



DREWEATTS

EST. 1759

OLD MASTER
BRITISH & EUROPEAN ART

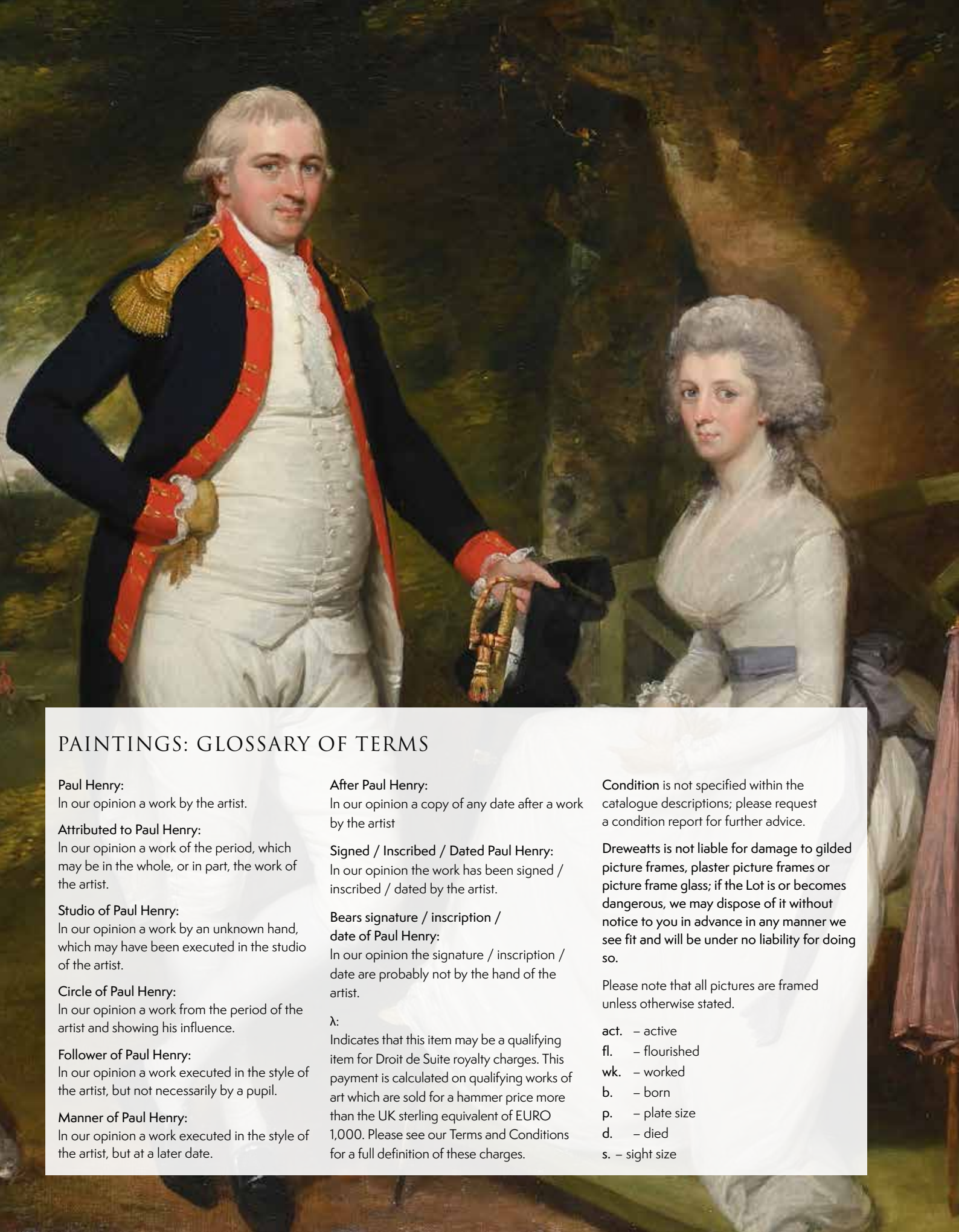
WEDNESDAY 12 JUNE 2024 | NEWBURY

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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.

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- Please note that all pictures are framed unless otherwise stated.
- act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size

OLD MASTER
BRITISH & EUROPEAN ART

WEDNESDAY 12 JUNE 2024 | NEWBURY

LOTS 1-250 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

- Tuesday 28 May:

Wednesday 29 May:

Thursday 30 May:

Friday 31 May:
- 10am–4pm

10am–4pm

10am–4pm

10am–4pm

VIEWING IN NEWBURY (FULL SALE)

- Sunday 9 June:

Monday 10 June:

Tuesday 11 June:

Day of sale:
- 10am–3pm

10am–4pm

10am–4pm

9am–12 noon

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

- Front cover: Lot 140

Inside front cover: Lot 19

Opposite: Lot 79

Inside back cover: Lot 84

Back cover: Lot 85

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.

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

GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



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1

1
FOLLOWER OF PAUL VREDEMAN DE VRIES
AN INTERIOR OF A GOTHIC CHURCH
Oil on canvas
111 x 78cm (43½ x 30½ in.)
Unframed

£1,500-2,500



2

2
ATTRIBUTED TO HENDRIK VAN STEENWYCK II
(DUTCH 1580-1649)
SAINT PETER BEING RELEASED FROM PRISON
Oil on panel
32 x 25cm (12½ x 9¾ in.)

Provenance:
Leggatt Brothers Gallery, London
H.C. Gundry Esq.
Brian L. Koetser Fine Art Dealer, London

£2,000-3,000



3

3
ATTRIBUTED TO PIETER NEEFS II (DUTCH 1620-1675)
*AN INTERIOR OF A CHURCH WITH PEOPLE PRAYING
BEFORE AN ALTAR*
Oil on panel
Bears signature and date '61' (lower right)
24 x 19cm (9¼ x 7¼ in.)

Provenance:
Sale, Christie's London, *Pictures and Drawings*,
20 December 1940, lot 127 (as Pieter Neefs II)
Sale, Christie's London, *Pictures by Old Masters*,
14 October 1966, lot 72 (as Pieter Neefs II)

£1,000-2,000



4

4
FOLLOWER OF PIETER NEEFS II
*AN INTERIOR OF A CHURCH
WITH A TOMB AT THE CENTRE*
Oil on panel
31 x 38.5cm (12 x 15 in.)

£1,000-1,500



5

5
FOLLOWER OF MARTEN VAN
VALCKENBORCH I
*SEASCAPE WITH FIGURES AND
A TOWN BEYOND*
Oil on canvas
86 x 116cm (33¾ x 45½ in.)

Provenance:
Sale, Bonhams, Knightsbridge,
29 October 2014, lot 18

£2,500-3,500



6

6
ROMBOUT VAN TROYEN
(DUTCH CIRCA 1605-1650)
*ORIENTALIST FIGURES IN A GROTTO,
POSSIBLY REBECCA AND ELEZIER AT
THE WELL*
Oil on panel
Signed (lower right)
25 x 39cm (9¾ x 15¼ in.)

Provenance:
Christie's, *Christie's Interiors - Masters and
Makers*, 7855, 30th October 2012, lot 419

£1,500-2,500



7

7
FOLLOWER OF GIOVANNI BELLINI
PORTRAIT OF A MAN WITH BLUE EYES
Oil on panel
31 x 23.5cm (12 x 9¼ in.)
Unframed

£1,000-1,500



8

8
ITALIAN SCHOOL (17TH CENTURY)
PORTRAIT OF GIOVANNI DELLA CASA
Oil on panel
Inscribed with identifying inscription
(upper edge)
57 x 42.5cm (22¼ x 16½ in.)

£1,000-1,500



9
MANNER OF UGOLINO DA SIENA
MADONNA AND CHILD
Mixed media on panel
45.5 x 27.5cm (17¾ x 10¾ in.)

£1,000-1,500



10
CIRCLE OF FILIPPO PALADINI FIORENTINO (ITALIAN C.1544-1614)
ECCE HOMO
Oil on copper
13.5 x 10.5cm (5¼ x 4 in.)

Provenance:
Verney, A Private Collection

£1,000-2,000



11
SPANISH SCHOOL (16TH CENTURY)
SAINT CAHTERINE OF ALEXANDRIA; A MALE SAINT
HOLDING A FLASK, POSSIBLY SAINT OMOBUONO
Oil on panel, a pair
58.5 x 48.2cm (23 x 18¾ in.);
58.5 x 46.8cm (23 x 18¼ in.)(2)

Provenance:
Sale, Sotheby's, London, *Old Master Paintings*,
12 February 2008, lot 1

£5,000-7,000



11



12

12
FOLLOWER OF CARLO MARATTA
THE HOLY FAMILY AND SAINT ANNE
Oil on panel
45 x 33.5cm (17½ x 13 in.)
Unframed

£1,500-2,500



13

13
FOLLOWER OF RAFFAELLO SANZIO, CALLED RAPHAEL
THE MADONNA AND CHILD
Oil on panel
Inscribed 'RAPHAELIO URBINAS' (to dress of Madonna)
31.5 x 22.5cm (12¼ x 8¾ in.)
Unframed

£1,000-1,500



14

12



15

15
VENETIAN SCHOOL (16TH CENTURY)
THE LAST SUPPER
Oil on canvas
93.5 x 141.5cm (36¾ x 55½ in.)
Unframed

£2,000-3,000



16

16
AFTER SIR ANTHONY VAN DYCK
SAINT FRANCIS OF ASSISI
 Oil on canvas
 41 x 30.5cm (16 x 12 in.)

Provenance:
 Sale, Christie's, South Kensington, 22 April 1998, lot 28 (as Circle of)

The present lot appears to be a study of the head of St Francis of Assisi in Van Dyck's altarpiece for the Church of Our Lady, Dendermonde. Two additional versions of this sketch can be found at the Catharijneconvent Museum, Utrecht, and in the Royal Collection, London.

By repute, it was previously in the collection of the Duc de Praslin. If this is the case it would have hung at The Château de Vaux-le-Vicomte.

£1,000-1,500



17

17
FOLLOWER OF GAETANO GANDOLFI
PORTRAIT OF A MAN, POSSIBLY SAINT ANTHONY, ABBOT
 Oil on canvas, feigned oval
 62 x 46cm (24¼ x 18 in.)

£600-800



18

18
AFTER ANTHONY VAN DYCK
ALLEGORY OF CHARITY
 Oil on canvas
 151 x 110cm (59¼ x 43¼ in.)

Provenance:
 Sale, M. Isaacs & Sons and F.W. Allen & Sons, *The Berry Collection*, Cheshire, 12,13 September 1960, lot 627

The painting is after the Allegory of Charity by Anthony van Dyck held at The National Gallery, London

£3,000-5,000

19
OSIAS BEERT THE ELDER
(BELGIAN CIRCA 1570-1624)
*STILL LIFE OF GRAPES IN A DISH,
AND APPLES IN A TAZZA*
Oil on panel
51 x 71cm (20 x 27¾ in.)

Provenance:
Private collection, Switzerland
Anonymous sale, Enghien les Bains, Hôtel des
Ventes, 25 April 1982, lot 118, for €291,000
Where acquired by a private collector
By whom sold, Paris, Christie's, 26 June 2002,
lot 8, for €265,250

Literature:
Weltkunst, 52, 1982, p. 1169, no. 8
(according to a note at the RKD)
E. Greindl, *Les peintres flamands de nature
morte au XVIIe siècle*, Sterrebeek 1983,
pp. 27, 337, no. 79, reproduced in colour
on p. 30, no. 8

The popularity of this composition is attested
to by the existence of another version,
different only in a few details, such as the
colouring of the grapes in the foreground.
That version sold most recently at Sotheby's
New York on 26 January 2006, lot 123 (for
\$296,000). Dr Fred G. Meijer has dated both
pictures to 1608-1612.

Beert used several elements that appear
in this painting across other compositions.
This is particularly true of the lacquered
dish containing grapes, which was studied
by Sam Segal, who suggested that it might
have Japanese, Thai or Javan origins.¹ Despite
its simple appearance, the object therefore
carried significant prestige, in that its
inclusion bore witness to the intensification of
commercial and cultural exchanges with the
East thanks to the Dutch trading companies.
A similar analysis can be applied to the
intricate glass filled with red wine in the upper
right corner of the picture. This is most likely
a Venetian inspired product made by the
Flemish kilns of Antwerp and Liège, many of
which employed skilled Italian glassmakers.

£40,000-60,000

¹ S. Segal, *Flowers and Nature: Netherlandish
Flower Painting of Four Centuries*, Amstelveen
1990, no. 30.





20

20
SPANISH COLONIAL SCHOOL (LATE 18TH CENTURY)
MADONNA AND CHILD
Oil on canvas
74 x 51cm (29 x 20 in.)

£1,000-1,500



21

21
FOLLOWER OF GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO
THE MADONNA AT PRAYER
Oil on canvas
71 x 56.5cm (27¾ x 22 in.)

£2,000-3,000



22

22
NEAPOLITAN SCHOOL (17TH CENTURY)
PORTRAIT OF A PHILOSOPHER
Oil on canvas
Signed with monogram 'R' (lower right)
117.5 x 100.5cm (46¼ x 39½ in.)
Unframed

A photograph (n.52256) of 1964 held in the Zeri Collection shows that part of the veil above the head was once covered with white paint.

£2,000-3,000



23

23
AFTER CARLO MARATTA
THE ANNUNCIATION
Oil on canvas
71.5 x 60cm (28 x 23½ in.)

The original painting is held at the Galleria Nazionale d'Arte Antica, Rome

£800-1,200



24

24
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.)

£1,500-2,000

25
DAVID VINCKBOONS (DUTCH 1576-1632/33)
ELEGANT COMPANY FEASTING WITH MUSICIANS BENEATH AN ARBOUR
Oil on panel
Signed and dated '1622' (lower centre)
38 x 65cm (14¾ x 25½ in.)

Provenance:
With S. Nijstad, Lochem, 1962 (according to a card at the RKD)
With Leo van der Eerden, Rotterdam, 1974 (as advertised in Antiques, see Literature)Anonymous sale, Amsterdam, Christie's, 8 March 1984, lot 41
Anonymous sale, Paris, Drouot, 4 June 1984, lot 49
Anonymous sale, London, Christie's, 29 October 1999, lot 28
With Johnny Van Haeften, London, 2000
With David Wade Fine Art, Yorkshire where

Literature:
Antiques, April 1974, p. 780 (according to a note at the RKD)
J. Briels, *Peintres flamands en Hollande au début du Siècle d'Or, 1585-1630*, Paris 1987, pp. 100-1, no. 108, reproduced in colour
O. Koester, *Flemish Paintings 1600-1800*, Copenhagen 2000, p. 279, under no. KMSsp175
B. Nehlsen-Marten, *Dirck Hals 1591-1656: Œuvre und Entwicklung eines Haarlemer Genremalers*, Weimar 2003, pp. 68-69, under n. 196
K. Ertz and C. Nitze-Ertz, *David Vinckboons, 1576-1632. Monographie mit kritischem Katalog der Zeichnungen und Gemälde*, Lingen 2016, p. 382, no. 136
C. Laffon, *Banquet dans un parc (Le Fils prodigue parmi les prostituées ?)* in S. Vézilier-Dussart (ed.), *Fêtes et Kermesses au temps des Brueghel*, exh. cat., Ghent 2019, p. 252, under no. 74

This picture is either the prototype for, or a closely comparable version of the composition attributed to David Vinckboons in the National Gallery of Denmark, Copenhagen.¹

The Copenhagen painting, which is arguably less free in its handling, differs from the present work in having a greater amount of space above the lutenist's head and in portraying the woman at the far left in full, which suggests that the present panel has been reduced at the top and along its left-hand side. A copy after this composition, which last appeared on the market in 2016, further attests to its popularity.²

A merry group of nine men and women, accompanied by a dog, gather around a table laden with oysters and wine, among other delicacies. While one gentleman proffers his roemer towards the sky, another, on the right, fingers his lute beside a lady who sings from a book. The grand building in the background underscores the extravagance of the scene. Some scholars have proposed that this composition alludes to the parable of The Prodigal Son among the Harlots.³

Although this cannot be discerned with certainty, several elements support this hypothesis: the proximity between the figures, the oysters - both on the table and littered on the ground - as an aphrodisiac, and the free flowing wine.⁴

£10,000-15,000



1 Inv. no. KMSsp175; oil on panel, 51 x 81.5 cm.; <<https://open.smk.dk/artwork/image/KMSsp175?q=vinckboons&page=1>>
2 Anonymous sale, Munich, Hampel, 30 June 2016, lot 806 (as Philips Vinckboons II).
3 Koester 2000, pp. 279-80, no. KMSsp175; S. Heiberg, Christian IV and Europe: The 19th Art Exhibition of the Council of Europe, exh. cat., Denmark 1988, pp. 339-40, no. 1103; and Laffon in Ghent 2019, p. 252, no. 74, all discuss this theory in relation to the version in the National Gallery of Denmark, Copenhagen.
4 Laffon in Ghent 2019, p. 252.



27
CIRCLE OF CHARLES CORNELISZ DE HOOCH
(DUTCH CIRCA 1600-1638)
A CAPRICCIO WITH MONKS AND RUINS
Oil on canvas
113 x 116cm (44¼ x 45½ in.)
Unframed

£2,000-3,000



27



26

26
AFTER SALVATOR ROSA
A PAIR OF ITALIANATE LANDSCAPES
Oil on panel
27.5 x 41cm (10¾ x 16 in.); 27 x 40cm (10½ x 15½ in.) (2)

Provenance:
James Kannaford, Edinburgh
The pictures are after Salvator Rosa's paintings held at the Palazzo Pitti, Florence

£1,500-2,000

28
FOLLOWER OF PIETER MULIER,
IL CAVALIERE TEMPESTA
ITALIAN LANDSCAPE WITH FIGURES AND ANIMALS IN THE FOREGROUND
Oil on canvas
104 x 90cm (40¾ x 35¼ in.)
In a Florentine carved gilt frame

£2,000-3,000



28

29
MICHELANGELO CERQUOZZI
(ITALIAN 1602-1660) AND ANGELUCCIO
(ITALIAN 1620-1650)
ROMANTIC LANDSCAPE WITH FIGURES
AND A BRIDGE
Oil on canvas
122 x 153cm (48 x 60 in.)

Provenance:
Private collection, Trier, by the early
18th century
By descent in the family
By whom sold, Cologne, Van Ham
Kunstauktionen, 8 April 2006, lot 1561, for
€125,000 (as Michelangelo Cerquozzi and
the landscape attributed to Angeluccio)
With David Wade Fine Art, Yorkshire where
acquired

This colourful landscape is an interesting
example of a collaborative work between
two painters based in Rome in the mid-17th
century.

Michelangelo Cerquozzi was a leading
member of the Bamboccianti: a group of
predominantly foreign artists active in the
Eternal City, who worked in the manner
of Pieter van Laer (1599-1642), called il
Bamboccio, producing small works that
focused on contemporary Italian street-life.
Cerquozzi's most accomplished pictures
blend the naturalism of the Bamboccianti with
strong narrative or anecdotal characteristics,
exemplified here by the comedic element of
the dog crouching in the foreground.

Angeluccio is a more enigmatic artist by
comparison, whose real name, nationality,
and dates are unknown to us today. He is
recorded, however, as a student of Claude
Lorrain (1600-1682): the biographer Pascoli
mentions him in 1730, noting that: 'Claude
only had one well-known student, Angeluccio,
who died young and could do little work.' The
staffage in his pictures was usually executed
by Cerquozzi, as in the present example, or
else by Jan Miel (1599-1664). Interestingly,
Angeluccio was also known as a draughtsman
of plant studies. One of his sheets in the
Kupferstichkabinett, Staatliche Museen, Berlin,
may have been used as a preliminary study for
the lower left quadrant of this painting.²

£20,000-30,000



29

1 M. Roethlisberger (ed.), Im Licht von Claude Lorrain. Landschaftsmalerei aus drei Jahrhunderten, exh. cat., Munich 1983, p. 154.
2 Inv. no. KdZ 14894; black pen and brush in white on blue paper, 26.3 x 41.3 cm.; M. Roethlisberger, 'Drawings by Angeluccio (= Drawings around Claude II), Master Drawings, IV, 1966, pp. 378-79, 381, no. 3



30
AFTER CASPAR NETCHER
FIGURES IN AN INTERIOR
 Oil on canvas
 Inscribed 'Earl Howe Gopsall Hall'
 (on a label on the reverse)
 43 x 34.5cm (16¾ x 13½ in.)

After the picture in the Alte Pinakothek, Munich.

Provenance:
 Earl Howe, Gopsall Hall

£2,000-4,000

30



Gopsall Hall, Leicestershire



31

31
FOLLOWER OF MICHELE MARIESCHI
A VENETIAN FESTIVAL, THE GRAND CANAL WITH THE PALAZZO BELLONI BATTAGIA
 Oil on canvas
 66 x 96cm (29¾ x 37¾ in.)

Provenance:
 Earl Howe, Gopsall Hall

Gopsall Hall was inherited by Penn Assheton Curzon, eldest son of 1st Viscount Curzon, after Charles Jennens died in 1773 unmarried and without an heir. He was an uncle on Penn Assheton Curzon's mother's side. He married Lady Sophia Howe and the house passed down through the Earls Howe until the 4th who sold the house in 1919. A large part of the collection at Gopsall were dispersed in two sales by George Trollope & Sons, October 1918 and June 1920.

Charles Jennens (1700-1773) inherited Gopsall Hall a Jacobean house and 724 acre estate from his father in 1747. Three years later, in 1750, he replaced the house with a new, more grandiose building befitting his recently obtained wealth and status. The 'new' Gopsall reflected the fashionable Neo-Palladian taste inspired by contemporary pattern book designs published by such renowned and important figures as Batty Langley, William Halfpenny and William Kent at a cost of £100,000. It was considered the most impressive Georgian house in Leicestershire. The House was demolished in 1952.

£12,000-18,000



32

32
JOHANN RUDOLF FEYERABEND,
CALLED LELONG (SWISS 1779-1814)
A SET OF SIX STILL-LIVES
Bodycolour
Each 15.5 x 21cm (6 x 8¼ in.) (6)

£4,000-6,000

33
JOHANN RUDOLF FEYERABEND,
CALLED LELONG (SWISS 1779-1814)
A PAIR OF STILL-LIVES
Bodycolour
Each 16 x 21cm (6¼ x 8¼ in.) (2)

£1,000-2,000



33



34

34
ATTRIBUTED TO LOUIS-NICOLAS VAN BLARENBERGHE (FRENCH 1716-1754)
A BATTLE SCENE OUTSIDE A WALLED TOWN, POSSIBLY KING LOUIS XIV INSPECTING THE FORT OF A FRENCH CITY BATTLE
Gouache
37 x 51cm (14½ x 20 in.)

Provenance:
From a Private Collection

£3,000-5,000



35

35
JOHN VANDERBANK (BRITISH 1694-1739)
PORTRAIT OF A GENTLEMAN
Oil on canvas, feigned oval
Signed and dated '1725' (lower left)
74 x 61.5cm (29 x 24 in.)

Provenance:
Clark Galleries, Towcester

£1,500-2,500



36

36
FOLLOWER OF SIR GODFREY KNELLER
A PORTRAIT OF FRANCES HARPUR, COUNTESS OF BELAMONT
Oil on canvas
122 x 100cm (48 x 39¼ in.)

