

DREWEATTS

EST. 1759



OLD MASTER  
BRITISH & EUROPEAN ART

WEDNESDAY 9 OCTOBER 2024 | NEWBURY

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WEDNESDAY 9 OCTOBER 2024 | NEWBURY

LOTS 1-242 | 10.30AM

## VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 24 September: 10am–4pm  
Wednesday 25 September: 10am–4pm  
Thursday 26 September: 10am–4pm

## VIEWING IN NEWBURY (FULL SALE)

Sunday 6 October: 10am–3pm  
Monday 7 October: 10am–4pm  
Tuesday 8 October: 10am–4pm  
Wednesday 9 October: 9am–4pm

## ENQUIRIES & CONDITION REPORTS

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

Front Cover : Lot 169  
Inside front cover: Lot 64  
Opposite: Lot 63  
Inside back cover: Lot 21  
Back cover: Lot 179

Catalogues £15 (£20 by post)

NEWBURY  
Donnington Priory, RG14 2JE  
+44 (0) 1635 553 553

LONDON  
16 Pall Mall, SW1Y 5LU  
+44 (0) 20 7839 8880

[info@dreweatts.com](mailto:info@dreweatts.com)  
[dreweatts.com](http://dreweatts.com)

# DREWEATTS

EST. 1759

## 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 lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than £1,000. Please see our par. 13 Terms and Conditions for a detailed explanation of these charges.

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

Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

Please note that all pictures are framed unless otherwise stated.

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

# 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 Artist's Resale Right (Droit de Suite) royalty charges.

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

t - 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 buyer's 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 import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

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'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

## PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and

Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

## COLLECTIONS, SHIPPING AND STORAGE

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

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

## CONDITIONS OF SALE

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

## CONDITION OF ITEMS

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

## EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

## GLOSSARY OF TERMS

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

# SPECIALISTS FOR THIS AUCTION



**Brandon Lindberg**  
Head of Department  
blindberg@dreweatts.com



**Lucy Darlington MRICS**  
Head of Sale  
ldarlington@dreweatts.com



**Daniele Amesso**  
Junior Specialist  
damesso@dreweatts.com

**Isabelle Rietkerk**  
Administrator & Trainee  
Cataloguer  
irietkerk@dreweatts.com



1

**1**  
CIRCLE OF DENIS VAN ASLOOT (FLEMISH 1570-1628)  
*A FROZEN RIVER*  
Oil on copper  
23 x 15.5cm (9 x 6 in.)

**Provenance:**  
Brian L. Koetser, Fine Art Dealer, London, as Denis Van Asloot

**Exhibited:**  
London, Brian L. Koetser, Fine Art Dealer, *Autumn Exhibition, 1970*, as Denis Van Asloot

£500-800



2

**2**  
FOLLOWER OF HENDRICK AVERCAMP  
*WINTER SCENE*  
Oil on panel, oval  
29 x 29cm (11¼ x 11¼ in.)

After the original in the Hamburger  
Kunsthalle, Hamburg

£1,000-1,500



3

**3**  
JAN JOSEFSZ. VAN GOYEN (DUTCH 1596-1656)  
*FISHERMEN APPROACHING A HARBOUR*  
Pencil  
Signed with initials and dated '1652' (lower right)  
12 x 19cm (4½ x 7¼ in.)

£800-1,200



4

**4**  
FOLLOWER OF MELCHIOR  
D'HONDECOETER  
*FOWL BIRDS IN A LANDSCAPE*  
Oil on canvas  
92 x 121cm (36 x 47½ in.)

£4,000-6,000



5

5  
FOLLOWER OF BARTOLOME ESTEBAN MURILLO  
THE HOLY FAMILY  
Oil on canvas  
103.5 x 72.5cm (40½ x 28½ in.)

£1,000-1,500



6

6  
AFTER ANTHONY VAN DYCK  
CHRIST ON THE CROSS WITH ANGELS COLLECTING HIS BLOOD  
Oil on canvas  
130 x 91.5cm (51 x 36 in.)

After the original painting in the Musée des Augustins, Toulouse

£1,200-1,600



7

7  
AFTER FRANCESCO MANCINI  
FLORA  
Oil on canvas  
52 x 44.5cm (20¼ x 17½ in.)

After the original work of circa 1725, now in the Accademia Nazionale di San Luca, Rome

£800-1,200



8

8  
ITALIAN SCHOOL (18TH CENTURY)  
HEAD OF THE CHRIST CHILD WITH  
THE VIRGIN OVERLOOKING  
Oil on paper laid on panel, a fragment  
37.2 x 31.4cm (14½ x 12¼ in.)  
Unframed

**Provenance:**  
William G. Coesvelt, London  
His sale, Christie's, London, 13 June  
1840, lot 16, from where purchased by  
Mr. Norton  
Sale, Christie's, South Kensington, 28  
October 2009, lot 21, as Follower of  
Antonio Allegri, Il Correggio

**Literature:**  
A. Jameson, *The Collection of Pictures of W.G. Coesvelt, Esq., of London*, London, 1836, p.18, no.60, illustrated

The painting is listed in the Federico Zeri Photographic Collection, before restoration, as n. 29398

The fragment was part of a larger composition, possibly depicting the Virgin Mary and Child. As a fragment, it was rerecorded in 1836 in the collection of William G. Coesvelt, a successful merchant and connoisseur who lived at Carlton Terrace in London. His collection included renowned painters such as Velasquez, El Greco, and Murillo - with this fragment being attributed to Correggio. Always thought to be a Head of a Putto, a recent restoration unveiled in the upper corner, part of an overlooking figure that may be identified as the Virgin Mary. Based on photographs, Prof. Paul Joannides and Prof. Mary Vaccaro suggested that the painting is an 18th-century work after a composition by an artist in the circle of Correggio or Andrea del Sarto, executed to imitate the effects of pastel.

£4,000-6,000



9

9  
SPANISH SCHOOL (17TH CENTURY)  
SAINT FERMIN OF PAMPLONA  
Oil on canvas  
101.5 x 80cm (39¾ x 31¼ in.)

£1,000-1,500



10

10  
SPANISH SCHOOL (17TH CENTURY)  
THE HOLY TRINITY  
Oil on canvas laid to board  
46 x 31.5cm (18 x 12¼ in.)

Provenance:  
Private Collection, UK  
Sale, Roseberys, London, *Old Master & 19th Century Pictures*, 20 July 202, lot 29

£400-600



11

11  
FOLLOWER OF SEBASTAIN VRANCX  
A DISORDERLY ARMOURY  
Oil on canvas  
24.5 x 30cm (9½ x 11¾ in.)

£300-500



12

12  
FOLLOWER OF WILLEM VAN MIERIS THE ELDER  
A MAN AT A WINDOW HOLDING A GOBLET  
Oil on panel  
37 x 27cm (14½ x 10½ in.)

Provenance:  
Sale, Christie's, London, *Pictures and Drawings*, 23 March 1907, lot 133  
From the collection of M. L. Mathon

£600-900



13

13  
MANNER OF REMBRANDT HARMENSZ. VAN RIJN  
*THE ANNUNCIATION*  
Oil on canvas  
138 x 96cm (54¼ x 37¾ in.)  
Unframed

£2,500-3,500



14

14  
AFTER REMBRANDT HARMENSZ. VAN RIJN AND WORKSHOP  
*THE BAPTISM OF THE EUNUCH*  
Oil on panel  
88 x 122cm (34½ x 48 in.)

After the original work of 1631, now in a private collection and recently exhibited at Museum Barberini, *Rembrandt's Orient, West Meets East in Dutch Art of the 17th Century*, (13 March 2021 - 27 June 2021)

£2,500-3,500





15

**15**  
**FOLLOWER OF FRANCESCO ALBANI**  
**THE REST ON THE FLIGHT INTO EGYPT**  
 Oil on canvas, oval  
 64 x 87cm (25 x 34¼ in.)

**Provenance:**  
 Colonel Robert Raynsford Jackson (1823-1898), cotton mill owner, Clayton Grange, Wilpshire, Lancashire  
 Monsieur Loffet of Gunnersbury  
 On his death, Sale, Christie's, London, 20 February 1882, lot 93, where purchased by Mr. Shepherd

£2,000-3,000



16

**16**  
**DOMENICO ANTONIO VACCARO (ITALIAN 1678-1745)**  
**PAN AND SYRINX**  
 Oil on canvas  
 26.5 x 33cm (10¼ x 12 in.)

**Literature:**  
 R. Lattuada, 'Un disegno e un dipinto inediti di Filippo Falciatore, ed un dipinto inedito di Domenico Antonio Vaccaro', in *Studi dell'arte in onore di Sylvie Beguin*, Naples, 2001, pp. 533-4, illustrated  
 R. Lattuada, 'Domenico Antonio Vaccaro, pittore, scultore e decoratore, 'ornamento della sua patria'', in *Domenico Antonio Vaccaro: Sintesi delle arti*, ed. B. Gravagnuolo and F. Adriani, Naples, 2005, p. 55, fig. 60

£1,500-2,500

17

CIRCLE OF SIR PETER PAUL RUBENS (FLEMISH 1577-1640)

PORTRAIT OF CARDINAL-INFANTE FERDINAND OF SPAIN (1609-1641), THREE-QUARTER LENGTH, WEARING ARMOUR, A WHITE LACE COLLAR AND A RED SASH

Oil on canvas

65 x 53cm (25½ x 20¾ in.)

Provenance:

Private Collection, Canada

Cardinal Infante Ferdinand was the son of King Philip III of Spain and the younger brother of the future king, King Philip IV. Following a significant victory against a Swedish-German army at the Battle of Nördlingen, Ferdinand succeeded the Infanta Isabella as Governor of the Spanish Netherlands, finally making his triumphal entry into Antwerp on 17<sup>th</sup> April 1635.

In 1636, Rubens was officially named as the *Peintre de l'Hostel de Son Altesse*, the post he had previously held under the Archduke Albert and the Archduchess Isabella. Rubens produced a number of portraits of the Cardinal-Infante, including a fully autograph work of the same composition, which was sold at Christie's on 9<sup>th</sup> July 1993, lot 30 (£397,500 GBP). A fine version, probably period and formerly in the Metropolitan Museum of Art, was also sold at Sotheby's, New York, on 30<sup>th</sup> January 2014, lot 233 (\$16,250 USD).

All the half length portraits of the Cardinal-Infante are usually said to derive from the full length equestrian portrait of the sitter at the Battle of Nordlingen by Rubens, now in the Prado, Madrid. However, the existence of a three-quarter length portrait by Rubens at the Ringling Museum of Art, indicates that this portrait type might have been conceived by Rubens independently of the full-length portrait.

£5,000-7,000



17



18

18  
AFTER HANS HOLBEIN THE YOUNGER  
*PORTRAIT OF HENRY VIII, HEAD AND SHOULDERS*  
Oil on panel  
57 x 42cm (22¼ x 16½ in.)

Provenance:  
Thomas McLean, London

£1,000-1,500



19

19  
ENGLISH SCHOOL (17TH CENTURY)  
*PORTRAIT OF A GIRL SEATED, HOLDING A DOG*  
Oil on canvas  
76 x 62cm (29¾ x 24¼ in.)

£600-800



20

20  
DUTCH SCHOOL (EARLY 17TH CENTURY)  
*PORTRAIT OF A LADY WITH LACE BONNET AND RUFF*  
Oil on panel  
Inscribed 'AETATIS SVAE, 35. Ao dni, 1620' (upper right)  
90.5 x 60cm (35½ x 23½ in.)

Provenance:  
Sudgrove House, Gloucestershire

£2,000-3,000



21  
CIRCLE OF JOHANN  
KERSEBOOM (C.1680-1708)  
A PORTRAIT OF TWO YOUNG  
GENTLEMEN, IN LANDSCAPE  
WITH GUNS AND GAME  
Oil on canvas  
109 x 160cm (42¾ x 62 in.)

£15,000-20,000



22

22  
CIRCLE OF GODFREY KNELLER (BRITISH 1646-1723)  
PORTRAIT OF GENTLMAN WEARING A RUST COAT  
BESIDE A RED CURTAIN  
Oil on canvas  
124 x 98.5cm (48¾ x 38¾ in.)

£1,000-1,500



23

23  
CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)  
PORTRAIT OF A GENTLEMAN WEARING THE ORDER OF BATH  
Oil on panel, oval  
22.5 x 16cm (8¾ x 6¼ in.)

Provenance:

Sale, Christie's London, *The Jeffrey Whitehead Sale*, 6 August 1915,  
lot 61 (sold as one of three)

£400-600



24

24  
ENGLISH SCHOOL (EARLY 18TH CENTURY)  
PORTRAIT OF HENRY STREATFEILD OF CHIDDINGSTONE  
(1679-1747)  
Oil on canvas, feigned oval  
74 x 61.5cm (29 x 24 in.)

