

OLD MASTER

BRITISH & EUROPEAN ART

WEDNESDAY 21 FEBRUARY 2024 | NEWBURY

A detailed oil painting of a woman in profile, seated at a table. She has short, curly brown hair and is wearing a dark blue jacket with a light-colored scarf. Her hands are resting on the table. In front of her is a blue vase filled with pink cherry blossoms. The background is a textured, greyish-blue wall with some faint floral motifs. The overall style is characteristic of 19th-century British portraiture.

DREWEATTS

EST. 1759



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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 21 FEBRUARY 2024 | NEWBURY

LOTS 1-287 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 12 February: 10am–4pm

Tuesday 13 February: 10am–4pm

Wednesday 14 February: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 18 February: 10am–3pm

Monday 19 February: 10am–4pm

Tuesday 20 February: 10am–4pm

Day of sale: from 8.30am

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

Front cover: Lot 231

Inside front cover: Lot 228

Opposite: Lot 202

Inside back cover: Lot 93

Back cover: Lot 67

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.

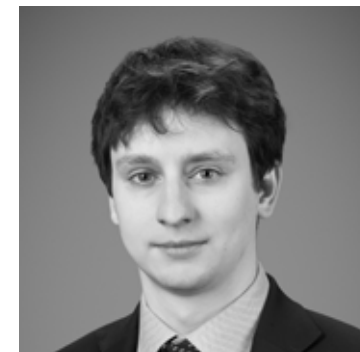
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1



2

1
AFTER TITIAN
SACRED AND PROFANE LOVE
 Oil on canvas
 75 x 35cm (29½ x 13¾ in.)

After the original painting commissioned by Niccolò Aurelio, a secretary to the Venetian Council of Ten, whose coat of arms appears on the sarcophagus or fountain, to celebrate his marriage to a young widow, Laura Bagarotto. The work was completed in 1514, and is now housed in the Borghese Gallery, Rome.

£1,000-1,500

2
MANNER OF SANDRO BOTTICELLI
MADONNA LACTANS, THE NURSING MADONNA
 Tempera on panel
 59 x 39.5cm (23 x 15½ in.)

Provenance:
 Sale, Dorotheum, Vienna, 2 April 2019, lot 138, as Follower of Antoniazio Romano

£1,000-1,500



3

3
AFTER THE WORKSHOP OF SANDRO BOTTICELLI
THE VIRGIN AND CHILD WITH ST. JOHN AND AN ANGEL
 Oil on canvas, tondo
 85cm (33¼ in.) diameter

Provenance:
 John Anster Fitzgerald and by descent

£4,000-6,000

After the work in the National Gallery London, catalogued as The Workshop of Sandro Botticelli, NG275.

When the National Gallery's painting arrived in London in 1855, a great excitement spread in the city, bringing numerous artists to see it and producing copies. This version belonged to John Anster Fitzgerald, an artist known for his fairy themed pictures. When the painting arrived in London, Fitzgerald was only twenty-three, and must have inspired him deeply. Albeit it is difficult to prove that Fitzgerald painted this copy, he did copy paintings from the National Gallery, such as his watercolour version of Turner's *Ulysses Deriding Polyphemus*, sold at Dreweatts, 26 May 2022, lot.159.



4

4
AFTER TITIAN
A YOUNG LADY WEARING A FEATHERED HAT
Oil on canvas
92.5 x 74cm (36¼ x 29 in.)

After the original 1536 painting now in the Hermitage, St. Petersburg, Russia.

£1,000-2,000

5
AFTER DANIEL SEGHERS AND DOMENCO ZAMPIERI
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.

£1,000-1,500



5

6
FOLLOWER OF GIOVANNI BATTISTA SALVIA DA SASSOFERRATO
MADONNA
Oil on canvas
46 x 40cm (18 x 15½ in.)

£1,000-1,500



6



7

7
DOMENICO TINTORETTO (ITALIAN 1560-1635)
SAINT FRANCIS RECEIVING THE STIGMATA
Oil on canvas
142 x 103cm (55¾ x 40½ in.)

Provenance:
With Thos. Agnews & sons, London, 1985 (as by Jacopo Tintoretto)
From whom acquired by CG Hoare, CMG, CBE
Thence by descent
Sale, Sotheby's, London, Old Master Paintings, 24 April 2008, lot 310

£3,000-5,000

Exhibited:
London, Agnew's Coronation Exhibition of thirty-five Masterpieces of Venetian Painting, 1953, no 34 (as by Jacopo Tintoretto)
Kings Lynn, Fermor Art Gallery, The Collection made by CG Hoare MC, and family, 1970, no. 5 (as by Jacopo Tintoretto)

Literature:
P Rossi, Per la grafica di Domenico Tintoretto. Il Arte Veneta, 1984, XXXVI, p. 60, reproduced plate 6.

Though long attributed to Jacopo Tintoretto, the attribution to his son, Domenico, was first proposed by Paola Rossi in 1984.



8 (part lot)

8
CIRCLE OF ANTONIO TEMPESTA
(ITALIAN 1555-1630)
CALVARY SCENES
Oil on canvas, a pair
22.5 x 42.5cm (8¾ x 16½ in.) (2)

£2,000-4,000



9

9
ITALIAN SCHOOL (18TH CENTURY)
ALLEGORY OF OCCASIO
Gouache on paper
8 x 10.7cm (3 x 4 in.)

This rare iconography depicts *Occasio*, the allegory of seizing opportunity. Based on one of the emblems in Andrea Alciati's *Emblematum liber* (1531), the allegory is a naked woman with winged feet who holds a rudder, for she always fleets where the wind blows and never stops. The razor she holds stands for the cutting edge of opportunity, while the tuft on her bold head is a reminder to seize opportunity by the hair when encountered.

£200-300



10

10
FOLLOWER OF JOSEPH VERNET
FISHERMEN IN A ROCKY RIVER LANDSCAPE
Oil on panel
20.5 x 37cm (8 x 14½ in.)

£500-700



11

11
ATTRIBUTED TO GIACOMO FRANCESCO CIPPER
(ITALIAN 1664-1736)
A PAIR OF INTERIOR SCENES, THE PARABLE OF SIN
Oil on canvas
93 x 126cm (36½ x 49½ in.) (2)

£3,000-5,000

Provenance:
Private collection, Blaisdon Hall, Gloucestershire



12

12
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

£1,500-2,000



13

13
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.)

£1,200-1,800



14

14
DUTCH SCHOOL (17TH CENTURY)
FIGURES PLAYING A GAME BEFORE A HOUSE
Oil on panel
25.5 x 39cm (10 x 15¼ in.)

£1,000-1,500



15

15
CIRCLE OF PIETER BREUGHEL THE YOUNGER
(FLEMISH CIRCA 1565-CIRCA 1636)
A PROCESSION OF FIGURES
Oil on panel
24 x 36cm (9¼ x 14 in.)

£3,000-5,000

Provenance:
Sale, Kunsthandelp de Boer n.v., Amsterdam, 29th September 1969,
as Circle of J. Breughel

16
ANTHONIE VICTORYNS
(FLEMISH 1620-1656)
FIGURES IN A TAVERN
Oil on panel
23.5 x 33cm (9¼ x 12 in.)

£2,000-3,000



16



17
GERMAN PROVINCIAL SCHOOL (18TH CENTURY)
A PAIR OF KITCHEN SCENES
Oil on canvas
113 x 150cm (44¼ x 59 in.) (2)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



17



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

£1,000-1,500

18



19

19
CIRCLE OF CHRISTIAEN VAN
COUWENBERGH (DUTCH 1604-1667)
A TOPPER IN A TAVERN
Oil on canvas
113 x 147cm (44¼ x 57¾ in.)

Provenance:
Private collection, Blaisdon Hall,
Gloucestershire

£2,000-3,000

20
DUTCH SCHOOL (17TH CENTURY)
THE APOTHECARIST
Oil on panel
Indistinctly signed with initials 'NB. W'
(lower centre)
22.5 x 25cm (8¾ x 9¾ in.)

£1,500-2,000



20



21

21
CIRCLE OF ADAM PYNACKER (DUTCH 1622-1673)
LANDSCAPE WITH PEASANTS AT SPRING
Oil on panel
17.5 x 33cm (6¾ x 12 in.)

Provenance:
Colnaghi & Co. Ltd., London, as Adam Pynacker

£2,000-3,000



22

22
FRENCH SCHOOL (18TH CENTURY)
THE STAG HUNT
Oil on canvas
36.5 x 30cm (14¼ x 11¾ in.)

£500-700



23

23
JAN BAPTIST KOBELL (DUTCH 1778-1814)
MIDDAY REST
Oil on canvas
101 x 129cm (39¾ x 50¾ in.)

Provenance:
Private collection, Blaisdon Hall, Gloucestershire

£1,500-2,000



24

24
GASPARD DUGHET (FRENCH 1615-1675)
AN ARCADIAN LANDSCAPE
Oil on canvas
47 x 63cm (18½ x 24¾ in.)

Provenance:
Colnaghi & Co., London

£6,000-8,000



25

25
ABRAHAM VAN DEN HECKEN (DUTCH 1615-1669)
SCHOLAR SEATED BESIDE AN OPEN PSALTER, GLOBE, AND A MOMENTO MORI
 Oil on panel
 Signed (lower left)
 53 x 44cm (20¾ x 17¼ in.)

Provenance:
 David Wade Fine Art Ltd, North Yorkshire

£4,000-6,000



26

26
CIRCLE OF RICHARD VAN ORLEY (DUTCH 1487-1541)
THE VIRGIN AND CHILD
 Oil on panel
 33 x 22cm (12 x 8½ in.)

Provenance:
 Sale, Clifford Manner, 27 June 1951, lot 311, as Richard van Orley

£2,000-3,000

Richard van Orley was a member of the established artistic family van Orley, which counted members such as Bernard van Orley. Considered a renowned painter, draughtsman, and printmaker, Richard worked for Anna Maria Luisa de Medici, for whom he painted many copies of Flemish Old Masters. Although there is no certainty *The Virgin and Child* belonged to her collection, it is most likely a copy after a lost Joos van Cleeve or Jan Gossaert.



27
 AFTER FRANS VAN MEIRIS THE ELDER
 FOUR ARCHWAY PAINTINGS
 Oil on copper
 15 x 20cm (5¾ x 7¾ in.) (4)
 £1,200-1,800



28
 AFTER FRANS VAN MIERIS THE ELDER
 BOY BLOWING BUBBLES IN A WINDOW
 Oil on canvas
 33 x 24.5cm (12 x 9½ in.)
 £500-800

27



29

29
 AFTER DAVID TENIERS THE YOUNGER
 INTERIOR WITH AN OLD WOMAN PEELING APPLES
 Oil on copper
 36 x 47cm (14 x 18½ in.)
 Unframed

The painting is a copy after Teniers' *Interior with an old woman peeling apples*, held at the Fitzwilliam Museum of Cambridge

£2,000-3,000

30
 FOLLOWER OF DAVID TENIERS
 FEEDING THE CHICKENS
 Oil on canvas
 47 x 40.5cm (18½ x 15¾ in.)

£1,000-1,500



30



31

31
FOLLOWER OF GERRIT LUNDENS
THE BALL
Oil on canvas
69.5 x 86cm (27¼ x 33¾ in.)

£1,500-2,000



32

32
ATTRIBUTED TO THOMAS VAN APSHOVEN
(FLEMISH 1622-1664)
HORSEMEN BATHING THEIR ANIMALS
Oil on canvas
95 x 64cm (37¼ x 25 in.)

£1,500-2,500



33

33
DUTCH SCHOOL (17TH CENTURY)
MONEY LENDERS AT THE TEMPLE
Oil on panel
60 x 83cm (23½ x 32½ in.)

£1,500-2,500



34

34
CIRCLE OF JOACHIM VON SANDRART I (GERMAN 1606-1688)
THE BROTHERS OF JOSEPH SHOWING JACOB JOSEPH'S BLOODSTAINED COAT
Oil on canvas
143.5 x 191cm (56¼ x 75 in.)

Provenance:

Kedleston Hall, Derbyshire (hanging in the first floor lobby and corridor, in the family wing)

Thence by descent

Their sale, Christie's South Kensington, *Old Masters and 19th Century Art*, 10 December 2010, lot 2034

Private Collection

£4,000-6,000



35

35
FLEMISH SCHOOL (17TH CENTURY)
CRUCIFIXION
Oil on panel
104 x 71.5cm (40¾ x 28 in.)

£1,000-1,500

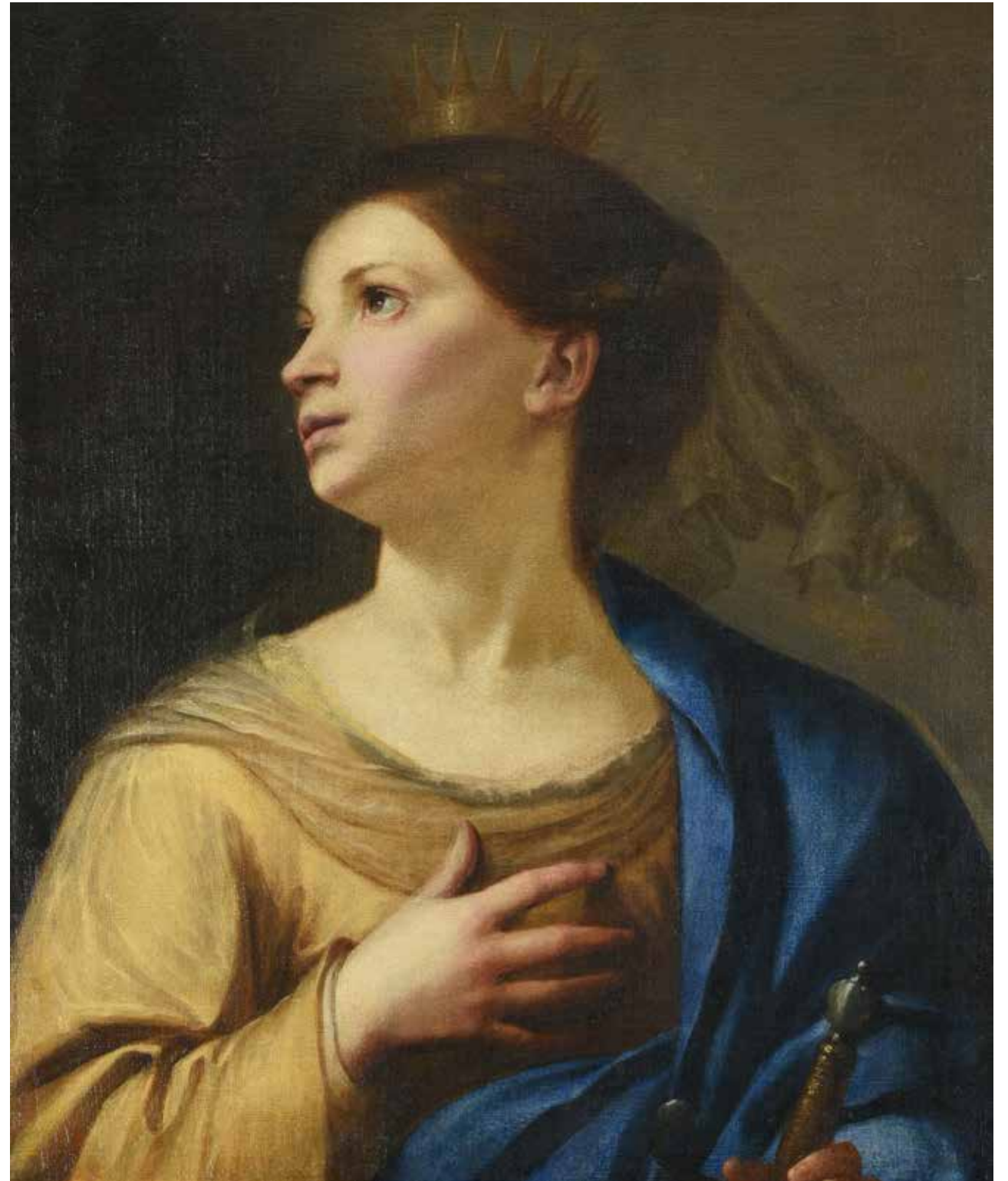


36
SPANISH SCHOOL (17TH CENTURY)
*A TRAVELLER WITH A COW ON A TRACK;
AND A TRAVELLER ON A DONKEY BEFORE A HOUSE*
Oil on canvas, a pair
Each 71 x 108cm (27¾ x 42½ in.) (2)

£1,500-2,000



36



37

37
ATTRIBUTED TO FRANCESCO DI MARIA
(ITALIAN 1623-1690)
SAINT CATHERINE
Oil on canvas
69 x 61cm (27 x 24 in.)

£8,000-12,000

Provenance:
Sale, Christie's London, 14 December 1990, lot 32, as Francesco Guarino
The collection of David and Rose Rowse
Their sale, Christie's London, *Five Private Collections*, Online 5-19 July 2022, lot 31

Literature:
R. Lattuada, Francesco Guarino da Solofra : nella pittura napoletana del Seicento, Naples, 2000, pp. 264-265, no. G28, illustrated, as 'Attributed to Francesco di Maria'



38

38
CIRCLE OF PAUL BRIL (FLEMISH 1554-1626)
THE RAPE OF EUROPA
Oil on panel
26 x 38cm (10 x 14¾ in.)

£1,500-2,000



39

39
GERARD VAN EDEMA (DUTCH 1652-1700)
WINTER LANDSCAPE WITH FIGURES SKATING
Oil on canvas
Signed and dated '1679' [?] (lower left)
44 x 60cm (17¼ x 23½ in.)

£2,000-3,000



40

40
ANDRIES VERMULEN (DUTCH 1763-1814)
FIGURES ON A FROZEN CANAL
Oil on canvas
Signed (lower left)
33 x 43cm (12 x 16¾ in.)

£1,000-2,000



41

41
LOUIS LAGUERRE (FRENCH 1663-1721)
*PSYCHE RECEIVED ON OLYMPUS, ACCOMPANIED BY MERCURY, THE
CARDINAL VIRTUES AND ETERNITY, A SKETCH FOR A CEILING DESIGN*
Oil on canvas
64.5 x 50cm (25¼ x 19½ in.)