£700-1,000

37
ALLAN RAMSAY (SCOTTISH 1713-1784)
PORTRAIT OF HENRY HAWLEY (1685-1789)
Oil on canvas, feigned oval
74 x 61cm (29 x 24 in.)

Provenance:
Waddington Galleries Ltd, London
Sale, Sotheby's, London, 11 July 1990, lot 44
Sale, Christie's, *Horsenden Manor*,
22 September 1997, lot 658

Literature:
Alastair Smart, *Allan Ramsay; A Complete Catalogue of his Paintings*, p.133, illustrated.

This portrait is recorded in 1990 having a label attached to the reverse inscribed 'Henry Hawley elder brother of James Hawley/M.L. He died a Widower without issue on y [sic] 28th Augt 1756, and is buried at Bloworth Midx.'

The sitter was possibly the grandson of the 1st Lord Hawley, who became a distinguished soldier, fighting campaigns in Europe, at Fontenoy and Detingen, as well as closer to home. After the 1745 Jacobite Rebellion, the Duke of Cumberland made him Commander-in-Chief in Scotland where he was renowned for his brutal behaviour.

In 1748, Hawley was appointed Governor of Inverness, a position he held until 1752, the same year in which he became Governor of Portsmouth, a role he retained until his death. He died unmarried in 1759, leaving his property, West Green House near Hartley Wintney in Surrey to the son of his housekeeper.

The late Professor Alastair Smart dated this portrait to circa 1747-8.

£7,000-10,000



37



38

38
JONATHAN RICHARDSON (BRITISH 1667-1754)
PORTRAIT OF A MAN IN A RED JACKET
Oil on canvas laid on board
125 x 100cm (49 x 39¼ in.)

Provenance:
Sale, Christie's, London, *English Pictures*, 17 October 1986, lot 98

£3,000-5,000



39

39
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF A GENTLEMAN IN A BLUE JACKET
Oil on canvas
144.5 x 100cm (56¾ x 39¼ in.)

£3,000-5,000



40

40

ATTRIBUTED TO MICHAEL DAHL (SWEDISH 1659-1743)
PORTRAIT OF KATHARINE BRISTOW, AGED 17
 Oil on canvas, feigned oval
 With 19th century inscription 'KATHARINE BRISTOW
 AETAT 17, MARRIED TO GEORGE DASHWOOD OF
 HEVENINGHAM ESQ, 1711, AETAT 21 / BY DAHL / LINED
 AND RESTORED BY C. AMBROSE TAVISTOCK STREET
 COVENT GARDEN 1840' (verso)
 76.5 x 64cm (30 x 25 in.)

Provenance:
 From a Private Collection in Northamptonshire

George Dashwood (1680-1758) was the Tory MP for Stockbridge. His father, Sir Samuel Dashwood (1643-1705) became the Mayor of London in 1702. Katharine (1690-1779), also came from a family of politicians; her father being Robert Bristow (1662-1706), MP for for Winchelsea. Here two brothers, Robert (1688-1737) and John (1701-1768) were also MPs.

Upon his death in 1758, Katharine served as Lady of the Bedchamber to Queen Charlotte, the Queen Consort of George III.

£1,000-1,500



41

41

SCHOOL OF SIR GODFREY KNELLER (BRITISH 1646-1723)
PORTRAIT OF WILLIAM DOUGLAS, 3RD DUKE OF HAMILTON, 1ST EARL OF SELKIRK
 Oil on canvas
 120 x 97cm (47 x 38 in.)

Provenance:
 Sale, Christie's London, *Old Pictures*, 10 June 1932, lot 73
 The Collection of Sir Archibald Murray
 Unknown sale, 11 December 1949, lot 118
 The Collection of Peter Moss of Purley by 1973, who offered the picture to the National Portrait Gallery
 Sale, Philips, London, *Fine English Paintings*, 19 May 1981, lot 37
 Sale, Worsfolds of Canterbury, 12-14 October 1982, lot ?

Correspondence between Mr Purley and the National Portrait Gallery suggests that the full-length version of this portrait was on display at the Scottish National Portrait Gallery on loan from the Hamilton Gallery. At the same time, Christopher Wood suggested that the correct cataloguing for the present lot should be School of Sir Godfrey Kneller.

£4,000-6,000

42
SIR PETER LELY (BRITISH 1618-1680)
ANNE DE LAUNE, NÉE SANDYS (B. 1634); ABRAHAM, DE LAUNE (1629-1709)
Oil on canvas, a pair
Each 55.5 x 43cm (21¾ x 16¾ in.) (2)

Provenance:
By descent in the sitters' family to Alvred Faunce de Laune
Anon. sale, Christie's London, 20 November 1964, lot 35 (90 gns.)
Private collection, UK
Private collection, USA

Abraham de Laune was the son of Gideon Delaune (1564/5-1659), the eminent Huguenot physician and theologian, and his wife Judith Chamberlain. The sitter's father was appointed apothecary for Anne of Denmark, James I's queen, sometime between 1606 and 1610. Gideon was also one of the foremost members of the Huguenot immigrant community in the capital, which gathered together in the autonomous French church in Threadneedle Street, London. Abraham married Anne Sandys, the daughter of Edwin Sandys of Northbourne Court, Kent. They lived at Sharstead Court, Newnham, Kent.

£10,000-15,000



42



42

43
JEAN-BAPTISTIE LE PRINCE
(FRENCH 1734-1781)
FISHERFOLK LAYING NETS BY A WATERFALL
Oil on canvas
Signed and dated '1773' (lower right)
127 x 190.5cm (50 x 75 in.)

Provenance:
David Wade Fine Art, Yorkshire where
purchased

This picture, signed and dated 1773, was painted in the mature phase of Jean-Baptiste Le Prince's career after the artist had returned to Paris from Russia, where he had journeyed in 1758 in order to work for Catherine the Great (1729-1796) at the Imperial Palace. Le Prince remained in Russia for five years and also travelled extensively throughout Finland, Lithuania and even Siberia, before heading back to his native France in 1763. According to Mariette, Le Prince had left France a mediocre artist, but had come home a master. Indeed, in February 1764, the artist presented himself to the Académie Royale, where he was received as a member on 23 August 1765.

This composition attests to Le Prince's achievements in this regard: the flurry of activity in the foreground, where a group of fishermen can be seen laying down their nets, is masterfully balanced by the calm, powder blue tones of the sky, as well as the pale pink accents that highlight the clouds.

£30,000-50,000





44

44
JULIUS CAESAR IBBETSON (BRITISH 1759-1817)
ULLSWATER FROM GOWBARROW PARK
 Oil on canvas
 Signed and dated '1805' (lower left)
 67 x 90cm (26¼ x 35¼ in.)

Provenance:
 Sale, Christie's, 28 June 1980, lot 75

Exhibited:
 London, Royal Academy, 1806

£2,000-3,000



45

45
ATTRIBUTED TO LOUIS GADBOIS
(FRENCH 1770-1826)
CLASSICAL LANDSCAPE WITH A STATUE OF DIANA
 Gouache with white heightening
 49.5 x 71cm (19¼ x 27¾ in.)

£800-1,200



46

46
CIRCLE OF GUILLAM DUBOIS (DUTCH 1610-1680)
BY THE ROADSIDE
 Oil on panel
 15 x 20.5cm (5¾ x 8 in.)

Provenance:
 Mr. Radclyffe
 Arthur Tooth & Sons, London

£800-1,200



47

47
THOMAS BARKER OF BATH (BRITISH 1769-1847)
FIGURES DANCING AMONG ANCIENT RUINS IN AN ITALIAN LANDSCAPE
 Oil on canvas
 132.5 x 188cm (52 x 74 in.)

£5,000-8,000



48

48
ITALIAN SCHOOL (18TH CENTURY)
SAINT JEROME IN THE WILDERNESS
Oil on canvas
35.5 x 41cm (13¾ x 16 in.)

£800-1,200



49

49
ZACHARIE FELIX DOUMET (FRENCH 1761-1818)
TWO VIEWS OF THE ENVIRONS D'ASCALDAS, NEAR LISBON
Bodycolour
Both signed (lower centre)
Each 18.5 x 18.5cm (7¼ x 7¼ in.) (2)



Provenance:
Sale, Christie's, South Kensington, *Old Master Drawings*,
15 December 2000, lot 148

£2,000-3,000



50

50
FOLLOWER OF PHILIP JAMES DE LOUTHERBOURG
LANDSCAPE WITH A STAGE COACH, SCENE ON THE DOVER ROAD
Oil on canvas
Bears signature (lower left)
83.5 x 114cm (32¾ x 44¾ in.)

Provenance:
The Parker Gallery, London
Sale, Sotheby's, London, *The British Sale: Paintings & Watercolours*, 28 November 2002, lot 126

£6,000-8,000



51
FOLLOWER OF CARLO LABRUZZI
VIEW OF LAKE NEMI
 Oil on canvas
 67 x 103cm (26¼ x 40½ in.)

Provenance:
 Sale, Sotheby's Olympia, 4 July 2006, lot 546

£2,000-3,000

51



52
FOLLOWER OF JAN HACKAERT
TWO TRAVELLERS RESTING BENEATH A TREE
 Oil on canvas
 87.5 x 67.5cm (34¼ x 26½ in.)

£1,000-1,500



53
CIRCLE OF GEORGE SMITH OF CHICHESTER (BRITISH CIRCA 1714-1776)
A LANDSCAPE WITH CLASSICAL RUINS
 Oil on canvas
 97 x 120cm (38 x 47 in.)

Provenance:
 Ian Askew
 Sale, Sotheby's, 28 November 2002, lot 120

£1,000-2,000



54
FOLLOWER OF CLAUDE LORRAIN
AN ARCADIAN LANDSCAPE
 Oil on canvas
 68 x 89cm (26¾ x 35 in.)

£3,000-5,000



55
CIRCLE OF GEORGE BARRET
(IRISH CIRCA 1728-1784)
FISHING SCENE AT SUNSET
Oil on canvas
86 x 107.5cm (33¾ x 42¼ in.)

Provenance:
Sale, Sotheby's, 28 November 2002, lot 121

£3,000-5,000

56
JULIUS CAESAR IBBETSON (BRITISH 1759-1817)
CASTLE CAMPBELL. CLACKMANNANSIRE: AND A CASTLE, THOUGHT TO BE HAWTHORNDEN, MIDLOTHIAN
Oil on canvas, a pair
Each 38.1 x 45.7cm (15 x 17 in.) (2)

Castle Campbell is situated near the town of Dollar in central Scotland and from the 15th-19th centuries it was the Lowland seat of the Dukes of Argyll, Chiefs of the Clan Campbell. Ibbetson's view is somewhat embellished and romanticised, as was his habit, but the figures of the washerwomen act as a human foil to the grandeur of the castle and its dramatic setting.

Ibbetson painted several views of Hawthornden Castle, largely when staying with the Balcarres family at nearby Roslyn in 1800. The romantic situation of the castle, on cliffs over the river Esk, was typical of the sort of scene which appealed to him and which he made all the more interesting and attractive by the inclusion of the beautifully observed milkmaid with her cows. While Ibbetson has added substantially to the fortifications in this view, the setting and basic structure make it highly likely that this was indeed intended as a representation of Hawthornden rather than any other fortified house. Indeed, it was almost certainly painted as a pair to the view of Castle Campbell also listed here.

£4,000-6,000



57
ALEXANDRE HYACINTHE DUNOUY
(FRENCH 1757-1841)
FIGURES IN AN ITALIANATE LANDSCAPE
Oil on canvas
Signed and dated '1810' (lower left)
74 x 99cm (29 x 38¾ in.)

Provenance:
Anonymous sale, Paris, Thierry de Maigret,
10 December 2001, lot 70, for 600,000
French francs (or approximately £56,978)
With David Wade Fine Art, Yorkshire
where acquired

Alexandre Hyacinthe Dunouy spent the years 1810-15 in Naples at the behest of its queen, Napoleon's sister, Caroline Bonaparte Murat (1782-1839). Consequently, numerous views of the city survive from this period of his career, including his Panoramic view of the Bay of Naples, National Gallery, London, and two examples in the Metropolitan Museum of Art, New York.¹

The present canvas, signed and dated 1810, was likely painted at the beginning of this Italian sojourn, but perhaps before Dunouy had travelled that far south. Although none of the compositional elements can be identified as Neapolitan, the sun-bathed building on the right is certainly Italianate in its architecture.

£15,000-25,000

¹ Inv. no. L822 (dated about 1783-89 or 1810-15, the two periods during which Dunouy is thought to have travelled to Italy), oil on paper laid on canvas, 29.2 x 45.2 cm.; Accession no. 2009.400.52 (dated 1813), oil on paper, laid down on canvas, 33.3 x 50.5 cm.; and accession no. 2003.42.25 (dated about 1810-15), oil on paper, laid down on canvas, 21.2 x 29.2 cm





58

58
FOLLOWER OF JOHN CONSTABLE
A CORNFIELD
 Oil on board
 18 x 22.7cm (7 x 8¾ in.)

Provenance:
 Sale, Christie's London, *Ancient and Modern Pictures and Drawings*, 20 April 1951, lot 133

£1,500-2,000



60

60
FOLLOWER OF PETER TILLEMANS
WILLIAM STONE ESQ RIDING IN A LANDSCAPE
 Oil on panel
 With later inscribed sheet (affixed verso)
 57 x 88cm (22¼ x 34½ in.)

The inscription reads:
 "A portrait of William Stone Esq of Stonebridge, Sussex on his way to his grazing land at Sunrise attended by Wapham a Butcher of Uckfield.
 This picture was painted on an a panel of oak wainscot in the Dining Room at Stonebridge by John Hamilton Mortimer of Norfolk Street, London about A.D 1760 - was given by William Thomas Stone to his cousin Edward Allfrey of Devonshire Place London in A.D 1817 and by him sent to his uncle David Stone Esq of New Place - to be placed in his Dining Room and descend to the Family."

£1,500-2,000



59

59
AFTER MEINDERT HOBBEEMA
LANDSCAPE WITH WATERMILL
 Oil on canvas
 64 x 85cm (25 x 33¼ in.)
 Unframed

 After the original painting in the Rijksmuseum

£700-1,000



61

61
CHARLES HENRY SCHWANFELDER
(BRITISH 1772-1837)
BOYS FISHING IN A HIGHLAND LANDSCAPE
 Oil on canvas
 Signed (lower left)
 69.5 x 88cm (27¼ x 34½ in.)

Provenance:
 Frost and Reed, London
 A Private Collection in Northamptonshire
 A Private Collection, Canada

£600-800



62

62
FOLLOWER OF FRANCESCO SOLIMENA
THE DEATH OF SAINT JOSEPH
Oil on canvas
74 x 61.5cm (29 x 24 in.)

£800-1,200



63

63
ITALIAN SCHOOL (18TH CENTURY)
THE ANNOINTING OF A NEW POPE WITH ALLEGORICAL FIGURES
Oil on canvas, en grisaille
31 x 46cm (12 x 18 in.)

£600-800



64

64
ITALIAN SCHOOL (LATE 17TH/EARLY 18TH CENTURY)
STILL LIFE OF FRUIT AND A PARROT
Oil on canvas
84.5 x 137.5cm (33¼ x 54 in.)

Provenance:
Private Collection, Berkshire

£1,500-2,000



65

65
FRENCH SCHOOL (18TH CENTURY)
A PAIR OF OTTAGONAL STILL LIVES
Oil on canvas
Each 79 x 102.5cm (31 x 40¼ in.) (2)

£1,000-1,500





66



66

FOLLOWER OF JACOB DE WITT

PUTTI EMBLEMATIC OF THE FOUR CLASSICAL ELEMENTS, FIRE, AIR, WATER AND EARTH

Oil on canvas, en grisaille

Each 114 x 84cm (44¾ x 33 in.) (4)

£2,000-3,000



67

67

FOLLOWER OF NICOLAS LANCRET

CHILDREN PLAYING WITH A SPANIEL IN A STREAM

Oil on canvas

83 x 112.5cm (32½ x 44¼ in.)

Provenance:

Mrs Munthe, Southside House, Wimbledon (written on a fragmentary gallery invitation dated 1938)

£1,500-2,500



68

68
MICHAEL DAHL (SWEDISH 1659-1743)
PORTRAIT OF ANNE BODVELL, NÉE DAVIES, (1668-1757)
Oil on canvas
Transcribed to the reline 'Mrs Dodvell of Bodven, Dahl Pinxt' (verso)
124 x 100cm (48¾ x 39¼ in.)

Provenance:
The sitter, thence by descent to her son William Bodvell
Thence by descent to his cousin Margaret Lewis, Llys Dulas, Anglesey
Thence by descent to her cousin William Lewis, Llys Dulas, Anglesey
Thence by descent to his niece Mary Lewis, Llys Dulas, Anglesey
Thence by descent to her son William Hughes, 1st Baron Dinorben

Thence by descent to his daughter the Hon Gwyn Hughes, Lady Neave, Llys Dulas and Dagnam Park
Thence by descent to her son Sir Thomas Lewis Hughes Neave, 5th Baronet
Thence by descent to Sir Arundell Neave, 6th Baronet, Pelham Place, Hampshire
Thence by descent

Literature:
John Steegman, *A Survey of Portraits in Welsh Houses*, Cardiff, 1957, Vol I. pp. 7-8, No. 5

Anne Bodvel was born in 1668, the only daughter and heiress of Hugh Davies of Madryn and niece and heiress of her maternal uncle Owen Hughes of Beaumaris and Llys Dulas.

After the death of her son, William Bodvel, he named his cousin Margaret Lewis of Llys Dulas as his heir. Consequently, this portrait would have been hanging at Llys Dulas at the latest from William's death in 1759, until the family sold the property in the 1950s

Llys Dulas was a modest property which included the land covering half of Parys Mountain. The Hughes family fortunes were changed immeasurably when it was discovered in the mid-18th century that the mountain contained Europe's largest copper mine, making the Hughes family vast fortune, and eventually earning them a peerage. This work is typical of Michael Dahl's portraiture of the early 18th century and has remained in the family since it was painted.

£4,000-6,000



69

69
BARTHOLOMEW DANDRIDGE
(BRITISH 1691- CIRCA 1755)
PORTRAIT OF A GIRL WITH A BASKET OF FLOWERS
Oil on canvas
76.2 x 60.3cm (30 x 23½ in.)
In a mid-18th century English carved & gilded frame

Provenance:
Believed to have belonged to Major General Henry White Hitchens (1822-1890) & Mrs Hitchens (Alice, nee Tyler, 1839-1916) of East Lodge, Brighton.

Bartholomew Dandridge was particularly accomplished when depicting children as he had an ability to capture a dignified sense of individuality, and this charming portrait of the mid-1740's exemplifies his stylistic debt to the light rococo spirit & colouring of early 18th century French painting. The distinctively polite gesture made by the sitter's right hand appears to be a direct quote taken from the portraiture of the celebrated French rococo artist Nicholas de Largilliere (1656-1746). In the self-portrait/family group that he painted circa 1710 (Louvre), his young daughter is posed in a strikingly similar way, although she holds a sheet of music rather than a basket of flowers.

£3,000-5,000



70

70
FOLLOWER OF REV. MATTHEW WILLIAM PETERS (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

£1,000-1,500



71

71
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 Sheriff 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)

£1,500-2,500



72

72
CIRCLE OF HERMAN VAN DER MYN (DUTCH 1684-1741)
PORTRAIT OF A GIRL HOLDING A BASKET OF FRUIT
 Oil on canvas
 57.5 x 50cm (22½ x 19½ in.)

Provenance:
 Thomas Agnew & Sons, London

£2,000-3,000



73
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A LADY IN A PINK DRESS
Oil on metal, oval
Signed with initials 'WW' and dated '1779' (centre left)
17 x 13.5cm (6½ x 5¼ in.)

£600-800

73



74
AUSTRIAN SCHOOL (18TH CENTURY)
PORTRAIT OF A LADY
Oil on canvas, oval
45 x 34cm (17½ x 13¼ in.)

£600-800

74



75
FOLLOWER OF ANNE-LOUIS GIRODET DE ROUSSY-TRIOSON
PORTRAIT OF A WOMAN WITH A BIBLE
Oil on canvas
Indistinctly signed 'Depinay fecit et ***' [?] and dated '1792' (to pages of Bible)
106 x 76cm (41½ x 29¾ in.)

£3,000-5,000

75



76

76
CIRCLE OF TILLY KETTLE (BRITISH 1735-1786)
PORTRAIT OF A GENTLEMAN
Oil on canvas
60 x 47.5cm (23½ x 18½ in.)

Provenance:
Christie's, *Peter Langan: A Life with Art*, 18 December 2012, lot 113

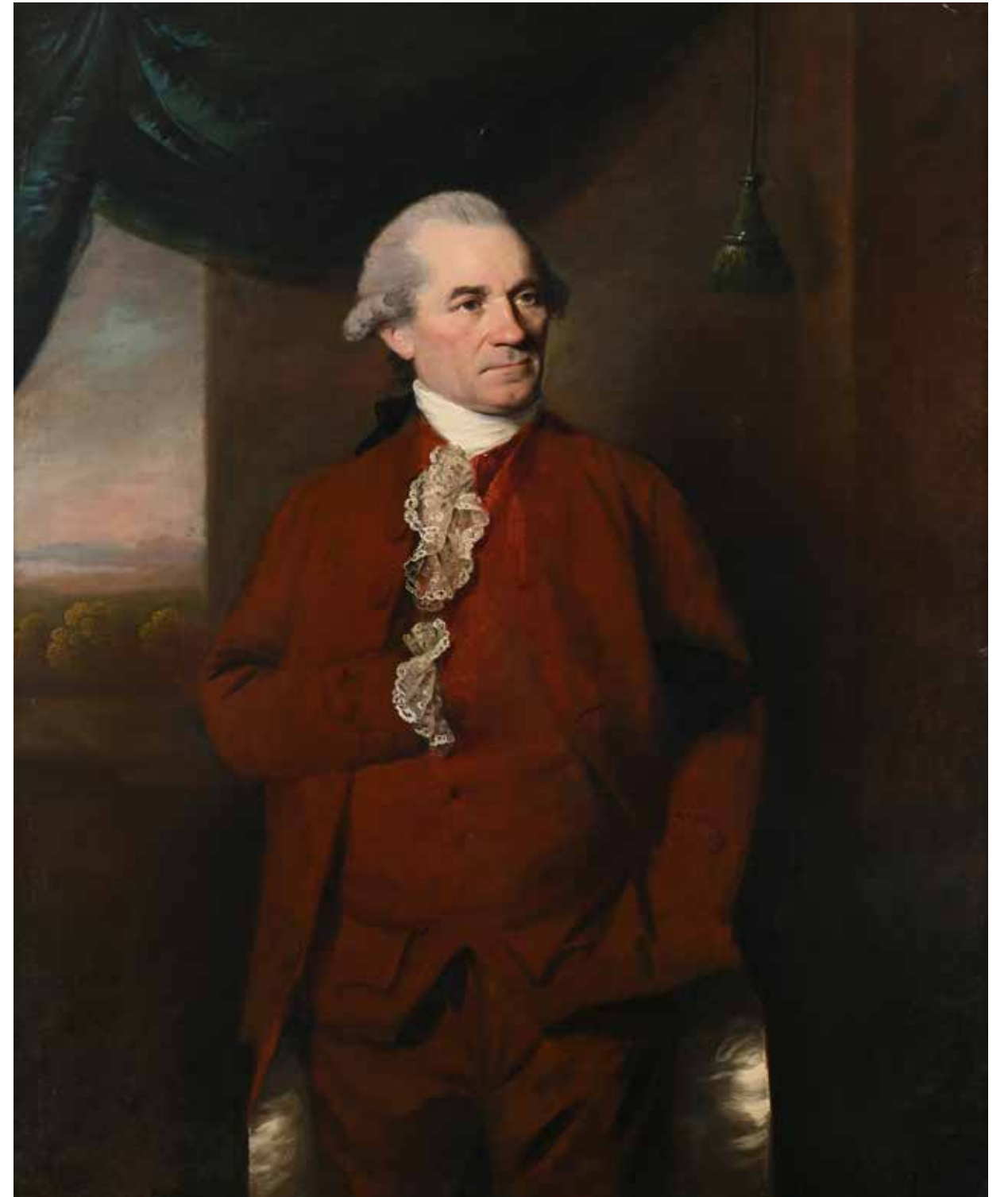
£1,500-2,000



77

77
FOLLOWER OF THOMAS GAINSBOROUGH
PORTRAIT OF JOHN LUTHER
Oil on canvas
75 x 50cm (29½ x 19½ in.)

£2,000-3,000



78

78
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN TRADITIONALLY IDENTIFIED AS JAMES KING (1731-1822)
Oil on canvas
125 x 100cm (49 x 39¼ in.)