£700-1,000

25  
ENGLISH SCHOOL (LATE 17TH CENTURY)  
PORTRAIT OF A GENTLEMAN IN ARMOUR  
Oil on canvas, feigned oval  
74 x 61cm (29 x 24 in.)

£1,500-2,500



25

26  
CIRCLE OF HYACINTHE RIGAUD  
(FRENCH 1659-1743)  
PORTRAIT OF A GENTLEMAN IN ARMOUR  
Oil on canvas  
81.5 x 63.5cm (32 x 25 in.)

£2,500-3,500



26

27

CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)

*PORTRAIT OF A LADY, POSSIBLY A MEMBER OF THE COURT*

Oil on canvas

127 x 103cm (50 x 40½ in.)

In a carved giltwood frame

**Provenance:**

Sale, Christie's, London, 21 November 1980, lot unknown

Sale, Christie's, London, *British Pictures*, 20 November 1992,

lot 2, as Sir Peter Lely

Sudgrove House, Gloucestershire

**Literature:**

Waldershare Park Catalogue, No 171

£5,000-7,000



27



28

28  
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

£1,000-1,500

29  
ENGLISH SCHOOL (LATE 17TH/EARLY 18TH CENTURY)  
*PORTRAIT OF A GENTLEMAN WEARING OCHRE COAT;*  
*PORTRAIT OF A LADY WEARING A BLUE DRESS*  
Oil on canvas, a pair  
Each 73 x 60cm (28½ x 23½ in.) (2)

£1,500-2,500



29



30

30  
CIRCLE OF CHARLES D'AGAR (FRENCH 1669-1723)  
*PORTRAIT OF THREE GRAVES CHILDREN, HOLDING FLOWERS IN A LANDSCAPE*  
Oil on canvas  
127 x 101.6cm (50 x 40 in.)

Provenance:  
Sydney Graves Hamilton, Kiftsgates Court, Gloucestershire

The sitters are believed to be the children of Richard Graves.

£4,000-6,000

31 - No lot



32  
NORTH ITALIAN SCHOOL  
(CIRCA 1730)  
*GROUP PORTRAIT OF CHILDREN  
TROTTI BENTIVOGLIO FAMILY*  
Oil on canvas  
174 x 254cm (68½ x 100 in.)

The Trotti Bentivoglio family were a noble family from Alessandria. Antonio Trotti, a military man, became captain of justice in Bologna and obtained from Giovanni II Bentivoglio, Lord of Bologna, permission to use his surname and arms, on 25 December 1478, thus creating the Trotti Bentivoglio dynasty.

Through the generations, members of the family held administrative roles on a local level on behalf of the Duchy of Milan which owned the city of Castellazzo with all of Alessandria until the Savoy conquest in the eighteenth century.

The Trotti Bentivoglio family line came to an end in 1930 with the death of Lorenzo Trotti Bentivoglio, a painter and writer, who bequeathed his palace to the municipal administration in Alessandria.

£15,000-25,000





33

33  
FOLLOWER OF JACQUES-FRANCOIS  
DELYEN  
*FLORA WITH PUTTI*  
Oil on copper  
27 x 22cm (10½ x 8½ in.)

£700-1,000



34

34  
FOLLOWER OF DIRCK VAN DER LISSE  
*NYMPHS BATHING*  
Oil on panel  
32.5 x 25.5cm (12¾ x 10 in.)

Provenance:  
The collection of Lady Falle

£800-1,200



35

35  
AFTER ANTOINE WATTEAU  
*THE CASCADE; THE COUNTRY DANCE*  
35 Oil on panel, a pair  
Each 45.5 x 34cm (17¾ x 13¼ in.) (2)

The original works in a private collection, and  
in the collection of the Huntington Library  
and Museum, Pasadena, respectively.

£2,000-3,000



36

GERARD WIGMANA (DUTCH 1673-1741)

VENUS ASLEEP

Oil on panel

Signed (to base of column, centre left)

66 x 52cm (25 x 20¼ in.)

**Provenance:**

Possibly Sir Thomas Sebright, 4th Baronet of Beechwood Park (1692-1736), or Thomas Sclater, later Bacon (c. 1664-1736);

Possibly their Posthumous Sale, *Those valuable collections of the Hon. Sir Thomas Seabright, Bart. and of Thomas Sclater Bacon, Esq'*, London, 17 May 1737, lot 87

Sale, Sotheby's, Paris, 30 June 2020, lot 55

**Literature:**

Possibly B. van Haersma Buma, 'Gerardus Wigmana. De Friese Raphael', in *De Vrije Fries*, XLIX, 1969, p. 63

Nicknamed 'the Frisian Raphael' for his skill in emulating Raphael's style of smooth painting, Gerard Wigmana was a Dutch artist born in the small Frisian town of Workum. He travelled across Europe developing his painterly practice, studying at the Royal Academy in Paris for a year, before moving to Rome in 1699. He lived in the city for about three years, before returning to the Netherlands and settling in Amsterdam in around 1709, where he remained active as a painter until the end of his life.

A smaller, comparable version of this composition was sold in Sale, Nagel Auktionen Stuttgart, Stuttgart, 19 September 2007, lot 642

£5,000-7,000



36



37



37  
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

£1,000-1,500



38



38  
JOHANN CHRISTIAN VOLLARDT (GERMAN 1708-1769)  
*ITALIANATE LANDSCAPES WITH FIGURES BEFORE AN URN AND AN OBELISK*  
Oil on panel, a pair  
Signed (lower left and right)  
Each 28 x 22cm (11 x 8½ in.) (2)

£3,000-5,000



39

39  
DUTCH SCHOOL (17TH CENTURY)  
*BOATS ON A CANAL*  
Oil on panel  
26 x 34.5cm (10 x 13½ in.)

£600-800



40

40  
CIRCLE OF JOSEF VAN BREDAEL (FLEMISH 1688-1739)  
*SAINT ANTHONY (RECTO); ORIGINAL DESIGN FOR ENGRAVING, FRAGMENT (VERSO)*  
Oil on copper  
With red wax studio stamp to supporting panel (verso)  
12 x 14cm (4½ x 5½ in.)

A painting with strong similarities was sold at Dorotheum, Vienna, *Old Master Paintings II*, 12 May 2022, lot 273, as Attributed to Josef Van Bredael

£400-600



41

41  
FRANZ DE PAULA FERG (AUSTRIAN 1689-1740)  
*TRAVELLERS ON A COUNTRY PATH, A RIVER LANDSCAPE BEYOND*  
Oil on copper  
Signed (lower right)  
32 x 41cm (12½ x 16 in.)

Provenance:  
Sale, Bonhams, London, 8 July 2015, lot 80

£1,200-1,800



42

42  
FOLLOWER OF JACOB ISAAKSZOOM VAN RUISDAEL  
*FIGURES IN A WOODED LANDSCAPE*  
Oil on canvas  
Bears indistinct signature 'Ruisdael [?]' (lower right)  
86 x 116cm (33¾ x 45½ in.)

Provenance:  
Sale, Sotheby's Olympia, Old Master Paintings, 6 July 2004, lot 465

£2,000-3,000



43

43  
MANNER OF PALAMEDES  
PALAMEDESZ  
*A CALVARY SKIRMISH WITH  
FIGURES IN COMBAT BY A BRIDGE  
AND A RIVER*  
Oil on canvas  
60 x 91cm (23½ x 35¾ in.)

Provenance:  
Sale, possibly Bonhams, 1 March  
1983, lot 25

£1,500-2,500



44

44  
FOLLOWER OF PHILIPS  
WOUVERMAN  
*HORSEMEN TAKING ALE AT AN  
ENCAMPMENT*  
Oil on canvas laid on panel  
87 x 114cm (34¼ x 44¾ in.)

£800-1,200



45

45  
FOLLOWER OF JEAN FRANCOIS PATER  
*THE DEPARTURE OF THE SOLDIERS*  
Oil on canvas  
91 x 99cm (35¾ x 38¾ in.)

£2,000-3,000



46

46  
 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

£1,500-2,000



47

47  
 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

£2,000-3,000



48

48  
 AFTER RICHARD WILSON  
 VIEW ON THE RIVER DEE NEAR EATON HALL  
 Oil on canvas  
 46.5 x 62.5cm (18¼ x 24½ in.)

Provenance:  
 William Angerstein  
 His Sale, Christie's, London, 20 June 1874, lot 50  
 Earl Fitzwilliam  
 His Sale, Christie's, 11 June 1948, lot 70  
 Agnew & Sons, London, 1948, No. 14789 (to old label verso)  
 Where purchased by a relative of the present owner in 1952

Wilson painted many versions of this subject, including paintings now in The Courtauld Gallery, The Barber Institute of Fine Arts and at Petworth House. The most comparable version in the National Library of Wales collection but like this picture, it is now thought to be by a follower of Wilson.

We are grateful to Richard Wilson Online for their assistance with preparing this catalogue entry.

£1,000-1,500



49

49  
THOMAS BARKER OF BATH (BRITISH 1769-1847)  
*DROVERS WITH CATTLE*  
Oil on canvas  
52 x 62cm (20¼ x 24¼ in.)

£1,000-1,500



50

50  
FOLLOWER OF RICHARD WILSON  
*FIGURES IN A LANDSCAPE AT SUNSET*  
Oil on canvas  
61.5 x 81cm (24 x 31¾ in.)

£1,000-1,500



51

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

£800-1,200



52

52  
ITALIAN SCHOOL (18TH CENTURY)  
*PEASANTS CROSSING A BRIDGE; TRAVELLERS RESTING*  
Oil on canvas, a pair  
The latter indistinctly signed (lower right)  
Each 36 x 52.5cm (14 x 20½ in.) (2)

£1,000-1,500



53

53  
CIRCLE OF GEORGE SMITH OF  
CHICHESTER (1714-1776)  
*A STILL LIFE OF A TANKARD, A BOTTLE AND  
FOOD ON A TABLE*  
Oil on canvas  
61 x 73cm (24 x 28½ in.)

£2,000-3,000



54

54  
DUTCH SCHOOL (LATE 18TH CENTURY)  
*STILL LIFE WITH FLOWERS ON A STONE  
LEDGE*  
Oil on canvas  
Signed 'H. B. LUST [?]' (lower left)  
74 x 61cm (29 x 24 in.)

£1,000-1,500



55

55  
CIRCLE OF JEAN BAPTISTE MONNOYER (FRENCH 1636-1699)  
*STILL LIFE OF FLOWERS IN A GLASS VASE*  
Oil on canvas  
49 x 37.5cm (19¼ x 14¾ in.)

£4,000-6,000



**JOHN VANDERBANK (BRITISH 1694-1739)**  
**THE HONOURABLE JOHN SPENCER CIRCA 1732**

Oil on canvas  
 Inscribed (lower left)  
 240 x 144.5cm (94¼ x 56¾ in.)  
 Unframed

**Provenance:**

Presumably commissioned by the sitter's father-in-law, John Carteret, 2nd Earl Granville  
 Thence by descent  
 Lady Louisa Carteret, who married Thomas Thynne, 2nd Viscount Weymouth  
 Thence by descent  
 Henry Frederick Thynne, 1st Baron Carteret (1735 - 1763)  
 Thence by descent  
 His sale, Christie's London, *The Thynne Heirlooms*, 1 May 1911, lot 54 (to Cohen)  
 Private Collection, England  
 Sale, Christie's, London, 11 July 1997, lot 54 (as attributed to Stephen Slaughter)  
 Private Collection, South Africa

**Literature:**

Herbert Minton Cundall, *Handbook for Hertfordshire, Bedfordshire and Huntingdonshire; with Maps and Plans*, John Murray, London, 1895, p.130

The Honourable John Spencer was born on the 13<sup>th</sup> May 1708 and was the youngest son of Charles Spencer, 3rd Earl of Sunderland and his wife Anne Churchill, daughter of the 1st Duke and Duchess of Marlborough. John was only 7 when his mother died and he was consequentially bought up by his grandmother, the infamous Sarah, Duchess of Marlborough. Unlike his brothers, John had not inherited a title, despite this, his grandmother wrote that "I design to set up the only grandson I have now that is a commoner, John Spencer, who has a very considerable fortune for a younger brother, and I will it as good as most elder brothers".

This was certainly the case and the inheritance from his grandmother allowed John to live an immensely comfortable life. After attending Eton, he undertook a Grand Tour between 1725 and 1727 going to France, Switzerland and Italy. In 1732, John Spencer succeeded his cousin, William Godolphin, Marquess of Blandford, as the Member of Parliament for Woodstock, a seat he held until his death in 1746. He is also listed as one of the founding governors for the Foundling

Hospital, set up to educate and house deserted young children. On the death of his father, in 1722, he inherited vast swathes of land, notably the family estates in Northamptonshire, including Althorp, as well as already having the properties given to him by his grandmother, including Wimbledon Park. Shortly after he came into his inheritance, he married Georgiana Caroline Carteret, the third daughter and co-heir of John Carteret, 2nd Earl Granville.