£7,000-10,000

Provenance:
Sale, Bonhams, London, *Old Master Paintings*,
13 April 2011, lot 147



42

42
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

£1,000-1,500



43

43
ATTRIBUTED TO PIETER WOUWERMAN (DUTCH 1623-1682)
TRAVELLERS ON HORSEBACK HALTING AT THE BLACKSMITH
Oil on panel
Signed with initials *P W* to wooden trough (lower right)
37.5 x 43cm (14¾ x 16¾ in.)

£600-800



44

44
FOLLOWER OF PHILIPS WOUWERMAN
AN ENCAMPMENT IN A LANDSCAPE
Oil on canvas
46 x 52cm (18 x 20¼ in.)
Unframed

£800-1,200

45
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.)

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

£1,000-1,500



45



46

46
FOLLOWER OF ADRIAEN VAN OSTADE
SCENE OF A MERCHANT
Oil on panel
19.5 x 16.5cm (7½ x 6¼ in.)

£600-800

47
FOLLOWER OF ANTOINE WATTEAU
FETE GALLANT
Oil on board
46 x 55cm (18 x 21½ in.)
Unframed

£800-1,200



47



48

48
 GERMAN SCHOOL (CIRCA 1600)
 PORTRAIT OF A FAMILY
 Oil on canvas
 69.5 x 45cm (27¼ x 17½ in.)

Provenance:
 Sale, Uppsala Auktions, Sweden, 27 May 2005, lot 18

The canvas was likely part of a bigger painting where the male side of the family would have stood opposite.

£1,000-1,500



49

49
 SWEDISH SCHOOL (17TH CENTURY)
 PORTRAIT OF ANNA BARBOVA DASINGERIN
 Oil on canvas
 Inscribed and dated 'Anna Barbova Dgeafren *** Febert 1603'
 (centre left)
 130.5 x 68cm (51¼ x 26¾ in.)

Provenance:
 Sale, Uppsala Auktions, Sweden, 27 May 2005, lot 17

£1,500-2,500



50

50
 FRANCESCO MONTEMEZZANO (ITALIAN 1555-1600)
 PORTRAIT OF RITA BELLESI
 Oil on canvas
 110 x 87.5cm (43¼ x 34¼ in.)

Provenance:
 A.L. Betts, by 1954 (as Tintoretto; according to a label on the reverse)
 Sale, Sotheby's, London, 28 April 2021, lot 314
 Sale, Sotheby's, London, 6 April 2022, lot 17

£4,000-6,000



51

51
FOLLOWER OF GILBERT JACKSON
PORTRAIT OF A GENTLEMAN IN BLACK AND WHITE COSTUME
Oil on canvas
93 x 66cm (36½ x 25 in.)

£3,000-5,000



52

52
FOLLOWER OF JAN ANTHONISZ VAN RAVESTEYN
PORTRAIT OF A GENTLEMAN, BUST LENGTH, IN A LACED TRIMMED BLACK DOUBLET
Oil on panel
36.5 x 27cm (14¼ x 10½ in.)

£3,000-5,000

53
FOLLOWER OF JAN ANTHONISZ VAN RAVESTEYN
PORTRAIT OF MAURITS, PRINCE OF ORANGE-NASSAU (1567-1625); AND PORTRAIT OF WILLEM LODEWIJK COUNT OF NASSAU (1563-1620)
Oil on panel, oval, a pair
27 x 22cm (10½ x 8½ in.) [2]

£3,000-5,000



53



54

54
CIRCLE OF SIR ANTHONY VAN DYCK
PORTRAIT OF KING CHARLES I (1600-1649)
Oil on canvas
60 x 48cm (23½ x 18¾ in.)

Provenance:
Phillip Mould Ltd, 29 Dover Street, London

An accomplished version of one of Van Dyck's finest full length portraits of Charles I.

£3,000-5,000



55

55
GILBERT JACKSON (BRITISH FL.1621-1642)
*HALF LENGTH PORTRAIT OF A BOY SAID TO BE CHARLES,
PRINCE OF WALES, LATER CHARLES II*
Oil on canvas, feigned oval
Signed and dated '1637' (upper right)
74 x 61cm (29 x 24 in.)

Provenance:
Heslington Hall, Yorkshire
Sale, Bonhams Edinburgh, Marcus, *The Property of Lord Mowbray
and Stourton & The Honourable James Stourton*, 29 November
2012, lot 390

£5,000-7,000



56

56
FOLLOWER OF SIR PETER LELY
PORTRAIT OF A WOMAN SEATED WITH A BOOK AND QUILL
Oil on canvas
76 x 63cm (29¾ x 24¾ in.)

£1,000-1,500



57

57
AFTER SIR ANTHONY VAN DYCK
PORTRAIT OF LORD BERNHARD STUART
Oil on canvas
74.5 x 60cm (29¼ x 23½ in.)

The canvas is a copy after van Dyck's double portrait of Lord John Stuart and Lord Bernhard Stuart held at the National Gallery, London.

£2,000-3,000



58

58
FOLLOWER OF SIR PETER LELY
PORTRAIT OF A CHILD IN A TURQUOISE DRESS
Oil on canvas
113 x 85cm (44¼ x 33¼ in.)

£4,000-6,000



59

59
ATTRIBUTED TO TIMOTHY STEPHENSON (18TH CENTURY)
PORTRAIT OF MAJOR WHITFIELD; AND MISS NISBET, LATER MRS WHITFIELD
Oil on canvas, a pair
76 x 63.5cm (29¾ x 25 in.) (2)

£3,000-5,000



60

60
CIRCLE OF MICHAEL DAHL
(SWEDISH 1656-1743)
PORTRAIT OF A GENTLEMAN
WEARING A WIG
Oil on canvas, oval
73 x 61cm (28½ x 24 in.)

£1,500-2,500



61

61
FOLLOWER OF SIR GODFREY
KNELLER
A PORTRAIT OF FRANCES
HARPUR, COUNTESS OF
BELAMONT
Oil on canvas
122 x 100cm (48 x 39¼ in.)

£1,500-2,500



62

62
CIRCLE OF JACOB HUYSMANS (FLEMISH 1633-1696)
PORTRAIT OF A YOUNG GIRL AS A SHEPHERDESS
Oil on canvas
120 x 100cm (47 x 39¼ in.)

£3,000-5,000



63



64



65



66

63
ATTRIBUTED TO JOHN GREENHILL
(BRITISH C. 1644-1676)
A SET OF THREE PASTEL PORTRAITS
Pastel
25 x 20.5cm (9¾ x 8 in.) (3)

64
ENGLISH SCHOOL (LATE 17TH CENTURY)
A PORTRAIT OF A GENTLEMAN
Oil on canvas
59 x 44cm (23 x 17¼ in.)

£600-800

65
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF THOMAS DAWSON OF
TANFIELD
Oil on canvas
67.5 x 54cm (26½ x 21¼ in.)

£1,000-1,500

66
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY DUPPLIN
Oil on canvas
125 x 100cm (49 x 39¼ in.)

£5,000-8,000

Provenance:
Sale, Sotheby's, London, 11 July 1990, lot. 34
Bill Thompson Albany Gallery, London
Sale, Woolley & Wallis, 11 August 2021, lot. 250

£1,000-1,500

67

ENOCH SEEMAN (BRITISH CIRCA 1694-1744)

SELF PORTRAIT AGED EIGHTEEN

Oil on canvas

Signed and inscribed 'AETATIS .18' (lower right)

53.3 x 43.1cm (20 x 16¾ in.)

Provenance:

Denis Cowell Collection, Lewes, Sussex

The self-portraits of Enoch Seeman "in the finical manner of [Balthasar] Denner" [1] that he painted in the early 1700s are impressive statements of the artist's virtuosity. The combination of elegance of execution, personal beauty and exceptional talent is no doubt intended to recall the early self-portraits of Van Dyck in the previous century, whilst alluding further to the intellectual inner life of the Rembrandt School. This painting, which, with the ambitious *Colonel Andrew Bisset and his family*, appears to be the painter's earliest datable work in this country is a striking demonstration of excellence in such a young painter. Indeed the prominence of the inscription suggests that this painting may well have acted as an advertisement for the painter as he began to build a portrait practice in London.

The exceptional precocity of these self-portraits was recognised by no less a connoisseur than the Earl of Burlington. George Vertue [2] records that Seeman "did his own picture in that finished manner extremely well, when he was about 19 years old this picture was much admired. & Sig Ricci when he was here advised Lord Burlington to give him 100 guineas for it but understanding he had a mind to make another therefore bought it not. Since that Lord bought it and is in his pose?." This entry of 1723 refers to events a decade previously, as Sebastiano Ricci was working for Burlington in 1713 - 1714. As a comparison with the price suggested by Ricci it is worth noting that at the same date Sir Godfrey Kneller, the most fashionable of portraitists, was charging around sixty guineas for a privately commissioned full-length.

That Seeman was particularly taken with painting himself at this date is confirmed by the number of self-portraits that exist from the period. A contemporary example (Historical Portraits, exhibited Southampton City Art Gallery 2001) is of similar composition and dimensions, and the untraced three-quarter-length self-portrait engraved by J. Faber (example National Portrait Gallery) must likewise be close in date, and is a dynamic suggestion of the artist in the very moment of inspiration. The most conceptually daring of these self-portraits is the artist's placing of himself in the background of *Colonel Andrew Bisset and his family*. Behind the Colonel and his wife and daughters there is a further shadowy figure, which was long believed to be a posthumous depiction of Bisset's son. Comparison with this Self Portrait suggests that it is a further image of Seeman himself. In confirmation of this, the figure gestures towards a pedestal on which is inscribed *Enoch Seeman. Pinx. AE. 18? 1708*.

The continental manner that Seeman employs in these self-portraits would, nonetheless, seem not to have been congenial to his clients for their own images. He sufficiently impressed Society to be able to pursue a career into the 1740s - in 1723 Vertue remarks that "Enoch. for portrait painting. is in the greatest vogue" [3] - and his aristocratic and royal patronage makes him a rival to Charles Jervas, but his portraits are painted in a solid version of the prevailing London manner, plainly more to the public taste.

1. Horace Walpole Anecdotes of Painting ed. Dallaway 1876 vol II p294

2. Notebooks III p 15 - 16

3. ibid.

£7,000-10,000



67



68



69



70

68
FOLLOWER OF MARY BEALE
PORTRAIT OF A LADY
Oil on canvas, feigned oval
74 x 62.5cm (29 x 24½ in.)

£800-1,200

69
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.)

£1,000-1,500

70
FOLLOWER OF JOHN TRUMBULL
PORTAIT OF JOHN NEILSON
Oil on canvas, feigned oval
Inscribed 'John Neilson' (lower left)
73.5 x 60.5cm (28¾ x 23¾ in.)

£1,000-1,500

71
DANIEL STRINGER
(BRITISH 1754-1806),
AFTER SIR GODFREY KNELLER
*PORTRAIT OF MARGARET CECIL
COUNTESS OF RANLELAGH*
(1672-1728)
Oil on canvas
Signed and dated '1799' (lower right)
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

£600-800



72

72
CIRCLE OF JOHN HAYLS
(BRITISH 1600-1679)
PORTRAIT OF A GENTLEMAN
Oil on canvas, oval
76 x 63cm (29¾ x 24¾ in.)

£2,000-3,000

73
BRITISH SCHOOL (18TH CENTURY)
PORTRAIT OF GERTRUDE HEXT (1698-1786)
Oil on canvas
Inscribed 'G. Hext' (lower centre)
73 x 60.5cm (28½ x 23¾ in.)

Provenance:
Tennants, Leyburn, *The Hext Sale*, 8 May 2010, lot 424 (sold as a pair with
the portrait of Thomas Hext)
Sale, Roseberys London, *Old Master & 19th Century Pictures*, 20 July 2021,
lot 42

£500-700



71



73

74

THOMAS FRYE (ANGLO-IRISH 1710-1762)

PORTRAIT OF A LADY

Oil on canvas, feigned oval

Signed and dated '1755' (lower right)

75 x 61cm (29½ x 24 in.)

In an elaborate Rococo frame

Thomas Frye was an Irish portrait painter. As a boy in Ireland he was influenced by artists such as Rosalba Carrera. In 1735, he travelled to London with Herbert Stoppelaer (active 1730-1775). There he studied under John Brooks of Battersea Enamel Factory. During his career Frye painted the portraits of many members of London society including *Jeremy Bentham* (1760), and *Henry Crispe of the Custom House* (1746), as well as for royalty with his later portraits showing the influence of Hogarth, including *Frederick, Prince of Wales in Garter Robes* (1741).

The present lot was painted in 1755, a relatively late work for the artist. In 1744 Frye took out a patent for the manufacture of artificial soft-paste porcelain, which by 1749, had received the backing of the Peers family and was in full production at the Bow Porcelain Factory. By 1759 however, the prolonged exposure to the environment of the factory furnaces had taken its toll on Frye's health. He died of consumption in 1762.

£15,000-25,000



74



75



76



77



78



79

75
FOLLOWER OF WILLIAM HILTON THE ELDER
PORTRAIT OF AN ARTIST; AND PORTRAIT OF A GIRL WITH DOVES
Oil on canvas, a pair
Each 69.5 x 58.5cm (27¼ x 23 in.) (2)

£600-800

76
JOHN THEODORE (DIRCK) HEINS SENIOR (1697-1756)
MARY, LADY CAPEL
Oil on canvas, in a painted oval
Signed and dated '1751' (lower left)
75 x 61cm (29½ x 24 in.)

£1,000-1,500

77
BRITISH SCHOOL (18TH CENTURY)
PORTRAIT OF MRS CHARLES MANNING NÉE MARGARET SHERSTON LACEY
Oil on canvas, oval
75 x 66cm (29½ x 25 in.)

£800-1,200

78
CIRCLE OF JOSEPH HIGHMORE (BRITISH 1692-1780)
PORTRAIT OF ANNE ELIZA, DUCHESS OF CHANDOS
Oil on canvas
125 x 100cm (49 x 39¼ in.)
£2,000-4,000

79
FOLLOWER OF JEAN MARC NATTIER
PORTRAIT OF A LADY IN A FLORAL DRESS
Oil on canvas, oval
Bears signature and date '1740' (centre right)
78 x 62cm (30½ x 24¼ in.)

£3,000-5,000



80

80
 ATTRIBUTED TO JAMES NORTHCOTE
 (BRITISH 1746-1831) AFTER
 SIR JOSHUA REYNOLDS
 PORTRAIT OF EDWARD GIBBON
 (BRITISH 1737-1794)

Oil on canvas
 77 x 64cm (30¼ x 25 in.)
 Unframed

£3,000-5,000

Provenance:
 With Frost & Reed, Bristol, 1937
 A.N.L. Munby, Esq. (1913-74), by 1951
 Sale of his collection, Sotheby's, 5 April 1976, lot 597 (as Northcote),
 where acquired by the family of the present owner

Literature:
 D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of His
 Paintings*, New Haven 2000, Text vol., p. 218, cat. no. 725b (as
 Attributed to Northcote, and perhaps the same picture from the
 Munby sale

Exhibited:
 Paris, Bibliothèque Nationale, *Le Livre Anglais: Trésors des
 collections Anglaises*, 1951, no. 498 (as Northcote)



81

81
 ATTRIBUTED TO COSMO ALEXANDER (SCOTTISH 1724-1772)
 PORTRAIT OF SIR JOSEPH SCOTT BT (1752-1828)

Oil on canvas
 73 x 59.5cm (28½ x 23¼ in.)

Provenance:
 By descent through the family of the sitter.

Sir Joseph Scott was the son of William Scott of Great Barr Hall, then in Staffordshire. In 1777 he replaced the house with a Strawberry Hill Gothic Revival mansion. He was a High Sherriff in 1799 and MP for Worcester from 1802-1806 when he was created 1st Baronet, as Scott of Great Barr. He married Margaret Whitby by whom he had three children, one daughter Mary who died aged 15 and two sons Edward Dolman Scott who succeeded him in 1828, and William Scott who became Vicar of Great Barr. A portrait of Sir Joseph Scott by John Singleton Copley, circa 1765 is in the collection of Los Angeles County Museum. (AC1992.317.1)

£2,500-3,500



82

82
ATTRIBUTED TO HUGH DOUGLAS
HAMILTON (BRITISH 1739-1808)
A PAIR OF PORTRAITS
Pastel, oval
24.5 x 19cm (9½ x 7¼ in.) (2)

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

£1,000-1,500



83

83
JOHN DOWNMAN (BRITISH 1750-1824)
PORTRAITS OF FREDERICK AND ELLEN RAY
OF ABINGDON
Watercolour and pencil heightened with black
and white chalk, a pair
Both signed and dated '1796' (lower left)
Each 20.5 x 17cm (8 x 6½ in.) (2)

Provenance:
Sale, Chorley's, Gloucester, 24 May 2012,
lot 249

£1,000-2,000



84

84
DANIEL GARDNER (BRITISH 1750-1805)
A PAIR OF PASTEL PORTRAITS
Pastel and gouache on paper, a pair
25.5 x 20.5cm (10 x 8 in.) (2)

Provenance:
Carlingford Collection
Where purchased from Anne Eliza Dixon
(Gardner's granddaughter)
Lady Strachey Alice Stanley Countess of
Coworth Park

The portraits might be of the dancer
Giovanna Baccelli (1753-1801) as suggested by
the inscription verso.

£1,000-1,500



85

85
FOLLOWER OF REV. MATTHEW WILLIAM PETERS, R.A (BRITISH 1742-1814)
THE CARD SHARPS
Oil on canvas
46.8 x 56.3cm (18¼ x 22 in.)

Provenance:
Sale, Sotheby's, London, *Important British Pictures 1500-1850*, 7 June 2006, lot 168

£3,000-5,000

86

GEORGE ROMNEY (BRITISH 1736-1802)

PORTRAIT OF JAMES WILSON

Oil on canvas

90 x 69cm (35¼ x 27 in.)