Provenance:
Sale, Christie's, London, 9 March 1995, lot 45

£4,000-6,000

ROBERT HOME (BRITISH 1752-1834)
PORTRAIT OF LIEUTENANT-COLONEL WILLIAM SYDENHAM AND
HIS WIFE, WITH ST THOMAS'S MOUNT, MADRAS IN
THE BACKGROUND

Oil on canvas
77.5 x 92.1cm (30½ x 36¼ in.)

Painted circa 1791.

Provenance:
Arthur Tooth, London, 1946-7 (advertisement in *The Connoisseur*,
March 1946)
Private collection, UK

Literature:
Mildred Archer, *India and British Portraiture 1770-1825*, London 1979, pp.306-8, pl.212

William Sydenham (1752-1801), the son of Samuel Sydenham and Alice (née Chapman) of Minehead, came from a distinguished Devonshire family. He joined the East India Company's Madras Artillery as a Cadet in 1768. In 1776 he married Amelia Prime, niece of General Horne, who had also served with the Artillery in India. In 1786, at the time of the war with Tipu Sultan of Mysore, Sydenham was promoted to Lieutenant-Colonel in command of the First Battalion at St Thomas's Mount near Fort St George, Madras, which can be seen in the background of this painting. Home was a fine landscape painter and detailed landscape backgrounds give extra vividness to his portraits. William Sydenham was promoted to Major-General, Commandant of Artillery and AuditorGeneral of Fort St George in January 1801, but died in June of that year.

Robert Home was an important recorder of British India in the late eighteenth and early nineteenth century. He studied with Angelica Kauffmann and between 1773 and 1778 worked in Italy. He exhibited twenty paintings at the Royal Academy between 1770 and 1789. His wife died in 1790 and the following year travelled to Madras to seek his fortune, just as General Cornwallis was setting off with the Grand Army for the Third Mysore War against Tipu Sultan. Home accompanied the campaign, making sketches of the forts and engagements; he later produced prints of *Select Views in Mysore* (1794) and paintings of *Lord Cornwallis receiving the sons of Tipu Sultan as hostages* and *The death of Colonel Moorhouse* (both c.1793-4; National Army Museum, London). Influenced by Thomas and William Daniell, who visited Madras in 1792, Home produced a number of landscapes which show exquisite attention to architecture and Indian life. In 1795 Home moved to Calcutta; he made a happy second marriage and his children joined him in India, all four sons becoming members of the East India Company's army. Home, a punctual, amiable and hardworking man, became the chief portrait painter in Calcutta. He painted the Governor-General of India, Marquis Wellesley, and his brother Major-General the Hon. Sir Arthur Wellesley (the future Duke of Wellington), as well as other generals and judges. He made a short visit to Dacca in 1799 to paint the Nawab Nasrat Jang. Home's successful portrait practice was threatened by competition from Thomas Hickey, who arrived in Calcutta in 1807, and by the dashing and eccentric George Chinnery, who arrived in 1811. In 1814 Home took up the post of Court Painter to the Nawab of Oudh at Lucknow. He worked for the Anglophile Nawab Ghazi-ud-din Haidar for thirteen years, painting portraits and court life, and designing Ghazi's crown when he was made King of Oudh in 1819, as well as carriages, boats, furniture, even an elephant goad. Home retired to a 'handsome establishment' at Cawnpore after Ghazi-ud-din's death in 1827, dispensing 'extensive hospitality to the residents of the station' until his own death at the age of eighty-two in 1834

£15,000-25,000





80

80 λ
CHARLES C. STADDEN (BRITISH 1919-2002)
92ND REGIMENT OF FOOT, PRIVATES IN MARCHING ORDER,
INDIA, 1858
Oil on board
Signed (lower right); further titled and inscribed (verso)
43 x 27cm (16¾ x 10½ in.)

£1,000-1,500



81

81
ENGLISH SCHOOL (EARLY 19TH CENTURY)
AL RASCHED MAHOMMED, A CHIEF OF THE DESERT MOORS,
TRADING IN GUM AT PORTENDIE
Pen, ink and watercolour
Inscribed as titled (along the lower edge)
19.5 x 14cm (7½ x 5½ in.)

Portendie was a trading fort in West Africa (Senegal) and it was settled by the Dutch in the early 17thc to trade in gum - one of the first European settlements in Africa. The moors, often from Morocco, traded with the Europeans in gum, gold and slaves.

The sheet has been laid down to manuscript verses from *Knowledge and Wisdom* from the poem *Winter Walk* by the poet William Cowper (1731-1800). This helps to date the likely date for the drawing to the early 19th century.

£300-500



82

82
AUGUSTE LOUIS VEILLON (SWISS 1834-1890)
ARAB ON HORSEBACK ALONG A COASTAL TRACK
Oil on canvas
Signed (lower left)
47.5 x 80cm (18½ x 31¼ in.)

Provenance:
The collection of Dr Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired circa 1985
Thence by descent to the present owner

£4,000-6,000

83

THOMAS DANIELL (BRITISH 1749-1840) AND WILLIAM DANIELL (BRITISH 1769-1837)
DUSASUMADE GAUT, BERNARES, UTTAR PRADESH
Watercolour and pencil, with watermark 'J WHITMAN'
Inscribed with title (to the mount); further inscribed and numbered '52' (verso)
37 x 54cm (14½ x 21¼ in.)

Provenance:
The collection of the artist
The Bromley-Davenport family,
Capesthorpe Hall, Cheshire
Thence by descent until 1951
The Peninsular and Oriental
Steam Navigation Company
(P&O) 1952-1996
Sale, Christie's, London, *India
Observed*, 24 September 1996,
lot 22
Spink, London, No. K3 11110
A Private Collection

Exhibited:
London, Commonwealth
Institute, 1960, No. 21
Washington D.C, Smithsonian
Institute, 1962, No. 9
London, Spink and Son, 1974,
No. 41

Literature:
Archer, M, *Early Views of India:
The Picturesque Journeys of
Thomas and William Daniell
1786-1794*, Thames and Hudson,
1980, p. 123, ill. No. 71 (aquatint
engraving for Part I, *Oriental
Scenery*, No.16)

Engraved:
T. Daniell, aquatint engraving,
May 1796, for *Oriental Scenery*,
vol.I, No. 16

£30,000-50,000



The Dasasamadhi Ghat is one of the five most celebrated places of pilgrimage in Bernares, and is where Brahma was said to have sacrificed ten horses. On 22 August 1812, Lady Nugent said of Bernares: ‘The city is situated on a high semicircular bank and reaches down to the water’s edge. Mosques, pagodas, temples, houses of different sorts - long flights of steps, leading to places of worship - the river, magnificently extended...nothing can be more striking and imposing than the first view of Bernares’. (Archer, p. 123)

The series of aquatints of India were published by Thomas and William Daniell between 1795 and 1810. At the time, the aquatint technique was very new in Britain, being introduced by Paul Sandy in 1775. These prints were engraved by the Daniells themselves from their own drawings and watercolours. The present lot is one of the watercolour sketches for number sixteen in Part I of the *Oriental Scenery* series.

In her book, Mildred Archer arranges the illustrations produced by the Daniells in order of their journey, rather than the order in which the aquatints were eventually published, often accompanied by unpublished quotes taken from the small octavo booklets of comments which Thomas Daniell issued with each part of *Oriental Scenery*. This places the creation of *Dusasumade Gaut* at circa 17-25 November 1789.

Thomas Daniell (1749-1840) was William’s (1769-1837) uncle. After his father’s death Wiliam’s mother was left with five children and the burden of running the family pub, which had previously belonged to Thomas’s father before passing to his brother. It is thought that Thomas took over responsibility for his nephew to help ease the pressures placed on his sister-in-law.

In 1784, when the pair left for India, they were relatively unknown. William was barely fifteen when the pair set sail, and despite having some success in London, in 1773 Thomas had entered the Royal Academy schools, exhibiting thirty pictures over the next decade or so, William had yet to decide what type of painter he should be.

When in 1781 he secured a commission for six paintings of West Wycombe Park, and went on to paint the landscapes of Somerset, Yorkshire, and Oxfordshire over the course of the following three years, he seems to have settled on landscapes. However, opportunities for landscape painters were few. As a result, most British artists focused on portraiture with Reynolds and Gainsborough as the leading names.

Fueled by the voyages of Captain Cook, it was also around this time that a general interest in the ‘exotic’, ‘picturesque’ and the ‘sublime’ was starting to creep in to British culture. A perfect backdrop then, for the Daniells to explore the opportunities on offer in this exciting new area of the world.

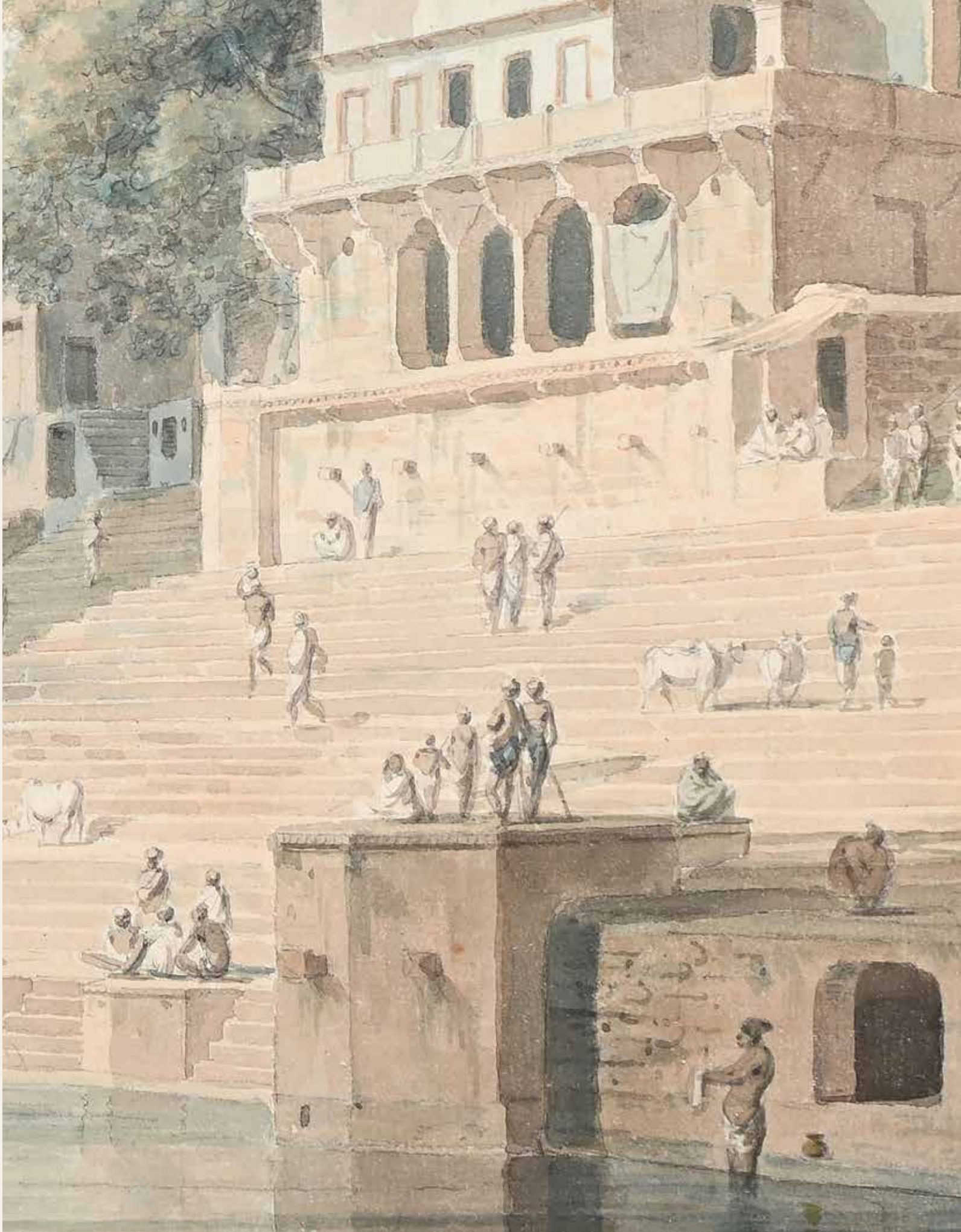
During this time, the East India Company had grown substantially and held increasing power in large areas of the British controlled subcontinent. As such, it was possible for English artists to travel freely, and rely on hospitality from fellow countrymen. In addition, many wealthy residents of the Presidency cities of Calcutta and Madras needed pictures to furnish their large mansions, with several artistic fortunes being made in India.

As was the case in Britain, of the well-established artists already working in India during the last quarter of the 18th century, those such as Tilly Kettle, George Chinnery, Ozias Humphry, John Zoffany, and George Wilson almost all enjoyed their success by focusing on portraits. However, more interesting to Daniells was the landscape painter William Hodges (1744-97), who visited India between 1780 and 1783 and received the patronage of Augustus Cleveland, the District Officer of Bhagalpur.

Upon arriving in India, on 17 July 1786, Thomas placed an announcement in the Calcutta Chronical: ‘Mr Daniell proposes to publish twelve views of Calcutta at twelve gold Mohurs the set, from complete plates and finished watercolours. The subscription list is open till Jan. 1, 1787’. Upon completing these twelve views, in 1788, the Daniells then travelled north to Sringer, taking in various stops, including at Bengal, Buxar, and Delhi, but without stopping at Benares. They journeyed up the country until April 1789, when in May of the same year they began their return journey. With less constraints due to hot weather, the Daniells were able to linger longer in areas which they had been forced to skip on their outward journey, and it was during this stage of their travels that the present lot was painted in Benares. They stayed here for around one week, and during this time witnessed an eclipse of the sun.

After returning to Calcutta in November 1791, the Daniells then headed south between March 1792 and February 1793, before spending a further six months travelling west before starting their journey home in 1794. By the time the Daniells returned to England in September 1794, they had been away for almost ten years and had completed hundreds of drawings and watercolours, many of which had been carefully annotated with names, places, and dates. These were used to create two series of twenty-four aquatints entitled *Oriental Scenery: Twenty Four Views in Hindoostan*. The first series, of which this lot is a sketch for plate 16, was published in England and Calcutta between March 1795 and January 1797, was dedicated to the Honourable Court of Directors of the East India Company. The second series was published between August 1797 and December 1798, dedicated to the Right Honourable Henry Dundas, President of the Board of Commissioners for the Affairs of India. In addition, Thomas Daniell exhibited twelve, and William Daniell six, oils at the Royal Academy between 1795 and 1798. The pair went on to create further sets of aquatints well into the early 19th century. For all their engravings, Thomas and William prepared all the plates themselves using sepia, grey and bluish grey, instead of the reddish-brown ink typically used in printing. In doing so, they were able to reproduce the original watercolours exactly.

There can be no doubt that William and Thomas Daniell were pioneers, both in the way they mastered the aquatinting technique in Britian, but also in their dedication to exploring, detailing, and depicting in meticulous detail the Indian landscape. This in turn contributed to a greater knowledge of India, and at the same time popularized the Indian style which could be seen throughout the 19th century from wallpaper design, ceramic decoration and even architecture.



84

JOSEPH MALLORD WILLIAM TURNER, R.A. (BRITISH 1775-1851)

THE STRAW YARD

Oil on paper

27 x 41cm (10½ x 16 in.)

Provenance:

George Butler R.W.S. (1909-1999)

Christie's, London, 30 June 1981, lot 75 (£9,500 hammer)

With Thomas Agnew & Sons Ltd., London

From a Private Collection

Exhibited:

London, Tate Gallery, *Turner's 'Drawing Book': The Liber Studiorum*,

20 February-2 June 1996, handlist no. 28 (cat. 7)

Literature:

M. Butlin and E. Joll, *The Paintings of J.M.W. Turner*, 2nd edition,

New Haven and London, 1984,

pp. 127- 128, no. 208a, ill., pl. 207

G. Forrester, *Turner's 'Drawing Book': The Liber Studiorum*, London, 1996,

pp. 53-54, ill., No. 7

Matthew Imms, *The Straw Yard* c. 1806-7 by Joseph Mallord William

Turner, catalogue entry August 2008, in David Blaney Brown (ed.)

J. M. W. Turner: *Sketchbooks Drawings and Watercolours*,

Tate Research Publication, December 2012,

[https://www.tate.org.uk/art/research-publications/jmw-turner/joseph-](https://www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-the-straw-yard-r1131712)

[mallord-william-turner-the-straw-yard-r1131712](https://www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-the-straw-yard-r1131712)

Engraved:

Etching, mezzotint and drypoint by J.M.W. Turner and Charles Turner,

untitled, published Charles Turner, 20 February 1808

£100,000-150,000



84



The Straw Yard circa 1806–7, Joseph Mallord William Turner, Tate, Turner Bequest CXVI J. Photo: Tate.

The present oil study is related to Turner's *Liber Studiorum*, a project conceived to explore and present his ideas on landscape painting. Initially intended as a series of 100 mezzotints, it was never fully finished and in the end 71 mezzotints were released in 14 parts and with a frontispiece, over a period of about a dozen years between 1807 and 1817. The engravings were of drawings specially created for the project by Turner. As Gillian Forrester notes, *Turner derived his subject-matter from a variety of sources, including his own finished oil paintings and watercolours, and works by other artists; reverting to his training as a topographical draughtsman, he also made use of material gathered on his sketching tours and several of his itineraries are woven into the fabric of the Liber* (G. Forrester, *op. cit.*, p.14).

Above each print was a letter, linking each image to a specific type of landscape, Mountainous, Historical, Marine, Architectural or Pastoral and Turner initially intended that each part was to incorporate at least one example from each category. The Pastoral category was further divided into 'P' for modern-day country scenes, such as the present subject, or 'E.P.' signifying idealised, classical landscapes inspired by artists such as Claude Lorrain (1600-1682) and Richard Wilson (1713-1782).

The Straw Yard was published as plate 7 in Part II. It was one of two farm-yard subjects included in *Liber Studiorum*; the other being *The Farm-Yard with the Cock*, published the following year as plate 17, part IV. It is one of 14 published works that come under the pastoral category. The image was originally untitled when it was published in 1808 and became known as *The Straw Yard*, by early scholars and collectors of the *Liber*. In one of his sketchbooks, Turner lists the intended subjects of the plates for the *Liber* and refers to the present subject as the *White Horse* (Tate D12156). Later in the sketchbook it is listed as *2 Farmyard*, (Tate D12160).

W.R. Rawlinson described the present subject as *the first and probably the best of the purely domestic subjects of the Liber. But though there is a certain homely interest about it, and a pleasant effect of space and light on the horizon, I think Turner cared little for such scenes, and drew this plate and a few others only because he thought it needful that such subjects should be represented in the Liber - possibly some rivalry with Morland was in his mind.* He continues, as an 'arrangement' in light and shade *the Straw Yard is singularly fine. The white horse is so telling as a central light.* (W. G. Rawlinson, *Turner's Liber Studiorum: a description and a catalogue*, London, 1906, p. 25).



A study for the *Liber Studiorum*, drawn and etched by Joseph Mallord William Turner, engraved and published by Charles Turner, 1808. The Metropolitan Museum of Art, New York.

The *Liber* series was abandoned shortly before Turner set off for Italy, probably in part because it was proving uncommercial. The print market was at a low point throughout the period Turner was working on the series and there appears to have been a lack of advertising, so the project was not widely marketed to the public, hampering sales. Furthermore, Turner was asking a comparatively high price for his prints, especially given the simplicity of presentation and small size of the sets. Turner's style and range began to change dramatically from the 1820s and it has been suggested that this might have been a further cause for the project to be abandoned. However, Turner continued to think about the series long after 1819. He periodically made new designs and even worked on plates through the early 1820s. In 1845, he printed a further set for Ruskin and worked on a group of elevated classical landscape paintings, which were probably the result of the artist's desire to draw a line under the project.

At the time, printed images were the main way for an artist to disseminate his work to a wider audience and Turner, who had been brought up in the tradition of topographical and antiquarian print publishing, would have been familiar with those by artists such as Paul Sandby and Thomas Gainsborough, as well as by the Old Masters.

Widely regarded as the single most important achievement of the artist's career during the 19th Century, Turner intended the *Liber Studiorum* as a direct response to Claude Lorrain's celebrated *Liber Veritatis*; a private book of drawings recording his paintings. It was widely known, but little seen until it was published in the 1770s, nearly a century after Claude's death. Turner conceived his *Liber* in order to *illustrate his whole range of powers, and to embrace every kind of subject of which he considered himself master. Projected therefore with this aim, the groundwork of every plate the work of his own hand, and each after-stage entrusted to the best engravers of his day over whom he kept strictest supervision, it is not surprising ... that the Liber Studiorum, ... came forth a truly monumental work, taking rank with the highest expressions of his genius.* (W. G. Rawlinson, *op. cit.*, p. xv).

The present work is unique in Turner's workings for *Liber Studiorum*, as it is the only known version in oil of a subject and its purpose is something of a mystery. It was produced at the same time as the engraving; is in the same direction as the engraved object and compositionally it is closer to the print than the preparatory drawing, although the handling is sketchier than the drawing. Butlin and Joll (*op. cit.*), wonder if it could have been produced as an aid to the printer, as does Andrew Wilton (Christie's sale catalogue 30 June 1981, lot 75) but as Butlin and Joll go on to point out, Charles Turner was an accomplished print maker and had made the earlier plates without such help. Gillian Forrester suggests that it could have been intended as way for Turner to further explore the balance of light and shade in the composition (*op.cit.*).

85

JOSEPH MALLORD WILLIAM TURNER, R.A. (BRITISH 1775-1851)

RIVER LANDSCAPE IN FRANCE

Watercolour and bodycolour on grey paper

13.5 x 18.5cm (5¼ x 7¼ in.)