John Vanderbank was the son of John Vanderbank senior, the leading tapestry weaver in the country who supplied the Royal Family with tapestries and introduced the less formal chinoiserie style in textiles. After training under his father and the artist Jonathan Richardson, Vanderbank became one of the first pupils at Sir Godfrey Kneller's art academy in 1711, where he continued his training before founding his own academy in 1720. One of Vanderbank's earliest commissions was his 1719 portrait of the 3rd Duke of Marlborough (Government Art Collection, London), John Spencer's older brother, on horseback. This was such a success that other aristocratic commissions soon started to follow, including from King George II and Queen Caroline which cemented his position as a leading Court portraitist.

This interesting full-length portrait depicting John Spencer in Hussar's uniform was noted by art historian Minton Cundall as hanging in the drawing room at Haynes Park in 1895, alongside the portrait of Spencer's wife Georgiana Carteret, also by Vanderbank and now in the collection of the Earl Spencer at Althorp. It is highly probable that these two works were commissioned by John Carteret, 2nd Earl Granville for the couple's marriage in 1732, and hung together as pendant works.

John Spencer was a popular figure at Court and great friends with Frederick, Prince of Wales. Indeed, his portrait is also captured by the equestrian artist John Wootton in a series of works in the Royal Collection showing the Prince of Wales accompanied by courtiers whilst shooting and hunting. Spencer's position at Court was reflected in his appointment as the Ranger of Windsor Great Park, after the death of his grandmother in 1744, who held the position previously.

Unusually, the rich Hussar's uniform which Spencer wears seems to have been chosen as Court fancy dress rather than to indicate a military position. Spencer was a politician and landowner rather than a military man and there does not appear to be any record of him serving with an Hussar regiment. Vanderbank's capability in recreating the rich materials and textiles of this exotic uniform gives the sitter an added gravitas and the size of the portrait gives additional swagger to an impressive composition.

£15,000-25,000





57

57  
ATTRIBUTED TO COSMO ALEXANDER  
(SCOTTISH 1724-1772)  
PORTRAIT OF SIR JOSEPH SCOTT BT (1752-1828)  
Oil on canvas  
73 x 59.5cm (28½ x 23¼ in.)

Provenance:  
By descent through the family of the sitter

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

£1,000-1,500



58

58  
ENGLISH SCHOOL (18TH CENTURY)  
PORTRAIT OF A GENTLEMAN, TRADITIONALLY  
IDENTIFIED AS ALEXANDER POPE (1688-1744)  
Oil on canvas  
76.2 x 61cm (30 x 24 in.)

Provenance:  
Lt. Col. A Heywood-Lonsdale, Market Drayton  
Sale, Christie's London, 24 October 1958, lot 75, as by  
William Hogarth  
Strawberry Hill, Twickenham, where hung in the Long  
Gallery  
Sale, Christie's South Kensington, 17 February 2008, lot 65

Literature:  
A. Chalcraft & J. Viscardi, *Strawberry Hill: Horace Walpole's  
Gothic Castle*, London, 2007, p.143

£800-1,200



59

59  
CIRCLE OF THOMAS HUDSON (BRITISH 1701-1779)  
PORTRAIT OF A LADY, BUST-LENGTH, IN A SILK DRESS DECORATED WITH PEARLS  
Oil on canvas  
74 x 60.3cm (29 x 23½ in.)

Provenance:  
Sale, Christie's London, 28th January 1983, lot 32 (as T. Hudson £3200)

£6,000-8,000



60



60

**CIRCLE OF HUBERT ROBERT (FRENCH 1733-1808)**  
*A VIEW INSPIRED BY THE GARDENS OF THE VILLA D'ESTE; AND A VIEW INSPIRED BY LA FONTAINE DE L'ORGUE AT THE VILLA D'ESTE*  
 Red chalk, a pair  
 Both bear signature and date 'Roberti. 1765' (lower right)  
 Each 40 x 28.4cm (15½ x 11 in.) (2)

The drawings are direct copies after Hubert Robert compositions; the original drawings are now lost but known through counterproofs housed at the Musée des Beaux-Arts et D'archéologie at Besançon.<sup>1</sup>

<sup>1</sup> Hubert Robert, A view inspired by the Gardens of the Villa d'Este, red chalk counterproof, Musée des Beaux-Arts et D'archéologie at Besançon (BM, inv. vol. 452, no. 34); Hubert Robert, A view inspired by La fontaine de l'Orgue at the Villa d'Este, red chalk counterproof (BM, inv. vol. 452, no. 38)

£600-800

61

**CIRCLE OF HUBERT ROBERT (FRENCH 1733-1808)**  
*FIGURES AMONG CLASSICAL SCULPTURES*  
 Watercolour and pencil  
 22 x 17cm (8½ x 6½ in.)

£1,500-2,000



61



62

**AFTER ELIZABETH LOUISE VIGÉE LE BRUN**  
*SELF PORTRAIT OF THE ARTIST*  
 Oil on canvas  
 102 x 83cm (40 x 32½ in.)

After the original, painted in Naples 1791, and now in the collection of the National Trust at Ickworth House, Suffolk NT851782

£2,000-3,000

63

THOMAS DANIELL R.A. (BRITISH 1749-1840)

VIEW IN THE KOAH NULLAH

Oil on canvas

58 x 45cm (22¾ x 17½ in.)

In August 1788, Thomas Daniell began to plan a tour up-country, passing through Cawnpore, and then on to Agra and Delhi, before heading further north to Amroha and Najibabad. The rocky valley of the Khoh river, that leads into the Garhwal hills, was the route that the Daniells followed on the final outbound leg of their journey from Kotdwara to Srinagar in April 1789. Parts of the journey were perilous because of the difficult roads, and much of the terrain was unknown to the British. The Daniels were in fact the first Europeans ever to visit Garhwal.

They wrote: 'We all four were carried in our jampans [hill palanquins] by four bearers to each who seemed to take us with the greatest ease.' (Archer, p.86) However, it was often too steep to use their palanquins and they had to climb up the rocky watercourse.

Described by the pair, 'The Koah Nullah [Khoh River] is a mountain stream that in the season of rain must be a furious torrent, but in the month of April was a delightful rivulet, that, sparkling in the sun, gave animation and beauty to the rude scenes through which it pursued its course' (Oriental Scenery, Part 4, Plate 15).

The enthusiasm for sparkling streams was apparently not shared by the Daniells' remaining Bengali servants who, as well as being hostile to the wheat eaten in this region, these lowlanders were also prejudiced against 'beautiful transparent water' flowing in the hills: their stagnant reservoirs, and even the turbid waters of the Hooghly at Calcutta, appeared to them much more inviting' (Archer, p.87).

In the autumn of 1791, the pair of artists arrived back at Calcutta, having travelled many miles since their departure in August 1788. Their arrival was noted by William Baillie, who informed Ozias Humphry (November 3rd, 1793) that 'Mr. Thomas Daniell returned to Calcutta with a collection of about 150 pictures.' On the 5th January 1792, the Calcutta Gazette announced a 'Lottery of pictures painted during the extended tour'. (Sutton, p.66-67) One hundred and fifty pictures and paintings were exhibited at the Old Harmonic Tavern, with the draw taking place on March 1st.

Although no catalogue of this lottery survives, it is likely that the present, unrecorded, lot, was one of the hundred and fifty works produced for this financial venture. If this is the case, we can date the work to circa 1790-1791 when the Daniells were working on pictures for the Calcutta Lottery. Much of the works produced by the Daniells during their time in India include buildings or ruins; both a reflection of their own artistic ideals, and of the idea that India itself was the scene of ancient civilisations. However, the foothills of the Himalayas presented the pair with the opportunity to paint pure landscapes. The present lot is not completely free of buildings, but the humble dwelling at its centre is quickly dwarfed and overshadowed by the sublime rugged mountains and spirited waters which surround it.

A watercolour sold at Christie's, London, *The P&O Collection of Watercolours of India by Thomas and William Daniell*, 24 September 1996, lot 62, entitled *The Khoh River, near Dioso, Garhwal, Uttar Pradesh* (Oriental Scenery vol. IV, engraving No.18) appears to offer a similar view to the present lot but from a vantage point further down the Khoh River, omitting the house, but with the same mountain range easily identifiable. In addition, the artist depicted the same view in one of a pair of drawings entitled *Old Lungoor Ghur: Near Nytana, Srinagar Mountains* (Sale, Christie's London 29th October 2019, lot 91).

A comparable oil painting, *The Koh Valley in Garhwal, Northern India*, was sold at Bonhams *Travel and Topographical Pictures* auction on 10 May 2005, lot 67.

We are grateful to Charles Greig for his assistance in preparing this catalogue entry.

£20,000-30,000



63

64

ARTHUR WILLIAM DEVIS (BRITISH 1762-1822)

A DOUBLE PORTRAIT OF TWO BOYS, ONE POINTING TO INDIA ON A GLOBE: A DOUBLE PORTRAIT OF TWO BOYS, PRACTISING ARCHERY

Oil on canvas, a pair

The former inscribed 'Miss Kensington No.106' (on the reverse of the frame); and the latter inscribed 'Miss Kensington No.105' (on the reverse of the frame)

Each 79.4 x 56.5cm (31¼ x 22 in.) (2)

**Provenance:**

Private collection, UK

Philips, Son & Neale, 1st December 1969, lot 30

Richard Green, London

Dr Norman Power

Arthur William Devis inherited his talent from his father, the portrait painter Arthur Devis (1712-1787). He led an adventurous life and in 1782 was 'appointed Draftsman by a private committee of the East India Company to pursue a voyage around the world' (2) aboard the *Antelope*. He was wounded by arrows in New Guinea and shipwrecked off the Palau Islands in the Pacific. Devis reached Calcutta in 1785, hoping to make his fortune as a portrait painter. Handsome, charming and generous, he plunged into the extravagant, febrile world of Calcutta society, where East India Company officials lived with all the elegance of Europe and the glamour of the East. One of Devis's first sitters was the *Governor-General of Bengal, Warren Hastings* and he went on to paint *Marquess Cornwallis Receiving the Hostage Prince of Mysore before Seringapatam*: and *The Finding of the body of Tippoo Sahib, The Sultan of Mysore*. Devis returned to England in 1795, intending to publish

his series of twenty-six paintings of *Indian Manufacturers*. He built up his reputation as a portrait painter, often executing commissions for families with connections to India.

He became renowned for portraits of children: his gentle, warm personality put them at their ease. Sydney Pavière, Devis's biographer, comments: 'That he was fond of little children cannot be doubted. He painted them so lovingly and well' (3). This can be seen in the present pair of portraits of four brothers. The elder pair stand in an interior with a table globe and the younger of the two boys points to India, making clear the family's connection with that country. The elder boys, engaged in learning about the world, have the gravity of approaching manhood. Their young brothers live still in a world of outdoor play and sunlight. They are depicted practising archery in the shade of a huge tree, the vastness of which suggests the tropics and is similar to the Banyan Tree in Devis's portrait of *Colin Shakespeare, of the Bengal Civil Service* (4).

Both portraits are inscribed 'Miss Kensington' on the reverse of the frames. It is possible that the boys are members of the Kensington family who are recorded in Madras in the early nineteenth century. For example, Henry Kensington (d.1825) began his career as a Writer (or clerk, the first rung of an East India Company career) in 1808 and rose to be Registrar to the Provincial Court, Southern Division by 1822. There may well have been earlier generations of the family living in India. Devis visited Madras in 1793.

1. Sydney H Pavière, *The Devis Family of Painters*, Leigh-on-Sea 1950, p.102

2. *Ibid* p.104

3. *Ibid* p.113

4. *Ibid* p.114, no.134, plate 46

£100,000-150,000

'MR DEVIS AFTERWARDS SETTLED IN CALCUTTA WHERE, HIS TALENTS AS AN ARTIST, HIS AFFABLE TEMPER AND HIS UNBOUND HOSPITALITY, RECOMMENDED HIM TO THE BEST CIRCLES OF SOCIETY AND PROCURED HIM MANY FRIENDS' (1)

64 (detail)





64



64



65

**65**  
**THOMAS LONGCROFT (BRITISH**  
**ACTIVE CIRCA 1784-1811)**  
*HASAN REZA'S MOSQUE AT*  
*FAIZABAD, NORTH INDIA*  
 Watercolour  
 Inscribed 'Hassen Reza Mosque  
 / \*\* / Faizabad built 1792' (verso,  
 lower left)  
 43 x 59.5cm (16¾ x 23¼ in.)

