETERSBERG
 Watercolour and ink
 28 x 46cm (11 x 18 in.)

£600-800



93

93
DAVID COX (BRITISH 1783-1859)
CALAIS HARBOUR AT LOW TIDE
 Pencil and watercolour
 Signed (lower right)
 17.2 x 27.2cm (6¾ x 10½ in.)

Cox visited France twice, in 1829 and 1832.
 This stylistically dates from the second trip.
 Behind is the spire of the church of Notre
 Dame, Calais.

£400-600

94
ADAM CALLANDER
(ENGLISH FL. 1780-1811)
TWO VIEWS FROM ROOK'S NEST, SURREY
 Gouache
 One signed and dated '1783' (lower right),
 the other inscribed, 'View from the Drawing
 Room at Rook's Nest - the seat of George
 Clerk Esq - Surrey' (lower right)
 48 x 69cm (18¾ x 27 in.) and smaller (2)

Provenance:
 From the Strachey Collection, Sutton Court,
 Somerset, by descent to the present owner

£2,000-3,000



94

95
ENGLISH NAÏVE SCHOOL
(EARLY 19TH CENTURY)
WOKINGHAM GUILDHALL
 Oil on canvas
 Dated '1817' top right of frame verso
 28 x 41cm (11 x 16 in.)

As indicated in the Charter of King James I,
 Wokingham Guildhall was built in circa 1612,
 but ultimately fell into a state of disrepair
 and was demolished in 1858. Wokingham
 Town Hall, designed by prominent Reading
 architects of the time, W. Poulton and W.
 Woodman, stands on the site of the former
 Guildhall, and was opened in 1860 by Richard
 Neville, the fourth Lord Braybrooke.

Depictions of the Guildhall exist only in
 drawings and paintings, some of which
 are in the possession of Wokingham Town
 Council and Virtual Museum. For similar works
 see: 'Market Place and Guildhall' (identifier
 WTH0221) and 'Bull Baiting in Wokingham
 Market Place' (identifier WTH0233).

£600-800



95



96

96
JACQUES JOSEPH FRANCOIS SWEBACH
(FRENCH 1769-1823)
*ELEGANT FIGURES OUT RIDING IN A
LANDSCAPE*
Oil on panel
24 x 31cm (9¼ x 12 in.)

Provenance:
W.W.Warner (Antiques), Kent, 2001, where
purchased by the present owner

£1,500-2,000



97 (part lot)

97
ITALIAN SCHOOL (18TH CENTURY)
*FIGURES IN A LANDSCAPE AMONG
CLASSICAL RUINS*
Oil on canvas laid to panel, a pair
Each 29 x 49cm (11¼ x 19¼ in.) (2)

£1,000-1,500



98

98
ATTRIBUTED TO ALEXANDRE THOMAS
FRANCIA (FRENCH 1813 - 1884)
RIVER LANDSCAPE
Oil on canvas
38 x 70cm (14¾ x 27½ in.)

£400-600



99

99
FOLLOWER OF JOHN WARD
THE THUNDERSTORM
Oil on canvas
46 x 59cm (18 x 23 in.)

£1,000-1,500



100

100
FOLLOWER OF JOSEPH VERNET
FISHERMEN IN A ROCKY RIVER LANDSCAPE
Oil on panel
20.5 x 37cm (8 x 14½ in.)

£1,000-1,500



101

101
DAVID COX (BRITISH 1783-1859)
THE WATERING PLACE
Oil on board
Signed and dated '1859' (lower right)
23 x 32cm (9 x 12½ in.)

£700-1,000



102

102
FOLLOWER OF JOHN CONSTABLE
RIVER LANDSCAPE
 Oil on board
 21 x 28.5cm (8¼ x 11 in.)
 Unframed
 £400-600



103

103
FOLLOWER OF JOHN CONSTABLE
COUNTRY ROAD WITH FIGURES UNDER A WINDSWEPT SKY
 Oil on panel
 27 x 35cm (10½ x 13¾ in.)
 £300-500



104

104
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.)
 £2,500-3,500

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



105



106

105
WILLIAM SHAYER (BRITISH 1787-1879)
FISHERFOLK ON A BEACH
 Oil on canvas
 Signed (to rock lower right)
 74 x 98.5cm (29 x 38¾ in.)

Provenance:
 Fine Art of Oakham Ltd, Rutland

£1,000-1,500

106
ATTRIBUTED TO GEORGE MORLAND (BRITISH 1762/3-1804)
THE WOOD CUTTERS REST
 Oil on canvas
 24 x 21.5cm (9¼ x 8¼ in.)

£400-600



107

107
WILLIAM SHAYER (BRITISH 1787-1879)
A MILKMAID WITH HER CATTLE
 Oil on panel
 Signed (lower left)
 49 x 60cm (19¼ x 23½ in.)

Provenance:
 Rayner MacConnal, London

£3,000-5,000



108

108
JULIUS CAESAR IBBETSON
 (BRITISH 1759 - 1817)
ROSLYN CASTLE WITH FIGURES IN THE FOREGROUND
 Oil on canvas
 31 x 40.5cm (12 x 15¾ in.)

£1,200-1,800



109

109
THE REVEREND H. GLADSTONE
 (19TH CENTURY)
CALAIS MARKET
 Oil on canvas
 35 x 46cm (13¾ x 18 in.)

£800-1,200



110

110
NICHOLAS CONDY (BRITISH 1793-1857)
FIGURES IN A MARKET (TRADITIONALLY IDENTIFIED AS BOROUGH MARKET)
 Oil on canvas
 Signed and dated '1836' (lower centre)
 36 x 46cm (14 x 18 in.)

£5,000-8,000

Provenance:
 Michael Leslie Fine Arts, Sussex, 1992, where purchased by the present owner



111

111
ENGLISH SCHOOL (19TH CENTURY)
JOHN BRAHAM AS A YOUNG MAN
 Watercolour, charcoal, and white heightening
 38.5 x 28.5cm (15 x 11 in.)
 In a frame with verre églomisé inset

Provenance:
 From the Strachey Collection, Sutton Court, Somerset, by descent to the present owner

John Braham (circa 1774 - 1856) was an English tenor opera singer. The sword and plumed hat depicted in the present lot no doubt a nod to the sitter's profession, his long career leading him to become one of Europe's leading opera stars.

Orphaned at an early age, Braham sold pencils in the street as an urchin, but his talent for singing was discovered at his local synagogue where he sang as a *meshorrer*. Braham's professional and social success, and that of his offspring in marrying into the British aristocracy are notable examples of Jewish social mobility in the early 19th century.

£600-800



112

112
HENRY SINGLETON (BRITISH 1766-1839)
FAMILY FISHING PORTRAIT
 Oil on canvas
 61 x 73cm (24 x 28½ in.)

Provenance:
 Michael Leslie Fine Arts, Sussex, 1992, where purchased by the present owner

£10,000-15,000



113

113
ENGLISH SCHOOL (19TH CENTURY)
*A GROUP PORTRAIT OF PHILLIP, JAMES,
 THEODORE AND WALTER KEYDON, IN A
 LANDSCAPE*

Oil on canvas
 55 x 75cm (21½ x 29½ in.)

Provenance:
 Major General P.T. Tower
 Christopher Buck Antiques, Kent, 2011, where purchased by the present owner.

Traditionally attributed to James Caw (1864-1950).

£2,000-3,000



114

114
SIR THOMAS LAWRENCE (BRITISH 1769 - 1830)
PORTRAIT OF JOHN PORTER, BISHOP OF CLOGHER
 Oil on canvas
 74 x 61cm (29 x 24 in.)

£4,000-6,000

Provenance:
 Anonymous sale, 1 December 1932 (according to label verso)

Literature:
 K. Garlick, *Sir Thomas Lawrence, A Complete Catalogue of the Oil Paintings*, Oxford
 1989, p.654, No. 658



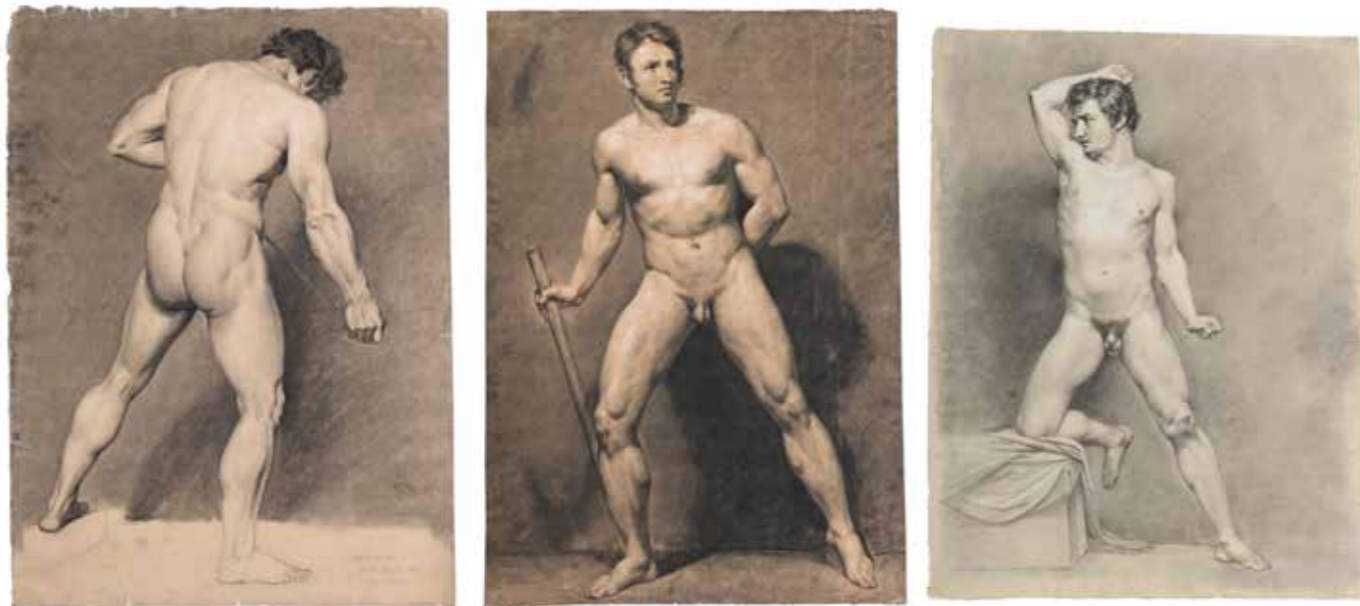
115
STUDIO OF GEORGE CLINT
PORTRAIT OF VICE ADMIRAL WILLIAM (LUKIN) WINHAM
 Oil on canvas
 111 x 85cm (43½ x 33¼ in.)

After the original painting by George Clint (1770 - 1854), dating from 1825 and in the collection at Felbrigg Hall, Norfolk.

This portrait shows the sitter before his final promotion to Vice-Admiral, and the year after he inherited Felbrigg Hall, Norfolk in 1824. The original work still hangs at the house. William Lukin had not anticipated inheriting the estate. He was the grandson of William III Windham's mother, Sarah Hicks, by her first marriage. When William III had died without children, the inheritance passed across to the Lukin family. William Lukin assumed the name and arms of Windham in gratitude. His grandiose schemes for enlarging the house were, for the most part, prevented by lack of money.

£1,000-1,500

115



116

116
GERMAN / AUSTRALIAN SCHOOL (19TH CENTURY)
THREE ACADEMIC LIFE DRAWINGS OF MALE NUDES
 Pencil and charcoal
 One indistinctly inscribed and dated '1876' (lower right)
 60 x 41cm (23½ x 16 in.) (3)

£1,000-1,500

117
JOHN RUSSELL
(BRITISH 1745 - 1806)
PORTRAIT OF A LADY
HOLDING A ROSE
 Pastel
 58.5 x 44.5cm (23 x 17½ in.)

£2,000-3,000

Provenance:
 Purchased by collector Captain
 Gerald Pendred circa 1975
 Thence by descent
 Their sale, Mellors & Kirk
 Auction House, Nottingham,
Fine Art, Pictures, and Prints, 26
 November 2021, lot 1569



118

118
ENGLISH SCHOOL
(EARLY 19TH CENTURY)
PORTRAIT OF A LADY
 Oil on copper
 14.5 x 11cm (5½ x 4¼ in.)

£1,000-1,500

119
ENGLISH SCHOOL
(19TH CENTURY)
PORTRAIT OF A GENTLEMAN
IDENTIFIED AS WILLIAM
LEWISHENNING
 Oil on canvas
 74 x 61cm (29 x 24 in.)

Provenance:
 From Whitfield House,
 Dorchester, Dorset

Whitfield House was the home of the Henning family since the early 1700s. The original house was Tudor origin, but was rebuilt in the Regency period, together with East and West Wings.

£600-800



117



119



120

120
ENGLISH SCHOOL (CIRCA 1840)
PORTRAIT OF A LADY
Oil on canvas
61 x 44cm (24 x 17¼ in.)

£1,500-2,500



121

121
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.

£4,000-6,000



122

122
JOHN LINNELL (BRITISH 1792-1882)
MR E. ERSKINE SCOTT WITH HIS WIFE AND CHILDREN
Oil on canvas
Indistinctly inscribed with the title (on a label on the reverse)
114.5 x 89cm (45 x 35 in.)

£10,000-15,000



123

123
SIR EDWIN HENRY LANDSEER
 (BRITISH 1802-1873)
THE ARREST OF THE FALSE HERALD, FROM SIR WALTER SCOTT'S 'QUENTIN DURWARD'
 Pencil and watercolour
 Signed and dated 1831 (lower left) and signed with initials, dated 1831 and indistinctly inscribed (lower right)
 20 x 16.7cm (7¾ x 6½ in.)

Provenance:
 Dickinson, London

£700-1,000

Engraved:
 By R. Graves and published by Robert Cadell and Moon, Boys and Graves, 1831

This is the original watercolour for an engraving illustrating a scene from Scott's 'Quentin Durward'. It illustrates the lines: 'At length the speed of the pseudo herald could save him no longer from the fangs of his pursuers: they seized him, pulled him down, and would probably soon have throttled him.' Quentin Durward was first published in 1823 and tells the story of a Scottish archer in the service of the French King Louis XI.