Provenance:

Probably Francis Gilmore Barnett (1847-1908) (according to pencil inscription on frame)

Probably Rev. Hardwicke Drummond Rawnsley (1851-1920), a gift 1878

Sale, Sotheby's, London, 26 January, 1978, lot 214

Sale, Christie's, London, 21 November 1978, lot 81

Thomas Agnew & Sons Ltd., London

From a Private Collection

Literature:

A. Wilton, *The Life and Work of J M W Turner*, Fribourg, 1978, p.422, no. 1033

£70,000-100,000

Turner's early training in architecture and perspective appear at odds with the informal and dynamic style that he developed from the 1820s. He had initially attended lessons in perspective given by Thomas Malton Junior (1748-1804), an architectural designer and topographical artist before entering the studio of the eminent architect Thomas Hardwick (1752-1829). In 1798 he entered the Royal Academy Schools, having spent three years at Dr Thomas Monro's informal Academy, where young artists were employed in the evenings to copy works by other more established artists. However, this solid grounding was crucial in his later development, giving him the confidence to become so technically daring.

During the 1820s and 30s Turner began to work in series, developing a rapid system of working simultaneously on several sheets at a time, which as they developed were either rejected or not, as the artist began to see the direction of the finished work. William Leighton Leitch (1804-1883) described the process following a visit to the artist's studio; *There were four drawing-boards, each of which had a handle screwed to the back. Turner, after sketching in his subject in a fluent manner, grasped the handle and plunged the whole drawing into a pail of water by his side. Then, quickly, he washed in the principal hues that he required, flowing tint into tint, until this stage of the work was complete. Leaving the first drawing to dry, he took the second board and repeated the operation. By the time the fourth drawing was laid in, the first would be ready for the finishing touches.* (J. Gage, *J.M.W. Turner, A Wonderful Range of Mind*, London, 1987, p. 89).



85

As is evident in works such as the present study, Turner became increasingly interested in the effects of light and shadow on his chosen subject. In order to capture the minute changes of form and colour wrought by ever changing atmospheric effects, his style became more abstract and experimental. Colour, overall form and an emotional interpretation became increasingly important. It is often difficult to identify the subjects of many of these studies, not only because of the artist's change in style and emphasis but also because Turner travelled constantly during the 1820s and 1830s throughout Britain and Europe.

Often referred to as 'Colour Beginnings', the expression has its source in an inscription pencilled on an abandoned watercolour, *Beginning for Dear Fawkes of Farnley*. John Ruskin, when he sorted through the works that Turner had left to the nation on his death, had grouped almost 400 unfinished watercolours into bundles which he labelled as *Colour effects or Beginnings of*. As Gerald Wilkinson states however, *most of [these studies] are clearly ends in themselves – though of potential use in more complex works: they are ideas, thoughts observations, experiments – and sometimes they are beginnings given up for one reason or another*. (G. Wilkinson, *Turner's Colour Sketches 1820-34*, London, 1975, p. 150).

This study is likely to depict an as yet unidentified river scene in France, although it has also been previously suggested that it could depict the Syon House from across the River Thames (Sotheby's 1978). Between 1819 and 1832, France was central to Turner's travels through Europe, indeed during this period, there are only about five years when he was not specifically visiting or travelling through the country. However, until 1826, Turner had only concentrated on the narrow area between Dieppe and Calais; the route to Paris, Belgium, the Netherlands; or the well-worn route to the Alps. In 1826, Turner decided to explore the Loire River, travelling over 1500 miles between the end of August and the end of October. Following his return, Turner published twenty-one views as illustrations to *Turner's Annual Tour* in 1833, which became widely regarded as being amongst the artist's most accomplished series of engravings. The initial inspiration for this trip is uncertain, but Turner had long been fascinated by rivers and the Loire was the longest river in France. Furthermore, he must have been inspired by both his own work capturing the rivers and canals of England, for the publication of the same name (published 1822-6) and the work of his contemporaries, exploring European subjects, such as J F d'Ostervald's *Excursion sur les côtes et dans les ports de Normandie* (1823-5), or G. Reeves' *The Coasts and Ports of France from Dunkerque to Havre de Grave*, (1825).

During his 1826 tour, Turner not only used the two different sized sketchbooks which he favoured, a smaller size where he could work rapidly capturing a subject from multiple viewpoints and a larger one that allowed a more detailed exploration of a view. He also took bundles of loose sheets, some white wove sheets and numerous sheets of a blue or blue-grey wove paper, such as used for the present study. This coloured paper was strong enough for Turner's needs, allowing him to carry them around with him and to work outside, directly from nature and to cope with the full range of his techniques.

Turner used paper from numerous mills and manufacturers throughout Europe, but his understanding of the nature of paper and the effects that different papers had on his work was highly informed and he was discriminating in his selection. He is known to have regularly visited mills and sampled papers to see how they responded. He needed strong papers that could stand up to his treatment, including wetting the sheets, building up layers of colour and scratching out areas of pigment. As Peter Bower discusses in *Turner's Later Papers: A Study of the Manufacture, Selection, and Use of His Drawing Papers 1820-1851* Turner's life spanned the enormous changes in the production of paper, from being largely a small-scale, craft-based industry and evolving into a large-scale, heavily industrialised, factory-based system.



Evening by the River c.1830, Joseph Mallord William Turner, Tate, Turner Bequest CCLIX44. Photo: Tate.

The blue paper that Turner began to use from the mid 1820s, was supplied as full imperial size sheets, 22 x 30 inches which he then tore up, using a wooden ruler, into ½, ¼ or ⅛ size or most popularly 1/16, or 7 x 5 inches, as in the present work. Made by George Steart of Bally, Ellen and Steart, De Montalt Mill, Combe Down, Bath, from about 1821, using the best of the new techniques, their range of coloured paper provided Turner and his contemporaries with sheets suitable for a wide range of uses. Other artists including Constable, Cox, de Wint, Varley, Bonington and Cotman all used their papers. Previously Turner had only been able to access a cheaper blue paper, which he reserved for compositional studies in his studio. If he wanted a colour paper suitable for sketching directly from nature, he had tinted his preferred Whatman paper. The appeal of blue paper was that it provided an instant warm tone and thus saved Turner time in having to prepare his sheets to create this effect.

George Steart was experimental, he explored different finishes and produced a flecked blue wove paper in a variety of weights, tones and colours. The paper that Turner preferred was a linen paper, finished with a gelatine sizing to provide an additional strength the surface of the paper. Steart was highly regarded by his competitors and when he died in 1837, several manufacturers continued to produce coloured papers emulating the De Montalt Mill paper, citing the fact that the original was no longer available. It is often difficult to see the B E & S watermark without using a fibre optic light source or x-ray, so many of their papers appear not to be watermarked. Furthermore, with Turner tearing down the sheets, many of them are only part of a larger sheet, so individually do not have a watermark.

Andrew Wilton (op cit.) notes that there was an old inscription on the back of the old frame which noted 'given to HDR 1878 by Frank Barnett'. Francis Gilmore Barnett was the younger brother of the Church of England Cleric and eminent social reformer, Canon Samuel Barnett. He continued to work in the family iron manufacturing company in Bristol and was active in local politics as a Liberal Councillor. He also founded the Bristol Tavern and Club Company, to establish temperance taverns throughout the city. He was assisted for a time by the Anglican priest, social reformer, conservationist, local politician and writer, Canon Hardwicke Drummond Rawnsley, who amongst other things, was one of the three founders of the National Trust in 1895, along with Octavia Hill and Robert Hunter. Rawnsley had begun to take an interest in social reform whilst studying at Balliol College, where he came under the influence of John Ruskin and through him met Hunter and Hill (co-incidentally, Hill was also a friend of Samuel Barnett's wife). Rawnsley married Edith Fletcher in 1878, which suggests that the present work may have been a wedding present.



86

86
FOLLOWER OF SIR JOSHUA REYNOLDS
OIL SKETCH OF A SLEEPING CHILD
 Oil on canvas
 23 x 22.5cm (9 x 8¾ in.)

Provenance:
 The Collection of Paul Hulton (1919-1990), Deputy Keeper of
 the Department of Prints and Drawings at the British Museum

£400-600



87

87
ATTRIBUTED TO HENRY WALTON (BRITISH 1746-1813)
PORTRAIT OF A LADY, SAID TO BE SARAH SPURGEON,
WEARING A BLUE DRESS
 Oil on panel
 25 x 18.5cm (9¾ x 7¼ in.)

Provenance:
 Sale, Phillips London, *Early British and Victorian Paintings*, 8
 February 1994, lot 12
 A Northamptonshire Collection, acquired from the above

£600-800



88

88
FOLLOWER OF SIR JOSHUA REYNOLDS
PORTRAIT OF JOHN GODDARD, MERCHANT OF ROTTERDAM
 Oil on canvas
 125 x 100cm (49 x 39¼ in.)

Provenance:
 Sale, Christie's, London, 18 May 1990, lot 225, as Sir Joshua Reynolds

£2,000-3,000

89

CIRCLE OF JOSHUA REYNOLDS (BRITISH 1723-1792)

EDWIN: STUDY OF A YOUNG BOY

Oil on canvas

43 x 35.5cm (16¾ x 13¾ in.)

Provenance:

William Wels, Readleaf, Kent

His Sale, Christie's, 10 May 1890

Thomas Agnew, acquired from the above sale

Bruce Ismay of Thurstaston, Birkenhead, acquired from the above on the 2 June 1892

Thomas H. Ismay

His Sale, Christie's, 4 April 1908

Thomas Agnew, acquired from the above sale

Bruce Ismay, acquired from the above, and then by descent to the present owner

Literature:

A. Graves & W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1899-1901, p. 1151

(incorrectly as a 'half length' canvas)

D. Mannings, *Sir Joshua Reynolds, A complete catalogue of his paintings*, New Haven and London, 2000, I, p. 528, no. 2067; II, p. 591, pl. 1608

In the catalogue raisonné David Mannings notes that Ellis Waterhouse considered this picture to be a possible studio version after the prime version which sold at Christie's, London, on the 3rd December 2013, lot 43 (£602,500).

The lot offered here was sold and reacquired twice by members of the Ismay family. The provenance listed in the catalogue raisonné by Mannings is confused with a similar version of close dimensions, which was sold by Ehrich Galleries, New York. Contrary to this, the present work has remained in the Ismay family since it was acquired in 1892.

The identification of Edwin as the boy portrayed dates to the 1796 sale of Reynold's original painting, where the sitter was depicted as the hero from *The Minstrel*, a poem published in 1771, by Reynold's friend, James Beattie. An inventory of the original painting carried the following lines from Bettie's poem under the catalogue entry:

'A soul that knew no art,/ And from whose eye serenely mild/ Shone forth the feeling heart'.

Although *Edwin* is the traditional title for the boy portrayed, Dr. Martin Postle has questioned whether Reynolds had the poem in mind when executing the painting and noted that the protagonist is shown without his 'short pipe' (see Mannings, *op. cit.*).

£3,000-5,000



89

90

JEAN BAPTISTE GREUZE

(FRENCH 1725-1805)

THE YOUNG MATHEMATICIAN

Oil on canvas

44.5 x 36.5cm (17½ x 14¼ in.)

Provenance:

Straganoff, Moscow

Margraf, Berlin

Duveen Brothers, New York

Mrs. Vera Brand, New York

Newhouse Galleries Inc., New York

Mr. and Mrs. Kay Kimbell Collection,

Forth Worth, Texas

Sale, Sotheby's, New York, 9 June 1983, lot 51

P.& D. Colnaghi & Co

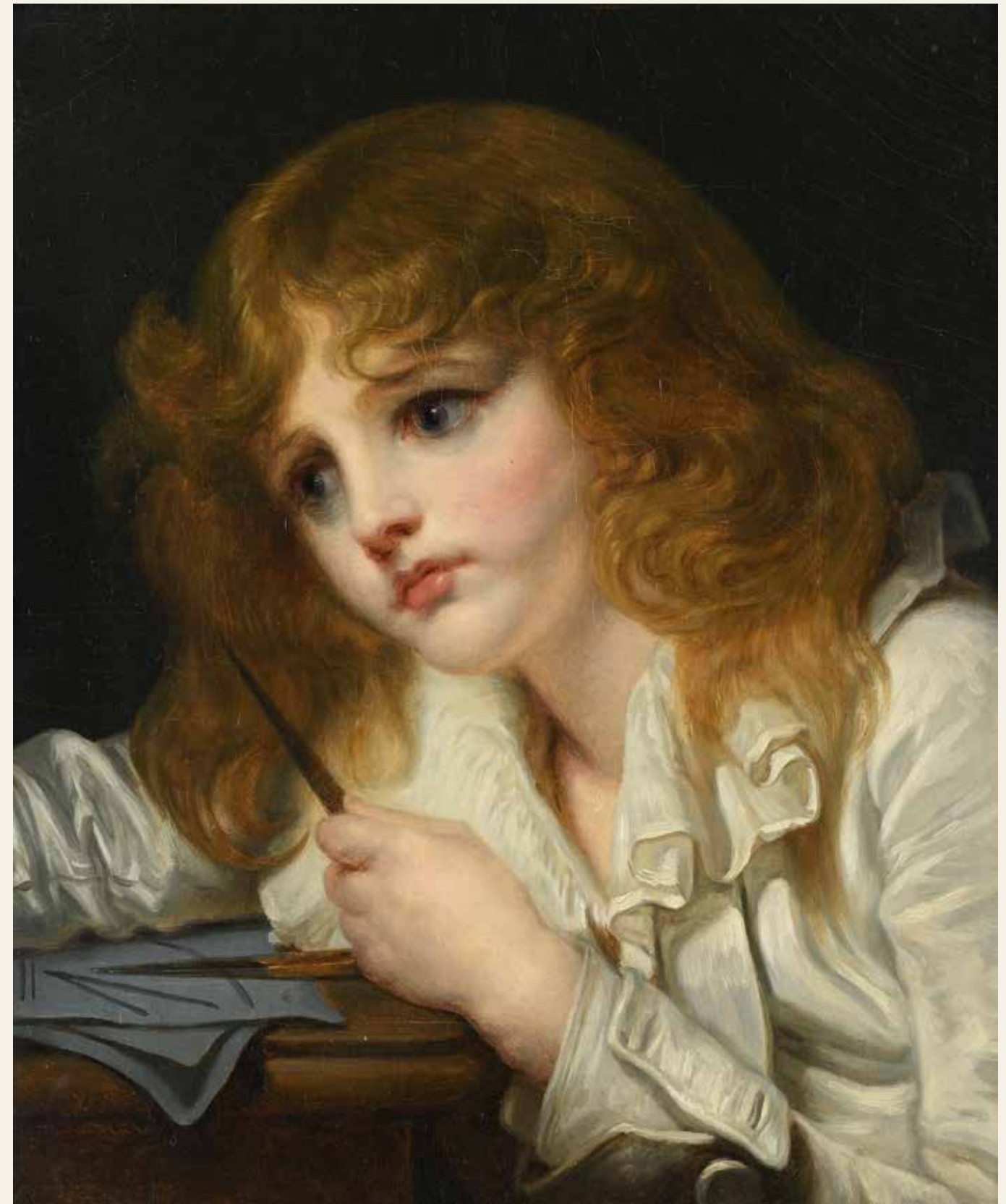
The Young Mathematician is a quintessential example of Greuze's *Tête d'expression*, where visages, of mostly children, captured the essence of one or more emotions; in this case, a hint of melancholy seems to lodge in the eyes of the sitter.

The painting vaunts a rich provenance, and was fully attributed by Edgar Munhall when it belonged to the collection of Mr. and Mrs. Kay Kimbell.

The Young Mathematician was one of Greuze's most successful and requested pictures. Many versions are recorded in Jean Martin's *Oeuvre de J.B. Greuze, catalogue raisonné*, 1908, and a few are presently known, such as the one held in the Musée Fabre in Montpellier (which is the most refined version), and the one sold at Christie's New York on the 21 October 1997.

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

£25,000-35,000



90



91
MARIE FELIX HIPPOLYTE LUCAS (FRENCH 1854-1925)
PORTRAIT OF A YOUNG LADY HOLDING A DOG
 Oil on canvas, oval
 Signed (lower right)
 70 x 57cm (27½ x 22¼ in.)

Provenance:
 Sale, Hotel des Ventes de Senlis, Senlis, France, 17 June 2018,
 lot 115

£1,000-1,500



92

93
ATTRIBUTED TO GEORGE THOMAS DOO
(BRITISH 1800-1886)
PORTRAIT OF AN ARTIST
 Oil on artists board
 33 x 25.5cm (12 x 10 in.)

£500-700



93



94

94
JAMES EDGELL COLLINS (BRITISH 1820 - CIRCA 1875)
PORTRAIT OF A LADY WITH A WHITE ROSE
 Oil on board
 Signed and dated '1871' (lower right)
 37 x 27cm (14½ x 10½ in.)

£800-1,200

96
WILLIAM POWELL FRITH (BRITISH 1819-1909)
PORTRAIT OF A YOUNG LADY, POSSIBLY KATE DICKENS (1839-1929)
 Oil on canvas, oval
 Signed and dated '1862' (lower right)
 29 x 23cm (11¼ x 9 in.)

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

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

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

£1,000-1,500



95

95
BRITISH SCHOOL (19TH CENTURY)
PORTRAIT OF A LADY IN A BLUE DRESS
 Oil on artists board, feigned oval
 36.5 x 25.5cm (14¼ x 10 in.)

£400-600



96



97

97
WILLIAM SHAYER (BRITISH 1787-1879)
A FARM SCENE
Oil on canvas
Signed (lower right)
45 x 60cm (17½ x 23½ in.)

£1,000-1,500



98

98
AFTER RICHARD PARKES BONINGTON
BOULOGNE SANDS
Oil on canvas
36 x 51cm (14 x 20 in.)

The picture is after Bonington's *Boulogne Sands*,
painted in 1827

£800-1,200



99

99
GEORGE WHITTON JOHNSTONE
(BRITISH 1849-1901)
AN ANGUS LANDSCAPE
Oil on canvas
Signed (lower left)
59 x 89.5cm (23 x 35 in.)

Provenance:
Malcolm Innes Gallery, Edinburgh

£1,000-1,500



100

100
JAMES STARK (BRITISH 1794-1859)
*WOODED LANDSCAPE WITH A MOTHER
AND CHILD ON A TRACK*
Oil on board
31.8 x 41.9cm (12½ x 16¼ in.)

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

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

£2,500-3,500



101
HENRY BRIGHT (BRITISH 1810-1873)
IN THE WELSH HILLS
 Oil on canvas
 Signed (lower left)
 59 x 107cm (23 x 42 in.)

101
Provenance:
 Sale, Christie's London, *Fine Victorian Pictures*,
 4 November 1994, lot 138
 Cooling Galleries, London

£1,500-2,500



102
WILLIAM HENRY MANDER
(BRITISH 1850-1922)
OLD MILL NEAR DOLGELLY
 Oil on canvas
 Signed and dated '08' (lower left);
 further signed and titled (verso)
 49 x 74cm (19¼ x 29 in.)

£800-1,200

102



103
ATTRIBUTED TO ADAM BARLAND
(BRITISH FL. 1843-1885)
AN EXTENSIVE LANDSCAPE IN NORTH WALES
 Oil on canvas
 72.5 x 124cm (28½ x 48¾ in.)

Provenance:
 Miles Wynn Canto, London

£1,000-1,500

103



104
ROBERT COOPER (BRITISH FL. 1850-1874)
VIEW ON THE GARRORD, INVERNESSHIRE, SCOTLAND
 Oil on canvas
 Signed (lower left) and titled (verso)
 67 x 114cm (26¼ x 44¾ in.)

Provenance:
 Myles Wynn Cato, London, 1998

£2,000-3,000

104



105

105
PHILIP JOHN OULESS
(BRITISH 1817-1885)
GUERNSEY FROM LA COUPÉE, SARK
 Oil on canvas
 56 x 77.5cm (22 x 30½ in.)

Provenance:
 From a Private Collection

£3,000-5,000



106

106
CHARLES THOMAS BURT
(BRITISH 1823-1902)
CLOVELLY, NORTH DEVON
 Oil on canvas
 74 x 112cm (29 x 44 in.)

£3,000-5,000



107

107
ANDREAS SCHELFHOUT (DUTCH 1787-1870)
A DISTANT VIEW OF HAARLEM
 Oil on panel
 Signed (lower left)
 15 x 21cm (5¾ x 8¼ in.)

Provenance:
 Thomas Agnews & Sons, Ltd., London
 From a Private Collection

£5,000-7,000



108



109

108
ALFRED DE BREANSKI (BRITISH 1852-1928)
THE THAMES AT QUARRY WOOD
Oil on canvas
Signed (lower left)
69.5 x 105.5cm (27¼ x 41½ in.)

£2,000-3,000

109
ATTRIBUTED TO DANIEL ALEXANDER
WILLIAMSON (BRITISH 1823-1903)
ULLSWATER, CUMBERLAND
Oil on canvas
49 x 62.5cm (19¼ x 24½ in.)

Provenance:
Miles Wynn Cato, London, 2001

£1,000-2,000



110



110
JAMES BURRELL SMITH (BRITISH 1822-1897)
*VIEWS OF THE VILLAGE OF GRASMERE, ULLSWATER, MELROSE
ABBEY, AND GOODY BRIDGE*
Watercolour and bodycolour, oval
Signed and variously dated (lower right and left); further titled (verso)
Each 66 x 64cm (25 x 25 in.) (4)

Provenance:
Sale, Christie's, South Kensington, *British and Continental Watercolours*,
28 September 2005, lot 103

£2,000-3,000



111

111
GEORGE MORISS
(BRITISH 19TH CENTURY)
HIGHLAND SHEEP IN THE MOUNTAINS
 Oil on canvas
 Indistinctly signed (lower right)
 88 x 58cm (34½ x 22¾ in.)

Provenance:
 The Rev. R. W. Smith,
 St. James' Vicarage, Aston

£800-1,200



112

112
GEORGE MORISS (
BRITISH 19TH CENTURY)
HIGHLAND SHEEP RESTING
 Oil on canvas
 Indistinctly signed (lower left)
 88 x 58cm (34½ x 22¾ in.)

Provenance:
 The Rev. R. W. Smith,
 St. James' Vicarage, Aston

£800-1,200



113

113
FOLLOWER OF THOMAS
SIDNEY COOPER (BRITISH
1803-1902)
SHEEP ON A HEATH
 Oil on canvas
 27 x 40cm (10½ x 15½ in.)

Provenance:
 Sale, Philips, Oil Paintings,
 Watercolours and Prints, 29th
 May 1991, lot 183 (as Thomas
 Sidney Cooper)

£400-600

114
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



114

115
THOMAS SIDNEY COOPER
(BRITISH 1803-1902)
LIVESTOCK IN A LANDSCAPE
 Oil on canvas
 Signed and dated '1857' (lower right)
 44.5 x 60cm (17½ x 23½ in.)

Provenance:
 Sale, Stanworth, 3 February 1995
 A Northamptonshire collection, acquired
 from the above

£2,000-3,000



115

116
WOUTERUS VERSCHUUR
(DUTCH 1812-1874)
*WOODWORKERS RESTING AT THE EDGE
OF A FOREST / AT THE END OF THE DAY*
Oil on canvas
Signed (lower right)
74 x 100cm (29 x 39¼ in.)