We are grateful to Charles Greig  
 for his assistance in preparing this  
 catalogue entry

£3,000-5,000



66

**66**  
**C H S BAYBROOKE (BRITISH 19TH CENTURY)**  
*SRI DALADA MALIGAWA, KANDY, SRI LANKA,*  
*(TEMPLE OF THE SACRED TOOTH RELIC)*  
 Watercolour  
 Signed and dated '1877' (lower left)  
 31 x 47cm (12 x 18½ in.)

**Provenance:**  
 Sale, Bellmans, Sussex, 1 January 2019, lot 1075

£800- 1,200



67

**67**  
**FOLLOWER OF FRANCIS COTES**  
*THE YOUNG CRICKETER*  
 Oil on canvas  
 74 x 61.5cm (29 x 24 in.)

£1,000-1,500



68

**68**  
**AFTER JEAN-MARC NATTIER**  
*PORTRAIT OF MADAME SOPHIE DE FRANCE*  
 Coloured chalk, oval  
 80 x 66cm (31¼ x 25 in.)

A version of this painting is in the Palais de Versailles.

£1,000-1,500

**69**  
**HENRY WALTON (BRITISH 1746-1813)**  
*THE BARN GIRL*  
 Oil on canvas  
 47 x 43.5cm (18½ x 17 in.)

£1,500-2,500



69



70

**70**  
 ATTRIBUTED TO JOHN SINGLETON COPLEY  
 (ANGLO-AMERICAN 1738-1815)  
 PORTRAIT OF SIR JOHN TEMPLE 8TH BT (1732-1798)  
 Oil on canvas  
 51 x 40.5cm (20 x 15¾ in.)

**Provenance:**  
 T. B. Winthrop  
 Mary F. Winthrop 1903 (according to a label on the reverse)  
 Mrs J.G. Minot, wife of Joseph Grafton Minot (1892-?) the son of J.F. Minot who was married to Honora Elizabeth Winthrop  
 Lawrence Pratt  
 Sale, Sotheby's, New York, 4 June 1987, lot 122 (as Arthur Devis)

**Exhibited:**  
 Boston, 1923

Lt.-Gov. Sir John Temple, 8th Bt., of Stowe was the British Consul-General to the United States of America. He married Elizabeth Bowdoin (1750-1809) and they had three children, Sir Grenville Temple (1768-1829), Elizabeth (Temple) Winthrop (1769-1825) and Augusta (Temple) Palmer (1779-1852).

£3,000-5,000



71

**71**  
 THOMAS BEACH (BRITISH 1737-1806)  
 PORTRAIT OF EDWARD HELYAR, AGED EIGHTEEN; AND PORTRAIT OF BRIDGET, AGED THIRTEEN. TWO OF THE CHILDREN OF WILLIAM AND ELIZABETH HELYAR OF COKER COURT, SOMERSET  
 Oil on canvas, a pair  
 Each 76.2 x 64.8cm (30 x 25½ in.) (2)

**Provenance:**  
 Commissioned by William Helyar (1720-1783), at Coker Court until the 1970s, then by family descent to a private collection, UK

**Literature:**  
 'Coker Court, Somerset, the seat of Major GW Heneage', Country Life, 2nd January 1909, p.25

This charming pair of paintings was commissioned circa.1768 by William Helyar (1720-1883) to adorn the new Georgian wing of his house, Coker Court, East Coker, near Yeovil in Somerset. Thomas Beach was a Dorset man born and bred who trained with Sir Joshua Reynolds and had a flourishing career painting West Country gentry families.

William Helyar had ten children with his wife Elizabeth, née Weston. Edward was their fourth child and was eighteen when this portrait was painted. He is shown on the seashore with a telescope and shipping in the distance. The Helyars, like many West Country landed families, had mercantile interests and, as a younger son, Edward would probably have been brought up for involvement in one of these.

Bridget is thirteen in a park landscape with a statue and a distant sunrise, which echoes her elegant, shell-pink dress. With her blonde hair wreathed with pearls and a rose in her hand, she epitomizes youthful beauty and modesty. Beach is emulating his master Joshua Reynolds, who uses 'theatrical' clothing to give a timeless quality to his sitters.

The Helyar family had lived at East Coker since 1616, when the manor was bought by William Helyar (1559-1645), Archdeacon of Barnstaple and Chaplain to Queen Elizabeth I. Staunch Royalists, the Helyars suffered under Cromwell's regime but flourished with the Restoration. The children's father William (1720-1783) married Elizabeth Weston in 1744. In 1766 he commissioned from William Chambers the elegant neoclassical addition to the fifteenth and sixteenth century buildings of Coker Court. Fourteen family portraits were commissioned from Thomas Beach to hang in the new wing, remaining there until the 1970s.

£15,000-20,000





71



71

72

**NATHANIEL DANCE (BRITISH 1735-1811)**

*POWLETT WRIGHT (THE YOUNGER), STANDING BEFORE ENGLEFIELD HOUSE, BERKSHIRE*

Oil on canvas

71.1 x 91.4cm (27 x 35 in.)

**Provenance:**

Presumably commissioned by the Wrighte or Benyon family  
George J. Kidston (1873-1954) of Hazelbury Manor, Box, Wiltshire  
Frost & Reed, London  
Private Collection U.S.A.

The present lot is a charming example in the mid-eighteenth-century tradition of the English country house conversation piece, having been identified from another almost identical version of the work, currently in a private collection, which is inscribed to the frame with details of the sitter, location and artist. The two pictures are contemporary with each other, and from the style of painting the hand is clearly the same. The only variants are some very slight differences in some of the trees and the painting offered here includes a dog in the foreground, which is omitted from the other version.

Powlett Wrighte Junior (1739-1779) was the son of Powlett and Mary Wrighte and the heir to Englefield House and its estate. His father died in 1741, when he was just two years old and the house and estates were left in trust for him until he turned twenty-one. Both paintings show Englefield as it was in the mid-18th century, most likely around 1760, the year Wrighte turned twenty-one and came into full ownership of the house.

This would have been a thoroughly plausible reason to commission a painting of himself, standing proudly in front of his country house of which he was now master. Given that his mother, now the chatelaine

of several large houses through her second marriage in 1745, would have spent much of her time away from Englefield, it is also entirely plausible that she would have wanted a second version of the picture to hang in one of her other houses to remind her of the house where she lived before and to remind her of her eldest son, who was now the master there.

Upon his death in 1779 and, being childless, Wrighte left the Englefield estate to his uncle, Nathaniel Wrighte in accordance with his father's will. Nathaniel Wrighte let the house and estate to Lady Clive, the widow of the famous 'Clive of India' and she lived there for some years in the 1780s.

Since that time that house has been architecturally altered more than once – most significantly during the early 19th century when it was given some impressive 'Gothic' additions. The elevation shown in this picture, however, is largely still extant today and the positioning of the church to the viewer's right is similarly unchanged. The descendants of Powlett Wrighte are still the owners of Englefield House today.

For Nathaniel Dance, 1760 was also a pivotal year. Initially it is hard to reconcile this picture stylistically with most of the known works by Dance which are much more informed in their handling of his sitters, giving them a certain charisma and depth which is lacking here. However, if we keep the date of 1760 in mind, we note that this pre-dates his trip to Italy, and more specifically Rome, where he met and was influenced by the grand-manner portrait painter Pompeo Batoni. Prior to this trip abroad, the influences of Dance's tutor Francis Hayman are more noticeable. Similar examples of Dance's work in this early style include *The Dashwood Family at Wycombe Park* (Witt 147628), and *Colonel Thornton at Falconer's Hall* (Witt 147629).

£10,000-15,000



72

73

THOMAS GAINSBOROUGH (BRITISH 1727-1788)

PORTRAIT OF A GENTLEMAN, BUST-LENGTH, IN A GREEN COAT

Oil on canvas, painted oval

74 x 61cm (29 x 24 in.)

In a rococo frame

**Provenance:**

By descent to the sitter's great-grandson, Col. Hogarth, West Country, c.1900

Mrs Larson

J.S. Birt, his anonymous sale, Sotheby's 12th July 1967, lot 97, where purchased by

Mrs P.M. Spens (£900)

With Leger Galleries, by December 1967

Where purchased by the present owner in May 1969

**Literature:**

Belsey, H. *Gainsborough Portraits*, Volume II, p.933, No.1026

**Exhibited:**

Leger Galleries, 1968, No.8

Gainsborough's House 1988 (short-term loan)

In Hugh Belsey's *Gainsborough Portraits* (op. cit.) he notes that the portrait was wrongly attributed to the artist's nephew Gainsborough Dupont, a view supported at the time by Ellis Waterhouse. He goes on to say 'However, the sensitivity of the head and the and the relative flatness of the coat due to overpaint, firmly support an attribution to [Thomas] Gainsborough.'

£20,000-30,000



73

74

GEORGE MORLAND (BRITISH 1763-1804)

*PORTRAIT OF A GENTLEMAN PATRON, THREE-QUATER LENGTH, SEATED  
BEFORE A LANDSCAPE PAINTING*

Oil on canvas

Signed (to painting, lower left)

62 x 40.5cm (24¼ x 15¾ in.)

**Provenance:**

A. Heywood-Lonsdale

By whom sold, Christie's, London, 24 October 1958, lot 90, as a Self Portrait  
Fine Art Society, London, purchased from the above (when advertised in Apollo,  
December 1958)

Sale, Sotheby's, London, 23 June 1971, lot 66, as a Self Portrait

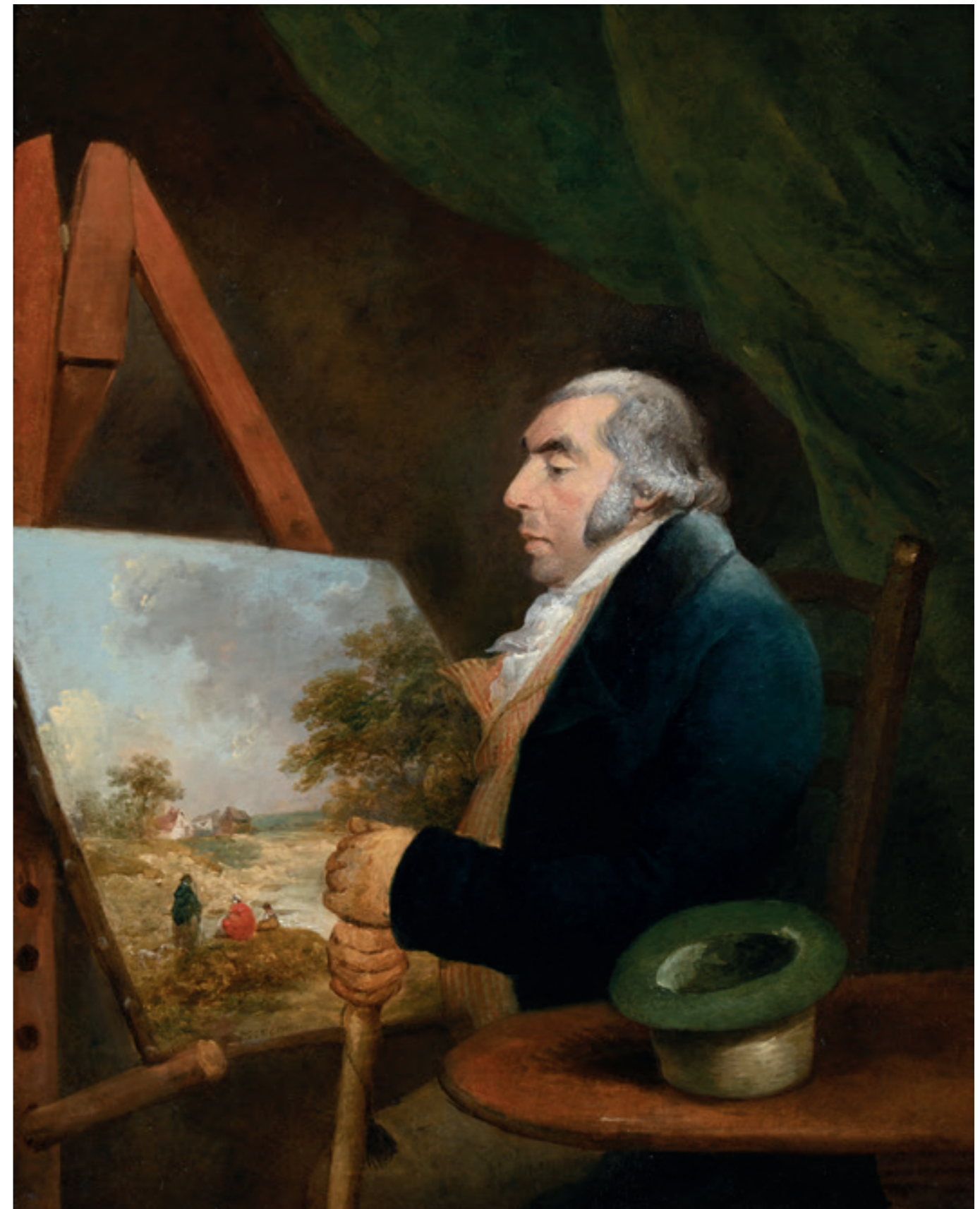
Sale, Sotheby's, London, 27 June 1973, lot 74, as a Self Portrait

**Literature:**

D. Winter, *George Morland (1763-1804)*, doctoral diss., Stanford University,  
California 1977, p. 197, no. P203 (dated to 1800-1804)

A similar depiction of a patron admiring an oil painting by Morland (also signed on  
the canvas within the picture), is known to be a portrait of Henry Wright; it was at  
Sotheby's, London, 13 July 1988, lot 190

£4,000-6,000



74

75 †

GEORGE ROMNEY (BRITISH 1734-1802)

MRS. HENRIETTA HAWKINS BROWNE (1752-1802), 1793

Oil on canvas

127 x 102cm (50 x 40 in.)