In an 18th Century frame

Provenance:

By descent from the sitter, July 17, 1764, to his daughter Eleanor Wilson, later Braithwaite

By descent in the Braithwaite family, to Brigadier General Wilson Garnett Braithwaite, C.B., C.M.G., D.S.O., Camberley, England

Sale, Sotheby's London, 3 April 1996, lot 69, where purchased by Historical Portraits Ltd, on behalf of the present owner

Literature:

Sir Herbert Maxwell, *George Romney* (1902), p. 21 /1

Lord Ronald Sutherland Gower, *George Romney* (1904'), p. 10

Arthur B. Chamberlain, *George Romney* (1910), pp. 27-28

Witt Library Microfiche, Box 2131/32, no. 2935 ii

Frick Art Reference Library Photo No. 221-6h

Exhibited:

Kendal Town Hall, Kendal, Westmoreland, England, before 1902 - until at least 1910

George Romney began his artistic career in the town of Kendal, in the north of England, and in 1757 established his first studio there. It was here that he received many of his earliest commissions, and as the Reverend John Romney writes about the citizens of Kendal (in *George Romney*, 1830, p. 20):

"Indeed, there was a general feeling in his favour: and every individual of any consequence in the town and neighbourhood, felt a personal participation in the anticipated celebrity of a youth, who had sprung up, as it were, from the bosom of their society."

Among these early patrons of Romney were members of several branches of the Wilson family. The commissions executed by Romney for the Wilsons include a portrait of Colonel George Wilson of Abbot Hall leaning against a rock with three spaniels, one of Colonel Wilson's wife, one of his daughter, and a portrait of the Reverend Daniel and Mrs. Wilson. Several of these pictures remained in the Kendal Town Hall and at Dallam Tower into this century.

£20,000-30,000



86



87

87
AFTER SIR JOSHUA REYNOLDS
STUDY OF A YOUNG BOY
Oil on canvas
46.5 x 36.6cm (18¼ x 14¼ in.)

The painting is after Reynold's *Study of a young boy*, sold at Christie's London on the 3rd December 2013, lot 43.

£2,500-3,500

88 (NO LOT)



89

89
OZIAS HUMPHRY (BRITISH 1742-1810)
PORTRAIT OF A LADY WITH A BONNET
Pastel
49.5 x 38cm (19¼ x 14¾ in.)

£2,000-3,000



90

90
AFTER JOHN RUSSELL (19TH CENTURY)
GIRL WITH TAMBOURINE
Pastel
60 x 44.5cm (23½ x 17½ in.)

£300-500



90A

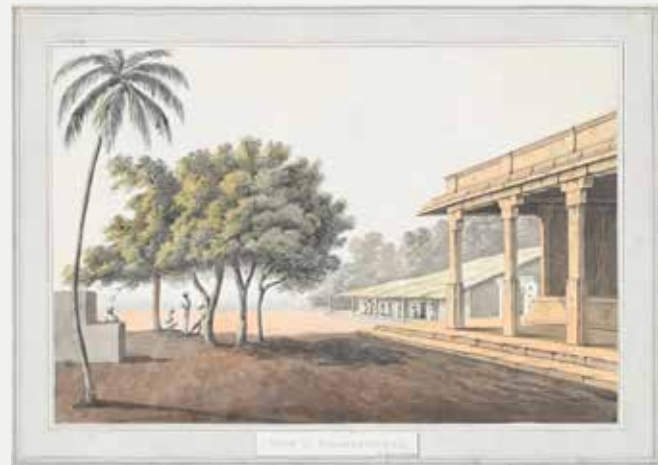
90A
SIR JOSHUA REYNOLDS
(BRITISH 1723-1792)
PRELIMINARY SKETCH OF FRANCES PRATT, AFTERWARDS MARCHIONESS CAMERON
Pencil
Bearing partial watermark 'GR'; page numbered top corners '89' and '90'
19 x 15cm (7¼ x 5¾ in.)

£400-600

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

Frances Pratt was raised by her mother's only surviving sibling, Lady Margaret Bingham (d.1814), and her husband, Sir Charles Bingham (1735-1799), created first Baron Lucan in 1776. At the age of twenty-five, she met John Jeffreys Pratt, Viscount Bayham (1759-1840), eldest son of the first Earl Camden and a recent graduate of Cambridge.



91
ATTRIBUTED TO CAPTAIN ELISHA TRAPAUD
 (BRITISH CIRCA 1750-1828)
*FOUR VIEWS OF SRI LANKKA: TRINCOMALEE;
 WOODACOTTAH; AND COLOMBO*

Watercolour
 Signed, titled and dated '1803' over a printed base
 (lower right)
 31.5 x 46.6cm (12¼ x 18¼ in.); and smaller (4)

More widely known for his uncoloured aquatints 'Twenty Views of India', Elisha Traupaud was a soldier, draughtsman, engineer, and amateur actor, who joined the East India Company between 1776 and 1778. His watercolours are a rare visual testimony of his travels, which are held in institutions such as the British Library and the India Office Library in London.

£4,000-6,000

91



92
CIRCLE OF SIR NATHANIEL DANCE-HOLLAND
 (BRITISH 1735 – 1811).
*PORTRAIT OF LORD ROBERT CLIVE WITH THE BATTLE OF
 PLASSEY IN THE BACKGROUND*

Oil on canvas
 43 x 35.5cm (16¾ x 13¾ in.)

£2,000-3,000

92

Provenance:
 Sir Richard Sutton (1773-1802), and by descent through the Pulteney family

The painting derives from Nathaniel Dance-Holland's portrait held at Powis Castle, where are hung other similar versions. Adorned with the ribbon of the Order of the Bath, Clive stands proudly before a battle, possibly identifiable with the Battle of Plassey, a decisive moment in Clive's military career which granted him the control of Bengal.



THOMAS DANIELL R.A
(BRITISH 1749-1840)

As a panel-painting virtually unique in his reordered work, the present lot was almost certainly painted in 1793 while the artist was at Madras. William Daniell published an engraving of the Shore Temple clearly taken from the same subject in *Oriental Annual* of 1834. The accompanying text mentions that the temple 'is of compact and beautiful stone-work, and stands upon a rock jutting from the land into the sea, it is a remnant, such at least in the oral tradition of the place, of an ancient city, which has been overthrown by the constantly encroaching waters, and of which this structure alone remains entire'.



93
THOMAS DANIELL R.A.
(BRITISH 1749-1840)
*THE SHORE TEMPLE,
MAHABALIPURAM*
Oil on mahogany panel
Inscribed 'A Hindoo Temple at
Mauveleporam - on the Coast
of Coromandel in East Indies'
(verso)
38 x 54cm (14¾ x 21¼ in.)

Provenance:
Private collection, since circa 1960

Literature:
Maurice Shellim, *India and the
Daniells*, London, Inchcape & Co,
1979, p. 49, as TD 30, reproduced

Exhibited:
London, Eyre & Hobhouse Ltd,
*Twelve Oil paintings by Thomas
Daniell, R.A. (1794-1840)*, 17th
November - 4th December, 1981.
No.10

£30,000-50,000



94

94
 ATTRIBUTED TO WILLIAM JAMES MULLER (BRITISH 1812-1845)
 STUDIES OF AN ARAB
 Oil on canvas
 74 x 61.5cm (29 x 24 in.)

£4,000-6,000

Provenance:
 Sale, Sotheby's London, British Paintings 1500-1850, 9th July 1997,
 lot 104 (as William Etty), sold for £13,800

For a similar work, see Christie's sale, 25 May 2022, lot 73 from the
 collection of Sir Nicholas Goodison.



95

95
 ENGLISH SCHOOL (19TH CENTURY)
 THE BATTLE OF ASSAYE, WESTERN INDIA
 Oil on canvas
 53 x 89.5cm (20¾ x 35 in.)

Provenance:
 The Parker Gallery, London

£5,000-7,000

The Battle of Assaye took place on 23rd September 1803 near Assaye in Western India. It was fought between the Maratha Empire and the British East India Company. An outnumbered Indian and British force, under the command of Major General Arthur Wellesley (later Duke of Wellington), defeated the combined Maratha army of Daulatrao Scindia and the Bhonsle Raja of Berar. It was Wellesley's first major victory and was followed by victories at Argaon and Gawilghur which resulted in the defeat of Scindia and Berar's armies in the Deccan. Wellesley's progress was matched by Lieutenant General Lake's successful campaigns in northern India and led to the British becoming the dominant power in the heartland of India.

Edward Lear travelled to Egypt in 1854, following the Nile south. During his travels he was astonished by the beauty of the landscapes and the villages, which he described as 'fairy islands', each of which capable 'enough to occupy an artist for months'. Albeit in his letters he lamented about the difficulty of painting, for 'the colours dry fast, and sand injures

them,' the climate did not stop him analysing and painting what he saw; when informing his elder sister Ann about his daily routine he wrote: 'I have been at work every day throughout the whole daylight, and so charming is the place and the climate that I shall be very sorry to leave it'.



96

96
EDWARD LEAR (BRITISH 1812-1888)
EL KAB, EGYPT
 Pen, ink, and watercolour, heightened with white
 Inscribed with title and dated '13 Feb 1854' (lower left),
 colour notes throughout
 20 x 33.5cm (7¾ x 13 in.)

Provenance:
 Leger Galleries, London, November 1970

£3,000-5,000

97
EDWARD LEAR (BRITISH 1812-1888)
THE COLOSSI OF MEMNON
 Pen, coloured ink and coloured wash
 Inscribed and dated 'Thebes, 20 Feb 1854' (lower right),
 colour notes throughout
 11 x 32.5cm (4¼ x 12¾ in.)

£2,500-3,500



97
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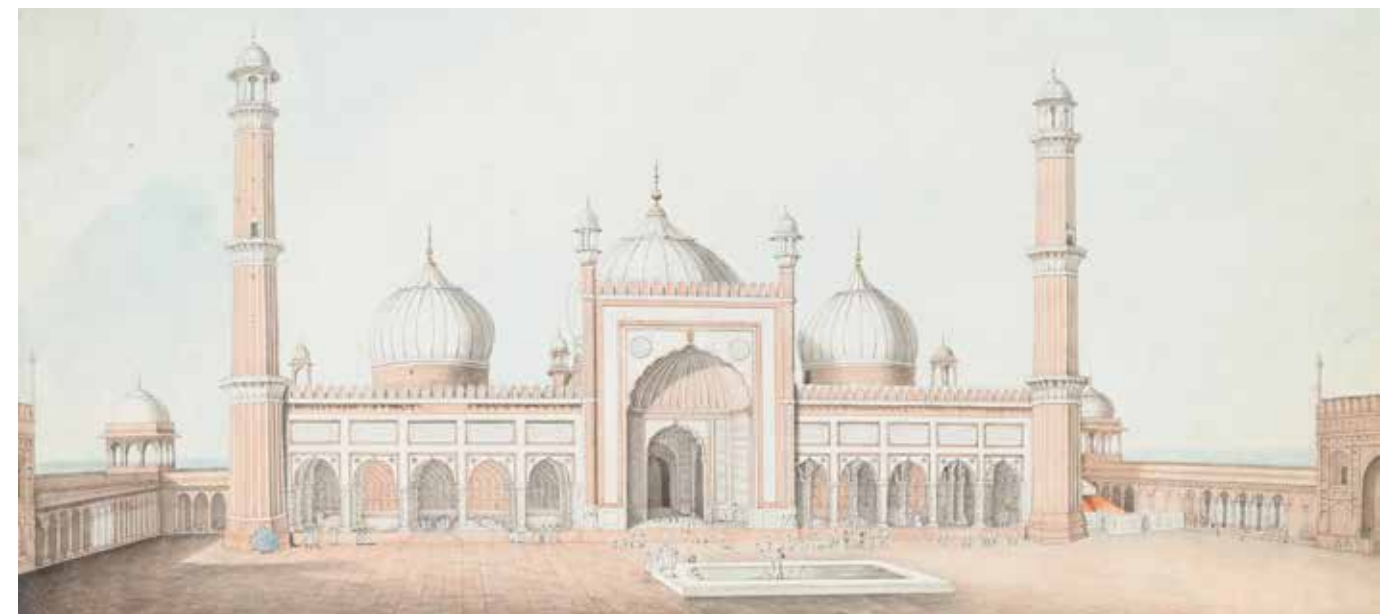


98
WILLIAM HODGES, R.A (BRITISH 1744-1797)
A RIVER LANDSCAPE AT SUNSET
 Oil on canvas
 43 x 71cm (16¾ x 27¾ in.)

£2,000-3,000

98
99
ENGLISH SCHOOL, AFTER THOMAS DANIELL
THE JUMMAH MUSJED, DELHI
 Watercolour
 30 x 64cm (11¾ x 25 in.)

£700-1,000



99

100

SIR THOMAS LAWRENCE PRA (BRITISH 1769-1830)

PORTRAIT OF ELIZABETH WILLIAMS OF GWERSYLT PARK, DENBIGHSHIRE,
WEARING A WHITE DRESS

Oil on canvas

76.2 x 63.5cm (30 x 25 in.)

Provenance:

By descent in the family of the sitter to Major W. G. Townsend Currie, Cheshire
His sale, Christie's, London, 3rd June 1932, lot 64 where bought by Mr. Buttery
With Leggatt Brothers, London

Lilian S. Whitmarsh

Her sale, Sotheby's, New York, 7-8th April 1961, lot 294

Anonymous sale: Sotheby's, London, 27th November 2003, lot 169, where
purchased by the present owner

Exhibited:

London, Royal Academy Exhibition, 1804, No. 25

Literature:

W. Armstrong, *Lawrence*, London, 1913, p. 171

K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 199

K. Garlick, *Sir Thomas Lawrence - A Complete Catalogue of the Oil Paintings*,
Oxford, 1989, p. 284, No. 825a

Elizabeth Williams, a celebrated beauty, was also painted by Lawrence in a full-length portrait as St. Cecelia in 1803. She was the daughter of William Currie of Boughton Hall, near Chester and married John Williams of Gwersylt Park, near Wrexham in 1804. He was the son of Thomas Williams (1737-1802) who was one of the most successful and important industrialists in Wales in the 18th century, becoming the richest man in Wales at the time of his death in 1802. He was described by Matthew Boulton as "the despotic sovereign of the copper trade". His portrait by Lawrence, painted in 1789, is in the National Museum of Wales, Cardiff.

£20,000-30,000

101 (NO LOT)



100

102

JEAN BAPTISTE GREUZE (FRENCH 1725-1805)

PORTRAIT OF A CHILD IN A BLACK AND WHITE DRESS

Oil on panel

38 x 30cm (14¾ x 11¾ in.)

We are grateful to Dr. Yuriko Jackall for her assistance
with preparing the catalogue entry

£20,000-30,000



102

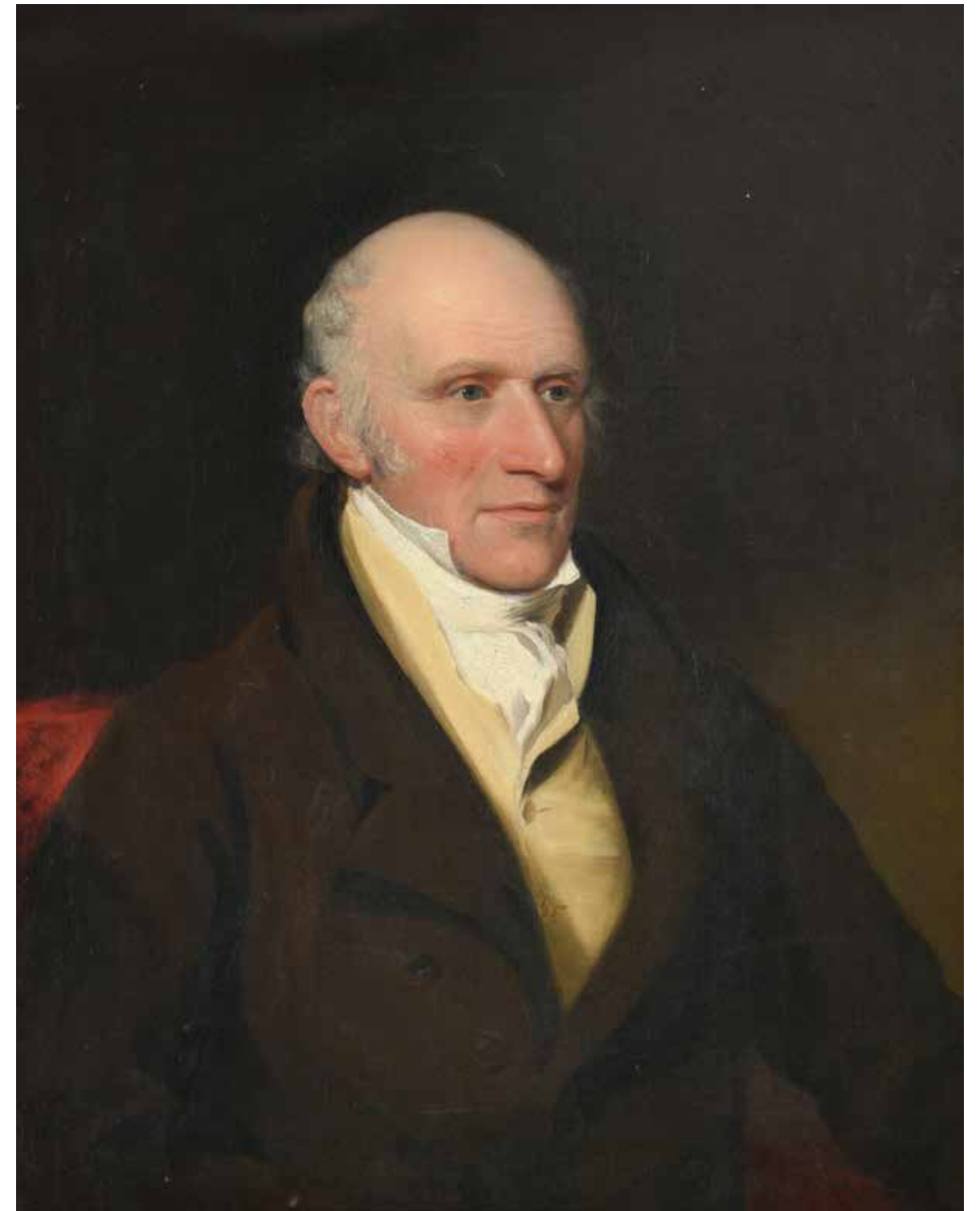


103

103
DAVID MARTIN (SCOTTISH 1737-1797)
PORTRAIT OF AN OFFICER OF THE 97TH REGIMENT OF FOOT
Oil on canvas
Signed and dated '1785' (lower left)
52 x 34.5cm (20¼ x 13½ in.)