Landseer met Scott on his first visit to Scotland in 1824 with the painter C.R. Leslie. They sailed to Leith before travelling to the Highlands ending at Scott's house Abbotsford where they spent a week. The trip sparked a lifelong love of Scotland in Landseer and he and Scott became firm friends. The two were often compared in the public mind with Landseer being dubbed 'the Walter Scott of painting' by *The Times*.



124

124
JOHN FREDERICK LEWIS
 (BRITISH 1805-1876)
THE WOUNDED PLOVER
 Pencil, watercolour and bodycolour
 17.3 x 26.1cm (6¾ x 10¼ in.)

Provenance:
 Anonymous sale, Sotheby's, 21 September 1988, lot 34, where bought by the present owner

£400-600

Lewis was mainly an animal painter before he visited Spain in 1832. A childhood friend of Landseer, they both sketched animals at the menagerie at Exeter Change. He exhibited mainly animal subjects at the Royal Academy from 1822 which led to a commission from George IV to draw sporting subjects at Windsor.

A study of a dead plover (also known as a lapwing or peewit), signed and dated 1826, is in the Victoria and Albert Museum. One of the two watercolours is likely to be the work exhibited at the Royal Academy in 1827, no. 567 as 'A shot plover' and at the Society of Painters in Watercolours in 1828, no. 356 as 'Peewit'.

We are grateful to Briony Llewellyn and Charles Newton for their help in cataloguing this work.



125

125
JOHN FREDERICK LEWIS
 (BRITISH 1805-1876)
STUDY OF A WOMAN IN THE ALBANIAN COSTUME OF THE PIANA DEI GRECI, SICILY
 Pencil, watercolour and bodycolour
 39.2 x 27.6cm (15¼ x 10¾ in.)

This is a study of a woman wearing the colourful costume of the Arberesche, an Albanian ethnic minority who lived in the area known as the Piana dei Greci or Piana degli Albanesi, near Palermo in Sicily.

Lewis never visited Sicily so he may be drawing a model wearing the costume when he was in London.

We are grateful to Briony Llewellyn and Charles Newton for their help in cataloguing this work.

£600-800



126

126
WILLIAM JAMES MÜLLER
 (BRITISH 1812-1845)
STUDY OF NORTH AFRICAN FIGURES
 Watercolour
 10 x 15cm (3¾ x 5¾ in.)
 Unframed

Provenance:
 Anonymous sale, Sotheby's, 31st of January, 1990, lot 7 (part lot)

£300-500



127

127
WILLIAM JAMES MÜLLER
 (BRITISH 1812-1845)
TWILIGHT, EGYPT
 Pencil and watercolour heightened with bodycolour and gum arabic
 Signed and inscribed (verso): 'I sketched this by the Twilight December 27th/not that the scene is anything more than.../I have regarded a hundred times in.../but because I saw the figures in the (spot)/they strongly reminded me of two.../(Agar in the desert) or the Good Sam(aritan)/The scene is application to either.../WM'

£400-600

Provenance:
 James Orrock (1829-1913)
 Sir James Dromgole Linton (1840-1916)
 Anonymous sale, Christie's, 20th April 1896, lot 69
 Albany Gallery, London

Literature:
 Francis Greenacre and Sheena Stoddard, W. J. Müller 1812-1845, 1991 p. 116, no. 102, ill.

Exhibited:
 Bristol Art Gallery, W. J. Müller, 7th September - 17th November 1991, no. 102

This lot as well as the Study of North African Figures (lot 126) date from Müller's tour of Greece and Egypt in 1838-39. He left Bristol in September 1838 and spent six weeks in Athens before continuing to Alexandria in early November. Müller was excited by the novelty of Egypt since... 'a halo of mystery still lingered around this land of the ancient East.' (see Cyril Bunt, *The Life and Work of William James Müller of Bristol*, 1948, p. 37).



128

128
WILLIAM JAMES MÜLLER (BRITISH 1812-1845)
CASCADES ON A RIVER IN A WOODED LANDSCAPE, POSSIBLY SWALLOW FALLS, BETWS-Y-COED
 Pencil and watercolour
 37.5 x 54.8cm (14¾ x 21½ in.)

Müller visited Wales regularly throughout his short life, from his first visit to North Wales in 1833 onwards. Swallow Falls, or Rhaeadr Ewynnol, is a spectacular waterfall formed where the Afon Llugwy flows through a narrow chasm among a woodland of beech, conifer and birches.

£400-600



129

129
WILLIAM JAMES MÜLLER (BRITISH 1812-1845)
ON THE RIVER LYNN AT LYNMOUTH, DEVON
 Pencil and watercolour heightened with bodycolour and gum arabic
 Signed with initials, inscribed and dated (lower left): *Lynmouth WM/'44*
 34.7 x 52.9cm (13½ x 20¾ in.)

Müller returned from his journey to Lycia in Turkey with the archaeologist Sir Charles Fellows in May 1844 and immediately went to stay with his brother Edmund Gustavus, also an artist in Bristol. In July the two brothers, together with another Bristol artist William West, travelled down to Lynmouth in Devon where they stayed for two months. There he completed four or five oil paintings and a number of watercolours, many of which, like the present work, are inscribed 'Lynmouth'.

£400-600



130

130
WILLIAM JAMES MÜLLER (BRITISH 1812-1845)
A THATCHED COTTAGE IN A WOOD
 Oil on board
 Signed and dated '1838' (lower right)
 30 x 38cm (11¾ x 14¾ in.)

Literature:
 Francis Greenacre and Sheena Stoddard, *W. J. Müller 1812-1845*, 1991, p. 102, no. 78, ill.

Exhibited:
 Bristol Art Gallery, W. J. Müller, 7th September - 17th November 1991, no. 78

Greenacre and Stoddard suggest that this oil sketch was painted on the spot which is unusual for Müller's work. A later inscription on the reverse reads: *'Bourton near Gillingham'*. This is likely to be Flax Bourton or Bourton Combe which is about five miles outside Bristol.

£500-700



131

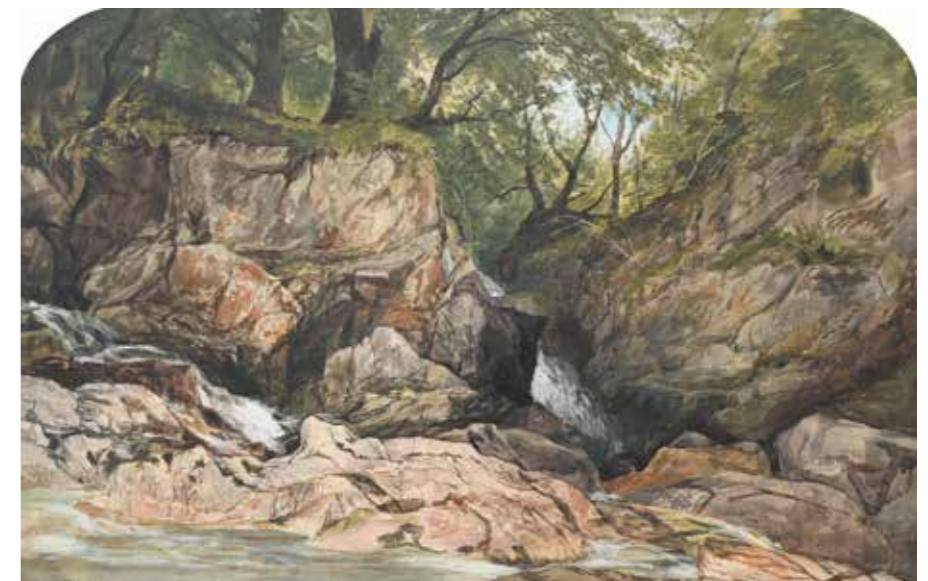
131
WILLIAM JAMES MÜLLER (BRITISH 1812-1845)
FISHERMAN BY A LOCK
 Oil on canvas
 35 x 25.5cm (13¾ x 10 in.)

Provenance:
 L. J. Cave, 75 Chester Square, London

£500-700

132
WILLIAM JAMES MÜLLER (BRITISH 1812-1845)
A STREAM IN A SUNLIT GLADE
 Pencil and watercolour heightened with bodycolour and scratching out
 35 x 53.3cm (13¾ x 20 in.)

£400-600



132

FRIEDRICH VON NERLY (1807-1878) AND FRIEDRICH II NERLY (1842 - 1919) LOTS 133-134

Born Friedrich Nerlich in Erfurt, Germany, in 1807, he moved to Hamburg and his uncle became his first drawing instructor, who introduced him to the house of Johann Michael Speckter, a centre of intellectual and artistic liberalism in early 19th century Hamburg. In 1823 the aesthete Carl Friedrich Freiherr von Rumohr took him under his wing. Nerlich soon became his protégé and in 1828 they travelled to Italy, an experience that left a permanent mark on the artist. He remained there for the rest of his life and he changed his name to Nerly, a pronunciation closer to the Italian language. He lived in Rome of six years and became a leading figure in the German artistic community. He later moved to Venice and the present work is one of Nerly's best Venetian canvases. From his studio in the Palazzo Pisani, near the Campo San Stefano, a favourite meeting point for the Venetians, the earliest was stimulated by breath-taking views of the romantic city. Having become acquainted with Joseph Mallord William Turner, who worked in Venice between 1819 and 1821, Nerly's realism absorbed an element of romanticism, as he adopted a new dramatic effect of light in his panoramas.

Friedrich II Nerly (1842 - 1919) also known as Friedrich Paul Nerly, was the son of Friedrich von Nerly (1807-1878) and received his first artistic training from his father, and later at the Academy of Fine Arts, Venice. Born in Venice, he studied landscape painting under the painters Karl and Eugene von Blaas as well as Federico Moja and Pompeo Molmenti. In 1868, the young artist travelled around Austria, Dalmatia, Montenegro, Rome, Sicily, and Naples, where he painted landscapes, sea-sides, ports, and towns, including his hometown as in lot 133 offered here.





133
FRIEDRICH NERLY, THE ELDER
(GERMAN 1807-1878)
THE PALAZZO PISCANI, VENICE
Oil on canvas
Signed (lower right)
50 x 81.5cm (19½ x 32 in.)

Provenance:
Purchased by the Great-Grandfather of
the present owner, circa 1910, and thence
by descent.

£25,000-35,000



134
FRIEDRICH II NERLY (ITALIAN 1842-1919)
LOW TIDE, VENICE
Oil on canvas
Signed (lower left)
29 x 49cm (11¼ x 19¼ in.)

Provenance:
St. Helier Galleries Ltd., Jersey

£12,000-18,000



135

135
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

£1,500-2,000



136
ALEXANDER JAMES MAVROGORDATO
(BRITISH 1869 - 1947)
VENICE
 Watercolour
 Signed (lower left)
 24 x 35cm (9¼ x 13¾ in.)

£300-500



137

137
JOHN SELL COTMAN (BRITISH 1782 - 1842)
VENICE
 Pencil, ink and watercolour
 24 x 33cm (9¼ x 12 in.)

£2,000-3,000

138
WILLIAM CALLOW (ENGLISH 1812-1908)
VENICE
 Watercolour
 Signed and dated '1886' (lower left)
 40 x 30cm (15½ x 11¾ in.)

£1,000-1,500



138

139

ENRIQUE SERRA Y AUQUÉ
(SPANISH 1859-1918)

*AN OBSERVATION ON THE VENETIAN
LAGOON*

Oil on canvas

Signed, inscribed and dated 'Venezia
Roma/1885' (lower left)

82 x 122cm (32¼ x 48 in.)

Enrique Serra y Auque was born in Barcelona in 1859 where he later attended art school. Due to a scholarship, he was able to move to Rome in 1879 where he studied at the Accademia di San Luca. Soon, Serra established himself as a painter in Rome, recorded first sales success and received several commissions for the Vatican.

In 1895 he opened a studio in Paris, which became a meeting point for young Spanish artists. He gained further recognition as an illustrator for the Spanish magazine *Ilustración Española y Americana*.

In 1888 he was honoured with the Gold Medal of the Universal Exhibition in Barcelona. His works were shown at numerous exhibitions including in the prestigious Sala Parés gallery in Barcelona.

£12,000-18,000



139



140



141

140
EDWARD KILBOURNE FOOTE
 (BRITISH 1857 - 1909)
AT THE BAZAAR
 Watercolour
 Signed and dated '1901' (lower left)
 34 x 51cm (13¼ x 20 in.)

£1,000-2,000

141
JACOB A. JACOBS (BELGIAN 1812 - 1879)
THE TEMPLE OF PHILAE
 Oil on panel
 Signed and dated '1861' (lower right)
 46 x 41cm (18 x 16 in.)

£600-800

142
ELIZE FLORENCE BRIDELL-FOX (BRITISH 1824-1905)
ALGIERS
 Oil on canvas
 Signed and dated '1865' (lower right)
 33 x 25cm (12 x 9¾ in.)

Eliza Florence Bridell Fox (1824-1903), known as 'Tottie', was a British painter and teacher.

After initially considering a career on the stage but being advised that she was too small, she took up art at the age of twenty. While her father believed in the value of an education for women, he felt that the art of drawing was unnecessary, leading Eliza to study by herself, initially becoming a copyist. Eliza became a copyist. After receiving encouragement from fellow artists, she finally convinced her father to let her study for three years at Sass' Academy under the directorship of Francis Stephen Cary. In 1847, Eliza graduated and her pastel portrait of her father was shown in 1847 at the Royal Academy.

She then started to hold drawing evenings at home in her father's library where she and other women artists could draw from "undraped" nude models. After a few years she began instruction with the purpose of educating women to the point that they would qualify for admittance to the Royal Academy Schools, and one of her students, Laura Herford, succeeded on the basis of a drawing that only included her first initials. Herford was admitted to the Antique School as the first woman to do so.

In 1849, she first met Elizabeth Gaskell, who had recently gained much notice through her first novel *Mary Barton*, and they subsequently became close friends.