**Provenance:**

Painted for the sitter's husband, Isaac Hawkins Brown (1745-1818); and by descent to

The Hon. C. Hay

Agnew's, London, acquired from the above in May 1889

W. Lockett Agnew, acquired from the above in March 1892

Mrs. Agnew's Sale, Christie's, London, 15 June 1923, lot 52 (£787 10s)

Tooth [presumably Arthur Tooth, London], acquired at the above sale

Sale, Christie's, New York, 12 January 1978, lot 140

Private Collection, acquired at the above sale

**Literature:**

H. Maxwell, *George Romney*, London, 1902, p. 171, n. 40

H. Ward & W. Roberts, *Romney, A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London & New York, NY, 1904, vol. II, pp. 19-20

A. Kidson, *George Romney, A complete catalogue of his paintings*, New Haven, CT & London, 2015, vol I, p. 99, n. 165 (illus.; as 'untraced')

**Exhibited:**

Birmingham, Museum and Art Gallery, *Loan Collection of Portraits*, 1900, n. 13

The sitter was the eldest daughter of the Hon. Edward Hay, fourth son of the 8th Earl of Kinnoull, and his wife Mary, nee Flower. In May 1788 she married Isaac Hawkins Browne of Badger, Salop., who served as MP for Bridgenorth from 1784 - 1812. The couple had no children. In his catalogue raisonné of Romney's work, Alex Kidson notes nine sittings by Mrs. Hawkins Browne between 28 January and 20 April 1793, with two further ones cancelled. Her husband paid Romney half his fee of 60 gns. At the first sitting and the remainder, along with the costs of packing and shipping, in March 1794. It was framed by Saunders (£5 18s) and sent on 24 July 1793. On 4 August, Mr. Hawkins Browne wrote to Romney thanking him for 'the very fine picture of Mrs. Hawkins Browne', which had recently arrived. He continued: 'I shall always set a high value upon it for her sake and for yours,' and stated that on his next trip to London he would 'take the first opportunity of returning you my best thanks in person' (Pierpont Morgan Library, New York, NY). According to Kidson, 'the portrait is one of the earliest in a sequence of female half-lengths which - arguably in response to the works of Lawrence and Raeburn - took the effects of loose brushwork and informality to new levels in Romney's portraiture'.

£20,000-30,000





76

76  
CIRCLE OF MARTIN ARCHER SHEE  
(BRITISH 1769-1850)  
*PORTRAIT OF A GENTLEMAN, IN A RED  
COAT AND WHITE STOCK*  
Oil on canvas  
72.5 x 61cm (28½ x 24 in.)

**Provenance:**  
The Sabin Galleries, 1959  
Sale, Sotheby's London, 4th July 2001, Lot 50  
(£8,500 as John Hoppner), where purchased  
by the present owner

£1,500-2,500



77

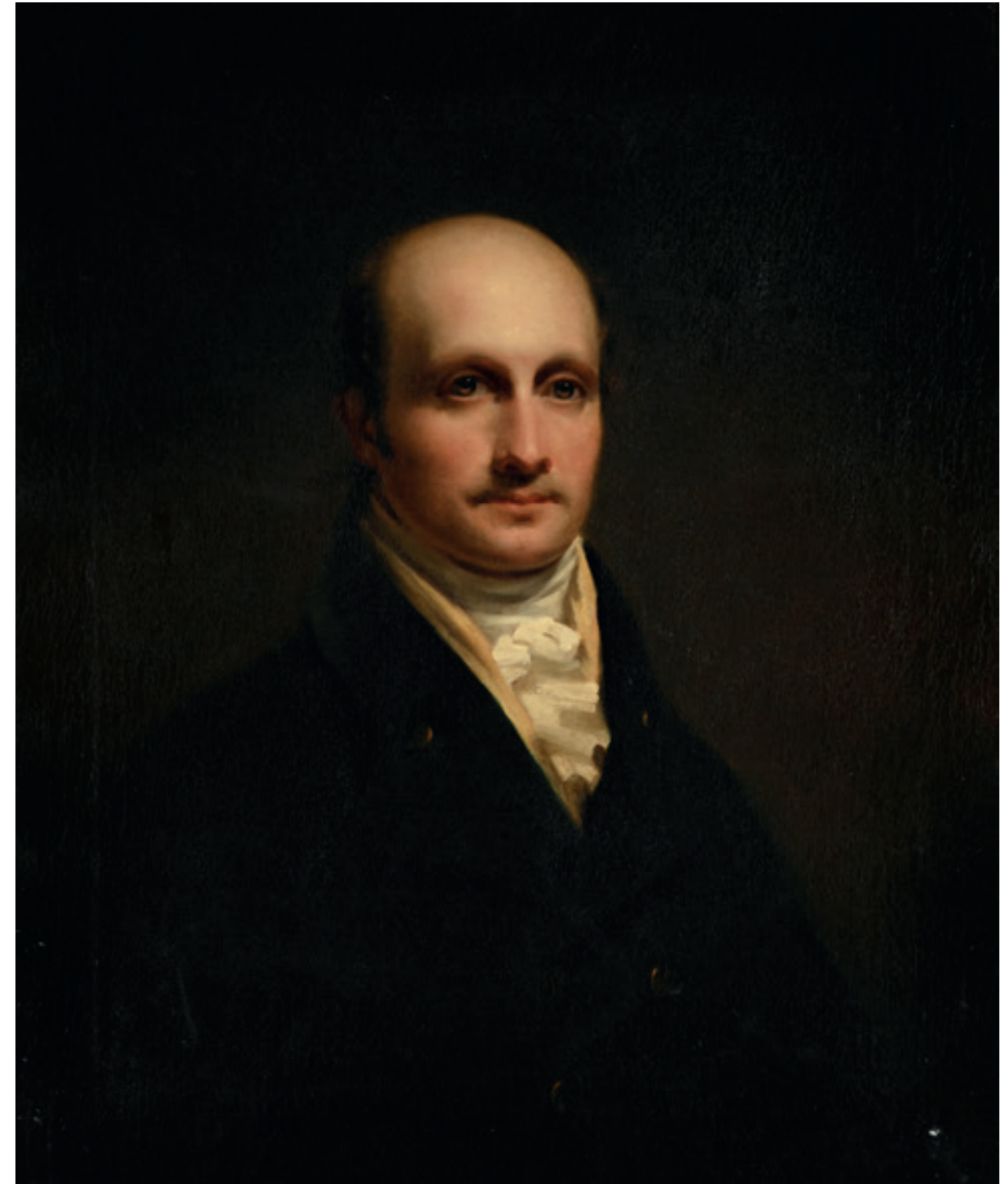
77  
AFTER FRANZ XAVER WINTERHALTER  
(GERMAN 1805-1873)  
VICTORIA, PRINCESS ROYAL (1840-1901)  
LATER EMPRESS FREDERICK OF GERMANY  
Oil on canvas  
With initials and date 'F. W.1857' (lower left)  
31 x 23cm (12 x 9 in.)

**Provenance:**  
Lady Jane Abdy, London  
Gifted to the present owner

After the picture in The Royal Collection  
(RCIN 404580)

Princess Victoria, Queen Victoria's eldest daughter, wears the badge of the Order of Victoria and, in the three-quarter-length portrait, a prominently displayed ring on her left hand, alluding to her engagement to Prince Frederick William of Prussia, whose portrait Winterhalter painted at the same time (Schloss Friedrichshof). She was 17 years old. This painting is the first in a set of portraits of Queen Victoria's four eldest daughters. The Queen recorded in her Journal: 'Winterhalter has done a beautiful picture of Vicky, & is making an excellent head...of Fritz'.

£300-500



78

78  
STUDIO OF HENRY RAEBURN (BRITISH 1756-1823)  
*PORTRAIT OF JAMES WEDDERBURN (1782-1822)*  
Oil on canvas  
75 x 62cm (29½ x 24¼ in.)

**Provenance:**  
Sale, Sotheby's London, 22nd March 2000, lot 80 (£8,200  
at Henry Raeburn) where purchased by the present owner

Portraits of a Mr and Mrs Wedderburn are recorded in David Mackie's unpublished Catalogue Raisonné (No.740-1) and also listed in James Grieg's work on the artist published in 1911. The portrait of Mrs Wedderburn is in The Yale University Art Gallery (Gift of Newhouse Galleries). A black and white photograph of Mr Wedderburn is recorded and suggests that the present picture is a studio version.

£3,000-5,000

79

GEORGE ROMNEY (BRITISH 1734-1802)

PORTRAIT OF MISS ALBINIA HOBART (1759-1853), LATER LADY ALBINIA CUMBERLAND

Oil on canvas

76.2 x 63.5cm (30 x 25 in.)

**Provenance:**

George Hobart, the sitter's father

By descent in the Cumberland family

Mrs Everetts by 1938

Newhouse Galleries, New York

Private Collection, USA by 1954

Nicholas Bagshawe Esq., where purchased by the present owner

**Engraving:**

M. Cormack, published 21 June 1890 by Paul and Dominic Colnaghi & Co.

Lady Albinia Cumberland, was the daughter of Albinia Holbart (1737/8- 1816), an eighteenth century celebrity, heiress of her father, and Countess of Buckinghamshire by her marriage in 1793. Her lifestyle and size made her the subject and victim of cartoons by James Gillray where she featured in over 50 satirical prints.

The present lot was probably commissioned by sitter's father, on the occasion of his daughter's marriage to Richard Cumberland on 25th June 1784. In his diary, Romney recorded the sittings of Miss Hobart directly before and after her wedding over the course of the period between 19 and 29th June.

The reference to the sitter as Miss Hobart reflects the fact that her father did not assume the title of 3rd Earl until the passing of his brother, the 2nd Earl, in 1793.

An example of the engraving of this portrait can be seen in the National Portrait Gallery collection (NPG D15666).

£15,000-20,000



79



80

**80**  
**THOMAS LAWRENCE (BRITISH 1769-1830)**  
*PORTRAIT OF A LADY IN PROFILE*  
 Pencil and red chalk  
 Signed with initials and dated '1818' (lower right)  
 22 x 17.5cm (8½ x 6¾ in.)

Strong similarities are identifiable with Lawrence's portrait of Mrs Huddleston

£2,500-3,500



81

**81**  
**SIR JOSHUA REYNOLDS (BRITISH 1723-1792)**  
*PREPARATORY SKETCH FOR A PORTRAIT OF CHARLES WILLIAM HENRY SCOTT, EARL OF DALKEITH, 4TH DUKE OF BUCCLEUCH*  
 Pencil, pen, ink and wash  
 19.7 x 15.9cm (7¾ x 6¼ in.)

**Provenance:**  
 Probably the sale at Christie's, 26th May 1821, property of Sir Joshua's niece Mary Dowager, Marchioness of Thomond, his principal Heiress.

**Literature:**  
 Mannings, D. Sir Joshua Reynolds, A Complete Catalogue of his Works, Yale 2000, p.406, no.1582, fig.1195

Mary Palmer, Marchioness of Thomond (1750-1820) was the 'favourite' niece and principal heiress of Sir Joshua Reynolds. In 1792 she married Murrough O'Brien, 5th Earl of Inchiquin (d. 1808), who was created 1st Marquess of Thomond in 1800. Her sale at Christie's in 1821 included 450 Reynolds drawings and 9 sketch books which were sold in 15 lots. Most of the known sketches derive from this sale. The painting was most probably created in 1778 and a small oil sketch for it was lent to a Grosvenor Gallery in 1883 by Lady Maria Alford

£1,000-1,500



82

ATTRIBUTED TO SIR THOMAS LAWRENCE (BRITISH 1769-1830)  
*PORTRAIT OF A YOUNG GIRL WITH A SHEEP, POSSIBLY LOUISA CLARA BOSANQUET (1826-1922), LATER MRS HORACE MEYER*  
Oil on canvas  
76.2 x 63.5cm (30 x 25 in.)