It has been suggested that the sitter is Captain Alexander Malcom of the Regiments Grenadier Company.

£1,000-1,500



104

104
FOLLOWER OF SIR THOMAS LAWRENCE
PORTRAIT OF A GENTLEMAN
Oil on canvas
74 x 61cm (29 x 24 in.)

£1,000-1,500



105

105
GEORGE HENRY HARLOW
(ENGLISH 1787-1819)
*PORTRAIT OF DAME CATHERINE
'KITTY' BOLTON*
Oil on canvas
51.5 x 34.5cm (20¼ x 13½ in.)
£2,000-3,000

Kitty Bolton was born at Wells-next-the-Sea Norfolk, daughter of Susannah Bolton, the sister of Admiral Horatio Nelson. She married her first cousin Captain Sir William Bolton on 18th May 1803 at the Piccadilly home of Emma Hamilton. Nelson's sister Charlotte (later Duchess of Brontë) and Emma's daughter Emma Carew were witnesses. Kitty is depicted here in what is probably her wedding gown, she wears Neapolitan coral bracelets and an unusual coral wedding ring, perhaps a gift from Lady Hamilton and Nelson, recently returned from Naples.



106

106
FOLLOWER OF JEAN BAPTISTE GREUZE
GIRL WITH LEOPARD SKIN
Oil on canvas
45.5 x 37cm (17¾ x 14½ in.)
£2,000-3,000



107

107
FRANÇOIS JOSEPH KINSON (FLEMISH 1771-1839)
LADIES OF THE EMPIRE ERA: ADELE AUGUIÉ AND AGLAÉ NEY (NEÉ AUGUIÉ)
Oil on canvas, a pair
Signed (lower left and right, respectively)
72 x 59cm (28¼ x 23 in.) (2)

Provenance:
David Wade Fine Art Ltd, North Yorkshire

£10,000-15,000



107

François Joseph Kinson (1771-1839) was a Flemish painter working in France. After studying at the Bruges academy, he was employed in 1801 as the court painter to Jerome of Westphalia (1784-1860), the youngest brother of Napoleon Bonaparte. After the fall of the Empire, Kinson was appointed painter to the Duke of Angoulême (1775-1844), the eldest son of Charles X and last Dauphin of France.

Aglaé Auguié (1782-1854) was a French court official. She served as lady in waiting to Empress Joséphine de Beauharnais in 1804-1810, and to Empress Marie Louise in 1810-1813. She married Michel Ney at Thiverval-Grignon on 5 August 1802. Adèle Auguié was her sister.



108

108
CIRCLE OF JOHN WOOTTON (BRITISH 1686-1765)
A CLASSICAL LANDSCAPE
Oil on canvas
65 x 153cm (25½ x 60 in.)

£7,000-10,000



109

109
LOUIS GAUFFIER (FRENCH 1761-1801)
CLASSICAL FIGURE ALLEGORY-MELIDE AND THE FIRST NAVIGATOR
Oil on canvas
Signed and dated '1789' (lower right)
22 x 29cm (8½ x 11¼ in.)

Provenance:
David Wade Fine Art Ltd, North Yorkshire
Sale, Sotheby's, Paris, 27 June 2002, lot 76

£7,000-10,000



110



110
 FOLLOWER OF PIERRE ANTOINE PATEL
 LANDSCAPE WITH BATHERS AND ROMAN RUINS
 Oil on canvas
 56 x 95cm (22 x 37¼ in.)

£1,000-2,000

111
 ANDREA LOCATELLI (ITALIAN 1693-1741)
 GROUP OF WARRIORS CONVERSING BY A RIVER
 Oil on canvas
 30 x 26cm (11¾ x 10 in.)

Provenance:
 David Wade Fine Art Ltd, North Yorkshire

£1,500-2,500



112

112
 ATTRIBUTED TO ALESSANDRO SALUCCI (ITALIAN 1590-1655/60)
 AND JAN MIEL (DUTCH C.1599-1663)
 A CAPRICCIO OF A MEDITERRANEAN PORT WITH CLASSICAL
 RUINS
 Oil on canvas
 91.5 x 126cm (36 x 49½ in.)

£10,000-15,000

Alessandro Salucci was a significant *vedutista* of the 17th century who painted idyllic fictional views of misplaced classical and baroque monuments. Salucci often collaborated with other painters who populated his *capriccios* with figures. The expressive character of the people and animals, and the attention to detail suggest the collaborative painter is Jan Miel. Strong similarities are evident with the painting offered by Sotheby's, Milan, *Old Master Paintings*, 15 December 2009, lot 36.



113

113
CIRCLE OF GIOVANNI PAOLO PANNINI (ITALIAN 1691-1765)
TWO CAPRICCIOS OF CLASSICAL RUINS WITH FIGURES
Oil on canvas
60 x 103cm (23½ x 40½ in.) (2)

Provenance:
Agnews and Sons, London, No. 18481 (to old label verso)

£10,000-15,000



113



114

114
FOLLOWER OF GIOVANNI PAOLO PANNINI
CAPRICCIO WITH ROMAN RUINS AND STATUE
 Oil on canvas
 Bears the indistinct signature 'P.P. ****' (lower left)
 55 x 40cm (21½ x 15½ in.)

£600-800



115
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)

£500-700



115



116
MANNER OF FRANCESCO GUARDI
A SET OF FOUR VENETIAN CAPRICCIOS
 Oil on canvas laid on board
 120 x 59cm (47 x 23 in.) two 114 x 58.5cm (4)

Provenance:
 Private collection, Blaisdon Hall,
 Gloucestershire

£2,500-5,000



116



117

117
JOHN VARLEY (BRITISH 1778-1842)
PORTUGAL 'FIGUERIA DE FOZ' BUILDINGS
ON THE ATLANTIC SHORE
Watercolour heightened with white
Signed and dated '1813' (lower left)
42 x 67cm (16½ x 26¼ in.)

Provenance:
P&D Colnaghi, London
Abbott and Holder, London

£800-1,200

120
HERCULES BRABAZON BRABAZON
(BRITISH 1821-1906)
GIBRALTAR
Watercolour
Signed with initials (lower right)
22.5 x 32cm (8¾ x 12½ in.)

Provenance:
The Maas Gallery, London

£1,000-1,500



120



118

118
JOHN VARLEY (BRITISH 1778-1842)
MARLOW
Watercolour
17 x 24cm (6½ x 9¼ in.)

Provenance:
J S Maas & Co Ltd, London

£300-500

121
FOLLOWER OF PETER LE CAVE
A PAIR OF LANDSCAPES WITH SHEPARDS
AND CATTLE
Pastel on paper mounted on board
65 x 81cm (25½ x 31¾ in.) (2)

£700-1,000



119

119
JOHN WHITE ABBOTT (BRITISH 1763-1851)
FORDLAND, DEVON
Pen, ink and wash
11.5 x 16cm (4½ x 6¼ in.)

£400-600



121



122
LIONEL BICKNELL CONSTABLE (BRITISH 1828-1887)
THREE LANDSCAPES OF DOCKED BOATS; A WINDMILL ON A HILL; AND TRESS IN A FIELD
 Charcoal and pencil on paper
 9 x 12.5cm (3½ x 4¾ in.) (4)

Together with an English School (19th century) landscape watercolour; all framed in a common mount, the English School landscape is the image on the left.

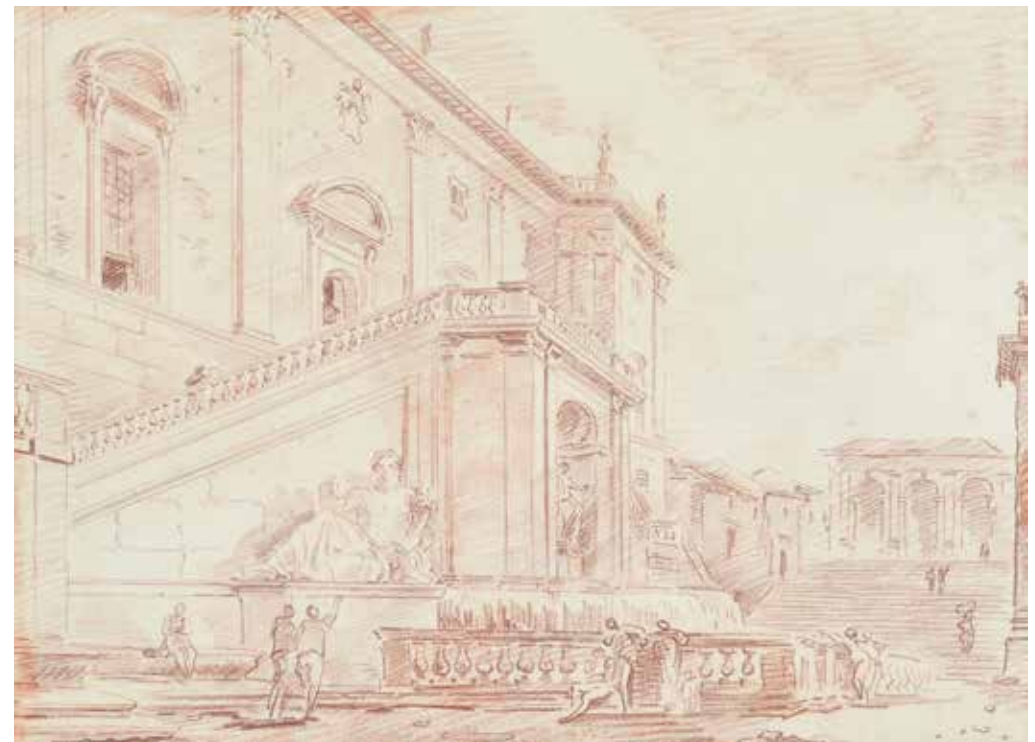
122

Following the path set forth by his father John Constable, Lionel Bicknell Constable was also a painter. For many years Lionel's work was mistaken for that of his father, and only in 1982 it started to be discerned. The confusion dates back to 1899 when Leggatt's Gallery in London mounted a monographic exhibition devoted to John Constable, where his works and those of his family members, including Lionel's, were amalgamated and sold under his name. Many of the drawings of the 1899 exhibition were small and often displayed in common mounts, such as this one. Albeit the current mount and writing at the bottom are newer, they might replicate in style those of Leggatt's sale.

We are grateful to Anne Lyles for her help with researching the present lot.

£500-700

123 (NO LOT)



124

124
PIERRE-JOSEPH ANTOINE (FRENCH 1730-1814)
TWO ROMAN VIEWS: THE PALACE OF THE SENATORS; THE CAPITOLINE STEPS LEADING TO THE VIGNOLA PORTICO
 Red chalk on paper
 34 x 44cm (13¼ x 17¼ in.) (2)

£3,000-5,000

The drawings are repetitions of the two drawings by Hubert Robert of 1762. (See Jean de Cayeaux, *Les Hubert Robert de la Collection Veyrene au Musée de Valence*, Valence 1985, pp. 136-7, cat. 25-26).



125

125
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.)

£2,500-3,500



126

126
ATTRIBUTED TO LORENZO ACASTRO (ITALIAN FL. 1672-1700)
*TWO MEN-O'WAR OF THE ENGLISH AND DUTCH NAVIES
ATTEMPTING TO STOP THEMSELVES BEING WRECKED BY STRONG
WINDS AND HEAVY SEAS*
Oil on canvas
Signed (lower right)
100 x 140cm (39¼ x 55 in.)

£5,000-7,000

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



127

127
JOHN JENKINSON (BRITISH 1790-1821)
THE ARMED MERCHANTMEN 'DIANA' IN THE RIVER MERSEY OFF LIVERPOOL, THE PILOT CUTTER 'PRINCE OF WALES' ASTERN
 Oil on canvas
 82 x 111.5cm (32¼ x 43¾ in.)

£7,000-10,000

Provenance:
 Sir Ernest Bland Royden
 Paul Mellon Collection (PM. 1625)
 His Sale, Sotheby's, London, 18 November 1981, lot 114
 Sale, Sotheby's, London, 2 May 2012, lot 215

Literature:
 J. Wilmerding, *Robert Salmon, Painter of Ship and Shore*, 1971, Appendix D., no. 71 (as by Salmon)



128

128
JOHN JENKINSON (BRITISH 1790-1821)
SHIPPING OFF GARSTON AT LIVERPOOL'S 'SOUTH-END'
 Oil on canvas
 Signed and dated '1808' (lower right)
 83 x 127.5cm (32½ x 50 in.)

£7,000-10,000

Provenance:
 Sale, Bonhams, New York, 26 January 2010, lot 2029



129

129
ROBERT DODD (BRITISH 1748-1816)
THE 'JOHN O'GAUNT' IN TWO POSITIONS OFF DOVER
 Oil on canvas
 53.5 x 75cm (21 x 29½ in.)

Provenance:
 Sale, Northeast Auctions, *August Marine, China Trade and Sporting Arts Auction*, 21 August 2011, lot 715

£3,000-5,000



130

130
THOMAS BUTTERSWORTH JUNIOR (BRITISH 1807-1842)
A FIFTH RATE FRIGATE SIGNALLING TO A SHIP OF THE LINE OFF DEVON
 Oil on canvas
 Signed (lower left)
 60 x 88cm (23½ x 34½ in.)

Provenance:
 Richard Joslin Fine Art, London

£1,500-2,500



131

131
THOMAS LUNY (BRITISH 1759-1837)
H.M.S BELLEROPHON OFF TORBAY WITH THE DEFEATED EMPEROR NAPOLEON ABOARD '26 JULY 1815'
 Oil on canvas
 Signed and dated '1828' (lower right)
 84 x 127cm (33 x 50 in.)

Provenance:
 Quester Gallery, Stonington, Connecticut
 Sale, Christie's South Kensington, London, *Maritime Art*, 12 June 2013, lot 35

£20,000-30,000

H.M.S Bellerophon is one of the most renowned' ships in British history. She fought valiantly in the battle of Trafalgar under Captain John Cook, who died aboard during the battle. Nevertheless, Thomas Luny paints her in her most memorable action: the capture of Napoleon after the battle of Waterloo under the commandship of Captain Maitland. Here, Napoleon is being taken to Torbay, where he was held captive before being sent to Plymouth, from where conveyed to exile on the island of St. Elena.



132

132
WILLIAM ANDERSON (BRITISH 1757-1837)
SEAMEN AND AN OFFICER LAUNCHING A SHIP'S BOAT
 Pen, ink, and grey-brown wash
 8.5 x 30.5cm (3¼ x 12 in.)
 The reverse with geometric designs in brown pen and ink

Provenance:
 Martyn Gregory, London
 Sale, Woolley & Wallis, 15 June 2011, lot 161

Exhibited:
 London, Martyn Gregory, *Exhibition of Early English Watercolours*, March 1985, Catalogue 39, No. 2

£300-500



133

133
G. DEACON (BRITISH 19TH CENTURY)
DIAMOND JUBILEE NAVAL REVIEW, SPITHEAD, 1897
 Oil on canvas
 Signed and dated '97' (lower left)
 15 x 53cm (5¾ x 20¾ in.)
 Unframed

Provenance:
 Property of a gentleman
 Thence by bequest to the present owner

£300-500



134

134
WILLIAM CALLCOT KNELL (BRITISH CIRCA 1830-1880)
AT THE END OF THE DAY
 Oil on canvas
 Signed (lower left)
 29 x 50cm (11¼ x 19½ in.)

£600-800

135
JOHN WARD OF HULL (BRITISH 1798 -1849)
SHIPPING AT ANCHOR
 Oil on canvas
 Indistinctly signed (to buoy lower right)
 34 x 45cm (13¼ x 17½ in.)

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

£800-1,200



135

136
ARTHUR JOSPEH MEADOWS (BRITISH 1843-1907)
OFF THAMES HAVEN
 Oil on canvas
 Signed (lower right); further signed, titled and dated '1872' (label to stretcher verso)
 34 x 61cm (13¼ x 24 in.)

£1,000-1,500



136



137

137
WILLIAM RAYMOND DOMMERSEN
 (BRITISH 1850-1927)
EVENING CALM
 Oil on canvas
 Signed (lower right)
 31 x 41cm (12 x 16 in.)

Provenance:
 Sale, Phillips, London, *19th Century European Paintings and Watercolours*, 18 November 1997, lot 4

£600-800



138

138
PIETER CORNELIS DOMMERSEN (DUTCH 1833-1918)
ON THE ILSSEMEER, HOORN
 Oil on canvas
 Signed (lower right)
 41 x 61cm (16 x 24 in.)

Provenance:
 The collection of Sir Peter Morrison (1944-1995)
 Sale, Lawrences Auctioneers, Crewkerne, 1996

£1,200-1,800



139

139
JAN HERMANUS KOEKKOEK (DUTCH 1778-1851)
BOATS IN A CALM ON THE SCHELDT
 Oil on panel
 Signed with initials and dated '45' (lower right)
 20.5 x 28.5cm (8 x 11 in.)

Provenance:
 Vicars Brothers, Bond Street, London
 William R. Matson, Montreal

£2,000-3,000



140



141

140
FOLLOWER OF ADRIANUS EVERSEN
VIEW OF A TOWN WITH FIGURES BY A RIVER

Oil on canvas
43.5 x 57cm (17 x 22¼ in.)

Provenance:
Sale, Philips Auctioneers, *Fine Paintings Through the Centuries*, 22 January 1973, lot 243, as Adrianus Eversen
Sale, Sotheby's, Billingshurst, *Sussex Views & Selected Watercolours, A Private Collection of Watercolours & Oils & Selected Oil Paintings*, 25 October 1994, lot 337 as Adrianus Eversen

£2,000-3,000

141
SEBASTIAN PETHER
(BRITISH 1790-1844)
COASTAL FISHING VILLAGE
Oil on canvas
Signed and dated '1819' (lower left)
39 x 54.5cm (15¼ x 21¼ in.)