In 1858, Eliza went to Rome, where she was introduced to, and married artist Frederick Lee Bridell the following year. She remained in Italy, painting alongside her husband and accompanying him on trips until he died in 1862. In the period following her husband's death, she took a long trip to Algiers where she continued to make portraits of both visitors and natives, including the work offered here. In 1871, she remarried a second time to her cousin George Edward Fox, and resumed her maiden name.

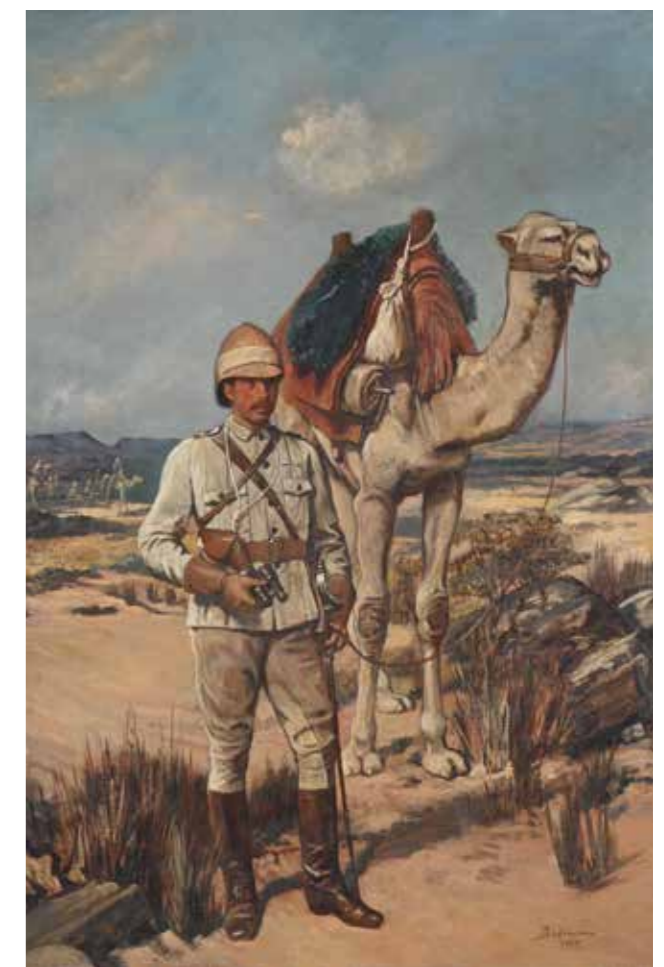
£800-1,200

143
LOWES CATO DICKINSON (ENGLISH 1819-1908)
A SOLDIER WITH A CAMEL
 Oil on canvas
 Signed and dated '1883' (lower right)
 91 x 61cm (35¾ x 24 in.)
 Unframed

£1,500-2,000



142



143



144

144
ATTRIBUTED TO CONRAD MARTENS
(BRITISH 1801-1878)
A SOUTH AFRICAN HOUSE
Watercolour
10.1 x 18.2cm (3¾ x 7 in.)
Unframed

£800-1,200



145

145
ATTRIBUTED TO CONRAD MARTENS
(BRITISH 1801-1878)
*LANDSCAPE WITH A RED ROOFED SHACK
AND A GUMTREE IN FLOWER*
Watercolour
Inscribed and dated on the reverse: 'Dudley
Pelham, July 1835'
14.8 x 22.8cm (5¾ x 8¾ in.)
Unframed

£600-800



146

146
MORTIMER LUDDINGTON MENPES (BRITISH 1855-1938)
JAPANESE CHILDREN WITH LANTERNS IN A CARRIAGE
Pen, ink, oil and bodycolour on paper
Signed (lower left)
41 x 32cm (16 x 12½ in.)

£7,000-10,000



147

147
JAN HENDRIK VERHEYEN (
DUTCH 1778-1846)
A DUTCH TOWN WITH FIGURES BY
A MEAT STALL
 Oil on canvas
 62.5 x 53cm (24½ x 20¾ in.)

Provenance:
 E. Stacy-Marks Ltd. Eastbourne

£2,000-3,000



148

148
CORNELIS VAN LEEMPUTTEN
(BELGIAN 1841-1902)
SHEPHERDESS WITH HER FLOCK
 Oil on canvas
 Signed (lower right)
 56 x 71cm (22 x 27¾ in.)

£1,000-1,500



149

149
ANDREAS SCHELFHOUT (DUTCH 1787 - 1870)
& HENDRIKUS VAN DE SANDE BAKHUYZEN
(DUTCH 1795 - 1860)
WINTER LANDSCAPE WITH FIGURES AND BOAT
ON FROZEN WATERWAY
 Oil on canvas
 Signed (lower left)
 56 x 79cm (22 x 31 in.)

£15,000-25,000

Provenance:
 Mr K.P. Brühl, Amsterdam, 1950
 Mrs A.F.M. Brühl-von Son
 Anonymous sale; Sotheby's, Amsterdam, 24 October 2001, lot 233, as *Winter landscape with figures by a boat on a frozen waterway*
 Purchased from the above sale by a private collector, thence by descent
 The Collection of the Bowerman Charitable Trust

Exhibited:
 (Possibly) Amsterdam, Tentoonstelling voor de levende Meesters, 1828, cat no. 8
 The Hague, *Haags Historisch Museum, Een Haagse schildersfamilie uit de negentiende eeuw: Hendrikus, Gerardine en Julius van de Sande Bakhuyzen*, 6 September - 9 November 1997, cat no. 19



150

150
ATTRIBUTED TO EMILE SIGNOL (FRENCH 1804-1892)
PORTRAIT OF TWO CHILDREN, TRADITIONALLY IDENTIFIED AS MARIE LABBÉ (1845-1916) AND HER BROTHER
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.

£1,000-1,500



152

152
FAUSTO GIUSTO (ITALIAN, 1867-1941)
THE PARADE
Oil on canvas
Signed (lower right)
67 x 107cm (26¼ x 42 in.)

£3,000-5,000



151

151
FRANÇOIS THOMAS DE BACKER (BELGIAN 1812-1872)
GOOD SAMARITAN
Oil on canvas
Signed and dated '1845' (lower left)
80 x 65cm (31¼ x 25½ in.)

£2,500-3,500

153
ALEXANDER LAURÉUS (FINNISH 1783-1823)
THE SCRIBE
Oil on canvas
Signed, inscribed, and dated 'Rome 1822' (lower left), inscribed 'N.3' (verso)
57 x 67.5cm (22¼ x 26½ in.)

£1,000-1,500



153



154

154
EUGEN ALFONS VON BLAAS (AUSTRIAN 1843-1931)
EINE NETTE BEGEGNUNG (A NICE ENCOUNTER)
Oil on panel
67 x 45.5cm (26¼ x 17¾ in.)

Literature:
Thomas Wassibauer, Eugen von Blaas, Das Werk, Hildesheim 2005,
cat. no 218

Provenance:
Sale, Dobiaschofsky Auktionen, Bern, 4 May 1994, lot 124
Barnwell Manor, Northamptonshire, Windsor House Antiques

£3,000-5,000



155

155
FERDINAND VICTOR LÉON ROYBET (FRENCH 1840-1920)
CAVALIER
Oil on panel
Signed (upper right)
80 x 60cm (31¼ x 23½ in.)

£2,000-3,000



156

156
WOUTERUS VERSCHUUR (DUTCH 1812 - 1874)
WOODWORKERS RESTING AT THE EDGE OF A FOREST / AT THE END OF THE DAY
Oil on canvas
Signed (lower right)
74 x 100cm (29 x 39¼ in.)

Provenance:
Sale, Christie's, Amsterdam, *19th Century European Art*, 24 October 2006, lot 271
The Collection of the Bowerman Charitable Trust

£15,000-25,000



157

157
HENRY JOHN BODDINGTON
(ENGLISH 1811-1865)
LANDSCAPE WITH FIGURES
Oil on canvas
Signed with monogram (lower left)
69 x 89cm (27 x 35 in.)

Provenance:
Frost & Reed, London

£1,000-1,500



158

158
WILLIAM HENRY MANDER
(BRITISH 1850-1922)
OLD BRIDGE AT CAPEL CURIG,
NORTH WALES
Oil on canvas
Signed and dated '00' (lower left), further
signed, dated and titled (to canvas verso)
51 x 76.5cm (20 x 30 in.)

Provenance:
Omell Galleries, London

Exhibited:
Southport Art Gallery (label attached verso)

£600-800

159
GEORGE TURNER OF OLDHAM
(ENGLISH 1843-1910)
A SCENE BETWEEN GRINDLEFORD BRIDGE
AND HATHERSAGE
Oil on canvas
Signed, inscribed, and dated '1882'; further
signed and titled (verso)
74 x 125cm (29 x 49 in.)

£1,500-2,000



159

160
GEORGE TURNER OF OLDHAM
(ENGLISH 1843-1910)
WOODCUTTERS
Oil on canvas
Signed and dated '1884' (lower right)
50 x 76cm (19½ x 29¾ in.)

£600-800



160

161
GEORGE TURNER OF OLDHAM
(ENGLISH 1843 - 1910)
GATHERING TIMBER
Oil on canvas
Signed and dated '89' (lower right)
50 x 75cm (19½ x 29½ in.)

£500-700



161



162

162
ANTHONY VANDYKE COPLEY FIELDING
(BRITISH 1787-1855)
A VIEW OF KING'S WESTON, BRISTOL
Pencil and watercolour, heightened with white and gum arabic
Signed and dated 'CVF 1816' (lower left)
18.5 x 28.3cm (7¼ x 11 in.)

Engraved:
R. Havell for R & R Havell in aquatint, *A series of picturesque views of Noblemen's and Gentlemen's seats*, London, 1823

Provenance:
Sale, Christie's, 24 November 1998, lot 276

£400-600



163 (part lot)

163
EDWARD HENRY FAHEY
(BRITISH 1844 - 1907)
ENTRANCE TO WROXHAM BROAD;
ROCKLAND BROAD
Watercolour, a pair
Both signed, inscribed, and dated '1886' (lower left)
Each 32 x 53.5cm (12½ x 21 in.) (2)

£400-600



164

164
ENGLISH SCHOOL (19TH CENTURY)
HAYMAKERS
Oil on canvas
25.5 x 36cm (10 x 14 in.)

£400-600



165

165
ALFRED DE BREANSKI SENIOR (BRITISH 1852-1928)
THE BERWYN HILLS, NORTH WALES
Oil on canvas
Signed (lower right)
61 x 92cm (24 x 36 in.)

£3,000-5,000



166

166
ALFRED DE BREANSKI SENIOR (BRITISH 1852-1928)
LOCH AWE
Oil on canvas
Signed (lower right)
60 x 91cm (23½ x 35¾ in.)

£3,000-5,000



167

167
SIDNEY RICHARD PERCY (BRITISH 1821-1886)
LOCH KATRINE
Oil on canvas
Signed (lower right), titled (to stretcher verso)
60 x 95cm (23½ x 37¼ in.)

£4,000-6,000



168

168
SIDNEY RICHARD PERCY (ENGLISH 1821-1886)
A PEEP AT THE SEA, FAIRLIGHT GLEN
Oil on canvas
Signed and dated '1859' (lower left)
80 x 136cm (31¼ x 53½ in.)

Provenance:
Sale, Sotheby's, *British & Irish Art*, 23 May 2013, lot 21

£6,000-8,000

JOHN ATKINSON GRIMSHAW (BRITISH 1836-1893)

GLASGOW DOCKS

Oil on canvas

Signed and dated '1887+' (lower right)

58 x 88cm (22¾ x 34½ in.)

Provenance:

Sale, Sotheby's, London, 5th June 1996, lot 71

Over the last forty years, Atkinson Grimshaw's beautiful, evocative paintings of moonlit suburban lanes, gas-lit city streets, and docksides have emerged as some of the most popular works of the Victorian age' writes Jane Sellers in her introduction to the 2011 exhibition *Atkinson Grimshaw, Painter of Moonlight*.

Docks scenes became one of the artists most recognisable subjects and reflect the importance of trade, empire, and industrialisation in Victorian Britain. Grimshaw turned to his subject matter in the mid-1870s, replacing his earlier Pre-Raphaelite landscapes with cityscapes painted in a Whistlerian manner.

By 1885, he had moved from Leeds to London and lived and worked in Manresa Studios in Chelsea where he would have met Whistler, whose studio in Tite Street was nearby. He returned to Leeds in 1887, the year that the present picture was painted. By this time, he was represented by Agnew's, the leading art dealer of the period. His work frequently appeared in their stock books selling through their galleries in London, Manchester, and Liverpool or through their considerable connections in Glasgow.

Glasgow provided more than half of Britain's shipping tonnage and a quarter of all locomotives worldwide in the 1870s, leading to it being named "the Second City of the Empire".

Most of Grimshaw's dock scenes have similar compositions, with a long central vista of the street, flanked on one side by shops and the other with masts and rigging. They are a masterclass in his ability to depict numerous light sources. The rich golden glow of the shop windows is reflected on the wet pavements and the figures walking by, while the soft moonlight silhouettes the ships at anchor. He repeated the same subjects on various sized canvases, the largest being to the same scale as the present picture.

The most comparable example of Grimshaw's Glasgow Docks sold for £480,000, (Sale, Sotheby's London, 10th December 2014, lot 30.).

£50,000-70,000





170



171

170
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

£3,000-5,000

171
CAPTAIN Y N SMITH (19TH/20TH CENTURY)
THE OLD BARN, BRYMPTON
 Watercolour
 100 x 74cm (39¼ x 29 in.)

Exhibited:
 Royal Academy Exhibition, 1916

£1,500-2,000

172
PETER DE WINT (BRITISH 1784-1849)
A STILL LIFE OF POTS AND A BARREL ON A DRAPED LEDGE
 Watercolour
 40 x 31cm (15½ x 12 in.)

Provenance:
 The Fine Art Society, 1942. (no.1929).