**Provenance:**

Probably Sir Michael Walker  
Private collection, UK.

Recent research into the chalk inscription to the stretcher of the present lot, suggests that the picture was probably owned by the British diplomat Sir Michael Walker (1916-2001). One of Walker's ancestors, David Bevan (1774-1846) was one of the bankers who founded Barclay, Bevan and Co., which went on to become Barclays Bank.

Bevan's wife, Favell Bourke Lee was painted by Lawrence (see, Bonhams, *Old Master Pictures*, 25 October 2017, lot 44), and it is therefore reasonable to suggest that her granddaughter Louisa Clara Bosanquet (B.1826), may also have been painted by the artist.

The suggestion of Louisa as a candidate for the sitter in the present lot becomes even more compelling when we learn that, though her aunt Mrs. Thomas Mortimer, she had a link to a pet sheep which she is known to have helped to bathe in the sea. In addition to a sheep, Mortimer, who wrote some of the most educational children's books of the nineteenth century (such as *The Peep of Day*), had a menagerie of pets including a parrot which she took to bed, and a donkey. As Mortimer's favourite niece the pair went on to write two books together.

The present lot is comparable to Sir Thomas Lawrence's portrait of Lady Alexandrina Vane, No. 785, and George Vane-Tempest, No. 512 (*Garlick, Sir Thomas Lawrence – A Complete Catalogue of the Oil Paintings*).

£3,000-5,000



82

# THE BULMER COLLECTION, TRETHILL HOUSE, CORNWALL | LOTS 83-86

FOR MORE WORKS FROM THE COLLECTION, PLEASE SEE: *COLLECTING ARCADIA: THE COLLECTIONS FROM GATEWICK AND TRETHILL HOUSE (AUCTION DATE: 16 OCTOBER)*

83

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

*THE GRAND CANAL, VENICE, WITH THE PALAZZO BALBI*

Oil on canvas

52 x 88cm (20¼ x 34½ in.)

Provenance:

Leonard Koetser, London, 1915

Sale, Christie's, South Kensington, 9 July 2004, lot 205

The attribution takes its name from the eponymous works in the Langmatt Foundation, Baden, which comprise a set thirteen venetian views of various sizes. (See the exhibition catalogue, *Mythos Venedig*, Baden, June-October 1994, pp. 62-117). Palazzo Balbi is situated on the Grand Canal. It was built in 1582, under design by Alessandro Vittoria as the residence of the Venetian patrician family of the Balbi. In the 19th century it was acquired by Michelangelo Guggenheim. It is now the seat of the President of the Veneto region and of the regional council.

£10,000-15,000



83



84

84  
FOLLOWER OF ANTONIO JOLI  
*THE TIBER, ROME, LOOKING TOWARDS THE PONTE SANT' ANGELO  
AND THE CASTEL SANT' ANGELO, SAINT PETERS BEYOND*  
Oil on canvas  
99 x 118cm (38¾ x 46¼ in.)

Provenance:  
A European private collection (acquired circa 1963 - 65)  
Sale, Christie's, South Kensington, 9 July 2004, lot 197

£7,000-10,000



85

85  
JAN FRANS VAN BLOEMEN, CALLED IL ORIZZONTE (FLEMISH 1662-1749)  
*AN ITALIANATE WOODED LANDSCAPE WITH FIGURES IN THE FOREGROUND, A  
HILLTOP TOWN BEYOND*  
Oil on canvas  
40.5 x 58.5cm (15¾ x 23 in.)

Provenance:  
Sale, Sotheby's, 8 December 2005, lot 359

£7,000-10,000

86

GUY HEAD (BRITISH 1762-1800)

*IRIS CARRYING WATER OF THE RIVER STYX TO OLYMPUS*

Oil on canvas

191.5 x 147.5cm (75¼ x 58 in.)

Guy Head entered the Royal Academy Schools in 1779. He travelled in Italy and by 1787 was a member of the Florence Academy, followed in 1792 by the Accademia di S. Luca in Rome where his diploma work was a neo-classical picture of 'Iris'. The present picture may well be another version as it is a subject he returned to more than once.

At the time of the French invasion, he took refuge on Nelson's ship in Naples. He died soon after returning to London and many of his neo-classical pictures, copies, especially after Richard Wilson, and his collection of antiquities were sold at auction 1803-5.

£7,000-10,000



86

# VARIOUS PROPERTIES



87

87  
EDWARD PRITCHETT (BRITISH 1808-1894)  
*THE ENTRANCE TO THE CANNAREGIO, VENICE*  
Oil on canvas  
25.5 x 35.5cm (10 x 13¾ in.)

Provenance:  
Sale, Christie's London, *Victorian and British Impressionist Art*, 29 June 2011, lot 70  
(sold as one of a pair)  
Sale, Bonhams, London, *British and European Art*, 22 November 2022, lot 102  
(sold as one of a pair)

£3,000-5,000



88

88  
EDWARD PRITCHETT (BRITISH 1808-1894)  
*VENICE*  
Oil on canvas  
Signed (lower left)  
42 x 63cm (16½ x 24¾ in.)

£4,000-6,000



89

**89**  
WILLIAM HENRY HAINES (BRITISH 1812-1884)  
*ST. MARK'S SQUARE WITH THE DOGE'S PALACE AND THE  
CAMPANILE, VENICE*  
Oil on canvas  
Signed and indistinctly dated (lower right)  
60 x 90cm (23½ x 35¼ in.)

**Provenance:**  
Thomas Murray & Sons, Dundee.  
Private collection since circa 1980.

£4,000-6,000



90

**90**  
FOLLOWER OF WILLIAM JAMES  
*VIEW OF THE DOGE'S PALACE, VENICE*  
Oil on canvas  
60 x 90cm (23½ x 35¼ in.)

**Provenance:**  
Sale, Sotheby's, Groombridge Place, Kent, 15-16 September 1992, lot 282  
Sudgrove House, Gloucestershire

£3,000-5,000

91 - No lot



92

92  
WILLIAM JAMES MULLER (BRITISH 1812-1845)  
*A FIGURE IN A WOODED RIVER LANDSCAPE*  
Oil on panel  
Signed and dated '44' (lower left)  
25.5 x 36cm (10 x 14 in.)

£600-800



93 (part lot)

93  
HENRY JAMES HOLDING (BRITISH 1833-1872)  
*A PAIR OF MOUNTAINOUS LANDSCAPES*  
Oil on canvas  
Both signed and dated '1867' (lower right)  
Each 28 x 38cm (11 x 14¾ in.) (2)

£500-700



94

94  
ATTRIBUTED TO EDWARD H. NIEMANN  
(BRITISH FL. 1863-1867)  
*LANDSCAPE WITH FIGURES UPON A COUNTRY PATH*  
Oil on canvas  
Bears signature 'Koekkoek' and indistinct date (lower right)  
75.5 x 126.5cm (29½ x 49¾ in.)

£800-1,200

95  
PATRICK NASMYTH (SCOTTISH 1787-1831)  
*FIGURES ON A TRACK IN A WOODED LANDSCAPE*  
Oil on canvas  
Signed and dated '1831' (lower right)  
34 x 44.5cm (13¼ x 17½ in.)

Provenance:  
W. H. Patterson Fine Arts Ltd, London

£1,500-2,500



95

96  
CHARLES TOWNE (BRITISH 1763-1840)  
*A WOODED LANDSCAPE WITH A TRAVELLER ON A PATH*  
Oil on canvas  
Signed with initials (lower left)  
57 x 48cm (22¼ x 18¾ in.)

£1,000-1,500



96

97  
BENJAMIN BARKER OF BATH (BRITISH 1776-1838)  
*A WOODED RIVER LANDSCAPE WITH DROVERS*  
Oil on canvas  
Signed and dated '1807' (lower right)  
114 x 173cm (44¾ x 68 in.)

£2,000-3,000



97



98



99

**98**  
**EDWIN HENRY BODDINGTON**  
 (BRITISH 1836-1905)  
*EVENING ON THE RIVER WEY*  
 Oil on canvas  
 Signed (lower right)  
 29 x 54cm (11¼ x 21¼ in.)

£800-1,200

**99**  
**FREDERICK LEE BRIDELL**  
 (BRITISH 1831-1863)  
*FAGGOT GATHERERS*  
*IN AN EXTENSIVE*  
*LANDSCAPE, A COTTAGE*  
*BEYOND*  
 Oil on canvas  
 32.5 x 50cm (12¾ x 19½ in.)

**Provenance:**  
 Sale, Christie's, South Kensington, *The R. E. Summerfield*  
*Collection of Pictures*, 2 November 1989, lot 184

Together with Christie's Summerfield Collection sale  
 catalogue

£700-1,000

**100**  
**JAMES DUFFIELD HARDING**  
 (BRITISH 1797-1863)  
*VALE OF THE CONWAY AT*  
*TREFEW*  
 Oil on panel  
 Signed (lower right) and inscribed  
 as titled (on the reverse)  
 38 x 60.7cm (14¾ x 23¾ in.)  
 Unframed

£1,000-1,500



100

**101**  
**HENRY SHAYER**  
 (BRITISH 1825-1894)  
**AND CHARLES SHAYER**  
 (BRITISH 1826-1914)  
*WAITING AT THE LOCK*  
 Oil on canvas  
 34 x 45cm (13¼ x 17½ in.)

**Provenance:**  
 Richard Green, London

£1,000-1,500



101





102

**102**  
THOMAS SIDNEY COOPER (BRITISH 1803-1902) AND  
THOMAS CRESWICK (BRITISH 1811-1869)  
*A DROVER WITH SHEEP AND CATTLE IN AN EXTENSIVE  
LANDSCAPE*  
Oil on canvas  
71 x 91cm (27¾ x 35¾ in.)

£3,000-5,000



103

**103**  
THOMAS SIDNEY COOPER (BRITISH 1803-1902)  
*A COOLING DRAUGHT*  
Oil on panel  
Signed and dated '1867' (lower right)  
44 x 34cm (17¼ x 13¼ in.)

**Provenance:**  
T. Richardson & Co., Fine Art Gallery, London

£1,500-2,500



104

**104**  
THOMAS SIDNEY COOPER (BRITISH 1803-1902) AND JAMES  
PAKER PYNE (BRITISH 1800-1870)  
*A SHEPHERD WITH CATTLE AND GOATS ON A TRACK*  
Oil on canvas  
Signed and dated 'J.B. PYNE 1844' (lower right)  
45 x 72cm (17½ x 28¼ in.)

**Provenance:**  
Sale (possibly), Christie's, London, 12 April 1991, lot 62

£1,500-2,000



105

**105**  
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

£1,000-1,500



106

**106**  
FREDERICK RICHARD LEE  
(BRITISH 1798-1879)  
*NAPERLY BRIDGE,  
YORKSHIRE*  
Oil on canvas  
Signed and dated '1843'  
(lower right)  
68 x 89cm (26¾ x 35 in.)

**Provenance:**  
R.C. Vose Paintings, Boston  
Sale, Skinner, 15 May 2009,  
lot 65

£1,000-1,500



107



108

**107**  
**PIERRE JUSTIN OUVRIÉ (FRENCH 1806-1879)**  
*FRENCH TOWN SCENE WITH WORKERS BY A RIVER*  
 Oil on canvas  
 Signed and dated '1831' (lower right)  
 39.5 x 56.5cm (15½ x 22 in.)

Provenance:  
 Sale, Woolley & Wallis, *Paintings*, 21 March 2012, lot 225

£800-1,200

**108**  
**ALFRED DE BREANSKI SENIOR (BRITISH 1825-1928)**  
*LANDSCAPE AT SUNSET*  
 Oil on canvas  
 Signed (lower left)  
 59.5 x 89cm (23¼ x 35 in.)

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

£2,500-3,500



109

**109**  
**MANNER OF JOSEPH MALLORD WILLIAM TURNER**  
*A VIEW OF A CITY BY A RIVER*  
 Oil on canvas  
 86 x 112cm (33¾ x 44 in.)

£800-1,200

**110**  
**FRENCH SCHOOL (EARLY 19TH CENTURY)**  
*FIGURES AT THE FOOT OF A WATERFALL*  
 Oil on canvas  
 53 x 42.5cm (20¾ x 16½ in.)

£600-800



110



111

**111**  
GEORGE VICAT COLE (BRITISH 1833-1893)  
*THE HARVESTERS*  
Oil on canvas  
Signed and dated '1881' (lower left)  
43 x 64cm (16¾ x 25 in.)