£1,000-1,500

142
MILES BIRKETT FOSTER
(BRITISH 1825-1899)
LAKE COMO
Watercolour and pencil
heightened with white, a pair
Both signed with monogram
(lower right)
Each 11.5 x 17cm (4½ x 6½ in.) (2)

£2,000-3,000



142

143
ATTRIBUTED TO EDMUND
JOHN NIEMANN
(ENGLISH 1813-1876)
TWO VIEWS OF ROUEN'S
HARBOUR
Oil on canvas, pair
Signed (lower left and right)
Each 24 x 19cm (9¼ x 7¼ in.) (2)

£500-700



143



144

144 λ
ANTOINE BOUVARD (FRENCH 1870-1956)
VENETIAN CANAL WITH SANTA MARIA DELLA SALUTE IN THE DISTANCE
Oil on canvas
Signed with pseudonym 'Marc Aldine' (lower right)
54.5 x 81.5cm (21¼ x 32 in.)

Provenance:
Private collection, Paris
Sale, Dreweatts, 25 March 2015, lot 64

£5,000-7,000



146

146
ANTONIETTA BRANDEIS (ITALIAN 1848-1929)
VIEW OF THE GRAND CANAL
Oil on board
Signed (lower right)
15.5 x 23cm (6 x 9 in.)

£3,000-5,000



145

145 λ
ANTOINE BOUVARD (FRENCH 1856-1956)
GOLDEN GLORY, VENICE
Oil on canvas
Signed (lower right)
50.5 x 65cm (19¾ x 25½ in.)

Provenance:
Burlington Paintings, London

£4,000-6,000



147

147
ANTONIETTA BRANDEIS (ITALIAN 1848-1929)
VIEW OVER THE PALAZZO DUCALE
Oil on board
Signed (lower right)
15.5 x 23cm (6 x 9 in.)

£3,000-5,000



148

148
ALFRED DE BREANSKI SENIOR (BRITISH 1852-1928)
THE UPPER FALLS OF THE CLYDE
Oil on canvas
Signed (lower left)
49.5 x 75cm (19¼ x 29½ in.)

£3,000-5,000

149

ALFRED DE BREANSKI SENIOR
(BRITISH 1825-1928)
BLEA TARN, WESTMORELAND
Oil on canvas
Signed (lower left); further signed and titled
(verso)
59.5 x 89cm (23¼ x 35 in.)

Provenance:

Harrods, circa 1958, where purchased by the present owners father

Blea Tarn is situated in the Lake District in a hanging valley between Little and Great Langdale west of Ambleside. Wordsworth immortalised it in his poem *The Excursion* as the home of the solitary.

£4,000-6,000



149

150

ALFRED DE BREANSKI SENIOR
(BRITISH 1825-1928)
LANDSCAPE AT SUNSET
Oil on canvas
Signed (lower left)
59.5 x 89cm (23¼ x 35 in.)

Provenance:

Harrods, circa 1958, where purchased by the present owners father

£4,000-6,000



150



151

151 λ
ALFRED FONTVILLE DE BREANSKI JUNIOR
(BRITISH 1877-1955)
MORNING MISTS, BEN VENUE
Oil on canvas
Signed (lower left); further signed and titled (verso)
72 x 92cm (28¼ x 36 in.)

£1,000-1,500



152

152 λ
ALFRED FONTVILLE DE BREANSKI JUNIOR
(BRITISH 1877-1955)
CATTLE IN A HIGHLAND LANDSCAPE
Oil on canvas
49 x 75cm (19¼ x 29½ in.)

£1,000-1,500



153

153
EDMUND GILL (BRITISH 1820-1894)
WATERFALL ON THE UPPER REACHES OF THE CLYDE
Oil on board
Signed and dated '1875' (lower left)
29 x 38cm (11¼ x 14¾ in.)

£800-1,200



154

154
CHARLES JONES (BRITISH 1836-1892)
CATTLE IN A MOORLAND LANDSCAPE BESIDE A STREAM
Oil on canvas
Signed with monogram and dated '1868' (lower right)
125 x 100cm (49 x 39¼ in.)

£4,000-6,000



155

155
COLIN BENT PHILLIP (BRITISH 1855-1932)
BEN NEVIS; AND A HIGHLAND LANDSCAPE
 Watercolour, a pair
 Signed and dated 'April 1885' (lower left), one inscribed 'Ben Nevis' (on a label on the reverse)
 60 x 75cm (23½ x 29½ in.) (2)

£1,000-1,500



156

156
CHARLES JONES (BRITISH 1836-1892)
SHEEP IN A SNOWY HIGHLAND LANDSCAPE
 Oil on canvas
 Signed with monogram and dated '65' (lower right)
 54 x 95cm (21¼ x 37¼ in.)

£3,000-5,000

157

157
CHARLES JONES (BRITISH 1836-1892)
WINTER PASTURES
 Oil on canvas
 Signed with monogram and dated '64' (lower right)
 59 x 90cm (23 x 35¼ in.)

£1,500-2,500



157



158 (NO LOT)

159
NICHOLAS CONDY (BRITISH 1793-1857)
A PAIR OF INTERIOR SCENES
Oil on panel, a pair
Signed and dated '1830'
(lower left)
40 x 29.5cm (15½ x 11½ in.) (2)

£1,000-1,500



159

160
THOMAS SIDNEY COOPER
(BRITISH 1803-1902)
LANDSCAPE AND CATTLE, VIEW, BINGLEY GATE, NEAR CANTERBURY
Oil on canvas
Signed and dated '1883' (lower right)
42 x 52.5cm (16½ x 20½ in.)

Provenance:
Vicars Brothers, London
Sale, Sotheby's, London, *Victorian and Edwardian Art*, 15 July 2008, lot 75

To be sold together with the catalogue raisonné, Kenneth J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A., His Life And Work*, David Leathers Publishing, 2011; and Sotheby's sale catalogue of 2008 (3)

£4,000-6,000



160

161
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

£2,000-3,000



161



162

162
WILLIAM A. BREAKSPEARE (BRITISH 1855-1914)
THE CAPTAIN OF THE GUARD
Oil on canvas
Signed (lower left)
42 x 24cm (16½ x 9¼ in.)

£800-1,200



163

163
GEORGE ADOLPHUS STOREY, R.A. (BRITISH 1834-1919)
SELF-PORTRAIT AS A DUTCH MUSKETEER
Oil on panel
24 x 19.5cm (9¼ x 7½ in.)

£700-1,000



164

164
WILLIAM A. BREAKSPEARE (BRITISH "1855"-1914)
A WOMAN THINKING
Oil on panel
Signed (lower left)
4.5 x 24.5cm (1¾ x 9½ in.)

£700-1,000

165
PIERRE FRANCOIS BOUCHARD
(FRENCH 1831-1889)
YOUNG WOMAN WITH BUTTER CHURN
Oil on canvas
Signed (lower right)
107 x 61.5cm (42 x 24 in.)

Provenance:
Sale, Grogan & Company, *American & European Paintings, Drawings, Sculpture, Prints, Boston*, 7th April 1995, lot 95, for 13.800 USD
Haynes Fine Art Broadway, Broadway, Worcestershire, England

£1,000-1,500



165



166

166
CHARLES MOREAU (FRENCH 1830-1891)
SUPPER
Oil on panel
Signed (lower right)
35.5 x 47cm (13¾ x 18½ in.)

£1,000-1,500

167
JOHAN HENDRIK KOELMAN (DUTCH 1820-1887)
THE INTRODUCTION
Oil on canvas
Indistinctly signed (lower right)
75 x 67cm (29½ x 26¼ in.)

£1,500-2,500



167

168
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.)

£800-1,200



168

169 λ
ARMAND MASSONET (BELGIAN 1892-1979)
PIANO PRACTICE
Oil on canvas
Signed (lower right)
59 x 49cm (23 x 19¼ in.)

£600-800



169

170
HORACE VAN RUIJTH (BRITISH 1839-1923)
GIRL WITH A PRAYER BOOK
Watercolour
Signed (lower left)
15 x 10cm (5¾ x 3¾ in.)

£300-500



170

171
MUNICH SCHOOL (CIRCA 1830)
PORTRAIT OF CHARLOTTE VON HAGN
Oil on canvas
103 x 82cm (40½ x 32¼ in.)

Charlotte Von Hagn (1809-1891) was a German actress of the Biedermeier era, and sister to artist Ludwig Von Hagn (1819-1898). She had an affair with King Ludwig I (1786-1868), who commissioned his court painter Joseph Karl Stieler (1781-1858), to paint her portrait in 1828, for his Gallery of Beauties when she was 19 years old.

£1,500-2,500



171



172



173

172
FRANZ SKARBINA (GERMAN 1849-1910)
FIGURES BEFORE THE PARIS OPERA HOUSE AT NIGHT
 Coloured chalks on buff paper
 Signed and dated '1887' (lower right)
 46 x 62cm (18 x 24¼ in.)

Franz Skarbina initially studied at The Fine Arts Academy in Berlin as an etcher before going to Paris to complete his studies in 1855/6. His work was shown in many important exhibitions in the French capital including the Exposition Universelle of 1900 where he was awarded a bronze medal.

£2,000-3,000

173
MANUEL CUSI Y FERRET (SPANISH 1857-1922)
AT THE THEATRE
 Oil on canvas
 Signed and dated '1905' (lower left)
 81 x 58cm (31¾ x 22¾ in.)

Provenance:
 Balclis Auctions, Barcelona, *Pintura y Escultura*, 8 July 2015, lot 1091

£2,000-3,000



174

174
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.)

£8,000-12,000

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.



175

175
FAUSTO GIUSTO (ITALIAN, 1867-1941)
THE PARADE
Oil on canvas
Signed (lower right)
67 x 107cm (26¼ x 42 in.)

£1,500-2,500



176

176
WILLEM JOHANNE MARTENS (DUTCH 1839-1895)
THE NEW BABY
Oil on canvas
Signed and inscribed 'Roma' (lower right)
50 x 63cm (19½ x 24¾ in.)

£1,000-1,500



177

177
CHARLES JOSEPH FREDERIC SOULACROIX (FRENCH, 1825-1900)
AN OFFICER AND A LADY
Oil on canvas
Signed (lower right)
78 x 87cm (30½ x 34¼ in.)

Provenance:
Sale, Christie's, New York, 24 October 1990, lot 121
Sale, Christie's, New York, 28
Private Collection, UK

£10,000-15,000



178

178
EMILIO AUGUSTO LOVATTI (ITALIAN 1816-?)
CAPRI
Oil on panel
Signed, inscribed and dated 'CAPRI 1887' (lower left)
27 x 17cm (10½ x 6½ in.)

Provenance:
Gavin Graham, London

£1,000-1,500



179

179
CONTINENTAL SCHOOL (19TH CENTURY)
TWO WOMEN FEEDING DOVES OUTSIDE A FARMHOUSE
Oil on canvas
Indistinctly signed (lower right)
109 x 70cm (42¾ x 27½ in.)

£3,000-5,000



180

180 λ
MARCEL BREUNERY (FRENCH 1893-1982)
A FINE VINTAGE
Oil on canvas
Signed (lower right)
59.5 x 75cm (23¼ x 29½ in.)

Provenance:
MacConnal & Mason & Sons, London (label on verso)
Fine Art of Oakham Ltd, Leicestershire (label on verso)

£5,000-7,000



181



182

181
GIACOMO MANTEGAZZA (ITALIAN 1853-1920)
BABY'S FIRST STEPS
 Oil on canvas
 Signed, inscribed and dated 'Milana 1877' (lower right)
 51 x 69cm (20 x 27 in.)

Provenance:
 Sale, Sotheby's, Sussex, *The Garden & Other Selected Pictures*, 2 June 1993, lot 525

£2,000-3,000



183

182
GEORGE LAWRENCE BULLEID (BRITISH 1858-1933)
A WREATH OF HEPATICA
 Watercolour
 Signed (upper right); titled and inscribed (to old label verso)
 19 x 17cm (7½ x 6½ in.)

£800-1,200

183
FOLLOWER OF JOHN WILLIAM GODWARD
THE ETRUSCAN GODDESS NORTIA
 Oil on canvas
 Signed with a monogram and dated '1883' (lower left)
 74 x 62cm (29 x 24½ in.)

£1,500-2,500



184

184
FANNY CAILE (FRENCH 19TH CENTURY)
A LADY READING
 Oil on canvas
 Signed (upper left)
 43 x 41cm (16¾ x 16 in.)

Provenance:
 Gavin Graham, London

Fanny Caile was born in Paris during the 19th century. She studied under the direction of Charles Chaplin and exhibited at the Salon from 1869. She also exhibited throughout provincial France.

£700-1,000



185

185
JAMES DROMGOLE LINTON (BRITISH 1840-1916)
YOUNG GIRL WITH A VASE OF FLOWERS
 Watercolour
 Signed and dated '1889' (lower left)
 47 x 33.5cm (18½ x 13 in.)

£800-1,200



186

186
ADOLF (CONSTANTIN) BAUMGARTNER-STOILOFF (AUSTRIAN 1850-1924)
SLED
 Oil on canvas
 Signed (lower right)
 46 x 78cm (18 x 30½ in.)

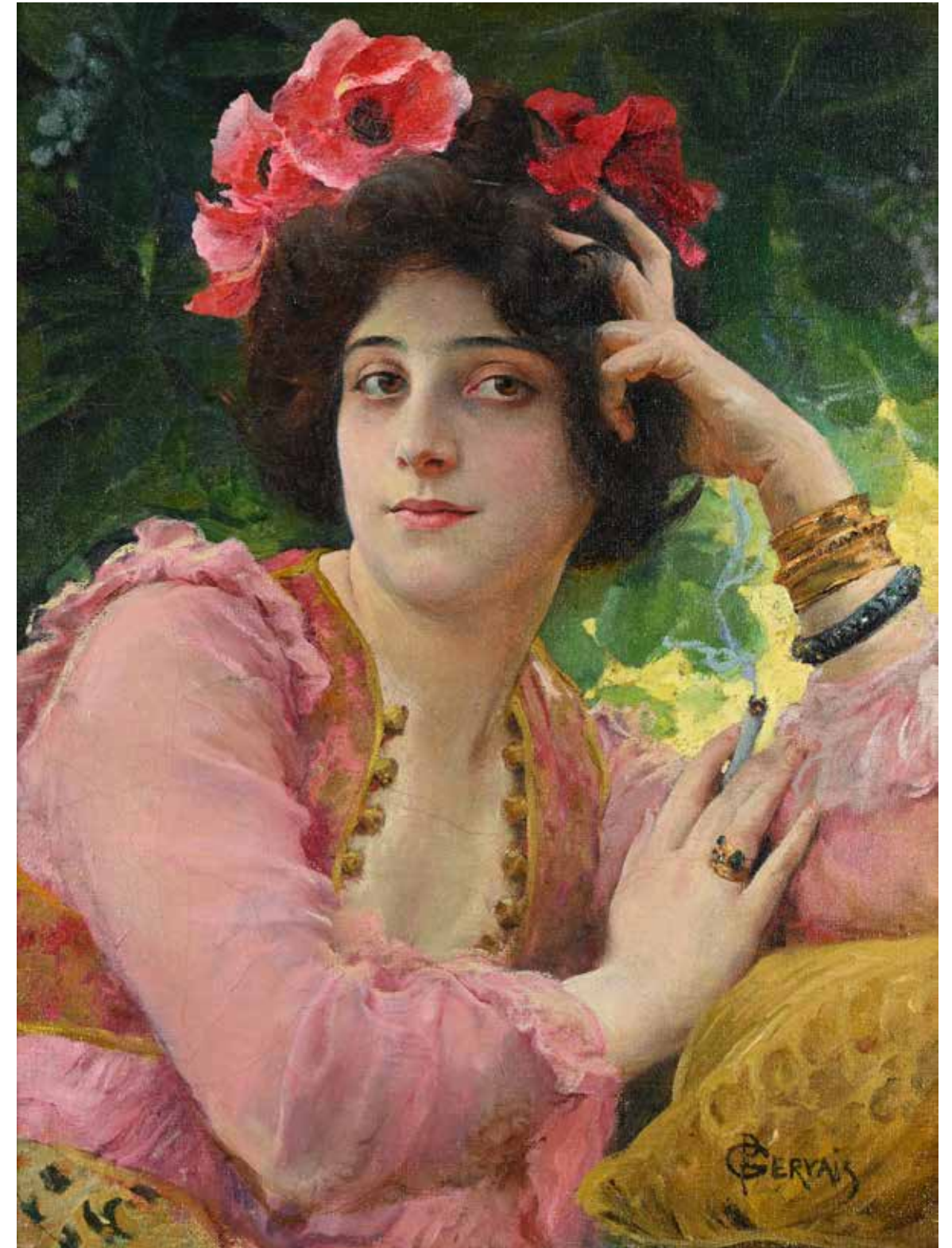
£1,000-1,500



187

187
ADRIANO GOBY (ITALIAN 19TH CENTURY)
WOMAN SEATED WITH A BASKET OF FLOWERS AND A FAN
Oil on canvas
Signed (lower right)
108 x 77cm (42½ x 30¼ in.)

£3,000-5,000



188

188
PAUL JEAN GERVAIS (FRENCH 1859-1944)
LADY IN PINK
Oil on canvas
Signed (lower right)
62 x 47cm (24¼ x 18½ in.)

£4,000-6,000



189

189
FRANS XAVIER MANDL (AUSTRIAN 1800-1880)
PORTRAIT OF A GIRL IN WHITE
Oil on canvas
Signed and dated '1828' (lower right)
29 x 25cm (11¼ x 9¾ in.)

£600-800



190

190
ENGLISH SCHOOL (CIRCA 1840)
PORTRAIT OF A LADY
Oil on canvas
61 x 44cm (24 x 17¼ in.)

£800-1,200



191

191
ARCHIBALD JAMES STUART WORTLEY (1849-1905)
PORTRAIT OF ROSE ELINOR, WIFE OF MAJOR GENERAL THE HON. SIR CECIL BINGHAM G.C.V.O.
Oil on canvas
Signed with monogram and dated '1896' (lower right)
126 x 95cm (49½ x 37¼ in.)