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

£8,000-12,000





117

117
ALBERT DURER LUCAS (BRITISH 1828-1918)
BELL HEATHER, BLUEBELLS AND BUTTERFLIES

Oil on canvas
Signed and dated '1879' (lower left)
25 x 19cm (9¾ x 7¼ in.)

£1,000-1,500

118
ITALIAN SCHOOL (19TH CENTURY)
A PAIR OF STILL LIVES

Oil on canvas
42 x 32.5cm (16½ x 12¾ in.) (2)

£1,200-1,800



100



118



119
EDWARD BIRD (BRITISH 1772-1819)
THE BENEVOLENT VILLAGE INSTRUCTRESS
Oil on panel, a pair
Both signed (lower right and lower left, respectively)
Each 24 x 32cm (9¼ x 12½ in.) (2)

120
JOHN ARCHIBALD CASEY
(BRITISH 1798-1869)
THE CAPTIVITY OF JOAN OF ARC, THE MAID OF ORLEANS
Oil on canvas
185 x 155.5cm (72¾ x 61 in.)

Provenance:
Sale, Christie's London, *Watercolour Drawings and Modern Pictures*, 2 December 1881, lot 243

Exhibited:
British Institution, *The Works of British Artists*, 1844, No. 301

A mezzotint of the painting by Charles Eden Wagstaff is held at the British Museum

£1,500-2,500



119

Provenance:
Mrs. Newton, ex Walkden
Sale, Bonhams, Bath, 29 March 2004, lot 100

Exhibited:
Bristol, Corn Street, *Edward Bird Memorial Exhibition*, 1820, no. 60, 61

£600-800



120

101



121

121
MYLES BIRKET FOSTER
 (BRITISH 1825-1899)
THE RIALTO BRIDGE, VENICE
 Watercolour heightened with bodycolour
 Signed with monogram (lower right)
 15 x 20cm (5¾ x 7¾ in.)

Provenance:
 Leger Galleries, London

£2,000-3,000

123
FRANCIS MOLTINO (BRITISH 1818-1874)
EXTENSIVE VIEW OF THE GRAND CANAL, VENICE
 Oil on canvas
 76 x 126cm (29¾ x 49½ in.)

Provenance:
 Sale, Stanworth, 13th February 1995
 A Northamptonshire Collection, purchased
 from the above

£1,000-1,500



123



122

122
NEAPOLITAN SCHOOL (19TH CENTURY)
VILLA DEL BELVEDERE, RIVIERA DELLA CHIAIA, NAPLES
 Oil on board
 Indistinctly signed (lower left); further
 inscribed and titled (verso)
 18.5 x 32cm (7¼ x 12½ in.)

£800-1,200

124
ATTRIBUTED TO GIOVANNI SIGNORINI
 (ITALIAN 1808-1864)
VIEW OF THE GRAND DUKE LEAVING THE PITTI PALACE
 Oil on canvas
 31.5 x 47cm (12¼ x 18½ in.)

£2,000-3,000



124



125

125
CARLO GRUBACS
 (ITALIAN CIRCA 1801-1870)
VIEW OF SANTA MARIA DELLA SALUTE
 Oil on board
 Signed (lower left)
 24 x 14cm (9¼ x 5½ in.)

Provenance:
 Cooling Galleries, London
 £3,500-4,500



126

126
ANTONIETTA BRANDEIS (ITALIAN 1848-1926)
VIEW OF SAINT MARK'S SQUARE, VENICE
 Oil on board
 21 x 12cm (8¼ x 4½ in.)
 £2,500-3,500

127
GIAN GIANNI (ITALIAN 1837-?)
VALETTA HARBOUR
 Oil on board
 Signed and indistinctly dated [1887?] (lower right)
 22 x 16cm (8½ x 6¼ in.)

Provenance:
 Sale, Sotheby's, 26 February 1998, lot 651 (part lot)
 £800-1,200



127



128



129

128
EMMANUEL DE DIEUDONNE (SWISS 1845-1889)
AFTER FRA ANGELICO
Watercolour and bodycolour
Signed and inscribed 'A Monsieur Ruskin son très humble serviteur E Dieudonné ' (lower right)
35 x 23.5cm (13¾ x 9¼ in.)

Provenance:
John Ruskin
Father Gibson, gifted by the above

Together with a letter from John Ruskin to Father Gibson on verso.

The watercolour is after Fra Angelico's *Coronation of The Virgin* held at the Louvre. It was probably given by Dieudonné to Ruskin when they met at the Louvre in 1848. Their encounter is mentioned in Joseph Gluckstein Links, *The Ruskins in Normandy*, 1968, p.81.

£500-700

129
JOHN EVERETT MILLAIS (BRITISH 1829-1896)
STUDY OF THE BURIEL EFFIGY OF GILBERT MARSHALL 4TH EARL OF PEMBROKE (1194-1241), TEMPLE CHURCH, LONDON
Ink and wash on paper
Titled and inscribed with notes on the condition and appearance of the effigy (upper left and centre right)
28.5 x 20cm (11 x 7¾ in.)

Thought to have been drawn in 1844.

Provenance:
By descent through the artist's family
Sale, Bonham's, Knightsbridge, 22 September 2015, lot 34 (part lot)
Sale, Lay's Auctioneers, Penzance, *Cornish Art and Fine Art*, 30 March 2023, lot 579

We are grateful to Malcolm Warner for his help in preparing this catalogue entry.

£1,500-2,500



130

130
RICHARD DADD (BRITISH 1817-1887)
STILL LIFE WITH BOTTLE AND CORKSCREW
Oil on board
Signed and dated '1834' (lower right)
26 x 20cm (10 x 7¾ in.)

Painted *circa* 1834-38.

Provenance:
Spink & Sons, London
Sale, Christie's, London, 18 November 1966, lot 14 where bought by Maas Gallery, London
The collection of Mr John Rickett by 1974
A Private Collection

Literature:
Allderidge, *The Late Richard Dadd*, 19 June-18 August 1974, p.50-51 (ill. p.51, No. 23)

Exhibited:
London, Tate Gallery, *Richard Dadd*, 1974,

No. 23
London, Arts Council of Great Britain, *The Late Richard Dadd*, 1974-75, No. 23

The date on the present lot is unclear, however it has been suggested that it reads '1834'. If this is the case, it would make it the earliest known oil painting by Dadd to survive, dating from the same year that the family moved from London to Chatham. However, Allderidge suggests a later date is more likely, and dates the work to *circa* 1838.

£6,000-8,000



131

131
JOHN DAWSON WATSON (BRITISH 1832-1892)
PORTRAIT OF A CHILD WEARING A BROWN CAPE
 Oil on board, oval mount
 Signed with monogram and dated '1858' (lower right)
 14 x 12cm (5½ x 4½ in.)

Provenance:
 Sale, Rupert Toovey Auctioneers, 11 April 2002, lot 1510

£1,500-2,000



132

132
ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH 1829-1904)
PORTRAIT OF A YOUNG GIRL WEARING A PENDANT
 Pencil and coloured chalks, oval mount
 Signed with monogram (lower right); variously inscribed 'Lady C. Mouton/1 Belgrave Square/SW' to sheet (under mount)
 47 x 38cm (18½ x 14¾ in.)

Provenance:
 P&D Colnaghi & Co., London

£300-500



133

133
ATTRIBUTED TO THOMAS MUSGRAVE JOY (BRITISH 1812-1866)
THE BOATING PARTY
 Oil on canvas
 73 x 92cm (28½ x 36 in.)

Thomas Musgrave Joy was commissioned by Queen Victoria to paint portraits of the Prince and Princess of Wales and went on to paint *The Meeting of the Subscribers of Tattersall's before the races* which depicted the great and good of British racing. He is, however, best remembered for his subject pictures including *Le Bourgeois Gentilhomme* and *A Medical Consultation*.

£2,000-3,000



134

134
ATTRIBUTED TO EDWARD COLEY BURNE-JONES
(BRITISH 1833-1898)
TWO STUDIES OF FEMALE NUDES
 Pencil and chalk on sanguine paper
 35 x 23.5cm (13¾ x 9¼ in.); 41 x 26.5cm (16 x 10¼ in.) (2)



Provenance:
 Margaret Mackail (née Burne-Jones)
 Louis Meier, acquired from the above in 1960

£1,500-2,500



135

135
EVELYN DE MORGAN (BRITISH 1855-1919)
THE AUBURN HEAD OF A GIRL, THE FOREHEAD AND EYES UNFINISHED
 Coloured chalks
 30 x 21cm (11¾ x 8¼ in.)

Provenance:
 Hartnoll and Eyre Ltd, London
 Where purchased from their selling exhibition by the present owners father,
 and thence by descent

Exhibited:
 London, Hartnoll and Eyre Ltd, *Evelyn de Morgan, Sketchbook Drawings*
from 1875, 1970, No.7

£1,500-2,000



136

136
ATTRIBUTED TO EDWARD COLEY BURNE-JONES
(BRITISH 1833-1898)
FEMALE NUDE (RECTO); STUDY OF WINGS (VERSO)
 Drawing
 Inscribed on verso 'Sketch by E Burne Jones bought / from
 Louis Meier 9.60 30/- / He bought a ** from Burne Jones's
 daughter Mrs. Mackail (?) / Possibly for 'The Bath of Venus'
 (lower right)
 33 x 17.5cm (12 x 6¾ in.)
 Unframed

The Female Nude is possibly a sketch for *The Bath of Venus*,
 while the Study of Wings for *Perseus and the Gorgons*.

Provenance:
 Margaret Mackail (née Burne-Jones)
 Louis Meier, acquired from the above in 1960
 Hartnoll & Eyre, London

£800-1,200



137

137
GEORGE JOHN PINWELL (BRITISH 1842-1875)
THE WAGON MAKER
Watercolour heightened with bodycolour
22 x 17.5cm (8½ x 6¾ in.)

Provenance:
Sale, Christie's, London, 23 April 1974, lot unknown
Sale, Christie's, London, 19 July 1977, lot 234
J. Pepys-Whittley
Agnews Gallery, London
W.N. Fielding
James Thorpe (1876-1949)
Aldridge Bros. The Little Gallery, Worthing

Literature:
The Old Count. Wayside Posies, 1867, p.58
Picture Posies, 1874, p.231
D.P.W., *Country Life*, 12 October 1961, 'A Recorder of Victorian Country Scenes'

£700-1,000



138

138
GEORGE JOHN PINWELL (BRITISH 1842-1875)
JOURNEY'S END
Watercolour heightened with bodycolour
Signed and dated '67' (lower left)
45 x 37cm (17½ x 14½ in.)

Provenance:
The Fine Art Society, London, July 1948, titled as 'Strolling Players'
J.S. Maas & Co. London

Literature:
Wayside Posies, 1867, p.28
Picture Posies, 1874, p.99

Exhibited:
London, Leicester Galleries, *Artists Who Died Young*, March-April 1938, n.16, titled as 'Strolling Players'
London, Maas Gallery, *Pre-Raphaelites to Post-Impressionists, Exhibition of Drawings and Watercolours*, 3-21 May 1965, n. 81

£800-1,200



139

139
WILLIAM TUNER OF OXFORD (BRITISH 1789-1862)
A SCENE IN THE VICINITY OF A BARONIAL RESIDENCE IN THE REIGN OF STEPHEN
Watercolour heightened with bodycolour
Signed and dated '1830' (lower left); further signed, titled, and dated (verso)
101 x 74.5cm (39¾ x 29¼ in.)

Exhibited:
Dulwich Picture Gallery, 2 February-24 April 2005; Whitworth Art Gallery, Manchester, 13 May-7 August 2005, *The Triumph Of Watercolour: The Early Years Of The Royal Watercolour Society, 1805-50*, No. 71

£2,500-3,500

140

JAMES ABBOTT MCNEILL WHISTLER

(AMERICAN 1834- 1903)

NUDE MODEL RECLINING (M.1606)

Chalk and pastel on brown paper

Signed with butterfly monogram (lower centre)

17.5 x 28cm (6¾ x 11 in.)

Executed in 1900.

Provenance:

In the artist's studio at his death and bequeathed to his sister-in-law Miss R. Philip

Miss Rosalind Birnie Philip (1873-1958)

P & D Colnaghi & Co Ltd., London, 1943

The collection of Sir Bruce S. Ingram (1877-1963) O.B.E., M.C., bt. 2nd June 1943

The collection of Professor Luke Herrmann (1933-2016)

Thomas Agnew & Son Ltd., London, 1974

From a Private Collection

Exhibited:

London, Thomas Agnew & Son Ltd., Liverpool, Walker Art Gallery, Glasgow, Glasgow Art Gallery

and Museum, *Whistler: The Graphic Work: Amsterdam, Liverpool, London, Venice*, 1976, no. 55

New York, M. Knoedler & Co, Inc., *Notes, Harmonies and Nocturnes: Small Works by James*

McNeill Whistler, 29 November-27 December 1984, no. 60

London, Tate Britain, *Degas, Lautrec and Britain*, 6 October 2005-15 January 2006, touring

exhibition to Washington, The Phillips Collection, 18 February-14 May 2006, no. 86.

Literature:

M. MacDonald, *Whistler: The Graphic Work: Amsterdam, Liverpool, London, Venice*, Agnew's, London, Walker Art Gallery, Liverpool, and Glasgow Art Gallery and Museum, Glasgow, 1976, cat. No. 55

M. MacDonald, *Notes, Harmonies, and Nocturnes: Small Works by James McNeill Whistler*, M. Knoedler and Co., New York, 1984, cat. No. 60, illustrated

M. MacDonald, *Whistler Pastels and Related Works in the Hunterian Art Gallery*, Hunterian Art Gallery, University of Glasgow, 1984, p. 30

M. MacDonald, *James McNeill Whistler, Drawings, Pastels and Watercolours*, New Haven, 1995, No. 1606

A. Gruetzner Robins and R. Thomson, *Degas, Sickert and Toulouse-Lautrec. London and Paris, 1870-1910*, Tate Britain, London, 2005-2006, No. 86, pp. 159,160, illustrated

M. MacDonald, G. Petri, *James McNeill Whistler: The paintings, a catalogue raisonné*, University of Glasgow, 2020, website at <<http://whistlerpaintings.gla.ac.uk>>., no. M.1606.

£80,000-120,000



140

The present work is one of three pastels depicting Ethel Warwick, all drawn on 4 June 1900 at the artist's studio, 8 Fitzroy Street, according to Birnie Philip. It has not been possible to identify who Ethel Warwick was, even though she also modelled for Philip Wilson Steer (1860-1942), sitting for his paintings, *Hydrangeas*, 1901 (Fitzwilliam Museum, Cambridge) and *Portrait of Miss Ethel Warwick*, 1902 (South African National Gallery, Cape Town)

This study is more fully worked up than either of Whistler's other studies of Ethel, both of which are in the Hunterian Museum and Art Gallery. In one, the model is apparently sleeping, with one arm tucked under her head (M.1604). It appears to have been rapidly executed, mainly in black, with a few coloured highlights. The third pastel shows Ethel in a more provocative pose, holding an apple in her left hand, with her arm draped over the back of the sofa (M.1605). Her figure has been worked up in coloured pastel, as has the detail of the apple, whilst the background is lightly sketched in.

There is a further similar study of an unidentified model asleep, in the Terra Museum of American Art, Chicago which was also with Rosalind Birnie Philip and at Agnew's at the same time in 1974.

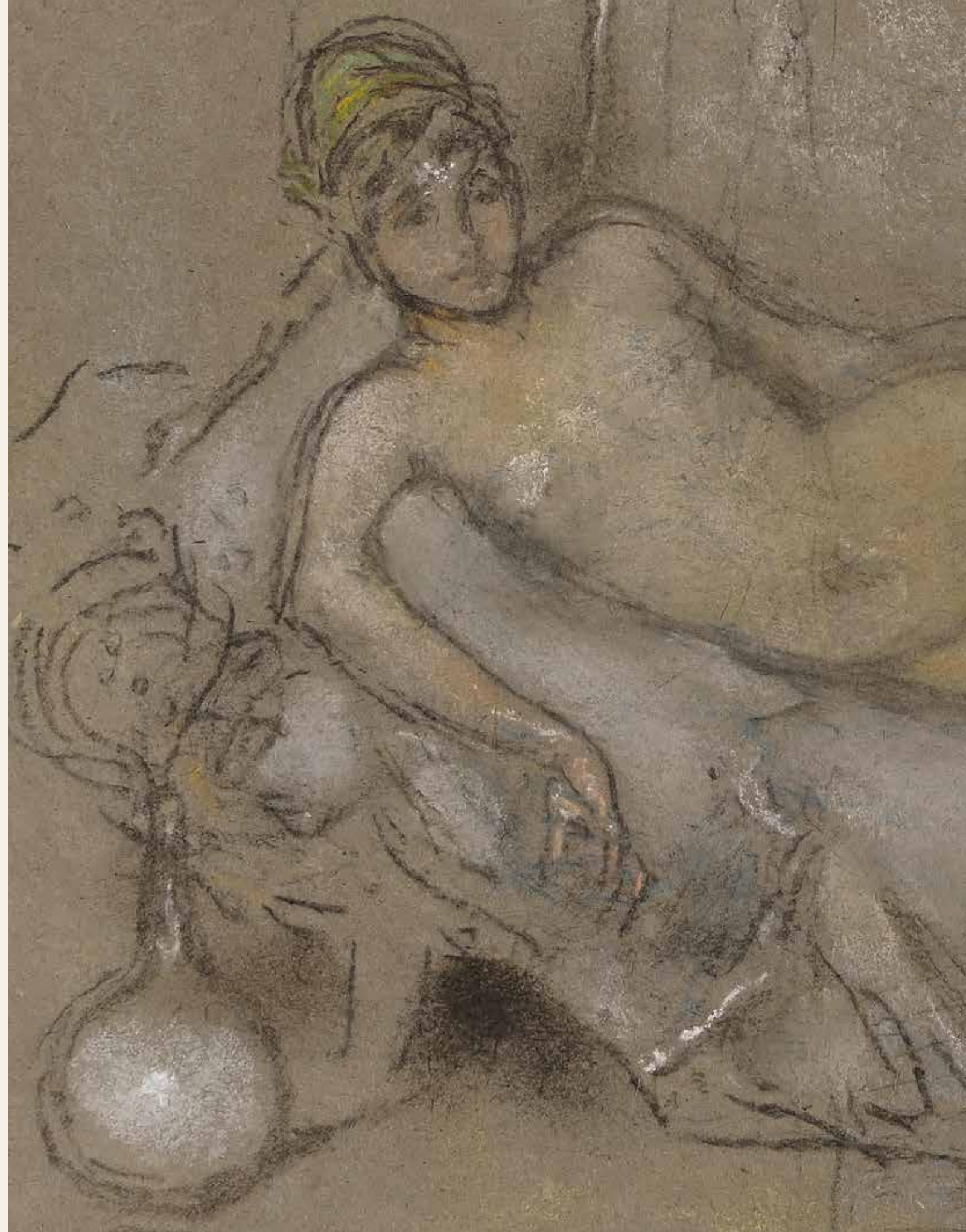
As with so many of his pastels, he worked over another drawing with which he was dissatisfied. The present study is drawn over a study of a woman in blue against a yellow background, drawn lengthways.

The present drawing has been signed with Whistler's lively butterfly monogram, based on a stylised design of his initials, which the artist developed in the late 1860s, following criticism of his overtly conspicuous signature. It became so synonymous with his work, that collectors who owned work that predated his use of the butterfly, sent their work to him to have it added retrospectively. His fascination with Japanese aesthetics must have played a role in its formation and it was carefully positioned as part of the overall composition and not merely a maker's mark. The artist's friends and biographer's Joseph and Elizabeth Pennell recalled seeing unfinished works with a highly

finished butterfly included, emphasising the importance of the monogram in the overall scheme. Whistler's pupil, Mortimer Mempes recalls so regularly discussing where it should be positioned, that *it used to be a little joke between us, and after some months of habit I was invariably able to put my finger on the spot where the butterfly should be placed to create the balance of the picture* (M. Mempes, *Reminiscences of Whistler*, London, 1903, p.254). The design of his monogram evolved over the years and was altered to reflect the artist's mood, or specific events, for example at the time of his trial versus Ruskin, the butterfly had a sting in its tail. When in 1888, he was married, it had a stylised trefoil on its top to resemble his wife's initials and to symbolise luck.

The present sheet formed part of several notable collections. Rosalind Birnie Philip (1873-1958) was Whistler's sister-in-law who acted as his secretary and model during his life and executrix and heir on his death. In 1938 she donated a substantial part of Whistler's collection to the University of Glasgow, with further gifts in 1955 and on her death. Apparently, towards the end of his life, Whistler had specified to his dealers that nothing should go to an English Collection, preferring instead that his work go to French, Scottish or American collectors. Glasgow was a fitting location; the city and university had long been supportive of the artist. The Corporation of Glasgow made Whistler's first public institutional purchase, buying his portrait of Thomas Carlyle and the University of Glasgow awarded Whistler an honorary degree shortly before he died.

Sir Bruce Ingram (1877-1963) was a journalist, entrepreneur and newspaper editor. He formed a notable collection of art and on his death, left 40 British works on paper to his friend and former employee Professor Luke Herrmann (1933-2016). Early in his career, Herrmann worked for Ingram at the *Illustrated London News* and was encouraged by Ingram in his growing interest in art. Herrmann went on to serve as Assistant Keeper at the Ashmolean Museum, Oxford and Professor of History of Art at Leicester University and was the author of several works on British Art.



141

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN 1834- 1903)

A VENETIAN CANAL, (M. 0754)

Chalk and pastel on brown paper

30 x 19cm (11¾ x 7¼ in.)

Executed circa 1879-80.

Provenance:

The collection of Thomas Robert Way (1861-1913)

The collection of Walter Hamilton Hilton Jessop (1853-1917) by 1906

Sale, Christie's, London, 3 March 1978, lot 101

Thomas Agnew & Son Ltd., London, where purchased in 1978

A Private Collection

Exhibited:

Kunstring, Rotterdam, *Whistler*, October-November 1906, No. 28

Rotterdam, Museum Boijmans van Beuningen, *Aquarellen, Pastels, Teekingen, Etsen,*

Lithographien en een Schilderij door James McNeill Whistler, No. 28

New York, Coe Kerr Gallery Inc., 19 October-16 November, Boston, Athenaeum,

23 November-18 December 1982, *Americans in Venice*, No. 3

London, Bankside Gallery, *Visions of Venice*, 1 November-2 December 1990

Glasgow, The Burrell Collection, *Palaces in the Night: Whistler in Venice*, 17 October 2003-

18 January 2004

Valencia, The Valencian Institute of Modern Art (IVAM), *Whistler-Music*, 21 July-25th September

2005, No. 74

Riehen/Basel, Fondation Beyeler, *Venice from Canaletto and Turner to Monet*, 28 September

2008-25 January 2009, no number.