£1,000-2,000



112

**112**  
DAVID ADOLF CONSTANT ARTZ (DUTCH 1837-1890)  
*BY THE RIVER*  
Oil on canvas  
Signed (lower left)  
38 x 28cm (14¾ x 11 in.)

£800-1,200



113

**113**  
ANDREW NICHOLL (IRISH 1804-1886)  
*CATTLE ON A SHORE*  
Watercolour  
Signed (lower right)  
39 x 56.5cm (15¼ x 22 in.)  
Unframed

£600-800



114

**114**  
HENRY GARLAND (BRITISH FL. 1854-1890)  
*HIGHLAND CATTLE*  
Signed and dated '1881' (lower left)  
94 x 174cm (37 x 68½ in.)

£1,500-2,500

# THE EYE OF THE COLLECTOR

## PROPERTY FROM A PRIVATE COLLECTION

### LOTS 115-129



115

**115**  
**JOHN WHITE ABBOTT (BRITISH 1763-1851)**  
*TRAVELLER ON A FOREST PATH*  
 Pen and ink sepia wash  
 Dated 'March 1831' (lower left)  
 19 x 30cm (7¼ x 11¾ in.)

£400-600



116

**116**  
**JOHN BURGESS JUNIOR (BRITISH 1814-1874)**  
*REMAINS OF KENILWORTH CASTLE*  
 Pencil and gouache  
 19 x 26cm (7¼ x 10 in.)

**Provenance:**  
 Sale, Sotheby's, 10 July 1994, lot unknown, from a folder of Burgess drawings  
 Abbott and Holder Ltd, London

£150-250



117

**117**  
**EUGENE GUSTAVOVITCH BERMAN (RUSSIAN/ AMERICAN 1899-1972)**  
*SKETCH OF A TEMPLE*  
 Black and red ink with black wash  
 Signed with monogram and dated '1985' (lower centre)  
 15.5 x 20.5cm (6 x 8 in.)

**Provenance:**  
 Sale, Rosebery's, London, *Impressionist, Modern, Post War & Contemporary Art*, 4 December 2019, lot 83

**Exhibited:**  
 Rome, *Eugene Berman*, Galleria 88, 1962

£300-500



118

**118**  
**BOLOGNESE SCHOOL (17TH CENTURY)**  
*A WOODED LANDSCAPE CROSSING BY A RIVER*  
 Pen and brown ink  
 Inscribed '1782-3' (to mount)  
 24.8 x 37.5cm (9¾ x 14¾ in.)

**Provenance:**  
 Sale, Christie's, London, *Old Master & British Drawings & Watercolours*, 27 June 2020, lot 14

£800-1,200



119

**119**  
**ITALIAN SCHOOL (17TH CENTURY)**  
*STUDY OF TWO SEA HORSES*  
 Red pencil  
 24 x 22cm (9¼ x 8½ in.)

£400-600

**120**  
**FLORENTINE SCHOOL (CIRCA 1600)**  
*PORTRAIT OF A SMILING MAN (RECTO); A WINGED FIGURE HOLDING TWO CHILDREN, DRAWN BY TWO HORSES (VERSO)*  
 Red chalk (recto); black chalk (verso)  
 30.4 x 17.2cm (11¾ x 6¾ in.)

**Provenance:**  
 Stefan von Licht (1880-1932), Vienna (L.789b)  
 Sale, Christie's, London, *Old Master and British Drawings and Watercolours*, 4 July 2023, lot 18

The winged figure holding the two children is most likely a study depicting the *Allegory of Night*

£1,000-1,500



120



121

121  
JOHN DOWNMAN (BRITISH 1750-1824)  
A GENTLEMAN, WEARING BROWN COAT, WITH WHITE STOCK AND CHEMISE  
Oil on copper, oval  
20 x 16cm (7¾ x 6¼ in.)

Provenance:  
The Collection of Timothy Clowes  
Sale, London, Sotheby's, *Old Master and Early British Paintings*, 29 October 2009, lot 128  
Sale, Dreweatts, *Fine Art Timed Online Auction*, 25 February 2022, lot 126

£600-800



122

122 Y  
LOUIS-AMI ARLAUD-JURINE (FRENCH 1751-1829)  
PORTRAIT OF A GENTLEMAN  
Watercolour and bodycolour on ivory  
Signed (lower right)  
7.3 x 6cm (2¾ x 2¼ in.)

Provenance:  
Galerie Kugel, Paris  
Sale, Christie's, Geneva, 14 May 1991, lot 115  
The Collection of Dr Erike Pohl Stroher  
Sale, Sotheby's, London, *Old Master Day Sale, including portrait miniatures from the collection of the late Dr Erika Pohl-Stroher*, 9 December 2021, lot 366

Please note Dreweatts have applied for a De minimis exemption for this lot ref. R2MUXNGA

£700-1,000



123



124

**123**  
**THOMAS MILES RICHARDSON THE YOUNGER (BRITISH 1813-1890)**  
*AN ITALIANATE LANDSCAPE*  
 Watercolour  
 Signed (lower right)  
 9 x 30cm (3½ x 11¾ in.)

£300-500

**124**  
**FRANCIS DANBY (BRITISH 1793-1861)**  
*LANDSCAPE OF A LAKE WITH REFLECTIONS*  
 Pencil and grey wash  
 14 x 20cm (5½ x 7¾ in.)

**Provenance:**  
 J S Maas & Co., London, 1965  
 Sale, Rosebery's, *Old Masters & 19th Century Pictures*, 19 July 2022, lot 164

**Exhibited:**  
 London, J S Maas & Co., Christmas Exhibition, 1965, no. 26

£300-500



125

**125**  
**FRANCIS DANBY (BRITISH 1793-1861)**  
*A SAILING SHIP IN A STORMY SEA*  
 Oil on card  
 Signed (to mount, lower centre)  
 16 x 18cm (6¼ x 7 in.)

**Provenance:**  
 Anthony Reed, London  
 Davis & Langdale Co. Inc., New York  
 David Cross Gallery, Bristol  
 Sale, Sotheby's, London, *Old Master and British Works on Paper*, 6 July 2022, lot 213, from the Collection 'A Way of Life: The Collection of Barbara & Ernest Kafka'

**Exhibited:**  
 London, The Tate Gallery, *Francis Danby*, 15 Feb - 9 April 1989, n. 60

Dating from circa 1855 this rapidly executed oil study was painted at a time when the artist was living on the Devon coast at Exmouth. Danby had a great love of sailing and was an amateur boat builder. He was also aware of the sea's power and survived a shipwreck off Axmouth in the last year of his life. The low viewpoint and subtle treatment of the dark tones heighten the sense of drama in this sketch.

£1,500-2,000



126

**126**  
**HENRI JOSEPH HARPIGNIES**  
(FRENCH 1819-1916)  
*LA FUTAIE*  
Charcoal  
Signed and dated '1901' (lower left)  
14.5 x 22.5cm (5½ x 8¾ in.)

**Provenance:**  
Sale, Dreweatts, *Art Online*, 30 June 2023,  
lot 61

£400-600



127

**127 λ**  
**ETHELBERT WHITE** (BRITISH 1891-1972)  
*FIGURE IN A WOODED LANDSCAPE*  
Pencil  
18 x 14cm (7 x 5½ in.)

**Provenance:**  
Hilary Chapman  
Moore-Gwyn Fine Art, London  
Sale, Christie's, London, *Dramas Of Light  
and Land: The Martyn Gregory Collection of  
British Art*, 24 May 2022, lot 83

**Exhibited:**  
London, Martyn Gregory, *A Foray in to the  
20th Century: Works by British Artists*, April-  
May 2015, no. 83

£200-300

**128**  
**HENRI LE SIDANER** (FRENCH 1862-1939)  
*LA FONTAINE* (CIRCA 1911)  
Chalk and pencil  
Signed (lower right)  
19.4 x 24.7cm (7½ x 9½ in.)

**Provenance:**  
Private collection, acquired in 1989  
P. & D. Colnaghi, London, acquired in 1999  
Private collection, Florida, acquired from the  
above in 2012  
Sale, Christie's, London, *Modern Edition:  
Works on Paper and Prints*, 1 July 2020, lot 43  
Stephen Ongpin Gallery, London

**Exhibited:**  
Paris, Musee Galleria, *Retrospective Henri Le  
Sidaner*, April 1948

£1,200-1,800



128



129

**129**  
**CHRISTIAN JACQUES BERARD**  
(FRENCH 1902-1949)  
*SKETCH FOR A PLAY, POSSIBLY DAPHNIS  
AND CHLOE*  
Gouache and watercolour  
Signed (lower left)  
25 x 19cm (9¾ x 7¼ in.)

£700-1,000

# VARIOUS PROPERTIES



130

**130**  
 ATTRIBUTED TO RICHARD ROTHWELL (IRISH 1800-1868)  
 PORTRAIT OF A PAGE  
 Oil on canvas  
 67 x 50cm (26¼ x 19½ in.)

**Provenance:**  
 Sale, Christie's, Scotland, 27 November 1996, lot 662, as  
 Richard Rothwell  
 Lady Patricia Ramsay

£1,000-1,500



131

**131**  
 JOHN BOADEN (BRITISH FL. 1812-1839)  
 THE BRAZILIAN BRIDE  
 Oil on canvas  
 75 x 62.5cm (29½ x 24½ in.)

**Provenance:**  
 Sale, Goringes, Lewes, 28 September 2021, lot 361

The painting was engraved by H. Cook and published by Elder & Co.

£2,000-3,000



132

**132**  
 BRITISH SCHOOL (CIRCA 1900)  
 PORTRAIT OF A LADY WITH A TIBETAN SPANIEL  
 Oil on canvas  
 Signed with monogram 'JB' (lower left)  
 61 x 46cm (24 x 18 in.)

£1,000-1,500

**133**  
 ATTRIBUTED TO GEORGE HENRY HARLOW  
 (BRITISH 1787-1819)  
 A YOUNG WOMAN RESTING BY A WALL  
 Oil on panel  
 21.5 x 17cm (8¼ x 6½ in.)

**Provenance:**  
 Prof. Julius Held (1905-2002), New York  
 Sale, Christie's, New York, 27 January 2009, lot 58  
 Private Collection, UK

George Harlow studied first under Hendrik Frans de Cort, then with Samuel Drummond, before joining Thomas Lawrence's studio apparently on the advice of the Duchess of Devonshire, who had noticed his talent. In 1818, Harlow travelled to Italy where he was widely admired for his technical ability. He was befriended by the sculptor Antonio Canova and earned considerable acclaim in Rome by painting a full-size copy of Raphael's *Transfiguration*, a feat that resulted in his election as an Academician of Merit in the Academia di San Luca in Rome, a rare accolade for an English artist.

The picture formed part of the large and fascinating collection assembled by Professor Julius Held. Born in Germany, Held emigrated to the United States in 1934 and became a towering figure in art historical circles, widely recognised for his scholarship and expertise on Rubens, Rembrandt, and Van Dyck. An author of many articles and books, including the 1980 two-volume publication *The Oil Sketches of Sir Peter Paul Rubens*.

£800-1,200

**134**  
 CIRCLE OF WILLIAM BEECHEY (BRITISH 1753-1839)  
 TWO GIRLS IN A WOODED LANDSCAPE  
 Oil on canvas  
 59 x 41cm (23 x 16 in.)

£1,500-2,500



133



134





**135**  
 CIRCLE OF JOHN LINNELL (BRITISH 1792-1882)  
 A PAIR OF PORTRAITS  
 Oil on canvas  
 Each 31 x 25.5cm (12 x 10 in.) (2)

£500-700

The 1905 exhibition of works by G.F Watts at Leighton house included a number of works which were lent by Mrs Russell Barrington. (The author of *The Life, Letters and Work of Frederic Leighton Vol. I&II*). In a letter to Mrs Barrington dated August 1905, Mrs Shorter writes of the present lot

*I had an interview with my aunt yesterday on the subject of the little picture of her father by the late Mr Watts. She informed me that she cannot quite remember the year in which it was painted but it was certainly not later than 1834.*



135

**136**  
 GEORGE FREDERIC WATTS (BRITISH 1817-1904)  
 PORTRAIT OF MR RICHARD EDMONDS  
 Oil on canvas  
 Later signed (lower left)  
 25 x 20cm (9¾ x 7¾ in.)