£4,000-6,000



192

192
WILLIAM POWELL FRITH, O.M., R.A. (BRITISH 1819-1909)
A GIRL WITH A FAN
 Oil on panel, oval
 27 x 22.5cm (10½ x 8¾ in.)

£1,500-2,500

193 (NO LOT)



194

194
WILLIAM POWELL FRITH, O.M., R.A. (BRITISH 1819-1909)
A CARD PARTY, THE VICAR OF WAKEFIELD
 Oil on panel
 15 x 20cm (5¾ x 7¾ in.)

Painted circa 1876

Provenance:
 G.E. (unidentified)
 Sale, Christie's, London 1867, where purchased by Addington (£112.7s)
 Thomas Agnews & Sons, Manchester

£3,000-5,000

'The intervals between conversation were employed in teaching my A daughters picquet; or sometimes in setting my two little ones to box, to make them sharp as he (the Squire) called it.'-See *Vicar of Wakefield*, chap. xvi.

This study relates to a series of pen and ink drawings for the artist's 1876 Royal Academy picture *Squire Thornhill teaching the young ladies Picquet*.



195 Y
ANDREW ROBERTSON (SCOTTISH 1777-1845)
JENNY
 Watercolour on ivory
 Signed with initials (upper right)
 18 x 14cm (7 x 5½ in.)

Provenance:
 Sale, Christie's London, *Miniatures*, 12 July 1988, lot 181

 £1,000-2,000

195
Exhibited:
 London, Royal Academy, 1803, no. 776
 London, South Kensington Museum, *Exhibition of Portrait Miniatures*, June 1965, no. 3070
 Edinburgh, Arts Council Gallery, *Exhibition of British Portrait Miniatures*, August - September 1965

 The present lot possibly depicts the artist's wife, Jenny (Foskett p.215 and p.629). In Robertson's letters to his father he calls this miniature *the finest thing I ever did to that date*.

 Please note Dreweatts have applied for a de minimis exemption licence for the ivory in this lot Ref: KQ139HVT



196
EDWARD THOMPSON DAVIS (BRITISH 1833-1867)
'SHOWING OFF TO ADVANTAGE...'
 Oil and pencil on paper
 Signed (lower centre)
 30 x 25cm (11¾ x 9¾ in.)

 £2,000-3,000

196
Provenance:
 E. J. Davis, brother of the artist
 The Fine Art Society, London, by March 1981, No. 9374
 The Forbes Collection
 Sale, Lyon and Turnbull, Edinburgh, The Forbes Collection at Old Battersea House, 1st November 2011, lot 293 (where purchased by the present owner)



197

197
FRITZ SONDERLAND (GERMAN 1836-1896)
THE OFFICER'S TALES
Oil on canvas
Signed (lower right)
72 x 56cm (28¼ x 22 in.)

£2,000-3,000



198

198
HERBERT WILLIAM WEEKES (BRITISH 1841-1914)
THE YOUNG VISITOR
Oil on canvas
Signed (lower right)
97 x 71cm (38 x 27¾ in.)

£4,000-6,000



199

199
THOMAS DAVIDSON (BRITISH 1842 - 1919)
AN AFFAIR OF HONOUR
Oil on canvas
Signed and dated '1880' (lower left)
97 x 138cm (38 x 54¼ in.)

£5,000-7,000

Provenance:
Sale, Christie's London, 13th October 1978, lot 202 (where purchased
by the present owner)

Exhibited:
London, Royal Academy, 1880, no.498



200



201

200
MILDRED ANNE BUTLER (IRISH 1858-1941)
PEACOCKS
 Watercolour
 Signed (lower right)
 26.5 x 35.5cm (10¼ x 13¾ in.)

£2,000-3,000

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

£1,500-2,500



202

202 λ
FRANK CADOGAN COWPER (BRITISH 1877-1958)
QUEEN OF HEARTS
 Oil on canvas
 Signed and dated 'July 1898' (lower right)
 35 x 35cm (13¾ x 13¾ in.)

Provenance:
 Sale, Bonhams, 27 March, 1973

£2,000-3,000

203

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 fairy 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.

£8,000-12,000



203



204

204
JULES EMILE SAINTIN (FRENCH 1829-1894)
*AN ELEGANT LADY LOOKING AT A BOOK OF
JAPANESE PRINTS*
Oil on canvas
Signed and dated '1879' (lower left)
59 x 42cm (23 x 16½ in.)

£3,000-5,000

Provenance:
Sale, Christie's, South Kensington, *19th Century European
Art including Orientalist Pictures*, 18 June 2003, lot 107



205

205
HENRI LUCIEN DOUCET (FRENCH 1856-1895)
FEMALE NUDE
Oil on canvas
Signed and dated '21 Feb 1876' (lower left)
80 x 53cm (31¼ x 20¾ in.)

£3,000-5,000



206

206
HERMAN KNACKFUSS (GERMAN 1848-1915)
PORTRAIT OF A LADY IN A RED DRESS
Oil on canvas
Signed and dated '1898' (lower left)
60 x 48.5cm (23½ x 19 in.)

£800-1,200



207

207
SAMUEL MELTON FISHER (BRITISH 1859-1939)
PORTRAIT OF ALICE FRANCES GORDON (B.1869),
WIFE OF ANDRÉ CLUYSENAAR, A BELGIAN ARTIST
Oil on canvas
Signed (lower right), and dated '1926' (lower left)
125 x 75.5cm (49 x 29½ in.)
Unframed

Provenance:
Direct form the Cluysennar family estate, thence by descent

£1,000-1,500



208

208
ALEXINA MACRITHIE (SCOTTISH 1885-1932)
PORTRAIT OF A RED HAired LADY
Oil on canvas
Signed (upper right) and dated '1892' with monogram (lower left)
55 x 46cm (21½ x 18 in.)

£3,000-5,000

Provenance:
Sale, Jean-Marc Delvaux, *Tableaux XIXeme et Modernes, Sculptures, Dessins et Tableaux Anciens*, 25 April 2007, lot 41

Exhibited:
Salon de Paris 1893 (old label attached verso)



209

209
JOHN RILEY WILMER (BRITISH 1883-1941)
DANTE BEFORE THE CITY OF DIS
Watercolour
Signed and dated '1918' (lower right)
22.5 x 28cm (8¾ x 11 in.)

£1,000-1,500



210

210
JEAN FRANCOIS AUBERTIN (FRENCH 1866-1930)
FEMME AU CYGNE
Pastel and gouache
Signed with monogram (lower right), further signed, titled, inscribed '5th exposition de la Societe Internationale de la peinture a l'eau 1910, reproduit dans le No. 99 des 'ARTS' de Mars 1910' and dated '1910' (verso)
48.5 x 61.5cm (19 x 24 in.)

Exhibited:
Paris, 5th Exposition de la Société Internationale de la Peinture a l'Eau, 1910

£1,000-2,000

211
AUGUSTUS JULES BOUVIER (ENGLISH 1827-1881)
POMPEIAN SCENE
Watercolour
Signed and dated '1872' (lower left)
34 x 26.5cm (13¼ x 10¼ in.)

£1,000-1,500



211

212
EUGÈNE GRASSET (SWISS 1845-1917)
SARAH BERNHARDT AS JEANNE D'ARC
Oil on paper
Signed (lower left)
119 x 75cm (46¾ x 29½ in.)

The sketch is likely a study for the artist's renowned lithograph of the French actress Sarah Bernhardt, which advertised her role as Jeanne D'Arc.

£500-700



212

213

GASTON LA TOUCHE (FRENCH 1854-1913)

L'ARRIVÉE DE LA PRINCESSE

Oil on cradled panel, painted on gold ground

Signed, inscribed 'STC' and dated '1911' lower right

311.1 x 191.8cm (122¼ x 75½ in.)

Provenance:

Le Transatlantique 'France'.

Collection Henri Cangardel, Chairman of the Compagnie Generale Transatlantique French Line.

Private Collection, by descent.

Private Collection, London.

Exhibited:

St Cloud (Paris), Musée des Avelines, 16th October 2014-1st March 2015, Gaston La Touche, *Les Fantaisies d'un peintre de la Belle Epoque*

Versailles, Château de Versailles, *Revival 1867-1937*, 19th November 2019-15th March 2020

Literature:

Henri Frantz, *Gaston La Touche 1854-1913*, London 1914, p. 19.

Louis Rene Vian, *Arts d'ecoratifs a bord des paquebots francais 1880-1960*, Paris 1992, p. 48 and 49.

Selina Baring MacLennan, *Gaston La Touche. A Painter of the Belle Epoque*, Antique Collector's Club, UK 2009, p. 71, illustrated p. 73, pl 71, illustrated in colour.

Musée des Avelines, *Gaston La Touche, Les Fantaisies d'un peintre de la Belle Epoque*, Saint-Cloud 2014, illustrated p. 91.

La Touche could not have received a more appropriate commission than this large panneau decoratif for the First Class Dining Room of the liner France. A major exhibition of 323 works at the Galeries Georges Petit had firmly established his reputation in 1908 and this commission came a few years later in 1911.

The four funnel France was built in St Nazaire, France in 1911 and was the most lavishly decorated liner of the day - it accommodated 517 First Class passengers from a total of 1623. Known as the "Versailles des mers" or the "Chateau de l'Atlantique", the decor throughout was opulent gilded Louis XIV, expressed so grandly in the two tiered First Class Dining Room with its magnificent sweeping staircase ending in the centre of the salon - indeed, it was said that no self respecting woman would enter by any other way.

It was for this staircase that La Touche painted this panel. Throughout his life he had had a love affair with the Palace and gardens of Versailles: painting several large canvases of beautiful women alighting from carriages and stepping into brightly coloured barges and gondolas. As early as 1895 he painted a suite of Quatre Saisons for the Salle de Mariage in the Mairie at St Cloud and it is here that La Touche used the format for this panel in his depiction of Spring. To echo the opulence of its setting, he has the viewer looking up at the central figure as she is helped from her carriage towards a waiting barge, complete with musical ensemble - she appears to be of royal standing as her entourage bow to show her status.

The France was sold in 1933 and broken up by Dunkirk Breakers in 1934 - the whereabouts of this painting were unknown until its discovery 25 years ago.

£8,000-12,000



Above: French Line, S.S. "France", Interior, Dining Salon, 1924. [Byron Company (New York, N.Y.)][93.1.1.11467] Museum of the City of New York'



GEORGE OWEN WYNNE APPERLEY (1884-1960) LOTS 214-227

The following fourteen lots are from the studio of George Owen Wynne Apperley and have never appeared at auction before. He was arguably the most popular Anglo-Spanish artist of the early 20th Century. His studio buzzed with life as a constant stream of gipsy singers, dancers, guitarists and beggars came and went and it was this rich diversity that gave his paintings an authentic reflection of Granada and its people. He was feted by Spanish society and the visitors' book for his studio is filled with the names of European royalty. A journalist reviewing his 1928 exhibition noted 'It is some time since Madrid witnessed such success with crowds of visitors seduced by the colour and beauty of these works, flocking into the vast exhibition hall of the Fine Arts Centre. Not even Zuloaga managed to attract such a large and distinguished crowd.'

Apperley was born in England and was of aristocratic Welsh stock. After studying at Hastings school of art he moved onto Herkomer School in Bushey, founded by the polymath artist Sir Hubert von Herkomer RA. In 1904 he travelled to Italy and in his own words 'That visit awakened intense emotions whose effect was etched eternally on my soul... one could say my artistic education started seriously at that moment'.

The plein air landscapes he painted impressed Herkomer who invited him to help with the backgrounds of his own paintings including *Bullfighter* that was exhibited at the Royal Academy. The following year Apperley had his first picture exhibited there too and would continue to do so for decades. The Mediterranean light of southern Europe characterised his work and led to many successful one-man exhibitions at London galleries including The Leicester Gallery in 1908 and 1910. He also exhibited at the Royal Scottish Academy, the Paris Salon (1913) and at the Venice Biennial in 1912 and 1914, where he was one of several artists representing Great Britain.

In early 1914 he travelled to Spain, and he noted 'the first visit left me with a rather confused impression. It is impossible to get to know Spain on a purely superficial level'. In March 1916 he returned to a neutral Spain and, in his own words 'At first, I settled in Madrid but was attracted by old towns, steeped in history and legends and I set off in search of them with my easel on my back'.

He bought two houses in Granada, the beguiling Moorish city where his artistic talents were to flourish in a thriving artistic community populated with native artists and other northern European artistic refugees. His landscapes, gypsies and mythological subjects proved to be very popular and by 1918 a large exhibition of his work in Madrid was visited by King Alfonso XIII and Queen Victoria Eugenia. Granada embraced him as one of their own and christened him 'The Englishman from the Albaicin'.

His work was widely reproduced, and he also continued to send pictures to London for exhibition and in 1924 the Victoria and Albert Museum purchased his *Cordobesa* (Cordovan Woman). By the early 1930's political turmoil in his beloved country led him to move across the Straits of Gibraltar to Tangiers where he set up home with his family. He regularly returned to his studio in Granada. He died in Tangiers in 1960 and a Spanish obituary observed 'Apperley's pictures will, in their own right, finally and deservedly justify the acclaim they received years ago. In the long term, the real human values attached to works of art remain untouched by academic debate'. There is a statue to the artist in Placeta de la Calle Gloria, Granada.





214

214
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
MAGDA
Oil on canvas
Signed (upper left); further titled and dated '1942' (verso)
62 x 49.5cm (24¼ x 19¼ in.)

£700-1,000



215

215
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
MORENO DE GRANADA
Oil on canvas
Signed (upper right)
57 x 48cm (22¼ x 18¾ in.)

£1,000-1,500



216

216
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
ENRIQUETA AT EIGHTEEN
Watercolour
Signed and dated '1921' (upper right); further titled and dated (verso)
21 x 13.5cm (8¼ x 5¼ in.)

£1,000-1,500



217

217
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
PAN'S SON
Watercolour
Signed (lower right); further titled and dated '1945' (verso)
49.5 x 23cm (19¼ x 9 in.)

£1,000-1,500



218

218
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
NUDES BATHING, EL BAÑO DE LAS NINFAS
Oil on canvas
Signed and dated '46' (lower right)
91 x 60cm (35¾ x 23½ in.)

£3,000-5,000



219

219
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
TAORMINA, SICILY
Watercolour
Signed, dated and inscribed 'Taormina 3/7/31' (lower right);
further titled and dated (verso)
35 x 24.5cm (13¾ x 9½ in.)

£500-700



220

220
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
THE ALHAMBRA FROM SAN NICOLAS, 1922
Watercolour
Signed (lower left); further titled and dated '1922' (verso)
13 x 18cm (5 x 7 in.)

£300-500



221

221
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
EL ESFINGE
Watercolour
Signed, dated and inscribed 'Cairo 26/1/36'; further titled and
dated (verso)
32 x 48cm (12½ x 18¾ in.)

£300-500



222

222
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
ARCO IRIS SOBRE LA ALHAMBRA
Watercolour
Signed (lower right); further titled and dated
'1953' (verso)
32 x 39.5cm (12½ x 15½ in.)

£700-1,000



223
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
MIRANDO HACIA VIZNAR, A PAIR OF LANDSCAPES
Watercolour
Signed (lower right and left); further titled and
dated '1920' (verso)
24.5 x 33cm (9½ x 12 in.) (2)

£700-1,000



223



224

224
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
BODEGON
Oil on canvas
Signed and dated '58' (lower right); further
titled and dated (verso)
48 x 60.5cm (18¾ x 23¾ in.)

£800-1,200

226
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
CLAVELES
Oil on canvas
Signed (lower right); further signed, inscribed and dated '1949' (verso)
54.5 x 40cm (21¼ x 15½ in.)

£600-800



226



225

225
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
DORMIDA
Black and white chalk on paper
Signed (lower right); further titled and dated
'1950' (verso)
24 x 29cm (9¼ x 11¼ in.)

£400-600

227
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
EL ABANICO
Chalk and pencil on paper
Signed (upper right); further titled and dated '1948' (verso)
38.5 x 25cm (15 x 9¾ in.)

£300-500



227



228 λ
SIR WILLIAM RUSSELL FLINT
(SCOTTISH 1880-1969)
THE JADE CUSHION
Tempera on paper
Signed (lower right)
48.5 x 74cm (19 x 29 in.)

Provenance:
The Fine Art Society, London

£25,000-35,000



228



229

229 λ
 SIR FRANK BRANGWYN (BRITISH 1867-1956)
 STEAMER IN A PORT
 Oil on board, unframed
 Signed with initials (lower left)
 55.5 x 37cm (21¾ x 14½ in.)

Literature:
 The present work will be included in the forthcoming catalogue raisonné being prepared by Dr. Elizabeth Horner, *Frank Brangwyn, catalogue raisonné*, cat. no. 5355.

We are grateful to Dr Horner for her assistance with preparing this catalogue entry

£800-1,200

230 λ
 SIR FRANK BRANGWYN
 (BRITISH 1867-1956)
 SEATED ARAB AT A TABLE
 Oil on board
 25.5 x 23.5cm (10 x 9¼ in.)