Literature:

Studio, vol. XXXI, May 1904, p.280, illustrated

The Studio Whistler Portfolio, London, 1905, illustrated

New York, Coe Kerr Gallery Inc., *Americans in Venice*, 1982, No. 3, pp. 15, 24, illustrated

(the wrong way around)

M. MacDonald, *James McNeill Whistler, Drawings, Pastels and Watercolours*, New Haven, 1995,

No. 754, p. 276, illustrated

A Grieve, *Whistler's Venice*, New Haven, 2000, p. 62, ill., pl. 53

M. MacDonald, *Palaces in the Night; Whistler in Venice*, Aldershot & California, 2001, p. 153

M. Schwander, ed, *Venice from Canaletto and Turner to Monet*, 2008, pp. 102, 220

M. MacDonald, G. Petri, *James McNeill Whistler: The paintings, a catalogue raisonné*, University

of Glasgow, 2020, website at <<http://whistlerpaintings.gla.ac.uk>>., no. M.0754.

Engraved:

As a lithograph, by T.R. Way for *Studio*, vol. XXXI, May 1904.

£40,000-60,000



Whistler and Venice

In 1878, Whistler had taken the critic and artist, John Ruskin to court for libel, following the latter’s comments on Whistler’s *Nocturne in Black and Gold: the Falling Rocket*, exhibited that summer at the Grosvenor Gallery, Bond Street. Ruskin on seeing the painting had written that he *never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public’s face* (J. Ruskin, *Fors Clavigera* vol. III, pl. 160). The resulting court case left Whistler emotionally and financially battered. Although Whistler had technically won his case, it felt an empty victory, he was awarded just one farthing in damages and had to cover his own costs. The libel case however, did establish an important point. Whistler had successfully argued that artists were entitled to determine when their work was finished and that it was not up to critics or others.

Whistler’s lavish lifestyle; his love of society and extravagant clothes, his formation of a large collection of art and culminating in the rapidly escalating costs over the design of his Chelsea home, the White House, on Tite Street, led him to financial difficulties. He had been living beyond his means for years and borrowed heavily, including from his patron Frederick Leyland against paintings he had never finished, and in 1879, Whistler was declared bankrupt. Consequently, he had to sell all his work, his art collection and his house to settle his debts.

The Fine Art Society, who had raised funds to help Ruskin cover his court costs, commissioned Whistler to visit Venice to gather material for creating another of his celebrated series, this time a set of 12 etchings of Venetian views. Although Whistler had been at the height of his fame, his reputation had been savaged by the court case and bankruptcy. The Fine Art Society commission was possibly, at least in part an effort to be fair and to not take sides in the fall out from the court case. The advance of £150, therefore arrived at a fortuitous moment and enabled Whistler to leave England for Italy and to rebuild his career and reputation.

Whistler arrived in Venice in September 1879 and although he had been expected to stay in the city for about 3 months, the inspiration that the artist found encouraged him to remain until the following November. During his stay, he produced at least 50 etchings and over 90 pastels, as well as several paintings. Although frustrated by the length of Whistler’s stay and having to advance a further £150, the Fine Art Society must have been delighted with the results of Whistler’s visit and held a series of exhibitions of the artist’s work. The first series of 12 etchings was exhibited in December 1880, shortly after Whistler’s return to London, to great critical success. The following year the gallery, showed 53 of his pastels (the show was sent onto New York) and then in February 1883, they held a third exhibition which presented a second series of 26 etchings.

A critic reviewing the 1881 exhibition at the Fine Art Society, extolled, *Pastels... have been a favourite game of many artists, but never with such success in light and shade, brilliancy and soften as in these given us by Mr Whistler. It is difficult to say whether in architectural effect or variety of these is the most startling* (*The Country Gentleman*, February 5, 1881).

Whistler had long wanted to visit the island city and had even begun to plan a trip for 1876. He had been familiar from childhood with Turner’s work from his three visits between 1819 and 1840 and had also read

Ruskin’s seminal three volume exploration of the city’s architecture in *Stones of Venice*. The city did not disappoint, it proved hugely important for the artist, not only as a refuge, to escape the trauma of recent events, but it provided a source of endless inspiration. He was fascinated by the hidden Venice, finding and capturing less well-known views and the resulting work enabled Whistler to re-emerge as an artist of note in Europe and America.

Whistler’s Venetian work in both etching and pastel was technically innovative and he employed the avant-garde aesthetic formed in Paris and London. He drew directly onto the etching plates, *en plein air*, which meant the resulting prints were mirror images of his chosen subject. They demonstrate Whistler’s belief that instead of faithfully recording what was in front of him, the *artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he bring forth from chaos, glorious harmony.* (Mr Whistler’s 10 O’Clock lecture, 1885, published in the Correspondence of James McNeill Whistler, <https://www.whistler.arts.gla.ac.uk/miscellany/tenoclock/>). That it was a deliberate process, is emphasised by the fact that he reversed any lettering, such as street or shop signs on his plates, so that they read correctly in the print.

Before Venice, Whistler had often worked in pastel, indeed he had included pastels in his first one-man show in Pall Mall in 1874. However, it was whilst in Venice, that his technique became more sophisticated with *broad films of pigments with sharp, concentrated brilliant strokes. These works, so unlike those of other masters, captured the imagination of critics and public alike.* (R. Getscher, *James Abbott McNeill Whistler pastels*, 1991, p. 22). Whistler himself was more excited by his pastels than by his etchings and they proved a considerable influence on the American artistic community and on the Society of American Painters in Pastel founded in 1882.

Many of Whistler’s Venetian pastels were produced whilst exploring the city in a gondola, which Otto Bacher, one of the many American art students in Venice in 1880, described as kitted out virtually as *his studio, with materials, and the old gondolier would take him to his various sketching points... He generally selected bit of strange architecture, windows, piles, balconies, queer water effects, canal views with boats... He always carried two boxes of pastels, an older one for instant use... and a newer box with which he did his principal work* (Otto Bacher, *With Whistler in Venice*, New York, 1906, pp. 74-5).

Whistler’s views of Venice show his extraordinary eye for detail and topographical accuracy, honed when he was briefly employed at the US Coast and Geodetic Survey in Washington. However, the artist rarely specifically located his views, which has led to questions about why this was. Perhaps Whistler felt pure topography somehow inferior, or perhaps he was concerned that he might be accused of using photographs or drawings aids, such as the camera obscura to assist him, or more likely it was that topographical titles did not suit Whistler’s tendency to use abstract musical language to emphasise the atmospheric, or other effects in his work. He often changed the titles of his works from one exhibition to another.



Quiet Canal, etching. James Abbott McNeil Whistler, The Metropolitan Museum of Art Accession no: 17.3.115.

The present view with its sophisticated combination of black outlines and restrained areas of colour, shows the entrance to the Rio de la Do Torre, one of several, small, narrow, straight *rii* (the smaller canals) in the Sante Croce region of Venice, which run from the Grand Canal, into an intricate maze of buildings. The pastel must have been drawn from a boat, which was moored at the side of the palace Ca’ Pesaro and looks southwest down to the Ponte del Ravano, with glimpses through to the Ponte Santa Maria Materdomini beyond.

For his depictions of these narrow viewpoints, Whistler has deliberately chosen a similarly narrow format of paper. His former pupil Mortimer Mempes describes Whistler revealing his technique. *I began first of all by seizing upon the chief point of interest. Perhaps it might have been the extreme distance - the little palace and the shipping beneath the bridge. If so, I would begin doing that distance in elaboration, and then would expand from it until I came to the bridge, which I would draw with one sweep. If by chance, I didn’t see the whole of the bridge I would not put in in. In this way the picture must necessarily be a perfect thing from start to finish.* (M. Mempes, *Reminiscences of Whistler*, London, 1903, p. 22-3).

Thomas Way Jnr and his father were the leading practitioners in London at the time in the art of lithography and taught Whistler the process. They also provided all of the distinctive brown paper that Whistler took with him to Venice. Way, the son, helped Whistler with the 1881 exhibition of Venetian pastels and produced a series of colour lithographs for the publication, *Studio*, including the present work.

Walter Jessop was an ophthalmic surgeon with a practice on Harley Street. He lent the present work to the Rotterdam exhibition in 1906, one of a small group of international posthumous exhibitions organised shortly after the artist’s death.

142

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN 1834-1903)

VENETIAN CANAL (RECTO); AND BRIDGE OVER CANAL (VERSO), (M.0766)

Chalk and pastel on brown paper

30 x 20cm (11¾ x 7¾ in.)

Executed circa 1879-80.

Provenance:

Macbeth, New York;

Sale, Sotheby's, New York, 30 May 1984, lot 43, bt. Merrington;

Rodney Merrington, London;

From a Private Collection.

Exhibited:

New York, M. Knoedler & Co, Inc., *Notes, Harmonies and Nocturnes: Small Works by James McNeill Whistler*, 29 November-27 December 1984, no. 86;

London, Bankside Gallery, *Visions of Venice*, 1 November-2 December 1990;

Amsterdam, Rijksmuseum, *Whistler and Holland*, 16 August-9 November 1997, fig. 39;

Glasgow, The Hunterian Museum and Art Gallery, *Whistler and Holland*, 19 October 2000-27 January 2001;

Glasgow, The Burrell Collection, *Palaces in the Night: Whistler in Venice*, 17 October 2003-18 January 2004;

Valencia, The Valencian Institute of Modern Art (IVAM), *Whistler-Music*, 21 July-25th September 2005;

Riehen/Basel, Fondation Beyeler, *Venice from Canaletto and Turner to Monet*, 28 September 2008-25 January 2009, no number.

Literature:

M. MacDonald, *Notes, Harmonies and Nocturnes: Small Works by James McNeill Whistler*, 29 November-27 December 1984, no. 86, ill., p. 66

J. F. Heijnbroek and M. F. MacDonald, *Whistler and Holland*, 1997, ill., fig. 39, p. 34

MacDonald, *James McNeill Whistler, Drawings, Pastels and Watercolours: A Catalogue Raisonné*, New Haven, 1995, no. 1278, pp. 281-2, ill., No. 766

Dr. A Grieve, *Whistler's Venice*, New Haven, 2000, pp. 56, 59, ill., pl. 46

M. MacDonald, *Palaces in the Night: Whistler in Venice*, Aldershot & California, 2001, pp. 45, 46, 53, ill., pl. 50

M. Schwander, ed, *Venice from Canaletto and Turner to Monet*, 2008, pp. 94, 102, 220

M. MacDonald, G. Petri, *James McNeill Whistler: The paintings, a catalogue raisonné*, University of Glasgow, 2020, website at <http://whistlerpaintings.gla.ac.uk>, no. M.0766

£40,000-60,000



142 (Recto)

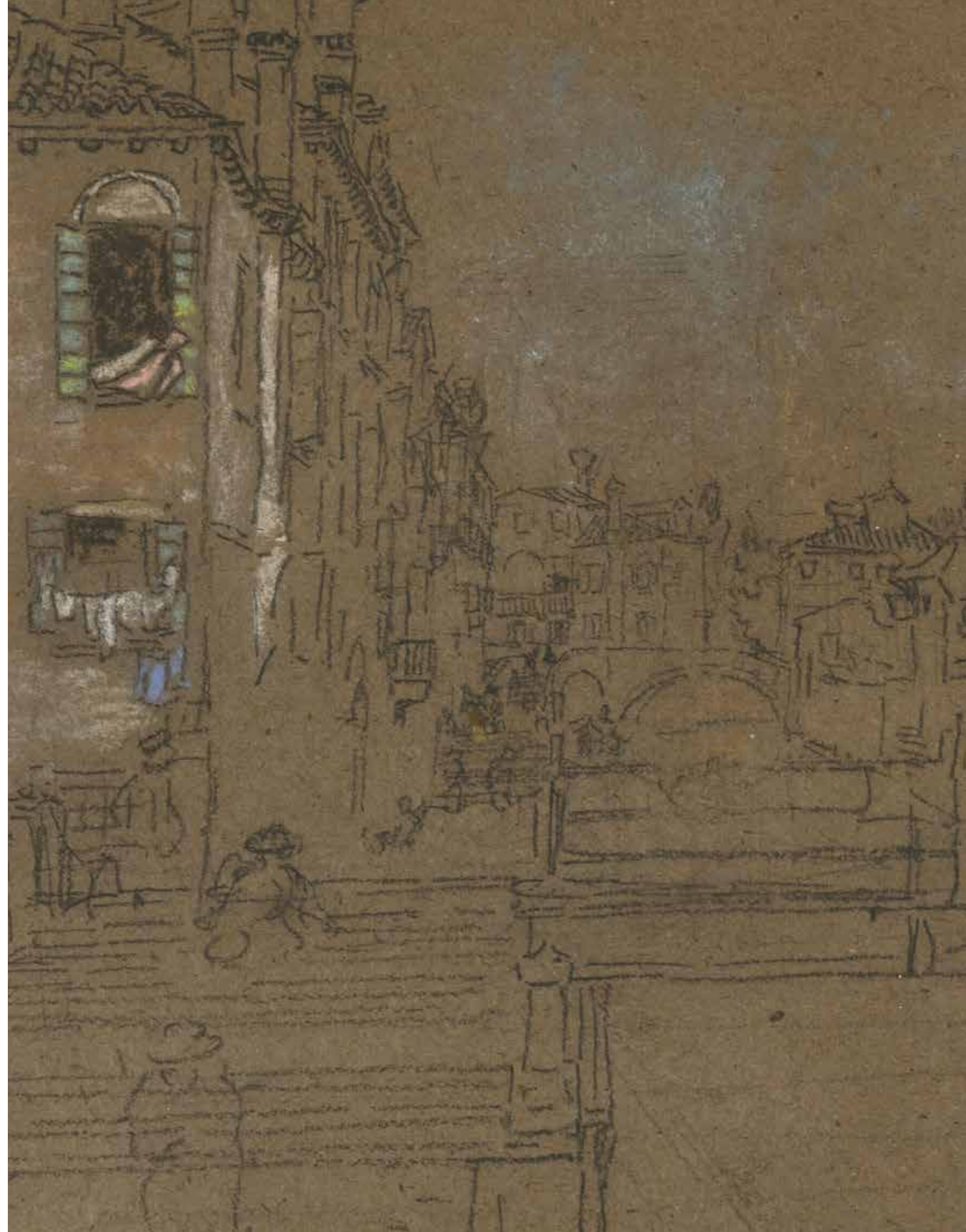


142 (Verso)

The present subject captures the Rio dei Tre Ponte from the Fondamenta San Marco. The Ponte da Ca'Rizzi is in the left foreground and the Ponte dei Tre Ponte in the distance. The area has changed considerably since Whistler's depiction, with bridges altered and rebuilt. The bridge depicted in the sketch on the verso of the sheet is the Ponte del Guglie.

As Dr Alastair Grieve notes, Whistler has drawn the view from a slightly elevated position so that he is looking down on the *fondamenta*, from a bridge that is no longer extant. He has used the edge of the structure to form a vertical axis in the centre of his paper. *The bridge with two arches in the distance in his pastel is part of the Ponte dei Tre Ponti, a knotty interchange of bridges which was rebuilt in 1933 when the Rio Novo was made. It is obscured...today by a bridge with a pointed top, the Ponte del Pagan.* (Grieve, *op. cit.* p.59).

His delight in the architecture and the constantly changing views of the city is evident in the present work, which seems to embody the lively portrayal that Whistler wrote in a letter to his mother describing, *the colours of the walls and their reflections on the canals are more gorgeous than ever - and with sun shining upon the polished marble, mingled with rich, toned bricks and plaster this amongst the city of palaces becomes really a fairyland - created one would think especially for the painter.* (M. Schwander, *op. cit.* p. 95).



ARTHUR HUGHES (1832-1915)

FROM A PRIVATE COLLECTION LOTS 143-155

The majority of the works offered in this collection come directly from the collection of the artist, inherited in turn by his daughter Agnes Hughes, and then by her daughter Agnes Cecily Nadézhda White, who gifted the works to a friend and Hughes scholar, connoisseur, and collector Leslie Cowan, in 1974-5.

Arthur Hughes (1832-1915) was one of the most consistent exhibitors at the Royal Academy within the Pre-Raphaelite circle. His most notable exhibit being *April Love* in 1856 (Tate Britain, N02476), and of which he produced several versions, one smaller example being in the collection of Sir Lloyd Webber. Of the work, which was bought from the exhibition by the then Oxford student, William Morris, Ruskin described it as ‘exquisite in every way’.¹

Despite not belonging to the inner circle of the Pre-Raphaelites, Hughes was converted to the movement in around 1850-1 after reading *The Germ*. It was at the same time that he met Dante Gabriel Rosetti, William Holman Hunt and Ford Madox Brown, and produced the self-portrait offered here as lot 143.

The description of Huges by William Michael Rosetti fits well with the young artist’s self-portrait: ‘His face, giving evidence of his Welsh parentage, was singularly bright and taking - dark, abundant hair, vivid eyes, good features, and ruddy cheeks which earned him among his fellow-students the nickname of “Cherry”’.²

Another known version of this portrait from 1851, exists and is currently in the collection of the National Portrait Gallery, London (NPG 2759). The NPG version is signed, inscribed, and dated; however, it has been acknowledged that the inscription is in a later hand, and the date has been strengthened.

Two years later, in 1852, Hughes exhibited his first Pre-Raphaelite painting *Ophelia* (Manchester Art Gallery) and met John Everett Millais. It was during this decade that Hughes produced his most significant works.

Both *April Love* and another of Hughes’ masterpieces, *The Long Engagement* (1854-9, Birmingham Art Gallery and Museum) appear to have been inspired by earlier works by both Hunt and Millais. The way the figure is housed in the arched frame, lit in this case with natural light creeping through the far-right corner, against a darker backdrop of foliage and nature, is reminiscent of Hunt’s *Light of the World* (1851-54, Keble Collage). The figure herself recalls Millais’ earlier figural paintings such as *Mariana* (1851, Tate Britain) and *The Prescribed Royalist 1651* (1852-1853). Indeed, Hughes sat as the Royalist for the latter work so would have been very familiar with the work. While the composition of *The Long Engagement* is clearly inspired by Millais’ *A Huguenot, on St. Bartholomew’s Day* (1851-2, Private Collection)

Between 1852 and 1857, Hughes shared a studio with the sculptor Alexander Munro, and in 1855, married Tryphena Foord, the pair being the seated male figure in the shadows, and the female model for *April Love* respectively³. A portrait of Foord is offered in lot 144. Hughes and Foord went on to have five children including Agnes Huges, whose daughter (Hughes’ granddaughter), Agnes Cecily Nadézhda White, is depicted in lot 145.

The oil paintings produced after 1860, such as *Home from Work* (circa 1870, Russel Cotes Museum), a study for which is offered in lot 146, were less well received. Nonetheless, Hughes produced several ‘holiday pictures’ of coastal paths in Cornwall and around the British coastline which were shown at two later exhibitions. A small group are offered here (lots 148-155). Later in his career, Hughes went on to enjoy a success as an illustrator, working with artists such as Christina Rosetti (*Sing Song* 1872) and George Macdonald (*At the Back of the North Wind*, 1871, and *The Princess Goblin* 1872).



143

143
ARTHUR HUGHES
(BRITISH 1832-1915)
SELF PORTRAIT AGED 18
Oil on board
18 x 14.5cm (7 x 5½ in.)

Provenance:
Gifted to the artist’s Godmother
Thence by descent to the artist’s daughter, Agnes then
in turn by descent to the artist’s granddaughter Agnes
Cecily Nadézhda White
Thence gifted to a private collection in 1975

The second version of the self-portrait at the National
Portrait Gallery, London, No. NPG 2759. The present lot
was presented to the artist’s Godmother. On her death
the portrait was given to the artist’s daughter Agnes
Hughes; and subsequently to her daughter Cecily.

£3,000-5,000

1. Pre-Raphaelite and Other Masters; The Andrew Lloyd Webber Collection, p.99, Fig 2. ill.
2. William Michael Rosetti, Rosetti, 1906, Vol 1, p.147
3. Pre-Raphaelites; Victorian Avant-Garde, p.68, Fig 43. ill.



144

144

ARTHUR HUGHES (BRITISH 1832-1915),
TRYPHENA FOORD, THE ARTIST'S WIFE
 Oil on canvas
 38 x 27cm (14¾ x 10½ in.)

Provenance:
 By descent to the artist's granddaughter Agnes Cecily Nadézhda White
 Thence gifted to a private collection in 1975

Roberts suggests this could be Emily Hughes, and lists another version
 of this unfinished portrait, as being oil on canvas laid to panel, p. 194,
 No. 175 (ill.)

£2,000-3,000



145

145

ARTHUR HUGHES (BRITISH 1832-1915)
AGNES CECILY NADÉZHDA WHITE
 Oil on board
 Signed (lower left), inscribed and dated '1898'
 (upper edge)
 45.5 x 29.5cm (17¾ x 11½ in.)

Provenance:
 By descent to the artist's granddaughter Agnes Cecily
 Nadézhda White
 Thence gifted to a private collection in 1975

Literature:
 Roberts, Leonard, *Arthur Hughes, His Life and Works,*
A Complete Catalogue Raisonné, p.228, No. 337

£1,500-2,500



146

ARTHUR HUGHES (BRITISH 1832-1915)
STUDY FOR 'EVENING'
Oil on board
Signed (lower right); label inscribed 'Finished sketch [for the] picture exhibited at the Royal Academy, 1871, entitled Evening "So service shall with steeled sinews toil, And labour shall refresh itself with hope" (verso) 34 x 46cm (13¼ x 18 in.)

Painted circa 1870, possibly retouched in 1904.

Provenance:
Sale, Sotheby's Belgravia, 11 November 1975, lot 58, sold for £140
Sale, Sotheby's Belgravia, 14 December 1976, lot 236, sold for £100
A Private Collection

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Catalogue Raisonne*, p. 179, ill. No. 109.2

Exhibited:
Dunthorne, 1904, No. 14
Evening was painted circa 1870, and exhibited at the Royal Academy, London in 1871. The work is now in the Russell Coates Museum, Bournemouth, No. BORG M 01112.

£1,500-2,500



147

ARTHUR HUGHES (BRITISH 1832-1915)
PORTRAIT OF THE ARTIST WILLIAM BELL SCOTT (1811-1870)
Oil on canvasboard laid to board
25 x 35.5cm (9¾ x 13¾ in.)

Painted in October 1886.

Provenance:
The collection of Eleanor Margaret Courtney-Boyd, niece of Alice Boyd Thence in 1946 to her sister Evelyn May Courtney-Boyd
Gifted by her to a private collection circa 1965

Literature:
Fredeman 1967, pp.15, 30, 34
H. Taylor, p.2
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Catalogue Raisonne*, p.202, No. 215

A second, finished version of this portrait painted on canvas, from the same year is listed in Roberts, p. 202, No 215.2., ill. p. 105, pl. 86.

£2,000-3,000



148

148
ARTHUR HUGHES (BRITISH 1832-1915)
NORTH CORNWALL
Oil on board
28 x 38.5cm (11 x 15 in.)

Painted *circa* 1902.

Provenance:
By descent to the artist's granddaughter
Agnes Cecily Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Catalogue Raisonné*, probably p. 236, No. 413

£800-1,200



149

149
ARTHUR HUGHES (BRITISH 1832-1915)
NORTH CORNWALL
Oil on board
25 x 39cm (9¾ x 15¼ in.)

Painted after *circa* 1895.

Provenance:
By descent to the artist's granddaughter
Agnes Cecily Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Complete Catalogue Raisonné*, p.225, No. 326

£700-1,000



150

150
ARTHUR HUGHES (BRITISH 1832-1915)
SEACOAST SCENE, POSSIBLY LAND'S END
Oil on board
Signed (lower left)
17 x 35cm (6½ x 13¾ in.)