£600-800



172

173
PETER DE WINT (BRITISH 1784-1849)
LANDSCAPE WITH LOGGER
 Watercolour
 39 x 45cm (15¼ x 17½ in.)

£1,000-1,500



173

174
DAVID ROBERTS (SCOTTISH 1796-1864)
ANGOULÊME CATHEDRAL, FRANCE
 Oil on panel
 Signed and dated '1860' (lower right)
 28 x 46cm (11 x 18 in.)

Exhibited:
 Leeds, Public Art Museum, No. 54

£2,000-3,000



174



175



177



176

175
CHARLES PETTITT (BRITISH 1831 - 1885)
THE STEPPING STONES, BETTWS Y COED, NORTH WALES
Oil on canvas
Signed (lower centre), further signed, inscribed and dated '1858-9' (to canvas verso)
51 x 39cm (20 x 15¼ in.)

£800-1,200

176
DAVID MURRAY (BRITISH 1849-1933)
DUDDINGSTON CHURCH AND BARN
Oil on canvas
Signed and dated '1933' (lower right)
61 x 92cm (24 x 36 in.)

Exhibited:
The Arts Exhibition Bureau, Kensington Gardens, London (unnumbered and undated)

£1,500-2,000

177
ENGLISH SCHOOL (19TH CENTURY)
WOODED LANDSCAPE WITH A BRIDGE ACROSS A STREAM
Oil on canvas
Signed with a monogram and dated '1899' (lower right)
71 x 51cm (27¾ x 20 in.)

£1,000-1,500

178
EDMUND JOHN NIEMANN (BRITISH 1813-1876)
FIGURE IN A RIVER LANDSCAPE
Oil on canvas
Signed and dated '58' (lower left)
33 x 51cm (12 x 20 in.)

£500-700



178

179
WILLIAM HENRY MANDER (BRITISH 1850-1922)
HIGHLAND RIVER LANDSCAPES
Oil on canvas, a pair
Both signed and dated '07' one with strengthened signature
Each 60 x 39cm (23½ x 15¼ in.) (2)

£800-1,200



179

180
GEORGE SHALDERS (BRITISH 1826 - 1873)
HIGHLAND LANDSCAPE
Oil on canvas
Signed (lower left)
48 x 81.5cm (18¾ x 32 in.)

£1,000-1,500



180



181

181
FOLLOWER OF FRED WALKER
(19TH CENTURY)
FIELD WORKERS
Watercolour and bodycolour with white heightening
22.5 x 38cm (8¾ x 14¾ in.)

£300-500



182

182
JAMES HAYLLAR (BRITISH 1829 - 1920)
EUGENIE GRACE
Bodycolour
Signed, inscribed and indistinctly dated (lower left and right)
22 x 17cm (8½ x 6½ in.)

£300-500



183

183
WILLIAM HENRY MILLAIS
(BRITISH 1828 - 1899)
THAMES DITTON
Watercolour
Signed and inscribed (lower right)
16 x 26cm (6¼ x 10 in.)

£300-500

184
CARLTON ALFRED SMITH (BRITISH 1853 - 1946)
THE GUITAR PLAYER
Oil on panel
Signed and dated '1892' (upper right)
45 x 30.5cm (17½ x 12 in.)

£2,000-3,000



184

185 λ
SYDNEY PERCY KENDRICK (ENGLISH 1874-1955)
THE GIFT
Oil on canvas
Signed (lower right)
61.5 x 46cm (24 x 18 in.)

£2,000-3,000



185

186

THOMAS HEATHERLEY (BRITISH 1824 - 1914)

THE GOLDEN AGE

Pencil and oil on linen over millboard, oval

22.5 x 27cm (8¾ x 10½ in.)

Painted circa 1862.

Literature:

Maas, Trimpe & Gere, *Victorian Fairy Painting*, (London 1997), p.136 (illustrated)

Exhibited:

London, Royal Academy of Arts, *Victorian Fairy Painting*, 13 November 1997 - 8 February 1998

Iowa, University of Iowa Museum of Art, *Victorian Fairy Painting*, 28 February - 24 May 1998

Toronto, The Art Gallery of Ontario, *Victorian Fairy Painting*, 10 June - 13 September 1998

Fairy painting began in the late eighteenth century with artists such as William Blake and Henry Fuseli who imaginatively illustrated the work of Shakespeare, particularly his more fanciful plays, *A Midsummer Night's Dream* and *The Tempest*. It reached its height of popularity between 1840 and 1870, and it was during this time that the present lot was painted (circa 1862).

It is unsurprising that this subject matter was so popular during the middle of the nineteenth century. Despite fairies regularly appearing in literature from as early as the 14th century, a revived interest in the work of Shakespeare as previously mentioned, as well as contemporary works such as *Kinder und Haus-marchen* by the brothers Grimm (published in England in 1823), and Hans Christian Andersen's *Fairy Tales* (translated by Mary Howitt in 1847), provided a rich source of inspiration for artists, musicians, and other writers.

Indeed, so integral to Victorian painting was the topic of fairies, that alongside the most notable artists of this genre such as John Anster Fitzgerald, Noel Paton, and Richard Dadd, other distinguished artists of the day, including Millais and Landseer, dipped their paint brushes into the world of make-believe and folklore to paint at least one notable fairy picture.

Thomas Heatherley (1824 – 1913) is perhaps best known as the founder of Heatherley's Academy where many famous Victorian artists studied, including Edward Burne-Jones, Dante Gabriel Rossetti, Arthur Hughes, and Walter Crane.

Heatherley himself attended the Newman Street Art School in 1850, studying under William Etty's only pupil, James Matthews Leigh. Upon Leigh's death in 1860, Heatherley took over the running of the school until 1887, when he retired to Keswick in the Lake District, leaving the school in the hands of his nephew John Crompton.

An infrequent exhibitor and painter of mainly genre and figurative subjects, Heatherley's works are seldom seen at auction, with his fairly works being particularly rare.

In *The Golden Age* the influence of Hieronymus Bosch, and Jan Bruegel on Heatherley's work can be seen in his impish figures which dance joyously and mischievously around the seated fairies whilst they play music under a leafy canopy. There is also a reference to the work of Ingres, specifically his unfinished 1862 mural of the same title (*L'Age d'Or*), made for the Duc de Luynes, Château de Dampierre. A reduced replica of which is now in the Fogg Art Museum, Boston.

A second fairy work by Heatherley *Fairy Seated on a Mushroom* (painted circa 1860) was exhibited alongside *The Golden Age* in the 1997-98 touring *Victorian Fairy Painting* exhibition.

£15,000-25,000





187

187
WILLIAM HEMSLEY (BRITISH 1817-1906)
THE FIRST TIME OF ASKING
Oil on canvas
Signed (lower right)
60 x 50cm (23½ x 19½ in.)

£2,000-3,000



188

188
GEORGE CARLINE (BRITISH 1855-1920)
SNOWDROP
Pencil and watercolour
Signed and dated '1895' (lower right), signed and inscribed with title (label on the reverse)
62 x 42cm (24¼ x 16½ in.)

£1,500-2,000

189
CARL FRIEDRICH MORITZ MÜLLER (GERMAN 1807-1865)
READING THE NEWS
Oil on canvas
Signed and dated '1848' (lower left)
39 x 42cm (15¼ x 16½ in.)

£1,500-2,000



189



190

190
GEORGE SMITH (BRITISH, 1829-1901)
A GAME OF SPECULATION
Oil on canvas
Signed (lower right)
90 x 132cm (35¼ x 51¾ in.)

£7,000-10,000



191



192

191
WILFRID CONSTANT BEAUQUESNE (FRENCH 1840-1913)
LE RENFORT
 Oil on canvas
 Stamped with initials (lower left)
 44 x 54cm (17¼ x 21¼ in.)

£2,000-3,000

192
GODEFROY DURAND (FRENCH 1832 - 1896)
WHITEHALL
 Oil on panel
 41 x 31cm (16 x 12 in.)

£400-600



193

193
CHARLES BURTON BARBER
 (ENGLISH 1845-1894)
SISTERS OF CHARITY
 Oil on canvas
 Signed with monogram and dated '1871'
 (lower right)
 71 x 90cm (27¾ x 35¼ in.)

£10,000-15,000

Provenance:
 Sale, Bonhams, London, *Fine 19th Century, English, Continental, and Topographical Pictures*,
 29 March 1990, lot 78
 Beaton Brown, London, No. 0199



194



195

194
JAMES JOHN HILL (BRITISH 1811 - 1882)
THE HAY BARGE
 Oil on canvas
 Signed (lower right), further signed (to stern of boat)
 29 x 50cm (11¼ x 19½ in.)

£600-800

195
JAMES JOHN HILL (BRITISH 1811 - 1882)
MOTHER AND CHILD
 Oil on canvas
 Signed (lower right)
 61 x 51cm (24 x 20 in.)

£1,000-1,500



196

196
JOHN MORGAN (BRITISH 1823-1866)
COMPANIONS
 Oil on canvas
 Signed (lower left)
 68.5 x 88.5cm (26¾ x 34¾ in.)

£2,000-3,000

197 λ
CHARLES SPENCELAYH (ENGLISH 1865-1958)
BLOWING BUBBLES
 Oil on canvas
 Signed (lower left)
 46 x 31cm (18 x 12 in.)

£2,500-3,500



197

198

ARTHUR WARDLE (BRITISH 1864-1949)

AN IDYLL OF SUMMER

Oil on canvas

Signed (lower right), numbered '329' (verso)

108 x 153cm (42½ x 60 in.)

Exhibited:

London, Royal Academy, 1900, no. 329

Illustrated:

Royal Academy Pictures, 1900, p. 15

Arthur Wardle was one of the most highly regarded and versatile animal painters of the late nineteenth and early twentieth century. He exhibited at the Royal Academy for over fifty-five years and showed *An Idyll of Summer* in 1900 when he was thirty five.

Many of his works show animals, mostly dogs, in their natural environments, but a number of his pictures, including many of his most important exhibition pieces, include humans, such as his 1895 Royal Academy exhibit *A Fairy Tale*, (Christie's 11 July 2013, lot 4, £337,875).

He was an academic artist by temperament and he would have been very conscious of the tradition of a hierarchy of subjects, 'history painting' representing the highest form of artistic expression followed by portraiture, genre, landscape, animal painting and still life. By making animals the protagonists of 'historical' subjects he was having the best of both worlds, claiming the pictorial high ground while remaining true to his field of expertise. Occasionally he would attempt a classical theme, 'history' in its purest form.

More often Wardle opted for inventions of his own such as *An Idyll of Summer* which, while being a bucolic celebration of youth, may also allude to the mythological figure of Cygnus, who appeared in many myths, most of which led to his transformation into a swan. Wardle may be thinking of either Cygnus, the handsome son of Apollo who, together with his mother Thyrie, was transformed into a swan, or possibly Cygnus son of Poseidon. In this tale, he was abandoned on a beach as a baby and subsequently rescued by fishermen who, inspired by a flock of swans flying overhead and his pale complexion, called him Cygnus. He would go on to gain a reputation as a warrior during the Trojan Wars and on his death Poseidon transformed him into a swan.

£25,000-35,000



198



199

199
 DAVID GAULD (SCOTTISH 1866-1936)
 CALVES
 Oil on canvas
 Signed (lower right)
 48 x 73.5cm (18¾ x 28¾ in.)

£2,000-3,000



200

200
 DAVID FARQUHARSON
 (SCOTTISH 1840-1907)
 SOLWAY FISHERMEN CROSSING THE
 SANDS, MORNING
 Oil on canvas
 Signed and dated '1873' (lower left), further
 signed, dated and titled (to label verso)
 38 x 61cm (14¾ x 24 in.)

Provenance:
 Hughenden House Antiques, Teddington,
 1973

£1,000-2,000



201

201 λ
 EDGAR HUNT (BRITISH 1876-1953)
 A COCKERAL WITH HENS, DUCKS AND CHICKS IN A FARMYARD
 Oil on canvas
 Signed and dated '1925' (lower right)
 35 x 30cm (13¾ x 11¾ in.)

£5,000-7,000



202

202 λ
 GERALD COOPER (BRITISH 1898-1975)
STILL LIFE WITH HOLLYHOCKS AND CONVULVULUS
 Oil on board
 Signed (lower right)
 59 x 49cm (23 x 19¼ in.)

Provenance:
 E. Stacy-Marks Ltd. Eastbourne

£2,000-3,000



203

203
 CONTINENTAL SCHOOL (CIRCA 1900)
STILL LIFE WITH PEONIES
 Oil on canvas
 75 x 62cm (29½ x 24¼ in.)

£1,000-1,500



204

204
 CHRISTINE HAMMOND
 (BRITISH FL. 1886 - 1910)
GETTING READY
 Watercolour, pencil and white heightening
 Signed and dated '1891' (lower left)
 43 x 30.5cm (16¾ x 12 in.)

£800-1,200



205

205
 MILDRED ANNE BUTLER
 (BRITISH 1858-1941)
FIGURES ON A QUAY
 Pencil and watercolour
 Signed with a monogram and dated '07'
 (lower left)
 18 x 25.5cm (7 x 10 in.)