Provenance:
 Count William de Belleruche (No. 39 in collection)
 Sale, Christie's, London, 8 June 1962, lot. 42
 Meir Berk
 Sale, Phillips, London, 2 April 1996, lot 59
 Sale, Chiswick Auctions, London, 3 November 2021, lot 670

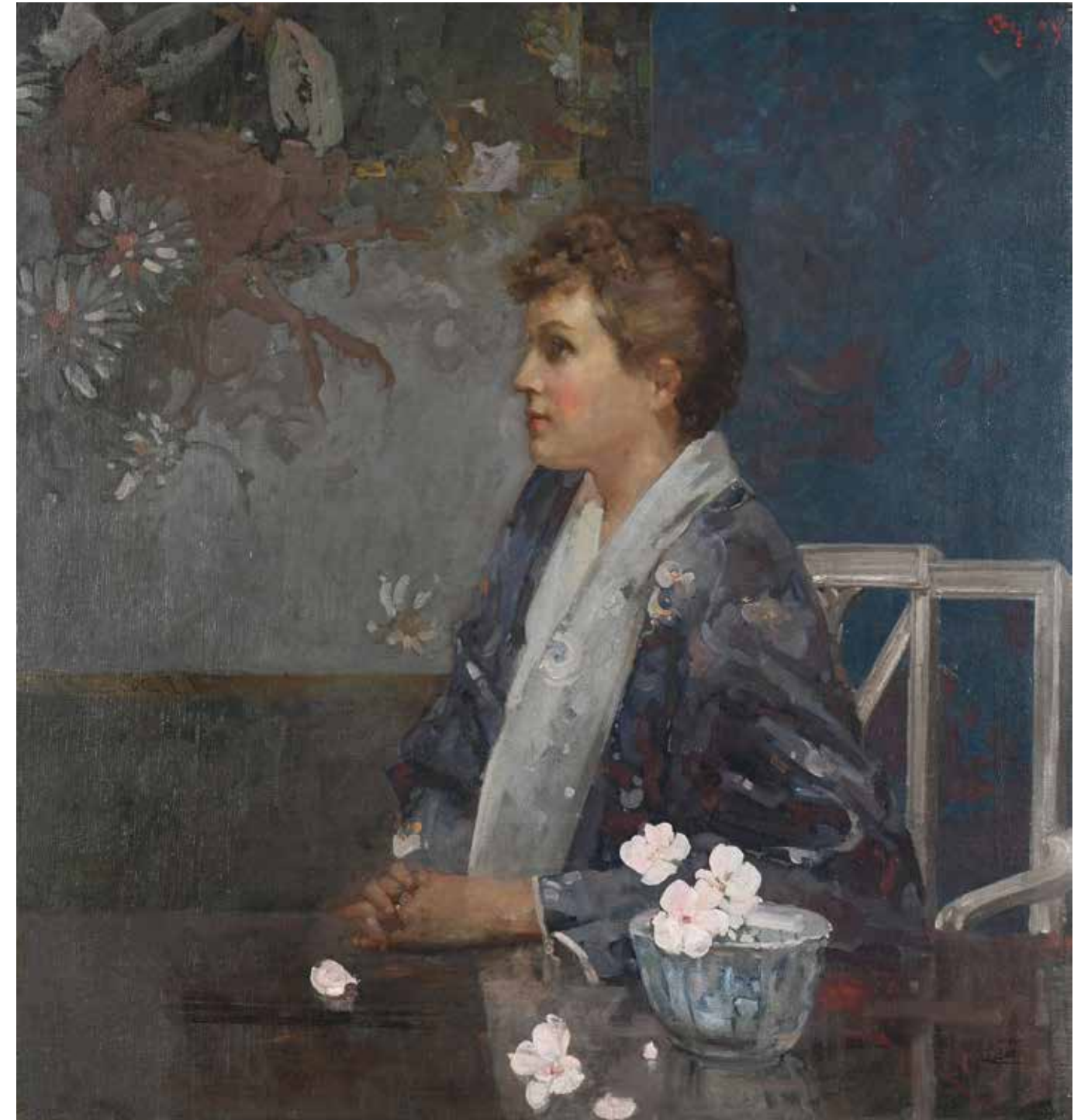
Literature:
 The present work will be included in the forthcoming catalogue raisonné being prepared by Dr. Elizabeth Horner, *Frank Brangwyn, catalogue raisonné*, cat. no. 2949.

We are grateful to Dr Horner for her assistance with preparing this catalogue entry

£400-600



230



231

231 λ
 SIR FRANK BRANGWYN (BRITISH 1867-1956)
 THE JAPANESE KIMONO: PORTRAIT OF LUCY RAY
 Oil on canvas
 Signed (upper right) with initials and dated '93'
 100 x 95cm (39¼ x 37¼ in.)

Provenance:
 The collection of Mr and Mrs Tim Rice
 The Fine Art Society, London

£15,000-25,000

232

JOHN WILLIAM WATERHOUSE RA (BRITISH 1849-1917)

A PORTRAIT OF A YOUNG GIRL

Oil on canvas

Signed with initials (lower right)

51.5 x 41.5cm (20¼ x 16¼ in.)

Provenance:

Sale, Christie's London, 26 March 1982, lot 79

This freely painted portrait of an unidentified girl seems to be too informal to be a commission and as Peter Trippi points out, 'Artists are more free to experiment while posing children and members of their own families' (J.W. Waterhouse, 2002, p.209). The sitter is reminiscent of the girl depicted in *The Easy Chair* (Sale Sotheby's London, 30th November 2000, lot 48, £113,000), an oil sketch of a girl seated in the artist's wicker chair. Both pictures share the same tonal range. The bold brushstrokes that define the portrait are similar to a portrait of the artist's godson *Nino William Physick*, son of his half-sister May, painted in the 1890's.

'Waterhouse purchased primed canvases and brushed upon them the main lines of his composition with dark flowing paint mixed with an easy to handle medium. He then laid the basic tonal range relationships of thinned translucent colour such as pale green or fawn.' (P. Trippi, *J.W. Waterhouse 1849-1917, The Modern Pre-Raphaelite*, 2008, p.19)

We are grateful to Peter Trippi for his help in preparing his catalogue entry.

£20,000-30,000

233 (NO LOT)



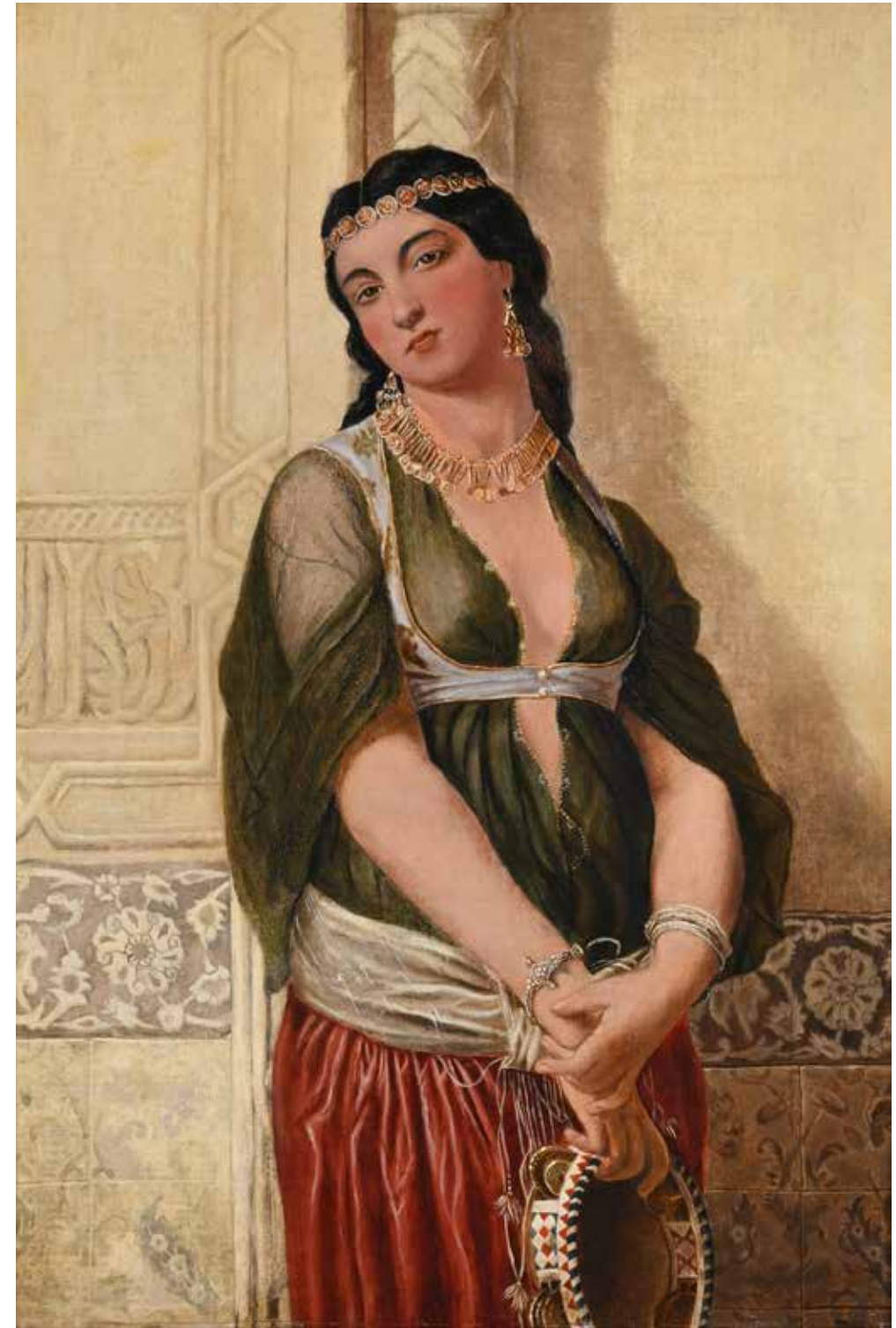
232



234

234
ALBERTO ROSATI (ITALIAN 1893-1971)
THE CARPET SELLER
Watercolour
Signed and dated '1918' (lower right)
36 x 53.5cm (14 x 21 in.)

£800-1,200



235

235
CIRCLE JEAN BASPTIST HUYSMANS
(BELGIAN 1826-1906)
TAMBOURINE GIRL
Oil on canvas
52 x 34.5cm (20¼ x 13½ in.)

Provenance:
Darnley Fine Art, 18 Milner Street, Chelsea, London

236 & 237 (NO LOT)

£2,000-3,000



238 λ
EDOUARD LÉON CORTÈS
(FRENCH 1882-1969)
PLACE VENDOME SOUS LA PLUIE
Oil on canvas
Signed (lower left); stamped with the
artist's copyright and numbered 5184
(verso)
31.5 x 44cm (12¼ x 17¼ in.)

Provenance:
Galerie F. Clair, Paris
(acquired directly from the artist, 1950)
Herbert Arnot Inc., New York
(by July 1950)
Sarachek, United States
(by August 1950)
Belnord Art Studio, New York,
Private Collection
(acquired circa 1955)
Sale, Sotheby's, New York, *Fine Old
Master & 19th Century European Art*,
1 February 2018, lot 799

Literature:
Verdier, Nicole, *Edouard Cortès*
Catalogue Raisonné de L'Oeuvre Peint,
Volume III, No. EC001079
Place Vendome sous la Pluie, was
painted by Edouard Leon Cortes,
circa 1950-1960.

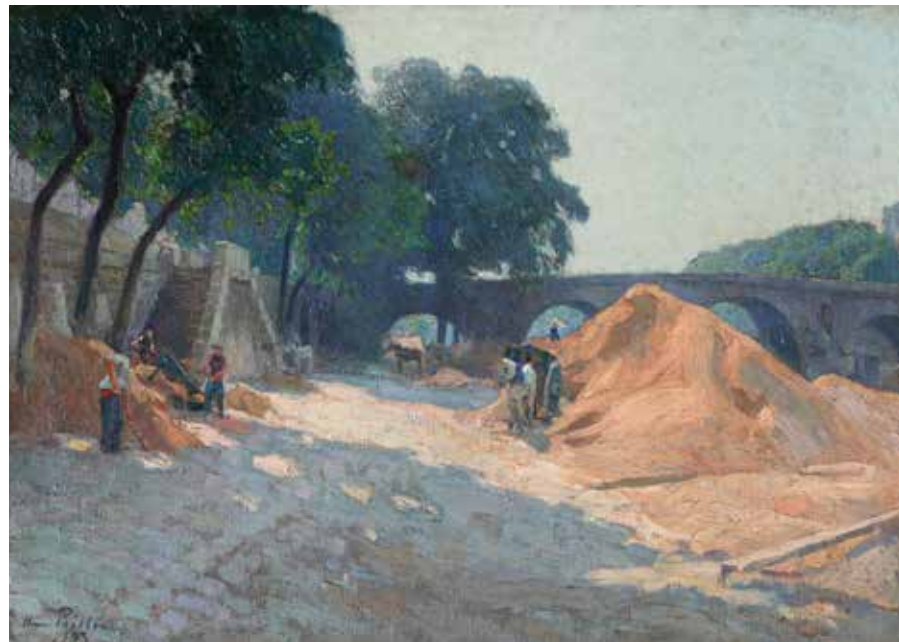
£10,000-15,000



239

239
WILLIAM KAY BLACKLOCK
 (BRITISH 1872-1924)
MOTHER AND CHILD IN A WHEATFIELD
 Oil on canvas
 Signed (lower right)
 26 x 33cm (10 x 12 in.)

£1,500-2,000



240

240 λ
HENRI PAILLET (FRENCH 1876-1954)
FIGURES BEFORE PONT MARIE, PARIS
 Oil on canvas
 Signed and dated '1903' (lower left);
 inscribed (verso)
 44.5 x 64cm (17½ x 25 in.)

£2,500-3,500



241

241 λ
SIR JOHN ALFRED ARNESBY BROWN (BRITISH 1866-1955)
THE LANE, TOFT MONKS CHURCH
 Oil on canvas
 Signed (lower left), inscribed with title (to stretcher verso)
 64 x 77cm (25 x 30¼ in.)

£8,000-12,000

Provenance:
 Mandell's Gallery, Norwich
 Toft Monks is a village and parish in Norfolk, four miles north of
 Beccles. The local church, St Margaret's, was originally constructed in
 the 13th century.



242

242
JOHN WAINWRIGHT (BRITISH 19TH CENTURY)
STILL LIFE OF FLOWERS, INSECTS AND A TERRACOTTA VASE
 Oil on canvas
 Signed and dated '1860' (lower left)
 90 x 66cm (35¼ x 25 in.)

Provenance:
 Purchased from Richard Green, London
 Sale, Christie's, London, *British Pictures 1500-1850 & Victorian Pictures*, 30 November 2001, lot 94

£5,000-7,000



243

243
JEAN BAPTISTE ROBIE (BELGIAN 1821-1910)
STILL LIFE OF FLOWERS AND SILVER VESSELS
 Oil on panel
 Signed (lower right)
 86 x 62cm (33¾ x 24¼ in.)

Provenance:
 Purchased from Richard Green & Sons Ltd
 Sale, Bonhams London, Tuesday, March 26, 2002, lot 17

£8,000-12,000



244



245

244 λ
HAROLD CLAYTON (BRITISH 1896-1979)
STILL LIFE WITH ROSES
 Oil on canvas
 Signed (lower left)
 49 x 59cm (19¼ x 23 in.)

£2,000-3,000

245 λ
HAROLD CLAYTON (BRITISH 1896-1979)
STILL LIFE OF FLOWERS
 Oil on canvas
 Signed (lower left)
 43 x 36cm (16¾ x 14 in.)

Provenance:
 The Little Gallery, Worthing

£1,000-1,500

246
EDWARD LADELL (BRITISH 1821-1886)
*STILL LIFE WITH A ROEMER, CUT LEMON,
 PRAWNS, AND PLUMS*
 Oil on canvas
 Signed with monogram (lower left)
 31 x 25cm (12 x 9¾ in.)

£3,000-5,000



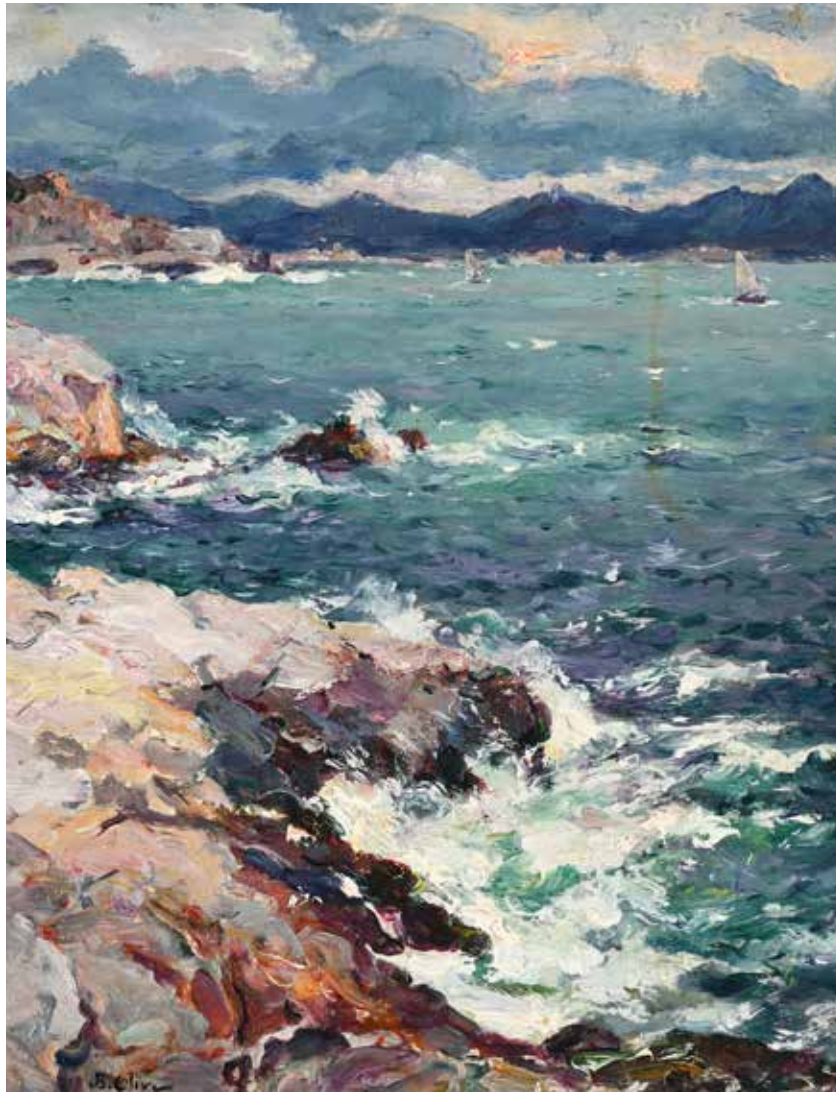
246

247
H. BOURGAULT (19TH CENTURY)
A BRANCH OF CLEMENTINES
 Oil on canvas laid down on board
 Signed (lower right)
 33 x 52cm (12 x 20¼ in.)