Painted *circa* early 1890s.

Provenance:
By descent to the artist's granddaughter Agnes Cecily Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Catalogue Raisonné*, probably p. 212, No. 270

£600-800

151
ARTHUR HUGHES (BRITISH 1832-1915)
SPRING
Oil on board
Signed (lower left)
21 x 34cm (8¼ x 13¼ in.)

Painted *circa* late 1890s, retouched in 1904.

Provenance:
By descent to the artist's granddaughter
Agnes Cecily Nadézhda White
Thence gifted to a private collection in 1975

Exhibited:
Dunthorne, 1904, No. 27

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A Catalogue Raisonné*, p. 209, ill. No. 251

£500-800



151



152



153

152
ARTHUR HUGHES (BRITISH 1832-1915)
*AUTUMNAL WOODLAND, POSSIBLY
BURNHAM BEECHES*
Oil on board
21 x 36cm (8¼ x 14 in.)

Provenance:
By descent to the artist’s granddaughter
Agnes Cecily Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur
Hughes, His Life and Works, A
Catalogue Raisonne*, probably p.
249, No. 548

£500-800

153
ARTHUR HUGHES
(BRITISH 1832-1915)
FIGURES IN A FLOWER MEADOW
Oil on board
18.5 x 31.5cm (7¼ x 12¼ in.)

£500-800

154
ARTHUR HUGHES
(BRITISH 1832-1915)
COASTAL LANDSCAPE
Oil on board
Signed (lower left)
17 x 35cm (6½ x 13¾ in.)

Painted *circa* late 1890s.



154

Provenance:
By descent to the artist’s granddaughter Agnes Cecily
Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works,
A Complete Catalogue Raisonne*, p.229, No. 347

£500-800

155
ARTHUR HUGHES
(BRITISH 1832-1915)
LANDSCAPE
Oil on board
20 x 35cm (7¾ x 13¾ in.)

Painted *circa* early 1880s.



155

Provenance:
By descent to the artist’s granddaughter Agnes Cecily
Nadézhda White
Thence gifted to a private collection in 1975

Literature:
Roberts, Leonard, *Arthur Hughes, His Life and Works, A
Catalogue Raisonne*, probably p. 194, No. 173

£600-800

OTHER PROPERTIES



156

156
JOSEPH RILEY WILMER (BRITISH 1883-1941)
DANTE IN THE CITY
Watercolour and ink
Signed and dated '32' (lower right); further signed and titled (verso)
23 x 29cm (9 x 11¼ in.)

£600-800



157

157
ATTRIBUTED TO JOHN FREDERICK LEWIS (BRITISH 1804-1876)
TINTERN FROM THE CHURCHYARD
Pencil, watercolour heightened with bodycolour
Colour notes inscribed (recto); further titled (verso)
27 x 37.5cm (10½ x 14¾ in.)

Provenance:
Richard Grey
The Collection of Huchet de la Bedoyere, acquired from the above

£300-500



158

158
ROSA BONHEUR (FRENCH 1822-1899)
SHEEP GRAZING
Chalk heightened with bodycolour
Signed (lower right)
24 x 30.5cm (9¼ x 12 in.)

£700-1,000



159

159
MYLES BIRKET FOSTER (BRITISH 1825-1899)
WINDING THE SKEIN
Watercolour heightened with bodycolour
Signed with monogram (lower right)
19.5 x 26.5cm (7½ x 10¼ in.)

Provenance:
The Collection of M. Yates Esq., Brooklyn, Heywood
Blackburn Municipae Art Gallery
Richard Green Fine Paintings, London

£1,000-1,500



160

160
THOMAS REYNOLDS LAMONT (BRITISH 1826-1898)
A FATHER AND DAUGHTERS IN THE GARDEN
Watercolour heightened with bodycolour
Signed (lower right)
44 x 34cm (17¼ x 13¼ in.)

£500-700



161



162

161

ALBERT GOODWIN (BRITISH 1845-1932)
LUCERNE
Pastel and watercolour
Signed (lower right), titled (lower left)
13 x 17cm (5 x 6½ in.)

£600-800

162

ALBERT GOODWIN (BRITISH 1845-1932)
MAIDSTONE IN 1860
Watercolour
Signed with monogram and dated '90'
(lower left) and titled 'Maidstone in 1860'
(lower right)
18 x 33.5cm (7 x 13 in.)

Provenance:
Sale, Sworders, Stansted Mountfitchet,
The Autumn Country House Sale,
23 September 2008, lot 606

£600-800



163

163
WALTER TYNDALE (BELGIAN 1855-1943)
BATH ABBEY
Watercolour, pen and ink
Signed (lower right)
22 x 29cm (8½ x 11¼ in.)

Provenance:
A Private Collection

£1,500-2,500



164

164
ALBERT LUDOVICI JUNIOR (BRITISH 1852-1932)
THE BROKEN PITCHER
Oil on panel
Signed and indistinctly dated (lower right)
51 x 25cm (20 x 9¾ in.)

£700-900



165

165
GEORGE PAUL CHALMERS (BRITISH 1833-1878)
PORTRAIT OF A YOUNG GIRL
Oil on canvas
47 x 23cm (18½ x 9 in.)

Provenance:
The Collection of Mrs. G. Neil
Aitken Dott & Sons, Edinburgh
Sale, 28 June 1984, lot 48 (location unknown)
The Fine Art Society, London, December 1986

£600-800

166
JOHN DAWSON WATSON (BRITISH 1832-1899)
THE MESSAGE
Oil on canvas
Signed and dated '1881' (lower left)
45 x 20.5cm (17½ x 8 in.)

Provenance:
Sale, Christie's London, *Fine Victorian Pictures*,
13 October 1978, lot 192
The Fine Art Society, London, March 1979

£1,000-1,500



166



167

167
GUSTAVE BOURGAIN (FRENCH 1855-1921)
A l'AMI LOUIS SIGNORINO
 Oil on panel
 Signed, dated '1887', and inscribed 'à l'ami Louis Signorino' (lower right)
 36 x 44.5cm (14 x 17½ in.)

£1,000-1,500



168

168
GUSTAV VERMEHREN (DANISH 1863-1931)
WOMEN IN TARTAN PREPARING FOR CHRISTMAS
 Oil on canvas
 Signed and dated '1891' (lower right)
 70.5 x 59cm (27¾ x 23 in.)

Provenance:
 Sale, Sotheby's, 7 October 1987, lot 72

£1,000-1,500



169

169
JAMES DIGMAN WINGFIELD (BRITISH 1800-1872)
THE FINISHING TOUCH
 Oil on canvas
 Titled and inscribed (verso)
 34 x 29.5cm (13¼ x 11½ in.)

Provenance:
 The Fine Art Society, London, November 1983

£1,500-2,000



170

170
JAMES SANT (BRITISH 1820-1916)
THE YOUNG SAILOR
Oil on canvas
Signed with monogram (lower right)
126 x 74.5cm (49½ x 29¼ in.)

£1,500-2,500



171

171
AUGUSTUS EDWIN MULREADY (BRITISH 1844-1904)
THE FLOWER GIRL
Oil on canvas
Signed (lower right)
37 x 26.5cm (14½ x 10¼ in.)

Provenance:
Omell Galleries, London
Mrs. H.C. Wilson, acquired from the above in 1957
Sale, Sotheby's, Sydney, Australia, *Fine Australian and International Paintings*, 15 August 2000, lot 274

£800-1,200



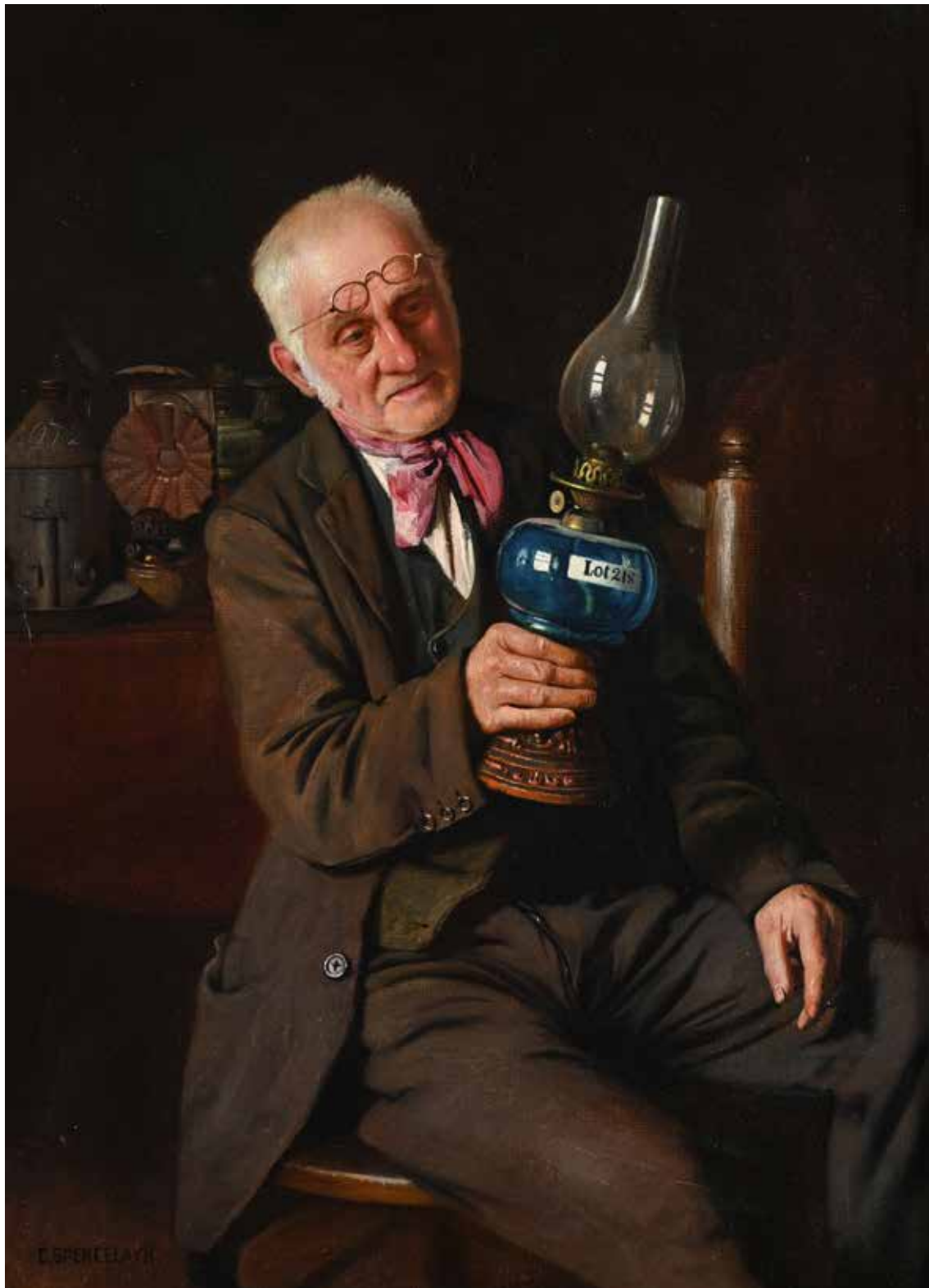
172

172
GEORGE FRANCIS CARLINE (BRITISH 1855-1920)
AN APRON FULL OF MEADOW FLOWERS
Oil on canvas
Signed and dated '1890' (lower left)
75 x 52cm (29½ x 20¼ in.)

Provenance:
The Fine Art Society, London, March 1979

Exhibited:
Royal Institute of Oil Painters, 1890
The Burlington Gallery, 1891
Leicester Galleries, 'Carline Family' Exhibition, 1971

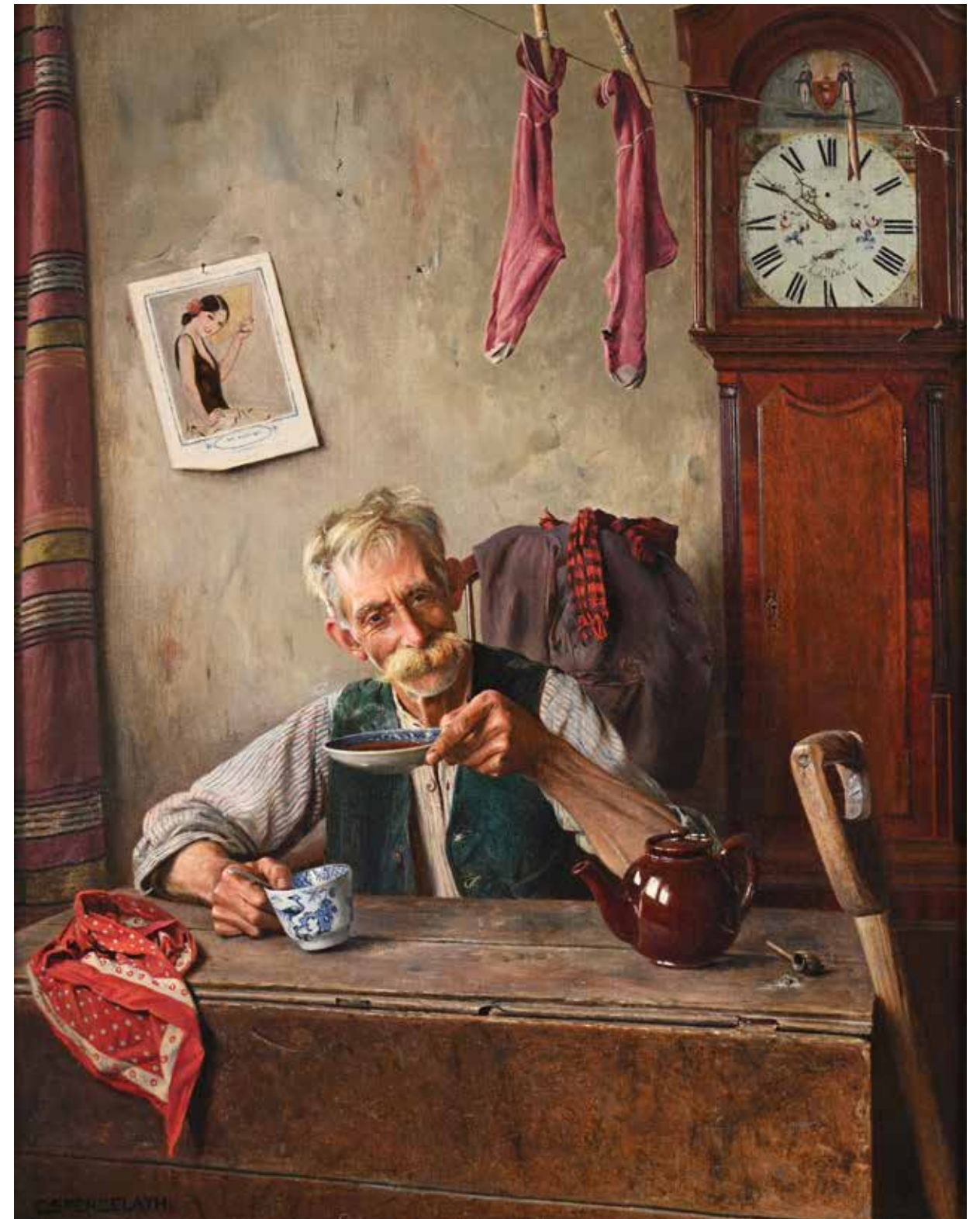
£2,000-3,000



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

173

Provenance:
 Sale, Bonhams, *19th Century Paintings, Drawings, and Watercolours*, 22 April 2009, lot 133
 The Collection of The Bowerman Charitable Trust
 £7,000-10,000



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

174

Provenance:
 Sale, Sotheby's, London, *British & Irish Art*, 10 December 2014, lot 59
 The Collection of The Bowerman Charitable Trust
 £10,000-15,000

Painted in 1899.



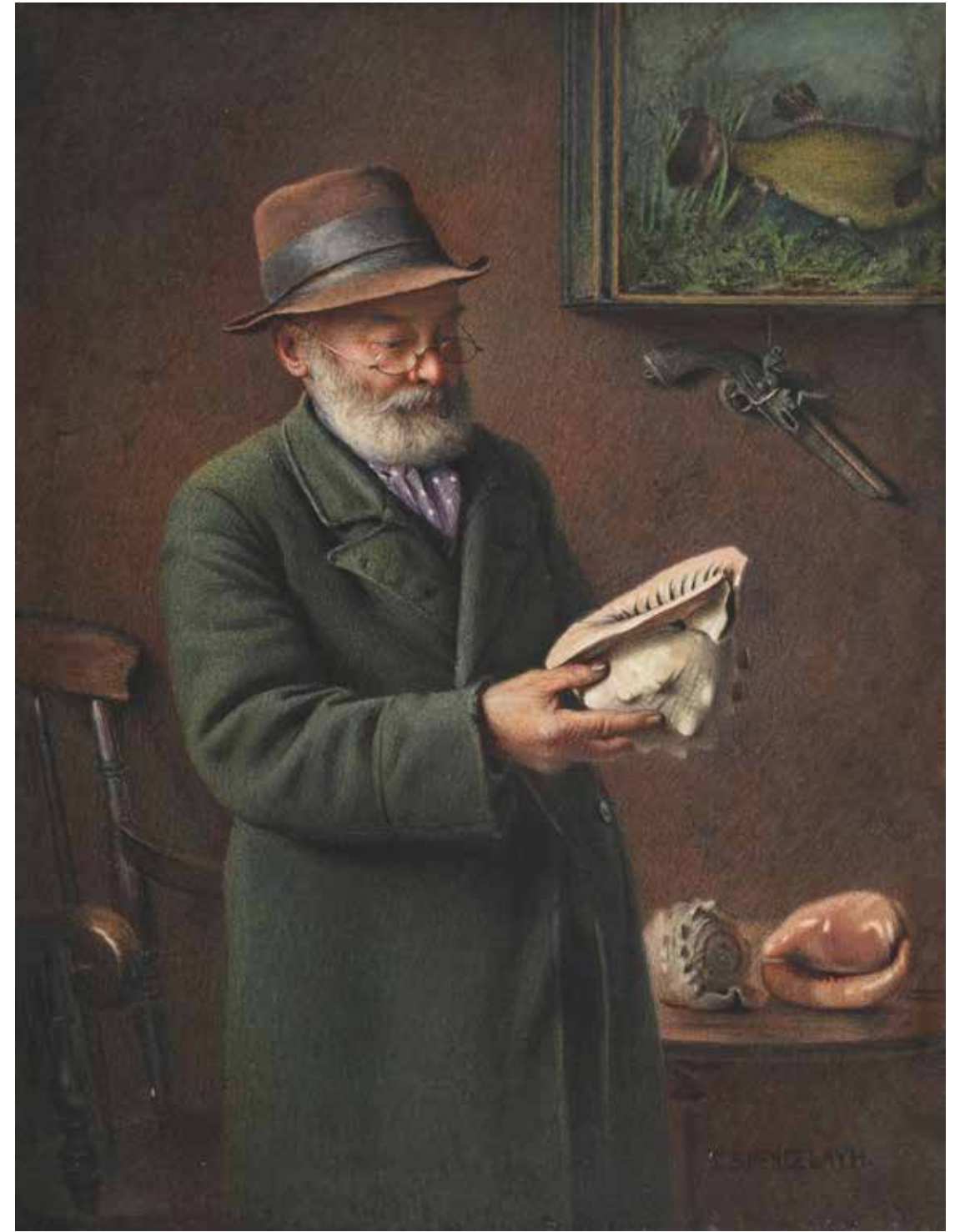
175

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

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

Exhibited:
London, Royal Academy, 1912

£3,000-5,000



176

176 λ
CHARLES SPENCELAYH (BRITISH 1865-1958)
QUEER FISH
Watercolour
Signed (lower right)
19 x 13.5cm (7¼ x 5¼ in.)

£3,000-5,000



177
BRITISH SCHOOL (19TH CENTURY)
AN ARABIAN SERVANT BOY
Oil on canvas
Signed 'Walker' (lower right)
111.5 x 84.5cm (43¾ x 33¼ in.)

£1,000-1,500

178
JOSEPH WARREN (BRITISH EARLY 20TH CENTURY)
STORY TIME
Oil on canvas
Signed (lower right)
49 x 64.5cm (19¼ x 25¼ in.)

£1,000-1,500



178



179

179
EDGAR HUNT (BRITISH 1876-1953)
FEEDING TIME
Oil on canvas
Signed and dated '96' (lower left)
64 x 49cm (25 x 19¼ in.)

£5,000-7,000



180

180
FRANÇOIS THOMAS DE BACKER (BELGIAN 1812-1872)
TWO TRAVELERS ON A FOOTPATH
Oil on canvas
Signed and dated '1845' (lower left)
80 x 65cm (31¼ x 25½ in.)

£2,500-3,500



181

181
FRITZ SONDERLAND (GERMAN 1836-1896)
THE OFFICER'S TALES
Oil on canvas
Signed (lower right)
72 x 56cm (28¼ x 22 in.)

£1,000-1,500

182
HERBERT WILLIAM WEEKES (BRITISH 1841-1914)
THE YOUNG VISITOR
Oil on canvas
Signed (lower right)
97 x 71cm (38 x 27¾ in.)

£2,000-3,000



182

183
FRANK MOSS BENNETT (BRITISH 1874-1953)
TAVERN INTERIOR
Oil on canvas
Signed (lower left)
58 x 49cm (22¾ x 19¼ in.)

£1,000-1,500



183



184

184 λ
FREDERICK WILLIAM ELWELL (BRITISH 1870-1958)
PORTRAIT OF HON. MRS. T.G. CHOLMONDELEY
 Oil on canvas
 Signed and dated '1913' (lower right)
 85 x 65cm (33¼ x 25½ in.)
 £700-1,000



185

185
BRITISH SCHOOL (19TH CENTURY)
A LADY READING
 Oil on board
 Signed with monogram and dated '1869' (lower right)
 48 x 38cm (18¾ x 14¾ in.)
 £1,000-1,500



186

186
RICHARD BUCKNER (BRITISH 1812-1883)
PORTRAIT OF MARY SNEADE
 Oil on canvas
 Signed (lower right)
 125.5 x 100cm (49¼ x 39¼ in.)

Mary Sneade was the only child of Rev. John Olive and married the 9th Earl of Cavan in 1863

£2,000-3,000



187

187
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

£800-1,200



188

188
HENRY JOHN YEEND KING
(BRITISH 1855-1924)
A SURREY COTTAGE
 Oil on board
 Signed (lower right)
 36 x 53cm (14 x 20¾ in.)

Provenance:
 Sale, Sotheby's Belgravia, *Fine Victorian Paintings*, 15 June 1982, lot 38

£800-1,000



189

189
WILLIAM SHAYER (BRITISH 1787-1879)
FISHERFOLK BEFORE THEIR COTTAGE ON THE BEACH
 Oil on canvas
 Signed (lower left)
 72 x 97cm (28¼ x 38 in.)

Provenance:
 Sale, Phillips, 4 October 1988
 A Northamptonshire collection

£1,500-2,000

190 (NO LOT)



191

191
VINCENZO IROLLI (ITALIAN 1860-1949)
PORTRAIT OF A YOUNG GIRL
Oil on canvas
Signed (lower right)
46.5 x 27.5cm (18¼ x 10¾ in.)