£800-1,200

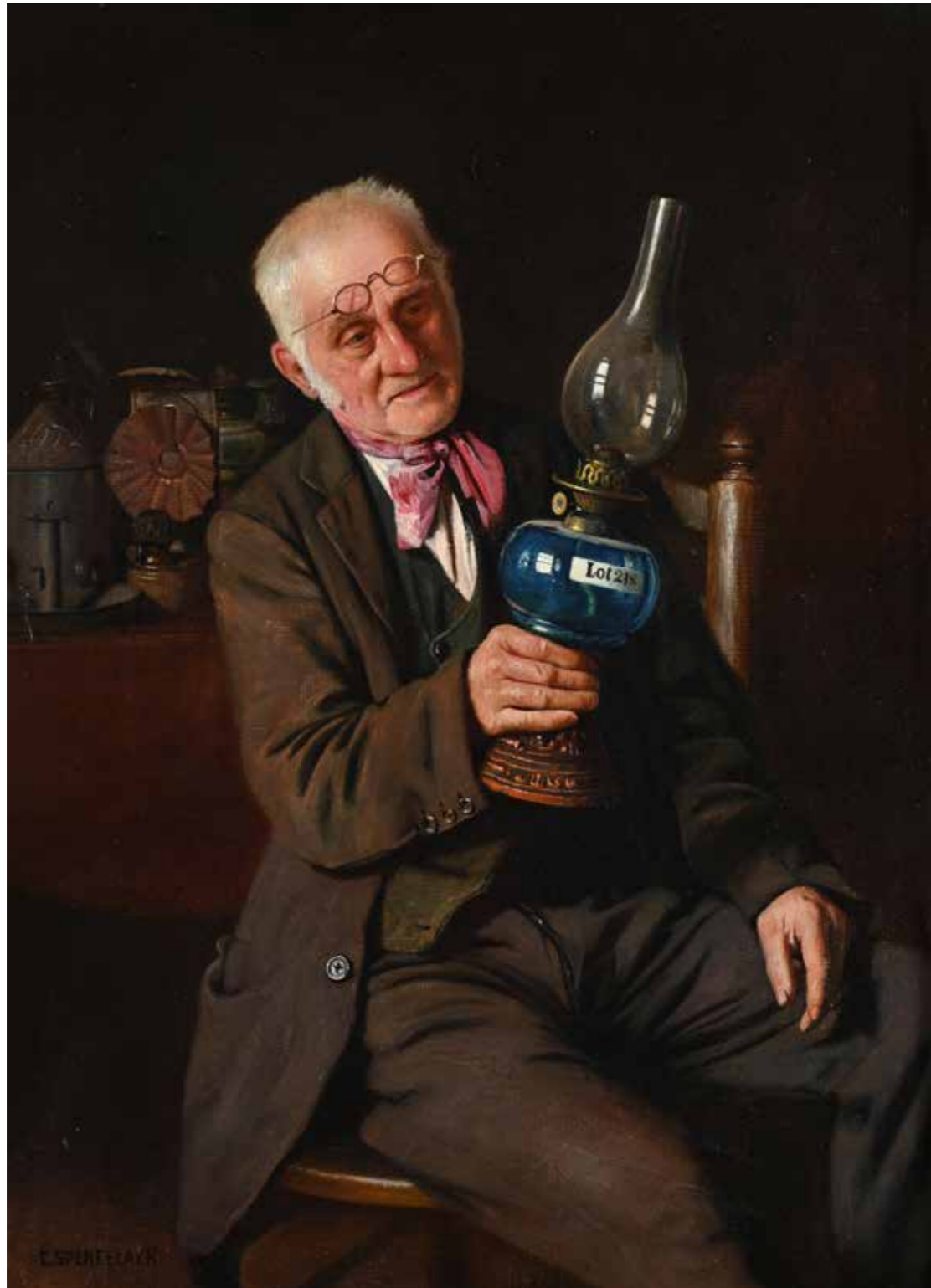
206 λ
CHARLES SPENCELAYH (BRITISH 1865 - 1958)
TEATIME
Signed (lower left)
Oil on canvas
51 x 40.5cm (20 x 15¾ in.)

Painted in 1899.

Provenance:
Sale, Sotheby's, London, *British & Irish Art*,
10 December 2014, lot 59
The Collection of the Bowerman Charitable Trust

£15,000-25,000





207

207 λ
 CHARLES SPENCELAYH (BRITISH 1865 - 1958)
 A BARGAIN
 Signed (lower left)
 Oil on canvas
 36 x 26cm (14 x 10 in.)

Provenance:
 Sale, Bonhams, *19th Century Paintings, Drawings, and Watercolours*, 22 April 2009, lot 133
 The Collection of the Bowerman Charitable Trust

£12,000-18,000



208

208 λ
 CHARLES SPENCELAYH (BRITISH 1865 - 1958)
 BURGLARS
 Oil on canvas
 Signed (lower left)
 45.5 x 30.5cm (17¾ x 12 in.)

Provenance:
 Sale, Sotheby's, London, *Victorian Paintings, Drawings, and Watercolours*, 5 June 1991, lot 218
 Sale, Christie's, London, *Victorian & Traditionalist Pictures*, 8 June 2006, lot 240
 Sale, Christie's, London, *Victorian & British Impressionist Art*, 12 July 2012, lot 338
 The Collection of the Bowerman Charitable Trust

£6,000-8,000

Exhibited:
 London, Royal Academy, 1912



209
 SWEDISH SCHOOL (19TH CENTURY)
A PAIR OF PORTRAITS OF AN OFFICER AND HIS WIFE
 Oil on canvas, arched tops
 Each 41.5 x 32cm (16¼ x 12½ in.)

Together with a portrait of an old lady, after Nils Andersson; and a portrait of a young child. Various sizes (4)

£800-1,200



209



210



210
 BERNHARD ÖSTERMAN
 (SWEDISH 1870-1938)
PORTRAIT OF A LADY; AND PORTRAIT OF A GENTLEMAN
 Oil on canvas, a pair
 Signed and dated '1923' (lower left), indistinctly inscribed (on the reverse of the stretchers)
 Each 80 x 65cm (31¼ x 25½ in.) (2)

£1,500-2,000

211
 SWEDISH SCHOOL (19TH CENTURY)
THE COUNTRY HOUSE OF HOLM SATERI IN AN EXTENSIVE LANDSCAPE
 Oil on canvas
 Indistinctly inscribed (on the reverse)
 55 x 71cm (21½ x 27¾ in.)

Holms manor is one of Sweden's oldest and northernmost estates dating back to the 1500s. It is located in the rolling countryside north of the Ångermanälven River in Västernorrland, surrounded by a garden and park. The main building is a typical example of a Swedish manor house from the 1700s.

£800-1,200



211

212
 SWEDISH SCHOOL (19TH CENTURY)
MALAD, A COUNTRY HOUSE IN OSTERGOTLAND, SWEDEN
 Oil on canvas
 With indistinct identifying inscription (on the reverse)
 65 x 88.5cm (25½ x 34¾ in.)

£700-1,000



212

213
 SWEDISH SCHOOL
 (EARLY 19TH CENTURY)
A VILLA IN A EXTENSIVE LAKE LANDSCAPE
 Oil on canvas
 68.5 x 116.5cm (26¾ x 45¾ in.)

£800-1,200



213



214

214
JAMES SANT (BRITISH 1820 -1916)
SWEET LAVENDER
Oil on canvas
Signed with monogram (lower left)
69 x 55cm (27 x 21½ in.)

£2,000-3,000



215

215
ADOLF (CONSTANTIN) BAUMGARTNER-
STOILOFF (AUSTRIAN 1850-1924)
SLED
Oil on canvas
Signed (lower right)
46 x 78cm (18 x 30½ in.)

£2,000-3,000



216

216
ALEXEI ALEXEIEVICH HARLAMOFF (RUSSIAN 1840 - 1945)
HEAD OF A YOUNG WOMAN
Watercolour and pencil
Signed (lower right)
32 x 24cm (12½ x 9¼ in.)

£4,000-6,000

Provenance:
Sale, Sotheby's, London, *Nineteenth Century European
Paintings, Drawings, and Watercolours*, 15 November 1995,
lot 114
Frost & Reed, London, No. D17185
The Collection of the Bowerman Charitable Trust



217

217
VINCENZO IROLLI (ITALIAN 1860 - 1949)
A PENSIVE ITALIAN
Oil on canvas
Signed (lower left)
46 x 37cm (18 x 14½ in.)

Provenance:
Sale, Sotheby's, London, *Nineteenth Century Paintings, Drawings, and Watercolours*, 16 November 1994, lot 45
The Collection of the Bowerman Charitable Trust

£6,000-8,000



218

218
VINCENZO IROLLI (ITALIAN 1860 - 1949)
YOUNG PIPE SMOKER
Watercolour
Signed (lower right)
45.5 x 30.5cm (17¾ x 12 in.)

Provenance:
Sale, Phillips, London, *19th Century British and European Paintings and Watercolours*, 22 June 1999, lot 85
The Collection of the Bowerman Charitable Trust

£1,000-1,500



219

219
VINCENZO IROLLI (ITALIAN 1860 - 1949)
PORTRAIT OF A YOUNG GIRL
Oil on canvas
Signed (lower right)
46.5 x 27.5cm (18¼ x 10¾ in.)

Painted circa 1895.

Provenance:
Sale, Sotheby's, New York, *19th Century European Art*, 20 April 2005, lot 225
The Collection of the Bowerman Charitable Trust

£5,000-8,000

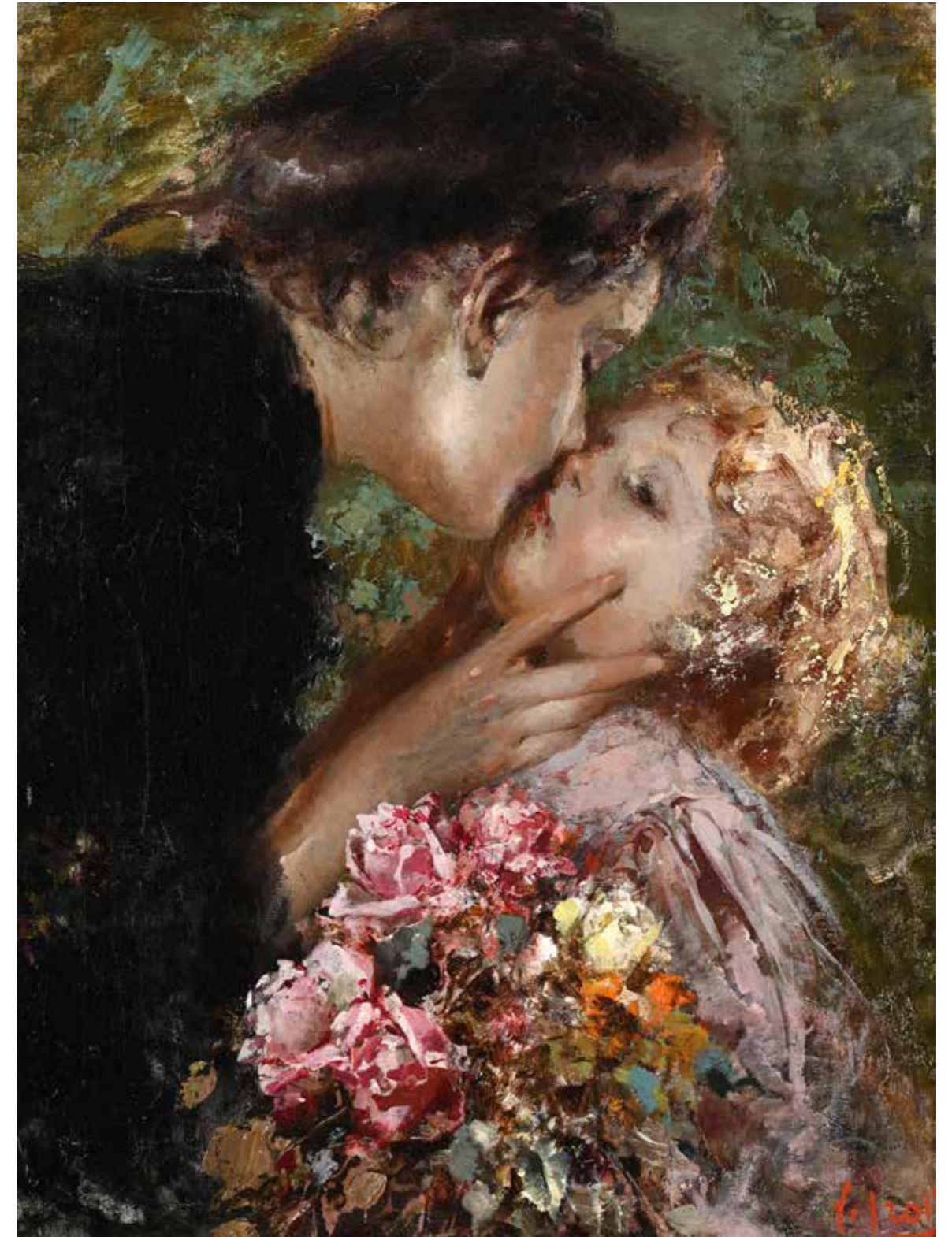


220

220
VINCENZO IROLLI (ITALIAN 1860 - 1949)
YOUNG GIRL AT THE FOUNTAIN
 Oil on canvas
 Signed (lower left)
 80 x 63.5cm (31¼ x 25 in.)

Provenance:
 Sale, Sotheby's, New York, *19th Century European Pictures and Sculpture*,
 1 May 2001, lot 190
 The Collection of the Bowerman Charitable Trust

£8,000-12,000



221

221
VINCENZO IROLLI (ITALIAN 1860 - 1949)
MATERNITA
 Oil on canvas
 Signed (lower right)
 64.5 x 50cm (25¼ x 19½ in.)

Provenance:
 Sale, Bonhams, *19th Century European, Victorian, and British Impressionist Art*,
 25 June 2014, lot 87
 The Collection of the Bowerman Charitable Trust

£15,000-25,000



222

222
FRANK BRAMLEY (BRITISH 1857 - 1915)
PORTRAIT OF A YOUNG BRETON WOMAN
 Oil on canvas
 61 x 51cm (24 x 20 in.)

Provenance:
 Sale, Sotheby's, London, *British and Continental Pictures - Including a Collection of Works by Rosa, Auguste, and Juliette Bonheur*, 3 October 2007, lot 111
 The Collection of the Bowerman Charitable Trust

£4,000-6,000

223
VITTORIO MATTEO CORCOS
(ITALIAN 1859 - 1933)
PORTRAIT OF A GIRL IN A YELLOW SHAWL
 Oil on canvas
 Signed and dated '90' (upper right)
 60.5 x 46cm (23¾ x 18 in.)

The Jewish community of the Tuscan seaport of Livorno produced two notable artists whose lives spanned the 19th and 20th centuries: Vittorio Corcos and Amadeo Modigliani. Corcos enjoyed a long and prosperous career, dying at the age of 74 in 1933. Modigliani struggled to sell his work and died little-known at the age of 35 in 1920.