£700-1,000



247



248

248
JEAN BAPTISTE OLIVE (FRENCH 1848-1936)
LA MÉDITERRANÉE PAR TEMPS DE MISTRAL
Oil on board
Signed (lower left)
39 x 31cm (15¼ x 12 in.)

Provenance:
Pierre Lintillac, Vichy (stamped verso)
Gavin Graham, London

£2,000-3,000

249
ATTRIBUTED TO EDMA MORISOT-PONTILLON (FRENCH 1839-1921)
TWO FIGURES IN A RIVER LANDSCAPE
Pastel on paper laid down to canvas
38 x 46cm (14¾ x 18 in.)

Provenance:
The Rouart Collection, Paris
Rosalind de Boland Roberts, editor of *Growing Up with the Impressionists: The Diary of Julie Manet* (1987) (a gift from the family of the above)
Thence by descent to the present owner

An inscription on the reverse of the painting suggests that the present work is after Jean-Baptiste-Camille Corot. The work itself is very reminiscent of Corot's work and it would not be surprising given that both Edma and her younger sister, Berthe Morisot were both taught by Corot.

Please see our website for the full footnote.

£300-500



249



250

250
GARSTIN COX (BRITISH 1892-1933)
OLD CORNWALL, THE ROSEWORTHY VALLEY, NEAR CAMBOURNE
Oil on canvas
Signed (lower right), titled (verso)
69 x 114cm (27 x 44¾ in.)

£2,000-3,000



251



251
JOSHUA ANDERSON HAGUE (BRITISH 1850-1916)
TWO CHILDREN OUTSIDE A FARMHOUSE
 Oil on canvas
 Signed (lower right)
 71 x 91cm (27¾ x 35¾ in.)

£1,000-1,500

252
RAFAEL MONTEALEGRA (ITALIAN B.?-1921)
WASHING DAY
 Oil on panel
 Signed and dated '1884' (lower left)
 37 x 17cm (14½ x 6½ in.)

Provenance:
 Gavin Graham Gallery, London

£800-1,200

252

253
LOUIS WELDEN HAWKINS (FRENCH 1849-1910)
BRETON WOMAN OUTSIDE A FARMHOUSE
 Oil on panel
 Signed (lower left)
 17.5 x 22.5cm (6¾ x 8¾ in.)

£1,000-1,500



253

254
HERBERT ARNOULD OLIVIER (BRITISH 1861-1952)
IN FREYA STARK'S GARDEN
 Oil on canvas laid on board
 Signed '32' (lower left)
 44.5 x 39.5cm (17½ x 15½ in.)

Provenance:
 The artist and by descent through his family
 Sale, Dreweatts, Newbury, 2 March 2023,
 lot 128

Exhibited:
 Royal Academy, London

£2,000-3,000



254



255

255
FLEMISH SCHOOL (CIRCA 1700)
A HUNTING STILL LIFE
Oil on canvas
88 x 117cm (34½ x 46 in.)

£1,000-1,500



256

256
MANNER OF JEAN BAPTISTE MONNOYER
STILL LIFE OF FLOWERS AND A BASKET IN A LANDSCAPE
Oil on canvas
68 x 107cm (26¾ x 42 in.)

£1,500-2,500



257



258

257
ALBERT ARNZ (GERMAN 1832-1914)
A PAIR OF STILL LIVES OF DEAD GAME
Oil on panel
Indistinctly signed (upper right)
Each 52 x 42.5cm (20¼ x 16½ in.) (2)

£600-800

258
HENRY MERCHANT (BRITISH FL. 1900)
STUDY OF A SPANIEL
Oil on board
Signed (lower left)
20 x 15cm (7¾ x 5¾ in.)

£500-700

259
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.)

£1,000-1,500



259

260
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.)

£1,500-2,000



260

261 λ
LUCY ELIZABETH KEMP-WELCH
(BRITISH 1869-1958)
OVER THE UPLANDS
Pastel
Signed (lower left)
36.5 x 46cm (14¼ x 18 in.)

Provenance:
The Pastel Society, Royal Institute Galleries,
London Messum's, London

£6,000-8,000





262

262
JOHN FREDERICK HERRING JUNIOR (BRITISH 1815-1907)
HORSES AND DUCKS IN A FARMYARD
Oil on canvas, painted tondo
Signed (lower right)
61 x 61cm (24 x 24 in.)

£3,000-5,000



263

263
EDGAR HUNT (BRITISH 1876-1953)
A DONKEY WITH GOATS AND CHICKENS
Oil on canvas
Signed and dated '1917' (lower left)
49.5 x 75cm (19¼ x 29½ in.)

Provenance:
Fine Art of Oakham Ltd, Leicestershire (label attached verso)

£6,000-8,000



264
EDWARD WALTER WEBB
(BRITISH 1810-1851)
*COLUMBINE AND GROOM IN A STALL;
NORFOLK TETHERED IN A LANDSCAPE*
Oil on canvas, a pair
61 x 76cm (24 x 29¾ in.) (2)

Provenance:
By descent through the Pulteney family

£2,000-3,000



264



265

265
WILLIAM WEBB (BRITISH 1790-1856)
JOHN PULTENEY ON 'MAXIMUS'
Oil on canvas
76 x 89cm (29¾ x 35 in.)

Provenance:
By descent through the Pulteney family

£2,000-3,000



266

266
JOHN BOULTBEE (BRITISH 1753-1812)
A SADDLED HUNTER IN A LANDSCAPE
Oil on canvas
90 x 116.5cm (35¼ x 45¾ in.)

£3,000-5,000



267

267
JOHN BOULTBEE (BRITISH 1753-1812)
A HUNTER IN A LANDSCAPE
Oil on canvas
70 x 90cm (27½ x 35¼ in.)

£4,000-6,000



268

268
RICHARD BARRETT DAVIS (BRITISH 1792-1854)
LANDSCAPE WITH CATTLE AND FIGURES
Oil on canvas
Signed and dated '1820' (lower right)
128 x 102cm (50¼ x 40 in.)

£1,000-1,500



269

269
FOLLOWER OF RICHARD WILSON
LOVERS IN A LANDSCAPE
Oil on canvas
97.5 x 112cm (38¼ x 44 in.)

£1,000-1,500



270

270
ALEXANDER FREDERICK ROLFE (BRITISH 1815-1907)
ANGLERS IN A PUNT
Oil on canvas
Signed (lower left)
38 x 60cm (14¾ x 23½ in.)

£1,000-1,500



271

271
ATTRIBUTED TO CHARLES HERRING
(BRITISH 1828-1856)
RUBBING DOWN
Oil on panel
23.5 x 29cm (9¼ x 11¼ in.)

£800-1,200



272

272
FOLLOWER OF 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

£500-700



273

273
JAMES SEYMOUR (BRITISH CIRCA 1702-1752)
BRUSHING INTO COVER
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
Private European Collection
Rountree Tryon Gallery, Petworth
The Parker Gallery, London

Literature:
Richard Wills, *James Seymour*, p.252, ill. No. 98C

There are five known versions of this work, two painted before the present lot in 1746, and two painted in 1751.

£10,000-15,000



274

274
HARRY HALL (BRITISH 1814-1882)
LADY PATRONESS
 Oil on canvas
 Signed and dated '1876' (lower right), and
 inscribed 'lady patroness' (lower left)
 42 x 52cm (16½ x 20¼ in.)

£2,000-3,000



275

275
**ATTRIBUTED TO GEORGE GARRARD
 (BRITISH 1760-1826)**
A GREY HUNTER IN A LANDSCAPE
 Oil on canvas
 60 x 74.5cm (23½ x 29¼ in.)

£2,000-3,000



276
WILLIAM CRUICKSHANK (BRITISH 1848-1922)
SEVEN STILL LIVES OF GAME
 Watercolour and gouache
 Variously signed
 20 x 26cm (7¾ x 10 in.); and smaller (7)

£1,000-1,500



276





277



278

277
GEORGE DENHOLM ARMOUR
 (BRITISH 1864-1949)
 GOING TO THE MEET
 Watercolour and bodycolour on linen
 Signed (lower right)
 30.5 x 26.5cm (12 x 10¼ in.)
 Unframed

278
JULES-BERTRAND GELIBERT
 (FRENCH 1834-1916)
 THE HUNT
 Oil on canvas
 Signed with initials (lower right)
 54 x 65cm (21¼ x 25½ in.)

£1,500-2,000

Provenance:
 Sale, Sworders, 30 April 2019, lot 1

£400-600

279
FOLLOWER OF CHARLES HUNT
 PORTRAITS OF SIX JOCKEYS
 Watercolour, framed as a pair
 Bears signature 'C. Hunt' (lower right)
 Each 15.5 x 8cm (6 x 3 in.) (2)

The jockeys portrayed are Fred Archer, George Fordham, James Woodburn, John Evelyn Watts, Danny Maher, Arthur Templeman.

£400-600



279



280

280 λ
TOM MCGUINNESS (BRITISH 1926-2006)
 HEAD OF WOMAN; STUDY OF A MAN
 Pencil and gouache on paper
 Signed and dated '1975' (lower right)
 15.5 x 20.5cm (6 x 8 in.)

Together with a pencil drawing of a head of a woman by Famy Abdul Hamed (Arab 20th Century) (2)

£200-300

281
EUGÈNE CARRIÈRE (FRENCH 1849-1906)
 BUSTE DE FEMME ACCOUDÉE
 Pencil on paper
 19.5 x 13.5cm (7½ x 5¼ in.)

Provenance:
 Marlborough Fine Art Ltd, London

Exhibited:
 London, Marlborough Fine Art Ltd, 'Eugene Carriere, Paintings and Drawings', May-June 1970

£300-500



281



282
 ATTRIBUTED TO JEAN-PIERRE LAURENS
 (FRENCH 1875-1932)
 PORTRAIT OF A MAN READING
 Watercolour
 Signed and dated 'Wittenberg 28 May 1905'
 (lower right)
 21 x 18.5cm (8¼ x 7¼ in.)

Provenance:
 Hazlitt, Gooden & Fox, London, exhibited
 in 'Nineteenth and early Twentieth Century
 Drawings and Oil Sketches', 17 June - 17 July
 1998, cat. no. 32

Together with a Portrait of a Boy charcoal
 drawing, attributed to Camille Felix Bellanger
 (French 1853-1923), name printed and dated
 '1869' in pencil (lower right)

Hazlitt, Gooden & Fox, exhibited in
 'Nineteenth Century French Drawings',
 18th June - 18th July 1980, cat. no. 73. (2)

£300-500



282



283

283
 CHARLES EMMANUEL SERRET
 (FRENCH 1824-1900)
 SEATED WOMAN READING
 Pencil drawing
 Signed and dated '1868' (lower left)
 15 x 15.5cm (5¾ x 6 in.); and smaller (2)

£300-500

Provenance:
 The Private Collection of Edgar Degas (to label verso)
 Hazlitt, Gooden & Fox (to label verso)

Together with a French School (19th century) chalk drawing
 of a man from different positions

Hazlitt, Gooden & Fox Ltd, exhibited in 'Nineteenth Century
 French Drawings', 18th June - 18th July 1980. cat. no. 39



284
CHARLES FAIRFAX-MURRAY (BRITISH 1849-1919)
TWO PENCIL STUDIES OF HANDS
 Pencil drawing
 24.5 x 16.5cm (9½ x 6¼ in.)

Provenance:
 Faerber and Maison Ltd, London

Together with a charcoal drawing by Franz Kruger (German 1797-1857) of two arms
 Faerber and Maison Ltd, London; and a French 19th century school drawing of two hands
 Faerber and Maison Ltd, London. Various sizes (4)

£600-800



284



285

285
JEAN LOUIS ERNEST MESSONIER (FRENCH 1815-1891)
THE ARTIST IN FRONT OF HIS EASEL
 Pencil on paper
 Signed with monogram (lower right)
 9.5 x 14cm (3½ x 5½ in.)

Provenance:
 Hazlitt, Gooden & Fox, London; exhibited in 'Nineteenth Century French Drawing', 18th June - 18th July 1980, cat. no. 41

£500-700



Together with a chalk study by August Ritter von Petternkofen (Austrian 1822-1889) of an old shoe and bottle

Stefani Maison, 110 Mount Street, London; and a watercolour by Auguste Raffet (French 1804-1860) of briefcase

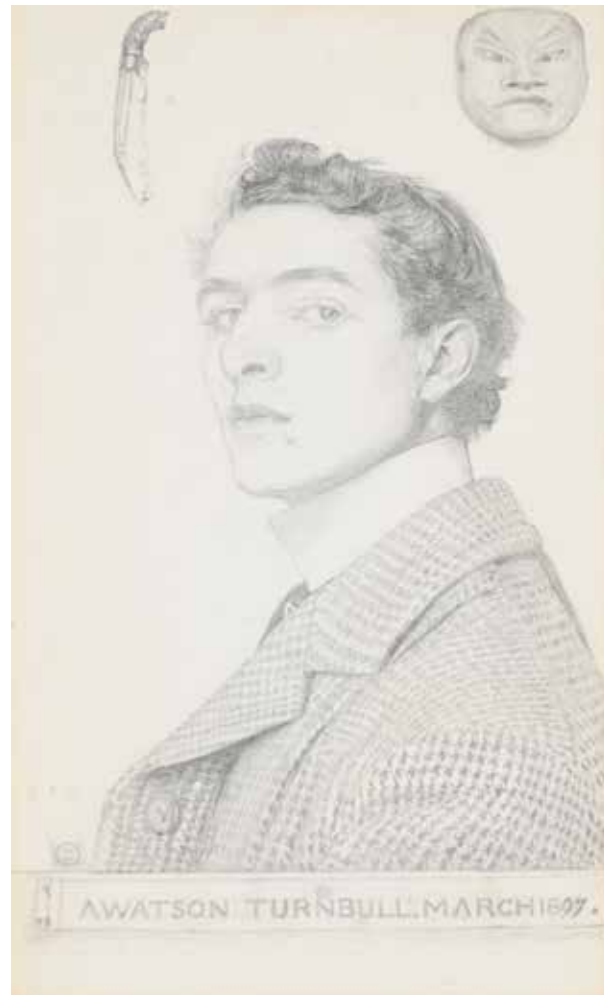
Hazlitt, Gooden & Fox, London, exhibited in Nineteenth Century French Drawings, 18 June - 18 July 1997, cat. no. 9. Various sizes (3)



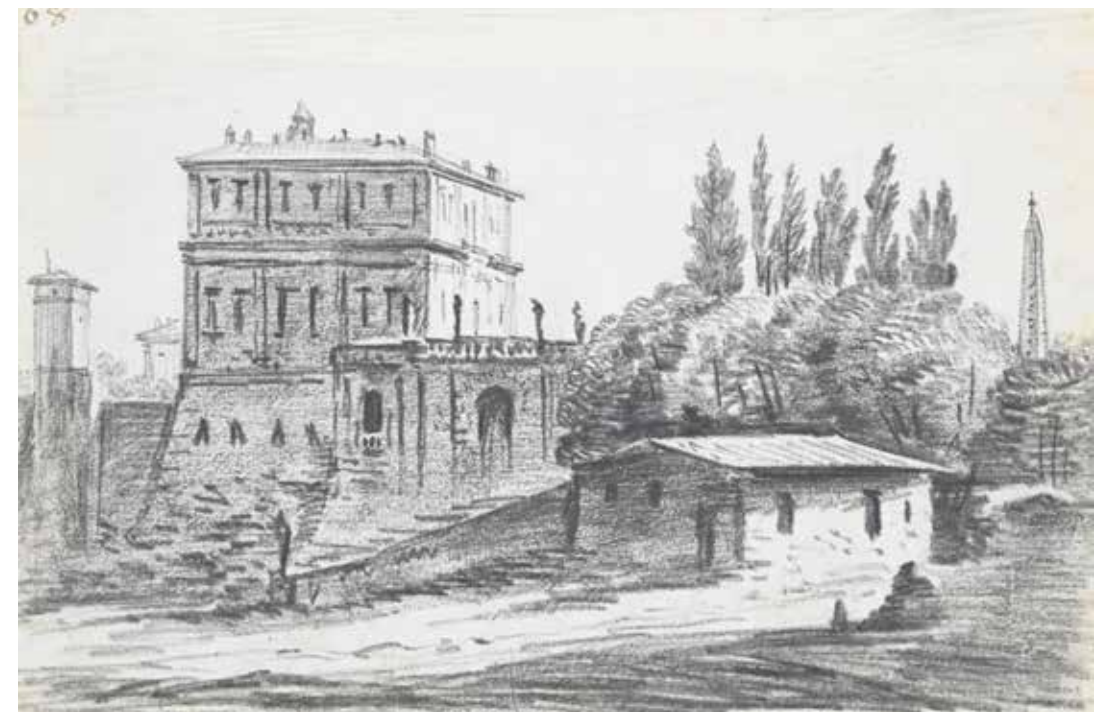
286
CLAUDE JEAN BAPTISTE HOIN (FRENCH 1750-1817)
PORTRAIT OF A MAN
 Black and white chalk
 18 x 14cm (7 x 5½ in.)

Together with a pencil self portrait drawing by Andrew Watson Turnbull (British 1874-1957), signed and dated '1897'; and a pencil drawing of a man in profile by Henri-Joseph Hesse (French 1781-1849) signed (lower right) (3)

£300-500



286



287

287
ATTRIBUTED TO FRANCESCO ZUCCHI (ITALIAN 1692-1764)
A VIEW OF S. GIOVANNI LATERANO, ROME
 Pen and brown ink, and grey wash on paper
 9.5 x 15.5cm (3½ x 6 in.)

£300-500

Provenance:
 Faerber and Maison Ltd, 36 New Bond Street, London

Together with a chalk drawing by Italian school (18th century) of Villa Mattei; and a watercolour by Arthur Severn (British 1842-1931) of view of a campanile

The Agnew & Sons Ltd, n. 39135. Various sizes (3)

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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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