Painted circa 1895.

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

£3,000-5,000



192

192
VINCENZO IROLLI (ITALIAN 1860-1949)
MATERNITA
Oil on canvas
Signed (lower right)
64.5 x 50cm (25¼ x 19½ in.)

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

£8,000-12,000



193

193
VINCENZO IROLI (ITALIAN 1860-1949)
A PENSIVE ITALIAN
Oil on canvas
Signed (lower left)
46 x 37cm (18 x 14½ in.)

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

£3,500-4,500



194

194
VINCENZO IROLI (ITALIAN 1860-1949)
YOUNG PIPE SMOKER
Watercolour
Signed (lower right)
45.5 x 30.5cm (17¾ x 12 in.)

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

£500-700



195

195
VINCENZO IROLI (ITALIAN 1860-1949)
YOUNG GIRL AT THE FOUNTAIN
Oil on canvas
Signed (lower left)
80 x 63.5cm (31¼ x 25 in.)

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

£5,000-7,000



196

196
PAUL JEAN GERVAIS (FRENCH 1859-1944)
LADY IN PINK
Oil on canvas
Signed (lower right)
62 x 47cm (24¼ x 18½ in.)

£2,000-3,000

197
FOLLOWER OF JOAQUIN SOROLLA
THE EXOTIC DANCER
Oil on canvas
Bears signature (lower right)
202 x 97.5cm (79½ x 38¼ in.)
£3,000-5,000



197



198

198
EUGENE HABERT (FRENCH 1842-1916)
A GIRL AND HER TURKEYS ABOVE THE BAY
Oil on canvas
Signed (lower left)
48 x 63cm (18¾ x 24¾ in.)

Provenance:
Ottocento Gallery, West Sussex

£1,000-1,500



199

199
FANNY SAMUEL LUKE FILDES, NÉE FANNY WOODS (BRITISH FL. 1875-1884)
TEA IN THE GARDEN
Oil on board, unframed
Signed and dated '1884' (lower right); further indistinctly inscribed (verso)
32.5 x 48cm (12¾ x 18¾ in.)

Fanny Fildes was married to the British painter Samuel Luke Fildes (1843-1927). She exhibited three times at the RA between 1878 and 1883.

£800-1,200



200

200
EUGÈNE LAVIEILLE (FRENCH 1820-1889)
BARBIZON LANDSCAPE
Oil on canvas
Signed (lower left)
20 x 34cm (7¾ x 13¼ in.)

£1,000-1,500



201

201
ANTOINE BLANCHARD (FRENCH 1910-1988)
ARC DE TRIOMPHE, CHAMPS ELYSEES, PARIS
Oil on canvas
Signed (lower right); further signed and titled (verso)
31 x 44.5cm (12 x 17½ in.)

£2,000-3,000

202
EDWARD WILLIAM STOTT (BRITISH 1855-1918)
*TREES OLD AND YOUNG, SPROUTING A SHADY BOON FOR
SIMPLE SHEEP*
Oil on canvas
Signed (lower left)
38 x 46cm (14¾ x 18 in.)

Painted in 1888.

Provenance:
Bridgeman Images (listed as *Springtime*)
Waterhouse and Dodd, London
Private Collection

Literature:
Webb. V, *Edward Stott, A Master of Colour and Atmosphere*, Sansom & Company, 2018, p. 56, ill. No. 19

William Edward Stott was a British artist born in Lancashire. He attended Manchester School of Art before furthering his studies in Paris from 1880, enrolling first at the studio of Carolus-Duran, and then between 1882 and 1884, at the Ecole des Beaux-Arts under Alexandre Cabanel.

He returned to England and helped to found the New English Art Club in 1886, which at its inception had 50 members. The idea behind this new group was that it would be an exhibiting society for artists influenced by Impressionism and rustic naturalism. Among its members were Sir George Clausen, Philip Wilson Steer, Walter Sickert, and Henry Herbert La Thangue.

In 1906, Stott was elected Associate of the Royal Academy of Arts.

1888 was an important year for the members of the New English Art Club as it marked the opening of the New Gallery. Founded by J. Comyns Carr and Charles Edward Hallé, it was completed in time to house the annual summer exhibition on 8th May.

The theme of shepherds and their flocks played an integral part in the portraying of rural life, and proved a popular subject at the New Gallery exhibitions. Certain artists focused on shepherds herding sheep into pens, whereas others depicted the shepherd and his flock at rest, as is the case with *Trees Old and Young, Sprouting a Shady Boon for Simple Sheep*. The title of the work is taken from Book I of Keats’ poem *Endymion* (1818), of which a collection of his poems was published in 1884, four years before Stott produced his work.

The reference to poetry in his painting was typical of New Gallery artists who found inspiration in combining art and poems. Both Alfred East and Arthur Tomson referenced lines from poems in their 1888 exhibition pieces.

£4,000-6,000



203

HENRY HERBERT LA THANGUE (BRITISH 1859-1929)

A SPANISH MILL

Oil on canvas

Signed (lower left); further signed and inscribed 'A Spanish Mill'
(on the stretcher)

96.5 x 110cm (37 x 43¼ in.)

Provenance:

Sale, Christie's, London, *Victorian & British Impressionist Art*,
13 December 2012, lot 54

The Collection of The Bowerman Charitable Trust

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

£5,000-7,000





204
 JOHN TERRICK WILLIAMS (BRITISH 1860-1936)
BELLAGIO FROM CADENABBIA, LAKE COMO
 Oil on canvas
 Signed and dated '1902' (lower left); further signed, titled, and dated (verso)
 25.5 x 39cm (10 x 15¼ in.)

Provenance:
 Art Club Studio's, Blackheath, London

£4,000-6,000



205
 ISAAC LAZARUS ISRAELS (DUTCH 1865-1934)
RICHMOND BOATHOUSE ON THE THAMES
 Watercolour
 Signed (lower right)
 34 x 50cm (13¼ x 19½ in.)

Provenance:
 From a Private Collection

£5,000-7,000



206

206
JOHN MACWHIRTER (SCOTTISH 1839-1911)
IN ROTHIEMURCHUS FOREST
 Oil on canvas
 Signed (lower right); further signed and titled (verso)
 86 x 125cm (33¾ x 49 in.)

Provenance:
 Private Collection, Berkshire

£800-1,200



207

207
SIR DAVID MURRAY (BRITISH 1849-1933)
SEASCAPE
 Oil on board
 Inscribed 'Sketch to my dear Edwin' (lower left)
 19.5 x 26cm (7½ x 10 in.)

Provenance:
 By descent through the artist's family

£700-1,000



208

208
ALFRED-VICTOR FOURNIER (FRENCH 1872-1924)
YOUNG BRETONS KNITTING BY THE SEA
 Oil on canvas
 Signed and dated '1906' (lower right)
 52 x 63.5cm (20¼ x 25 in.)

£3,000-5,000

209
HECTOR CAFFIERI (BRITISH 1847-1932)
AN AFTERNOON AT THE POND
 Oil on panel
 Signed (lower left)
 20.3 x 30.5cm (7 x 12 in.)

Provenance:
 Cooling Galleries, London
 Sale, Christie's, South Kensington,
 19 June 2014, lot 34

£1,500-2,500



209



210

210
JOSEPH MILNER KITE (BRITISH 1862-1945)
THE LETTER
Oil on canvas
Signed (lower left)
36 x 53cm (14 x 20¾ in.)

Exhibited:
Royal Birmingham Society of Artists, *The Eightieth Autumn Exhibition*, 1906, No. 177

£700-1,000

211
ARTHUR WARDLE (BRITISH 1860-1949)
A TERRIER AT A RABBIT HOLE
Oil on canvas
Signed (lower right)
50 x 38cm (19½ x 14¾ in.)

Provenance:
Sale, Stanworth, 19 September 1994
A Northamptonshire collection, acquired from the above

£2,000-3,000



211

212
FRANK MOSS BENNETT (BRITISH 1874-1952)
THE ROSE GARDEN
Oil on canvas-board
Signed and dated '1929' (lower left)
34 x 24cm (13¼ x 9¼ in.)

£500-700



212



213
HERBERT HUGHES-STANTON
(BRITISH 1870-1937)
TWO WOMEN HARVESTING
Oil on board
Signed and indistinctly inscribed 'To ***
George' (lower right)
14.5 x 26cm (5½ x 10 in.)

£700-1,000

213



214

214
EUGEN FELIX PROSPER BRACHT (SWISS 1842-1923)
TANTALLON CASTLE IN SCOTLAND
Oil on board
Signed and titled (lower left); further signed and titled (verso)
41.5 x 53cm (16¼ x 20¾ in.)

£2,000-3,000



215

215
ROBERT ANNING BELL (BRITISH 1863-1933)
TWO VEILED WOMEN IN A LANDSCAPE
Oil on canvas
Signed and dated '1922' (lower right)
74 x 125.5cm (29 x 49¼ in.)

£1,500-2,000

216

JOHAN-BARTHOLD JONGKIND (DUTCH 1819-1891)

MOONLIT CANAL SCENE WITH BARGES SAILING BY A WINDMILL

Oil on canvas

Signed and dated '72' (lower right)

42 x 32cm (16½ x 12½ in.)

Provenance:

From a Private Collection

Literature:

A. Stein, *Jongkind*, Paris, 2003, No. 665

Born in 1819 in Lattrop, in the Netherlands, Johan Barthold Jongkind was an influential artist who paved the way for Impressionist art. Claude Monet declared: 'His painting was too new and in far too artistic a strain to be then, in 1862, appreciated at its true worth.'

Jongkind's paintings typically depict marine landscapes, both in the Netherlands and France, which he sketched in watercolour and then painted in oil in his studio. Pissarro declared that 'Landscape without Jongkind would have a totally different aspect'. In addition to being esteemed by renowned artists, Jongkind was also acclaimed by literary men such as Emile Zola and Charles Baudelaire.

£18,000-25,000



216



217
JOHAN-BARTHOLD JONGKIND
(DUTCH 1819-1891)
*VIEW OF DELFT: A CANAL WITH BARGES,
A FIGURE WITH A DOG ON THE CANAL
PATH, A TOWN BEYOND*
Oil on panel
Signed and dated '1843' (lower right)
28 x 41cm (11 x 16 in.)

Provenance:
From a Private Collection

Literature:
A. Stein, *Jongkind*, Paris, 2003, No. 10

£10,000-15,000



218

218
ATTRIBUTED TO JOHAN-BARTHOLD JONGKIND (DUTCH 1819-1891)
LES MOULINS
Oil and watercolour, oval
Signed and dated '1849' (lower right)
51.5 x 42cm (20¼ x 16½ in.)

Provenance:
The collection of Rene Zivy, Paris
Sale, Sotheby's, London, 4 July 1973, lot 281
From a Private Collection

£4,000-6,000

219
JAMES WEBB (BRITISH 1825-1895)
HAYLING ISLAND
Signed and dated '1878-9' (lower left) and titled (lower right); further signed, titled, and dated (verso)
16.5 x 60cm (6¼ x 23½ in.)

Provenance:
Sale, Christie's, London, *Fine Victorian Pictures*, 15 May 1987, lot 27
Richard Green Gallery, London, F0136

£2,000-3,000



219



220
EDWARD WILLIAM COOKE (BRITISH 1811-1880)
THE EUGANEAN HILLS FROM THE LAGUNE [sic] OF VENICE
Oil on panel
Signed (lower left) and dated '1875' (lower right); further signed, inscribed and dated (verso)
13 x 29cm (5 x 11¼ in.)

Provenance:
The collection of A.W Thorold, Bishop of Rochester

Literature:
Probably, Munday, John, *E.W.Cooke, A Man of his Time*, p.356, Reference No. 75/6

£2,000-3,000

221
EDWARD WILLIAM COOKE (BRITISH 1811-1880)
NAPLES FROM MARGELLINA WITH THE CASTLE DELL'OVO AND VESUVIUS BEYOND
Oil on paper
Signed and dated '1864' (lower left)
22.5 x 44cm (8¾ x 17¼ in.)

Provenance:
Sale, Bonhams, London, *British and European Art*, 22 September 2015, lot 14

£1,000-2,000



221



222

222
WILLIAM CALCOTT KNELL
 (BRITISH 1830 -1880)
DUNDEE LOOKING FROM THE SEA
 Oil on canvas
 Signed and dated '1869' (lower left); further
 signed, dated, and titled (verso)
 62 x 92cm (24¼ x 36 in.)

Provenance:
 Sale, Stanworth, 25 July 1994
 A Northamptonshire collection, acquired
 from the above

£1,200-1,800



223

223
FOLLOWER OF THOMAS BUTTERSWORTH
ARRIVAL OF THE RED ADVANCE OF THE BLUE SURROUNDING THE SOUTH FORELAND
 Oil on canvas
 64 x 77cm (25 x 30¼ in.)

£800-1,200



224

224
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.)

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.

£2,000-3,000

225
WILLEM VAN DE VELDE II
 (DUTCH 1633-1707)
SHIPPING AT ANCHOR
 Pencil with white heightening
 Signed in ink with initials (lower left)
 21 x 27.5cm (8¼ x 10¾ in.)

£800-1,200



225

225A
ATTRIBUTED TO JAMES ROSS
(BRITISH CIRCA 1700-1760)
*A GROUP OF MOUNTED SPORTSMEN
WITH HOUNDS, A HUNTSMAN, AND A
DISTANT LANDSCAPE BEYOND*
Oil on canvas
90 x 128cm (35¼ x 50¼ in.)

Provenance:
Sale, Sotheby's, London, 4 July 2013,
lot 253, where purchased by the present
private collector

£6,000-8,000



225A



226

226
SAWREY GILPIN (BRITISH 1733-1807)
A GREY HORSE AND A DOG IN A LANDSCAPE
Oil on canvas
Signed (lower centre)
49.5 x 60cm (19¼ x 23½ in.)

Provenance:
Sale, Christie's, London, *The Brian Juhas Collection*, 1 May 2013, lot 448, where purchased by the present private collector

£7,000-10,000



227

227
JOHN FREDERICK HERRING SENIOR
(BRITISH 1795-1865)
*THE STUDY OF CAPTAIN POWELL, FOR
STEEPLECHASE CRACKS*
Oil on panel
Signed, inscribed, and dated 'Captain Powell
1846' and 'Captn Powell Original sketch for
picture 'Steeplechase Cracks' by J F Herring
Sen' (upper right and lower left respectively)
42 x 30cm (16½ x 11¾ in.)

Provenance:
Captain Powell, and thence by descent.

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

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

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

£7,000-10,000



228
WILLIAM GOWE FERGUSON (BRITISH 1632-1695)
STILL LIFE OF HUNG GAME BIRDS
 Oil on panel
 Signed and dated '1660' (lower right)
 48 x 43cm (18¾ x 16¾ in.)

Exhibited:
 Oxford, Ashmolean Museum (according to plaque recto)

£2,000-3,000



229
JAMES WARD (BRITISH 1759-1859)
A LIVERY STABLE
 Oil on canvas
 69 x 90cm (27 x 35¼ in.)

Provenance:
 Sale, Sotheby's New York, 21 May 1998, lot 189, where purchased by the present private collector

£10,000-15,000



230
JOHN CHRISTIAN CHARLES MAGGS (1819-1896)
A SUDDEN HALT. THE EXETER, BATH AND LONDON COACH
 Oil on canvas
 Signed, dated and inscribed '1880/Bath' (lower left)
 34 x 67.3cm (13¼ x 26¼ in.)

230
Provenance:
 Sale, Christie's South Kensington, 5 June 2013, lot 52, where purchased by the present private collector

£800-1,200



231
CHARLES LORRAINE SMITH (BRITISH 1751-1835)
THE QURON HUNT
 Oil on canvas
 88 x 123.5cm (34½ x 48½ in.)

Provenance:
 Sale, Christie's, 4 December 1953, lot 123
 The Parker Gallery, London, 1955

231
 Charles Lorraine Smith was the deputy Master of the Quoron under Hugo Meynell.

 A similar version of this painting, but set in the summer time, is illustrated in Sally Mitchell's *Dictionary of British Equestrian Artists* (1985), p. 396.

£3,000-5,000



232

232
JOHN NOST SARTORIUS (BRITISH 1755-1828)
A BAY HORSE IN A WOODED LANDSCAPE
 Oil on canvas
 Signed 'J. N. Sartorius' (lower right)
 29 x 34cm (11¼ x 13¼ in.)

Provenance:
 Sale, Christie's South Kensington, *The Brian Juhas Collection*, 1 May 2013, lot 451, where purchased by the present private collector

£2,000-3,000

233
CIRCLE OF JAMES WALSHAM BALDOCK (BRITISH 1822-1898)
A GENTLEMAN WITH HIS HORSE, IN AN EXTENSIVE LANDSCAPE WITH A HUNT BEYOND
 Oil on canvas
 68 x 88cm (26¾ x 34½ in.)

Provenance:
 Sale, Christie's, London, *Sporting and Wildlife Art*, 5 June 2013, lot 100, where purchased by the present private collector

£3,000-5,000



233

234
FRANCIS SARTORIUS (BRITISH 1734-1804)
A CHESTNUT HORSE AND A GROOM
 Oil on canvas
 Signed (lower right)
 49.5 x 60cm (19½ x 23½ in.)

Provenance:
 Sale, Sotheby's, London, 12 March 1986, lot 109
 Sale, Christie's, London, *Sporting and Wildlife Art*, 5 June 2013, lot 46

£2,500-3,500



234



235

235
 JOHN EMMS (BRITISH 1844-1912)
A GREY PONY WITH TWO GREYHOUNDS AND A HARE
 Oil on canvas
 Signed and dated '99' (lower right) and inscribed with the provenance
 (on the reverse)
 69.5 x 90cm (27¼ x 35¼ in.)

Provenance:
 Purchased directly from the artist and gifted to Esther H. M. Powell
 by her father in 1925
 Thence by descent to the present owner

£10,000-15,000



236

236
 JOHN EMMS (BRITISH 1844-1912)
A YOUNG BOY WITH TWO SPANIELS AND THE DAYS
 Oil on canvas
 Signed (lower left)
 44.3 x 59.5cm (17¼ x 23¼ in.)

Provenance:
 Purchased from the artist and by descent through the present
 owner's family

£7,000-10,000

237

JACQUES-ÉMILE BLANCHE (FRENCH 1861-1942)

A RACING SKETCH

Oil on canvas

Signed and dated '35' (lower right)

44.5 x 59.5cm (17½ x 23¼ in.)

Provenance:

The Honourable W. Wallace

Sale, Christie's, London, 26th May 2000, lot 146,
where purchased by the present owner

Literature:

Jane Roberts, *Jacques-Emile Blanche Catalogue
raisonné*, RM 920-Sports

Exhibited:

Leicester Galleries, London, *Jacques-Emile Blanche:*

His Art and His Collection, 1939, n.84

Leicester Galleries, London, 1969, n.30

Michael Parkin Gallery, London, 1992

Galerie de La Scala, Paris, *Jacques-Emile Blanche et
ses amis*, 13 November-12 December, 1997

£6,000-8,000





238 λ
 LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)
AN EQUESTRIAN PORTRAIT
 Oil on canvas
 Signed and indistinctly dated (lower right)
 48 x 74cm (18¾ x 29 in.)

Provenance:
 By descent through the family of the sitter

£2,000-3,000

239
 FREDERICK HALL (BRITISH 1860-1948)
HORSES ON THE MOOR
 Oil on board
 Signed (lower right)
 31 x 40cm (12 x 15½ in.)

£1,500-2,500

240
 ALFREDO PARIANA (ITALIAN 1876-1931)
A GUNDOG WATCHING DUCKS ACROSS A LAKE; A GUNDOG WITH HIS CATCH
 Oil on canvas laid to board, a pair
 Each signed and dated '1872' and '1876'
 (lower right and lower left, respectively)
 Both approx. 44 x 33cm (17¼ x 12 in.) (2)

Provenance:
 Omell Galleries, London

£800-1,200



239



240



241

241
ATTRIBUTED TO GEORGE GARRARD
(BRITISH 1760-1826)
A GREY HUNTER IN A LANDSCAPE
 Oil on canvas
 60 x 74.5cm (23½ x 29¼ in.)

£1,000-1,500



242

242
HENRY FREDERICK LUCAS LUCAS
(BRITISH 1848-1943)
SCYPHIUS
 Oil on canvas
 Signed and dated '1925' (lower right)
 28 x 34cm (11 x 13¼ in.)

£1,000-1,500



243

243
DANIEL CLOWES (BRITISH 1774-1829)
A HORSE WITH A HOUND IN A WOODED LANDSCAPE
 Oil on canvas
 Signed (lower right)
 44.5 x 60.6cm (17½ x 23¾ in.)

Provenance:
 Sale, Christie's, London, *The Brian Juhas Collection*, 1 May 2013, lot 453,
 where purchased by the present private collector

£3,000-5,000



244



244

JOHN FERNELEY JNR. (BRITISH 1815-1862)
A GROOM WITH A DARK BAY
 Oil on canvas
 Signed with monogram and dated '1847' (lower right)
 32 x 44cm (12½ x 17¼ in.)

Provenance:
 Ackermann & Johnson Ltd., London
 Sale, Christie's, *Sporting and Wildlife Art*, 5 June 2013, lot 56,
 where purchased by the present private collector

£2,500-3,500

245

ROBERT L. ALEXANDER (BRITISH 1840-1923)
THE HEAD OF A HORSE
 Oil on board
 Signed and dated '1874' (lower left)
 23 x 16.5cm (9 x 6¼ in.)

Provenance:
 Sale, Christie's, *Interiors*, 2 July 2013, lot 816, where purchased by the
 present private collector

£600-800



246

246

JAMES WALSHAM BALDOCK (BRITISH 1822-1898)
A SADDLED BAY RACEHORSE IN A STABLE
 Oil on canvas
 Signed and dated '1884' (lower right)
 59 x 74.5cm (23 x 29¼ in.)

Provenance:
 A Northamptonshire Collection

£1,000-1,500



247
FRANS VAN SEVERDONCK (BELGIAN 1809-1889)
FEEDING TIME
Oil on board, a pair
Signed and dated '1868' and '1862' (lower right and lower centre, respectively)
18 x 24cm (7 x 9¼ in.); 16 x 22cm (6¼ x 8½ in.) (2)

247
Provenance:
Sale, Christie's, London, 26th May 2000, lot 146, where purchased by the present owner.

£400-600



248
ENGLISH SCHOOL (19TH CENTURY)
PARROT ON A PERCH
Oil on panel
Inscribed and dated 'To Mrs Basterbale with Mr Cole's compliments Aug 4th 1858' (verso)
29 x 19cm (11¼ x 7¼ in.)

£700-1,000

249
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



250
EDWIN FREDERICK HOLT
(BRITISH FL. 1864-1897)
FARMYARD FRIENDS
Oil on canvas
Signed, dated, and inscribed 'E. F. Holt. 1903./ Prize Medt RA.' (lower centre)
39.5 x 59cm (15½ x 23 in.)

Provenance:
Sale, Christie's, Interiors, 2 July 2013, lot 813, where purchased by the present private collector

£300-500



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EST. 1759



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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. **RESERVES**

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

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

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

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

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

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

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

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

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

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. **DEFINITIONS**
In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.
2. **BIDDING PROCEDURES AND THE BUYER**
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).
6. **PAYMENT**
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.

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