Modigliani is now one of the most famous artists of the 20th century and Corcos, at least outside Italy, is best remembered for his rather conventional society and royal portraits, however there has been a renewed interest in the artist over the last ten years or so, due in part to the 2014 at the Palazzo Zabarella in Padua, 'Corcos: Dreams of the Belle Epoque'. The show included more than 100 works by the artist, 27 of which were shown publicly for the first time. Eighteen works in the show had not been exhibited for more than half a century, demonstrating beyond doubt that Corcos produced some breathtakingly beautiful and idiosyncratic images, of which *Portrait of a girl in a yellow shawl* is one of these remarkable works.

Like many boys born to patriotic Italian families in 1859, Vittorio owned his name to the triumph of Victor Emmanuel II and his French allies over the Austrian occupiers of northern Italy in the Second Italian War of Independence. Vittorio was a naturally gifted artist and at the age of sixteen was admitted directly into the second year at Florence's Accademia di Belle Arti.

Two years later, with monies raised by the people of his hometown, the young artist moved on to Naples, where he studied with Domenico Morelli. In 1880, the purchase of one of Corcos' pictures by King Umberto I, provided him the necessary funds to make the essential journey to Paris.

Upon arriving in Paris, Corcos immediately introduced himself to Giuseppe de Nittis, who along with Giovanni Boldini, was the most successful Italian artist to relocate in Paris. At de Nittis' salon, the young Corcos was introduced to Degas, Manet, Caillebotte, and Daudet along with many other leading artistic figures of fin-de-siècle Paris. De Nittis was also instrumental in introducing Corcos to the Maison Goupil. Corcos signed a contract with the French dealers which relieved him of all financial concerns, and he continued to supply Goupil with pictures even after his return to Italy in 1886. In the meantime, Corcos became increasingly in demand as a portrait painter, painting portraits of Mussolini, Puccini, and Queen Amelie of Portugal among others.

A self-portrait of the artist can be seen in the Uffizi Gallery, Florence.

Provenance:
 Sale, Bonhams, *Fine 19th Century European Paintings*, 20 November 1997, lot 90
 Sale, Sotheby's, *19th Century European Art*, 29 October 2002, lot 73
 The Collection of the Bowerman Charitable Trust

£15,000-25,000



223



224



225

224
GASTON LA TOUCHE
(FRENCH 1854-1913)
BELLE LE NUIT
Red and white pastel
Indistinctly inscribed (lower right)
46 x 28cm (18 x 11 in.)

£400-600

225
GASTON LA TOUCHE
(FRENCH 1854 - 1913)
FIGURES SAILING
Pastel
35 x 25cm (13¾ x 9¾ in.)

Provenance:
The collection of the artist's son,
Pascal La Touche

£300-500

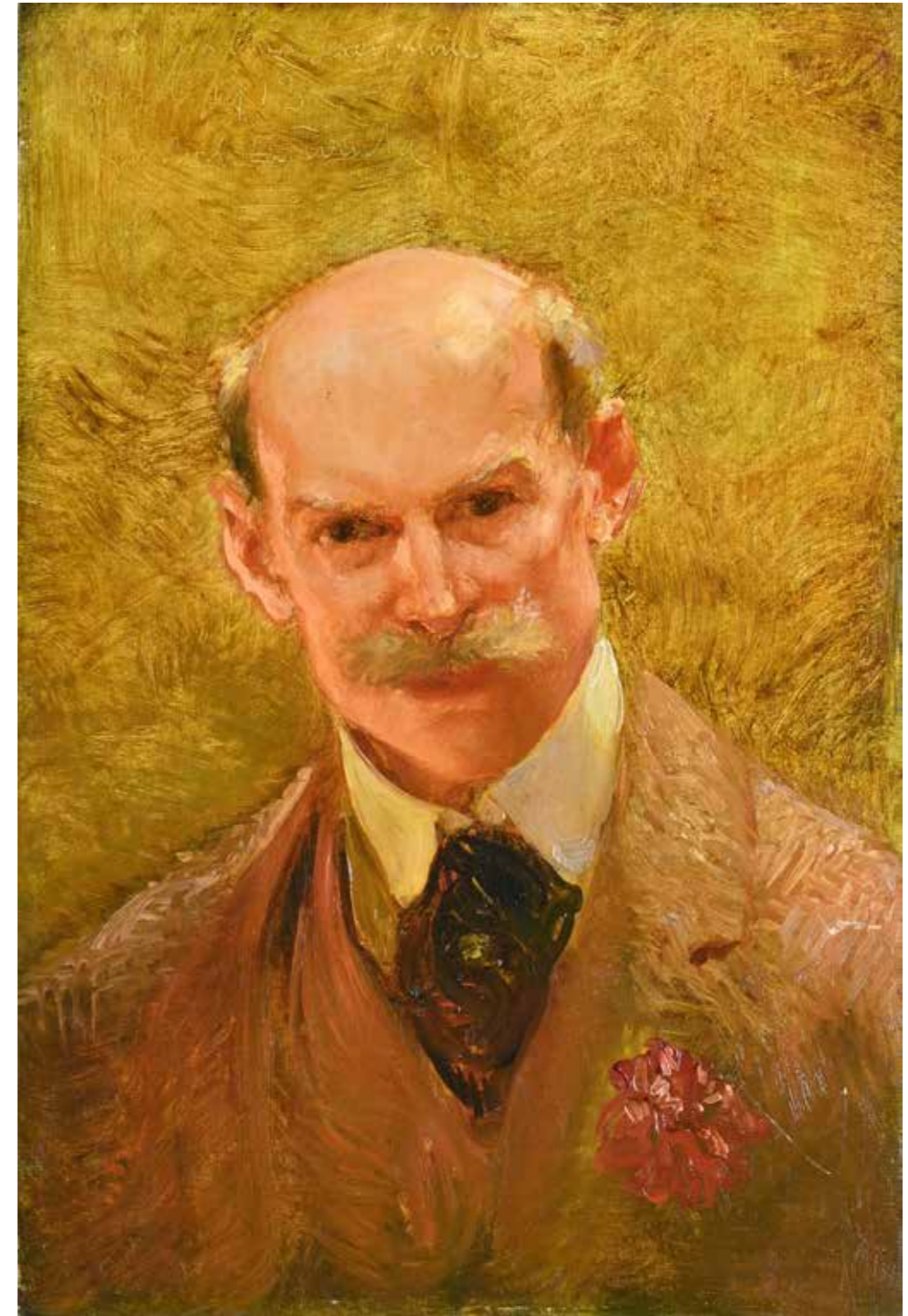


226

226
EUGÈNE ANATOLE CARRIÈRE (FRENCH 1849 - 1906)
PAYSAGE
Oil on canvas laid down to board
Signed (upper right)
24.5 x 40cm (9½ x 15½ in.)

Provenance:
The Collection of Mr Guy Weill Goudchaux
Sale, Christie's, South Kensington, *Nineteenth Century European Art*,
12 September 2007, lot 98

£1,000-1,500



227

227
GASTON LA TOUCHE (FRENCH 1854-1913)
SELF PORTRAIT
Oil on canvas
Signed, dedicated, and dated 'A ma chère Jacqueline, April 1913' (upper left)
60 x 40cm (23½ x 15½ in.)
Unframed

Painted three months before the artist's death on 12 July 1913.

£2,000-3,000

Provenance:
The collection of the artist's son, Pascal La Touche
The collection of Guy Weill Goudchaux

Literature:
S.B. Maclennan, *Gaston La Touche: A Painter of Belle Époque Dreams*, Woodbridge, 2009, pp. 130-131, pl. 109, illustrated,
captioned 'Courtesy Guy Weill Goudchaux, Munich'



228 λ
WILLIAM RUSSELL FLINT
(SCOTTISH 1880 - 1969)
THE CHOICE
Oil on canvas
Signed (lower left)
86.5 x 138cm (34 x 54¼ in.)

Provenance:
Sale, Phillips, *20th Century British and Irish Art*,
6 June 2000, lot 35
The Collection of The Bowerman
Charitable Trust

Literature:
A. Palmer, *More than Shadows:
A Biography of William Russell Flint*, London,
1943, pp. 34, 91.

£40,000-60,000

228



229

229 λ
GARNET RUSKIN WOLSELEY (ENGLISH 1884-1967)
THE BLOSSOM PICKERS
Oil on canvas
Signed (lower left)
76 x 89cm (29¾ x 35 in.)

£1,500-2,000



230

230
EDWARD WILLIAM STOTT (BRITISH 1859 - 1918)
THE SACRED POOL
Pastel
Signed with initials (lower left)
29 x 40cm (11¼ x 15½ in.)

Exhibited:
Rochdale Art Gallery, *Edward Stott Memorial Exhibition*, 1920

£200-300



231

231 λ
EDWARD HOLROYD PEARCE (BRITISH 1909-1990)
ALPINE LANDSCAPE
Oil on canvas
Signed (lower left)
40 x 50cm (15½ x 19½ in.)

Provenance:
James Harvey, British Art, London

£600-800



232

232
LEGHE SUTHERS (BRITISH 1856 - 1924)
TAKING A BREAK
Oil on canvas
Signed (lower right)
31 x 39cm (12 x 15¼ in.)

£2,500-3,500



233

233
FREDERICK HALL (1860 - 1948)
HENS AND GEESSE OUTSIDE A HOUSE
Oil on canvas
Signed and dated '1890' (lower left)
77 x 113.5cm (30¼ x 44½ in.)

£3,000-5,000



234
FREDERICK MILNER (BRITISH 1863-1939)
THE DYING LIGHT
 Oil on canvas
 Signed (lower left)
 107 x 67cm (42 x 26¼ in.)

£1,500-2,000

234

Provenance:
 Sale, Bonhams, Knightsbridge, *British and Continental Pictures*, 2 June 2009, lot 11
 The Collection of the Bowerman Charitable Trust



235
HENRY HERBERT LA THANGUE
 (BRITISH 1859 - 1929)
A SPANISH MILL
 Oil on canvas
 Signed (lower left)
 96.5 x 110cm (37 x 43¼ in.)

Provenance:
 Sale, Christie's, London, *Victorian & British Impressionist Art*, 13 December 2012, lot 54
 The Collection of the Bowerman Charitable Trust

£8,000-12,000

235

Henry La Thangue was a founder member of the New English Art Club and like many of his fellow artists spent time painting in mainland Europe. He is most associated with Provence and the Liguria coast of Italy. He also sailed down the coast of Spain as far as Andalusia and the Balearic Islands. He worked almost exclusively on the spot, and it is likely that he blocked in the present composition by the roadside in the Mallorcan hills, close to the village of Buger, where the fast-flowing *Torrent de Buger* irrigated the cereal crops produced in the area, giving rise to the construction of windmills hundreds of years earlier. At least one other work, the smaller *Moonrise in Spain* (Christie's, 16 December 2009), is known to have been completed at this location. The figure with the heavily laden donkey is a miller setting off for the coast or the local bake-house. Observers noted that the meagre wealth of small island population depended on corn production that fed the expansion of Barcelona, even later in the twenties when the islands were colonized by artists such as Robert Graves, the native Spanish reliant on an agrarian existence.



236

236
HENRI JOSEPH HARPIGNIES (FRENCH 1819-1916)
CART IN A WOODED LANDSCAPE
Oil on panel
Signed (lower left)
21 x 23cm (8¼ x 9 in.)

£1,000-1,500

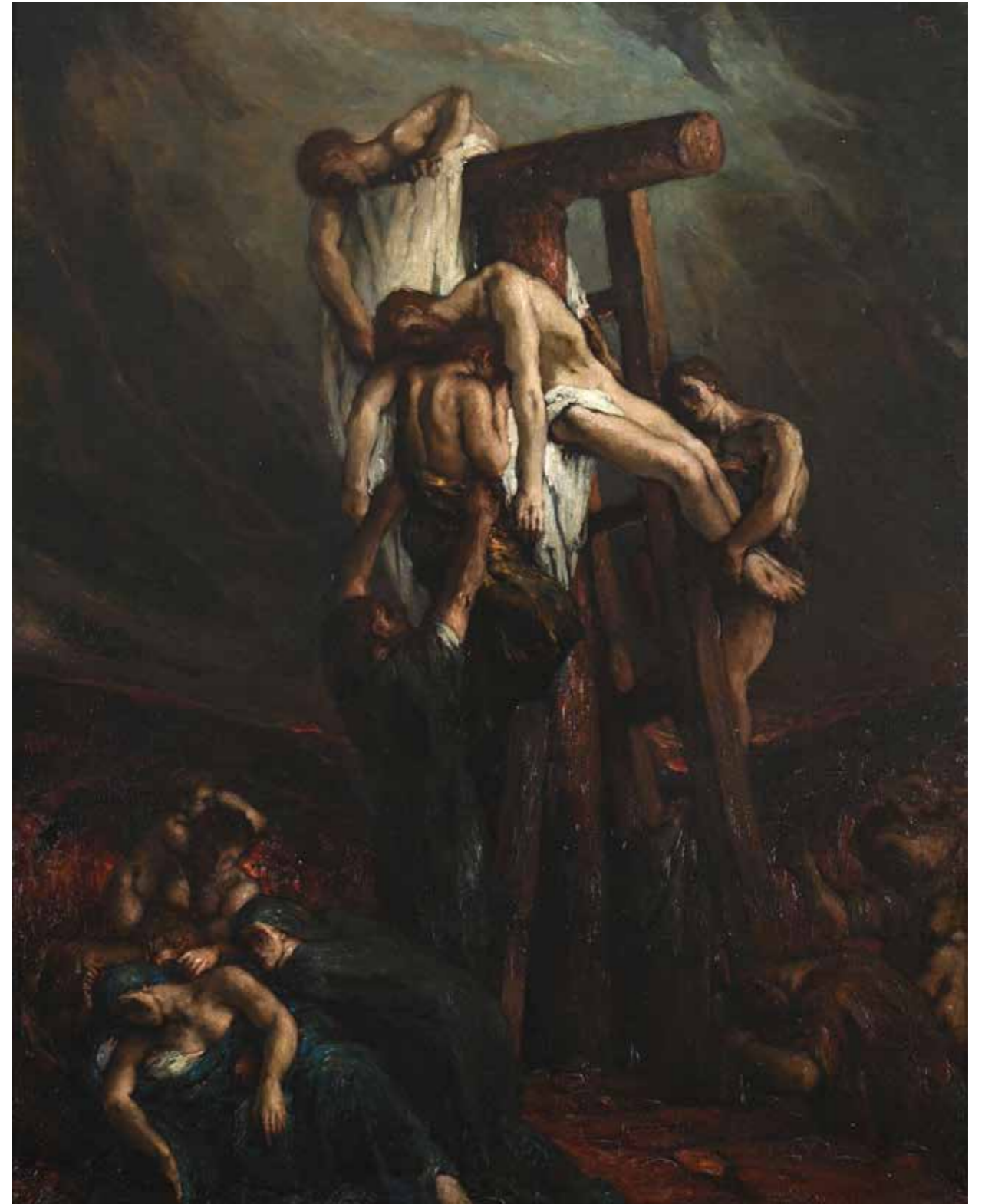


237

237
HENRY JOHN STOCK (BRITISH 1853-1930)
LUNA
Oil and pencil on canvas
Signed and dated '1882' (lower left); further signed,
titled and dated '1882' (on the canvas overlap)
66.5 x 52cm (26 x 20¼ in.)

Provenance:
Sale, Lawrence's, Crewkerne, 11 April 2014, lot 1766

£500-700



238

238
CHARLES DE SOUSY RICKETTS (SWISS 1866-1931)
DESCENT FROM THE CROSS
Oil on canvas
Signed (verso), further signed (to stretcher verso)
92 x 71cm (36 x 27¾ in.)

Provenance:
Sale, Stockloms Auktionverk, *Fine Art and Antiques*, 11 June 2014, lot 3388

£5,000-7,000



239

239
JULES JOSPEH LEFEBVRE (FRENCH 1836 - 1911)
PORTRAIT OF ARTHUR LOUIS JULES EUGENE MAGUET
(1852 - 1873)
Oil on canvas
Signed with initials (upper left)
43.5 x 31cm (17 x 12 in.)

Provenance:
Sale, SVV Dupont & Associés, Morlaix, 9 August 2016, lot 418
Sale, Paris Ouest Encheres, 20 September 2018, lot 133
Day & Faber, London

£1,500-2,000



240

240
GEORGE SPENCER WATSON (BRITISH 1869-1934)
PORTRAIT OF A LADY
Oil on canvas
Signed (lower right)
59 x 56cm (23 x 22 in.)

£2,000-3,000



241
RICHARD JACK (BRITISH 1866-1952)
PORTRAITS OF MR AND MRS LIONEL A. MARTIN
Oil on canvas, a pair
Each signed and dated '1927' (lower right and lower left respectively)
150 x 123cm (59 x 48¼ in.) (2)

Provenance:
From the estate of Lionel Alfred Martin, Ingram Avenue, London (1855-1933). Chairman of Tate & Lyle.

£3,000-5,000



241



242

242
FRENCH SCHOOL (LATE 18TH CENTURY)
A PUG ON A CUSHION
Oil on canvas
58 x 73cm (22¾ x 28½ in.)

£2,000-3,000

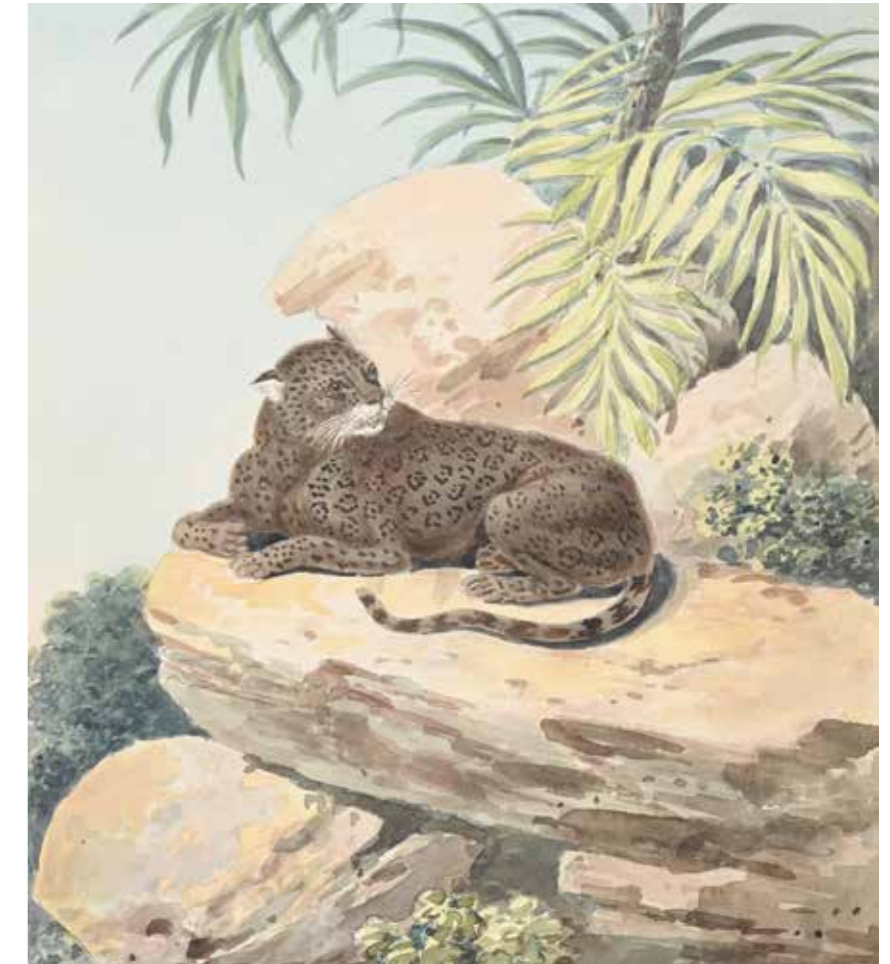


243

243
HENRY BERNARD CHALON
(BRITISH 1770/1-1849)
A BEGGING POODLE
Oil on canvas
33 x 26cm (12 x 10 in.)

Provenance:
Sale, Phillips, London, 24th November 1998,
lot 140.
David Messum, London.

£2,000-3,000



244

244
SAMUEL HOWITT (BRITISH 1756-1822)
BLACK PANTHER
Pencil and watercolour
Inscribed on border and numbered '18'
(upper right)
26.2 x 22cm (10¼ x 8½ in.)

Provenance:
Bradley Martin sale, Sotheby's, New York,
14th June 1990, lot 3532 (part)
Anonymous sale, Sotheby's, 15th July 1993,
lot 102

£400-600



245

245
ATTRIBUTED TO RICHARD ANSDELL
(BRITISH 1815-1885)
HEAD OF A RAM
Oil on board
22 x 22cm (8½ x 8½ in.)

£600-800



246
JAMES SEYMOUR (BRITISH c.1702-1752)
*GOING TO COVER: SIR WILLIAM JOLLIFFE
WITH HIS HOUNDS*
Oil on canvas
Signed with initials and dated '1747'
(lower left)
63.5 x 91cm (25 x 35¾ in.)

Provenance:
Sale, Christie's London, 19th May 2006,
lot 34.

£15,000-25,000



247

247
JOHN E. FERNELEY (BRITISH 1782-1860)
THE PONY OF THE LATE REV. W. WOODCOCK
Oil on canvas
66 x 91.5cm (25 x 36 in.)

Provenance:
J. Pratt and Sons, Derby
Sale, Christie's, South Kensington, *Interiors*, 22 January 2013, lot 641

It is thought that this portrait was painted in the 1840s. While it does not feature in Ferneley's account books, he did paint three portraits of a Mrs Woodcock between February and August 1829 which were charged to the account of a Mr Keale - no. 288 in Ferneley's account books.

£4,000-6,000



248

248
JOHN E. FERNELEY SENIOR (1782-1860)
A HUNTER IN A LANDSCAPE
Oil on canvas
Signed, inscribed 'Melton Mowbray' and indistinctly titled (lower left)
69 x 90cm (27 x 35¼ in.)

£6,000-8,000



249

249
ENGLISH SCHOOL (CIRCA 1750)
A GREY THOROUGHBRED WITH TWO GENTLEMEN IN AN INDOOR RIDING SCHOOL

Oil on canvas
73 x 92.5cm (28½ x 36¼ in.)

Provenance:
Westbury Fine Art, Bath, 2015
Private Collection
Their sale, Christie's Online, *A View Over St James' Square: A Private Collection*, 17 March 2022, lot 101

The present lot appears to be a rare and early depiction of an indoor riding school.

£2,000-3,000



250

250
WILLIAM JOSEPH SHAYER
(BRITISH 1811-1879)
THE LONDON TO BRIGHTON COACH

Oil on canvas
43.5 x 61cm (17 x 24 in.)

£2,000-3,000



251

251
PHILIP REINAGLE (BRITISH 1749-1833)
BREAKING COVER, COLONEL THORNTON
Oil on canvas
70 x 90cm (27½ x 35¼ in.)

Engraved:
John Scott, 1811

£4,000-6,000

Thomas Thornton (1757-1823) of Thornville, near York, had a reputation for being one of the most flamboyant and avid sportsmen of his time. He was equally well-known as a bon viveur and collector, commissioning a number of paintings from the most well regarded sporting artists of the day, including Philip Reinagle, Sawrey Gilpin and Henry Bernard Chalon. He wrote 'A sporting tour through the northern parts of England', 1804; and 'A sporting tour through various parts of France in the year 1802', published in 1806.

Thornton was a Lieutenant Colonel in his father's old regiment, the 2nd West York Militia, but resigned in 1795



252

252

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)
THE STUDY OF CAPTAIN POWELL (STEEPLECHASE CRACKS)

Oil on panel

Signed, inscribed, and dated 'Captain Powell 1846' and 'Capt Powell Original sketch for picture 'Steeplechase Cracks' by J F Herring Sen' (upper right and lower left respectively)

42 x 30cm (16½ x 11¾ in.)

Provenance:

Captain Powell, and thence by descent.

£15,000-25,000

This work is a study for Herring's celebrated painting *The Steeplechase Cracks*, 1846, which is in The Royal Collection and was formerly in the collection of the late Queen Elizabeth, The Queen Mother. The picture shows a field of twelve taking a jump in a point-to-point. The 12th Earl of Strathmore is depicted on his horse *Switcher*. The collection also includes preparatory portrait sketches for the picture including The Earl and also Jem Mason, the winner of the 1839 Grand National. (John Cornforth, *Queen Elizabeth, The Queen Mother at Clarence House*, 1996, P.81-2)

The *Steeplechase Cracks* was engraved by J. Harris and published by Messrs. Fores in 1852 as no. 2 of the *National Sports Series*.

Another sketch by Herring for *The Steeplechase Cracks*, of the highly successful Irish amateur jockey Allan McDonough, was sold as part of the Bill Blass Collection (Sotheby's, New York, 21-23 October 2003, lot 313)



253

253

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)
CINDERELLA WITH CAPTAIN POWELL UP

Oil on canvas

63.5 x 76.5cm (25 x 30 in.)

£15,000-25,000

Provenance:

Captain Powell, and thence by descent.

Captain Powell, formerly of the Grenadier Guards, was a celebrated jockey and the plaque on the frame records his Steeplechase victories including, 1844 Winchester, 1845 Northamptonshire, 1846 Leamington and also *The Grand Military Steeplechase* in the same year.



254

254
HENRY THOMAS ALKEN
(BRITISH 1785-1851)
A STEEPLE CHASE
Pencil and watercolour
Signed and dated '1821' (lower left)
41.5 x 57.5cm (16¼ x 22½ in.)

Provenance:
The Parker Gallery, London.

£800-1,200

255
JOHN FREDERICK HERRING SENIOR
(BRITISH 1795-1865)
A TROTTING HORSE
Oil on canvas
Signed with initials (lower left)
24.5 x 34.5cm (9½ x 13½ in.)

£2,500-3,500



255

256
HARRY HALL (BRITISH 1814-1882)
A RACEHORSE WITH ITS OWNER
Oil on canvas
48 x 65cm (18¾ x 25½ in.)

£2,000-3,000



256

257
ATTRIBUTED TO CHARLES HERRING
(BRITISH 1828-1856)
RUBBING DOWN
Oil on panel
23.5 x 29cm (9¼ x 11¼ in.)

£1,500-2,500



257



258

258
FOLLOWER OF GEORGE W. HORLOR
A FOX WITH A RABBIT
Oil on canvas
46 x 71cm (18 x 27¾ in.)

£1,000-1,500



259
COLIN GRAEME (ENGLISH 1858-1910)
A PAIR OF GUN DOGS
Oil on canvas
Both signed and dated '99' (lower right)
Each 25.5 x 36cm (10 x 14 in.) (2)

£600-800



259



260

260
HENRY LEONIDAS ROLFE (BRITISH FL. 1847 - 1882)
THE DAY'S CATCH: TROUT, PIKE, PERCH AND ROACH BELOW A TREE WITH A ROD AND LANDING NET
Oil on canvas
Signed (lower right)
51 x 73cm (20 x 28½ in.)

£2,000-3,000

261 (NO LOT)



262

262 λ
RODGER MACPHAIL (BRITISH B. 1953)
PHEASANTS IN THE SNOW
Watercolour and bodycolour
Signed (lower left)
48.5 x 60.5cm (19 x 23¾ in.)

Provenance:
Lane Fine Art, London

£2,000-3,000



263

263 λ
RODGER MACPHAIL (BRITISH B. 1953)
*PHEASANTS AND FOXES IN THE SNOW
ON THE OUTSKIRTS OF A VILLAGE*
Watercolour and bodycolour
Signed (lower right)
33 x 51cm (12 x 20 in.)

Provenance:
Lane Fine Art, London

£1,500-2,500



264

264
ARCHIBALD THORBURN (ENGLISH 1860-1935)
SWIFT
Watercolour
Signed (lower left)
15 x 11cm (5¾ x 4¼ in.)

£700-1,000



265

265

265
ARCHIBALD THORBURN (BRITISH 1860-1935)
A SET OF FOUR GAME BIRDS; COCK PHEASANT; WOODCOCK IN COVER; GROUSE TAKING FLIGHT; PARTRIDGE AT REST
Watercolour
47 x 70cm (18½ x 27½ in.)

Provenance:
James Harvey British Art, April 2009

£20,000-30,000



266

266
 ARTHUR RACKHAM (BRITISH 1867-1939)
 MOUNTAIN STREAM
 Ink and pen, heightened with white
 Signed and dated '99' (to bend in stream
 lower left) titled (lower right)
 11.5 x 17.5cm (4½ x 6¾ in.)

Provenance:
 Chris Beetles Ltd., London
 Private Collection, Peter Gore

Literature:
 Sir Edward Grey, *Fly Fishing*, Haddon Hall
 Library Series, 1899

£500-700



267

267 λ
 JOHN RATTENBURY SKEAPING
 (BRITISH 1901-1980)
 NECK AND NECK
 Pencil
 Signed and dated '77' (lower right)
 36 x 52cm (14 x 20¼ in.)

£500-700



268

268 λ
 WILLIAM LUCAS-LUCAS
 (BRITISH 20TH CENTURY)
 REAL ESTATE
 Oil on canvas
 Signed and dated '1946' (lower left) and
 inscribed as titled and 'Jell/from Luke'
 (lower right)
 36 x 29cm (14 x 11¼ in.)

£400-600



269

269
 CECIL CHARLES WINDSOR ALDIN (BRITISH 1870-1935)
 GONE TO GROUND
 Coloured chalks
 Signed (lower left)
 58 x 41cm (22¾ x 16 in.)

Provenance:
 Cross Gate Gallery, Lexington, Kentucky.

£2,000-3,000



270

270
 CECIL ALDIN (BRITISH 1870-1935)
 DOG & CAT (ON A JOURNEY TO LONDON)
 Ink, watercolour and crayon
 Signed (lower right)
 21.5 x 21.5cm (8¼ x 8¼ in.)

Provenance:
 Private Collection, Gabrielle Pike, by 1972
 Private Collection, Peter Gore, gifted by the above

£400-600



271

271 λ
JEANNE FAURE (DUTCH 1893-1987)
HORSE RACING ON THE DUNES AT ZANDVOORT
Oil on canvas
Signed and dated '1952' (lower right)
79 x 98cm (31 x 38½ in.)

£800-1,200



272

272 λ
PETER BIEGEL (BRITISH 1913-1987)
THE OPEN DITCH
Oil on canvas
50 x 60.5cm (19½ x 23¾ in.)

Provenance:
J. L. W. Bird, London

£1,000-1,500



273

273 λ
ADRIAN 'TOD' RAMOS (BRITISH B.1956)
THE WINNERS ENCLOSURE
Oil on canvas
Signed (lower right)
70 x 90cm (27½ x 35¼ in.)

Provenance:
Sale, Christie's, South Kensington,
10 December 2014, lot 75.

£1,500-2,500

274
CHARLES SIMPSON (BRITISH 1873 - 1928)
COWGIRL
Oil on canvas
Signed (lower left)
51 x 61.5cm (20 x 24 in.)

£400-600



274



275
EDWARD ADRIAN WILSON
(BRITISH 1872-1912)
TWO VIEWS OF DAVOS, SWITZERLAND
(1899)
Pencil
One inscribed and dated 'Flüela Pass. Davos. 1899' (lower left), the other inscribed 'Davos. Platz. Tinzenhorn. '99' (lower right)
18.3 x 23.6cm (7 x 9¼ in.) (2)
Unframed

Provenance:
By descent from the artist until sold
Sale, Christie's, *The Polar Sale*, 25 September
2001, lot 143 (part lot), where bought by the
present owner

The Flüela Pass is the high mountain pass which connects Davos to the Engadin Valley. Wilson was sent to Davos to help his recovery from TB in October 1898 and remained in the Alps until the following May. Initially he was not allowed to do much, but the sanatorium relented and Wilson was able to wander and paint freely. It was whilst he was in Davos, concentrating on improving his artistic skills, that he began to sophisticate the colour memorisation technique that he had conceived whilst at Cambridge. He would sketch rapidly in pencil, make colour notes and then on his return to his room, he would precisely recall the colours of a subject, whether animal or landscape. This technique was to prove invaluable on his later Antarctic expeditions.

£600-800



275

276
GIORGIO BELLONI (ITALIAN 1861-1944)
PINK LIGHT ON THE SEA
Oil on panel
Signed (lower left)
25.5 x 36cm (10 x 14 in.)

£1,500-2,000



276

277 λ
ROBIN BROOKS (BRITISH B. 1943)
SHIPPING IN A SWELL
Oil on canvas
Signed (lower left)
61 x 91cm (24 x 35¾ in.)

£800-1,200



277

278
JOHANNES HERMANUS KOECKOEK
(DUTCH 1771 - 1851)
SHIPS IN A SQUALL WITH FIGURES ON SHORE
Oil on canvas laid down to panel
Signed and dated '1821' (lower centre)
44 x 58cm (17¼ x 22¾ in.)

Provenance:
W.H Patterson & Co., London
Sale, Christie's, New York, *19th Century European Art*,
18 October 2000, lot 32
The Collection of the Bowerman Charitable Trust

£20,000-30,000





279

279
JACOB OLIBECK (17TH CENTURY)
SHIPPING AT THE MOUTH OF THE AMSTEL
Oil on canvas
Signed (lower left)
76.5 x 100cm (30 x 39¼ in.)

£5,000-7,000



280

280
WILLIAM ANDERSON (BRITISH 1757-1837)
SHIPS AT ANCHOR
Oil on canvas
Signed and dated '1831' (lower left)
45.5 x 61cm (17¾ x 24 in.)

Provenance:
Michael Leslie Fine Arts, Sussex, 1982, where purchased by the present owner

£4,000-6,000



281

281
JOHN WARD OF HULL (BRITISH 1798 -1849)

Provenance:

Michael Leslie Fine Arts, Sussex, 1982, where purchased by the present owner

SHIPPING AT ANCHOR

Oil on canvas

Indistinctly signed (to buoy lower right)

34 x 45cm (13¼ x 17½ in.)

£1,500-2,000

282

CHARLES MARTIN POWELL
(BRITISH 1774-1825)

SHIPPING IN CHOPPY SEAS

Oil on canvas

Signed (lower right)

60 x 90cm (23½ x 35¼ in.)

Provenance:

Leslie & Peel, Kent, 1971, where purchased by
the present owner.

£3,000-5,000



282

283

CHARLES MARTIN POWELL
(BRITISH 1775-1824)

SHIPPING IN A SWELL

Oil on canvas

Signed (lower right)

69 x 109cm (27 x 42¾ in.)

£4,000-6,000



283



284



285

284
CHARLES EUPHRASIE KUWASSEG (FRENCH 1838-1904)
NORMANDY PORT
 Oil on canvas
 Signed and dated '1868' (lower right)
 54 x 98cm (21¼ x 38½ in.)

Provenance:
 Fine Art of Oakland Ltd, Rutland

£2,000-3,000



285
DUTCH SCHOOL (EARLY 19TH CENTURY)
SHIPPING AT ANCHOR; AND SHIPPING IN A SWELL
 Oil on canvas, a pair
 Each 32 x 42cm (12½ x 16½ in.) (2)

£800-1,200

286

F. A. STEWART (19TH CENTURY)
THE HAY BARGE; COAL BARGE WITH WINDMILL
 Oil on canvas, a pair
 The first signed, indistinctly inscribed, and dated '1833' (lower right)
 Each 26.5 x 41cm (10¼ x 16 in.) (2)

F. A. Stewart was a painter of landscapes and seascapes. He exhibited in London between 1828 and 1832. See Benezit, p.351

£1,200-1,800



286



287

ARTHUR MEADOWS (BRITISH 1843 - 1907)
A PAIR OF HARBOUR SCENES
 Oil on canvas
 Both signed and dated '1885' (lower right)
 Each 25.5 x 35.5cm (10 x 13¾ in.) (2)

£1,000-1,500



287



288

Provenance:
Sale, Bonhams, *The Marine Sale*, 12 April 2017, lot 40

This early work by the artist, painted when he was 23, is one of a small group of Pre-Raphaelite maritime landscapes that were inspired by his teacher William Bell Scott. It is the same date as 'Among the Shingle at Clovelly' (Laing Art Gallery, Newcastle), which is regarded as his masterpiece in this style, and shows a similar intensity of feeling and delicacy of technique.

288
CHARLES NAPIER HEMY
 (BRITISH 1841 - 1917)
WHEN STORMS ARE O'ER!
 Oil on canvas
 Monogramed and dated '1864' (lower right),
 further signed, dated and inscribed
 (to canvas verso)
 43.5 x 69.5cm (17 x 27¼ in.)

£2,000-3,000



289

289
CHARLES NAPIER HEMY
 (BRITISH 1841-1917)
WAVES CRASHING ON A ROCKY SHORE
 Oil on canvas laid on panel
 Signed with initials and dated '1896'
 (lower left)
 49.5 x 74.5cm (19¼ x 29¼ in.)

£2,000-3,000



290

290
CHARLES NAPIER HEMY (BRITISH 1841 - 1917)
OYSTER DREDGERS
 Oil on canvas
 Signed and dated '1897' (lower right), further signed, dated, and inscribed (to canvas verso)
 62 x 92cm (24¼ x 36 in.)

£10,000-15,000



291

291
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.)

£1,500-2,000

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



292

292
CHARLES EDWARD DIXON
 (ENGLISH 1872-1934)
THREE-MASTERS AT OPEN SEA
 Watercolour, bodycolour, ink and white
 heightening
 Signed and dated '1910' (lower left)
 28 x 42cm (11 x 16½ in.)

£700-1,000



293

293
WILLIAM LIONEL WYLLIE
 (ENGLISH 1851 - 1931)
REPORT ME ALL WELL
 Watercolour
 Signed and titled (lower right)
 28 x 42cm (11 x 16½ in.)

£800-1,200

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COMING UP AT DREWEATTS & FORUM AUCTIONS

25 September | Dreweatts
Antique and Modern Jewellery, Silver and Luxury Accessories

26 September | Dreweatts
Jewellery, Silver, Watches, Pens and Luxury Accessories

26 September | Forum Auctions
Colour Plate Books from the Library of Norman Bobins

27 September | Dreweatts
An Important Single Owner collection featuring Exceptional French Wines

28 September | Forum Auctions
Fine Books, Manuscripts and Works on Paper

4-6 October | Dreweatts
Robert Kime: The Personal Collection

5 October | Forum Auctions
Books and Works on Paper including Illustrated and Children's books

12 October | Forum Auctions
Editions and Works on Paper 1500 - 2022

17 October | Dreweatts
Interiors

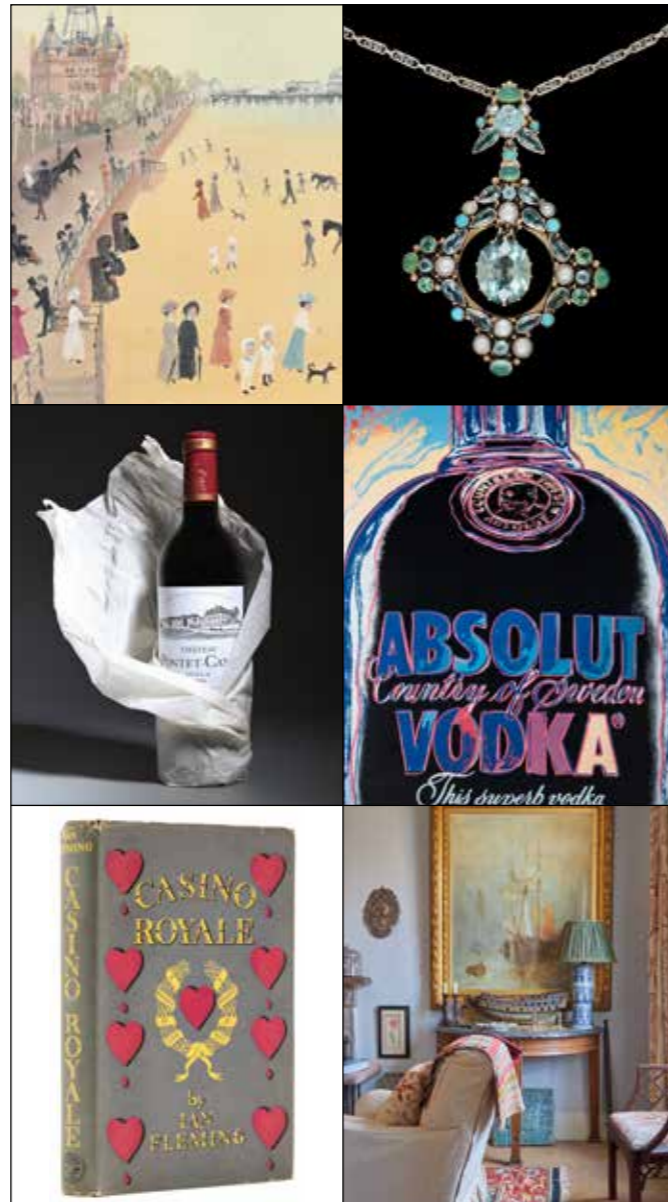
18 October | Dreweatts
Old Master, British and European Art

24 October | Dreweatts
Wine, Champagne, Port and Spirits

25 October | Dreweatts
Modern and Contemporary Art

1 November | Dreweatts
Interiors

8 & 9 November | Dreweatts
Chinese Ceramics and Works of Art | to include Japanese, Indian and Islamic Art



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

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 **Forum**
Auctions

Please see **Conditions of Business and Conditions of Sale** on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. 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. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

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 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.

CITES REGULATIONS

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

COLLECTION OR DELIVERY

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

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

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

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

VALUATION SERVICES

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

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 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 (\dagger) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (\ddagger) 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.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. 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, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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 Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

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

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

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

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

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

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

14. DESCRIPTIONS AND CONDITION

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

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

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

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

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

GENERAL

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

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

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

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

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

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

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

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