**Provenance:**  
 The sitter's granddaughter Mrs Emma Shorter

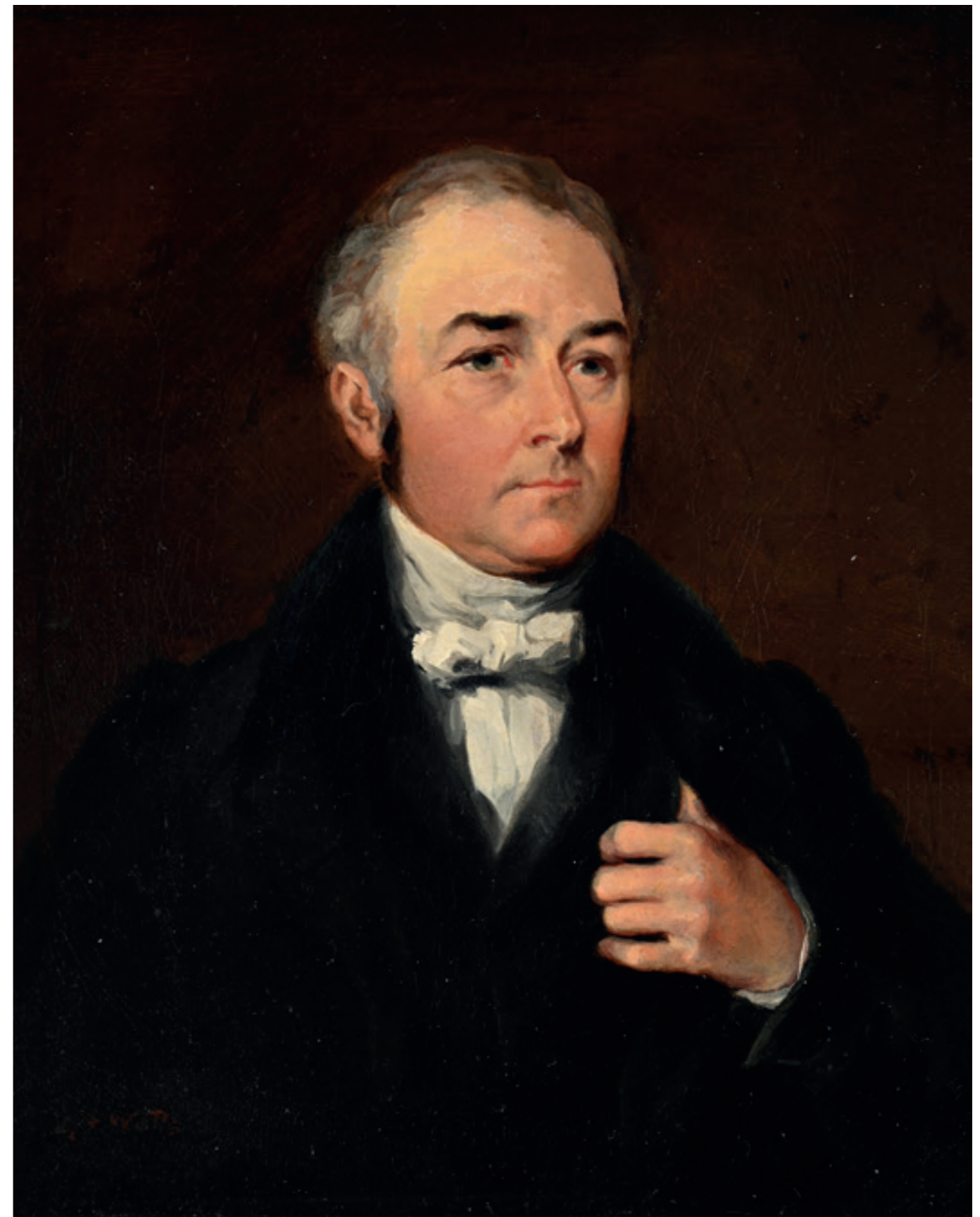
**Exhibited:**  
 London, Leighton House, August - November 1905

£1,000-1,500

*Mr Watts' father in those days was a piano tuner and used to go to Mr Richard Edmonds' house at New Cross to tune the pianos, during that time he was always talking of his son's great talent... Mr Edmonds wishing to encourage the young artist gave him a sitting, it was not signed at the time of painting but 5 years ago Mr Watts recognised it as his work and kindly affixed his signature'.*

The portrait was subsequently shown to Mr Richard Jeffries circa 1996/7 who confirmed the attribution.

We are grateful to Richard Ormond for his help in preparing this catalogue entry.



136

137

ARTHUR HUGHES (BRITISH 1832-1915)

*THE CONVENT BOAT*

Oil on canvas

Signed (lower right)

44.5 x 72.5cm (17½ x 28½ in.)

**Provenance:**

Mrs. Ann Fleming by 1963

Sale Christie's, 25 March 1966, lot 145, as 'The last Farewell' (70gns)

Naylor Leyland

Sale, Sotheby's, 26 July 1967, lot 361 (£160)

David W. Hughes

Sale, Sotheby's, 30 October 1968, lot 118 (£190)

Colson

Sale, Sotheby's Belgravia, 22 February 1972, lot 109 (£650)

The Fine Art Society

Michael Hasenclever Galerie

R. Hartmann by November 1973

Sale, Sotheby's Belgravia, 9 April 1980, lot 17 (£11,000)

Private collection, UK

**Exhibited:**

London, *The Aesthetic Movement and the Cult of Japan*, The Fine Art Society, 3-27 October 1972 (no.24, repr. p.14)

Munich, *Burne-Jones und der Einfluß der Prä-Raffaeliten*, Michael Hasenclever, 29 November 1972 -10 January 1973 (No.11, DM16,500, repr.)

Baden-Baden, Germany, Staatliche Kunsthalle Baden-Baden 1973 (No.84, repr. colour, p.147)

**Literature:**

M. Amory, ed. *The Letters of Evelyn Waugh*, 1980, p.607.

L. Roberts and S. Wildman, *Arthur Hughes: His Life and Works, A Catalogue Raisonné*, Woodbridge Suffolk: Antique Collectors' Club, 1997, no.131.3. ill., p.184

Depictions of nuns proliferated in Victorian art. The opportunity for medievalism appealed to Victorian sensibilities but their popularity also speaks to the emergence of High Anglicanism and the conventual revival which had been cultivated by the Oxford Movement. The subject, having been relatively neglected for a couple of hundred years, was enthusiastically taken up by many of Hughes' contemporaries, including John Everett Millais and William Holman Hunt

In a letter to Nancy Mitford, Evelyn Waugh once described the present work as a "touching scene"; it shows the emotional moment in which a young novice leaves her family for the convent. The ramifications of her decision are laid bare for the viewer. Dressed as a bride of Christ, the novice's austere clothing contrasts with the sumptuous garb of those standing on the river bank. While her family lament her departure, she holds a prayer book and looks away solemnly, appearing resolute in her choice. The deliberate negation of material wealth and familial or romantic ties was a recurrent theme in artistic and literary depictions of nuns. The works reveal a curiosity with autonomous female spaces and the eschewal of the secular world in favour of an interior, spiritual life. Indeed, we only see a small glimpse of the cloister she will be entering. The work invokes a harmonious vision of the pre-Reformation world.

Soft evening light descends over the trees and reflects serenely across the water. The convent walls, overgrown with dense ivy, suggest the institution's agedness, connecting it with England's spiritual heritage. When a larger version of this painting was exhibited at the Royal Academy in 1874, critics praised Hughes' attention to organic detail and the romantic naturalism of the scene. One wrote that the picture provided the "double fascination of a scene that belongs both to the present and the past", whilst another lauded the "perception of beauty that belongs to the solemn and aged growth of undisturbed places." What is more, Hughes identified it as one of his best works in a letter to the French art critic Ernest Chesneau. The fact that the artist returned to the subject several times confirms his fondness for the composition.

£7,000-10,000



137



138

138 λ  
JOHANNES HENDRIK EVERSEN  
(DUTCH 1906-1995)  
*STILL LIFE WITH A ROEMER, PEWTER,  
AND FRUIT*  
Oil on canvas  
Signed and dated '1959' (lower right)  
50 x 70cm (19½ x 27½ in.)

Provenance:  
Burlington Paintings, London

£1,500-2,000



140

140  
MANNER OF JEAN BAPTISTE  
MONNOYER  
*STILL LIFE OF FLOWERS AND A  
BASKET IN A LANDSCAPE*  
Oil on canvas  
68 x 107cm (26¾ x 42 in.)

£800-1,200



139

139  
ENGLISH SCHOOL (20TH CENTURY)  
*LILLIES, CLUYSANTHEMUMS AND POPPIES  
IN A LANDSCAPE, WITH A FROG AND  
BEETLE IN THE FOREGROUND*  
Oil on canvas  
94 x 71cm (37 x 27¾ in.)

£2,000-3,000



141

141  
THOMAS ELLIS  
(BRITISH EXH 1842-1856)  
*STILL LIFE WITH ROSES  
AND RASBERRIES*  
Oil on canvas  
Signed with monogram  
(lower centre)  
61 x 52cm (24 x 20¼ in.)

£800-1,200



142

**142**  
**FRANÇOIS THOMAS DE BACKER**  
 (BELGIAN 1812-1872)  
*TWO TRAVELLER ON A FOOTPATH*  
 Oil on canvas  
 Signed and dated '1845' (lower left)  
 80 x 65cm (31¼ x 25½ in.)

£1,000-1,500



143

**143**  
**WILLIAM ETTY (BRITISH 1789-1849)**  
*EVE AND THE SERPENT*  
 Oil on panel  
 15 x 15.5cm (5¾ x 6 in.)

**Provenance:**  
 Sale, Phillips Son and Neale, 14  
 December 1981, lot 146  
 J.H. Starkey, Beverley, Yorkshire  
 Sale, Tennants Auctioneers, Leyburn, 22  
 July 2016, lot 672  
 Sale, Sotheby's, London, TOMASSO:  
*The More a Thing is Perfect*, 29 April  
 2021, lot 157

£2,000-3,000



144

**144**  
**WILLIAM BREAKSPEARE**  
 (BRITISH 1856-1914)  
*THE BREAKUP*  
 Oil on board  
 Signed (lower right)  
 18 x 28.5cm (7 x 11 in.)

£800-1,200



145

**145**  
**FOLLOWER OF RICHARD REDGRAVE**  
*A GIRL SEWING IN A SUNNY DOORWAY*  
 Oil on canvas  
 52 x 40cm (20¼ x 15½ in.)

£600-800

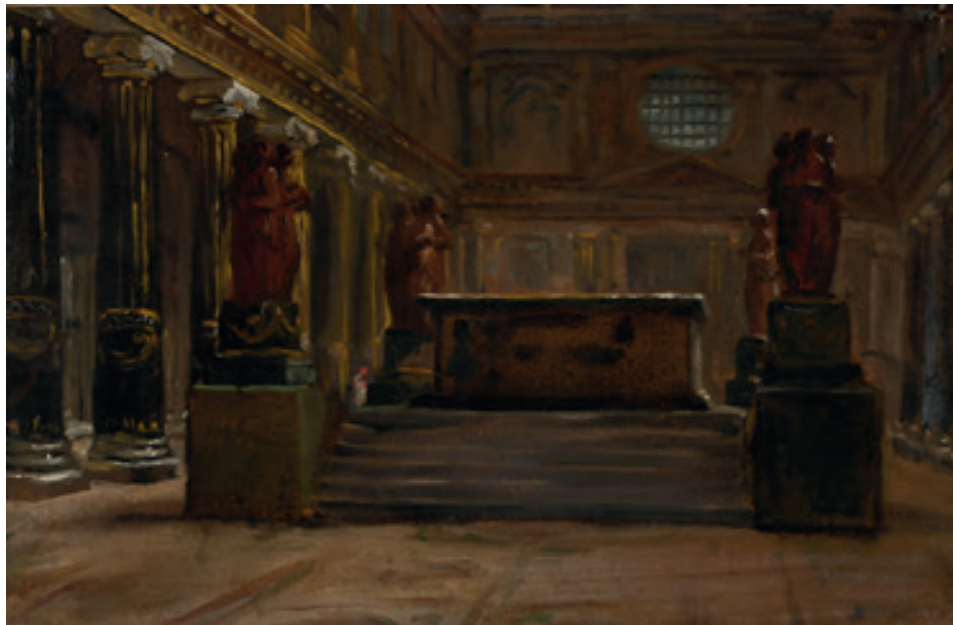


146

**146**  
AUGUSTE JEAN BAPTISTE VINCHON  
(FRENCH 1789-1855)  
*A FOUNTAIN IN A WOODED  
LANDSCAPE, POSSIBLY AT TIVOLI*  
Oil on paper laid down on canvas  
21 x 26cm (8¼ x 10 in.)

**Provenance:**  
By descent in the family of the Artist  
Their sale, Hotel des Ventes  
Michelcolombe, Tours, 11 October 1998,  
lot 19  
Private Collection, UK, acquired at the  
above sale

£1,000-2,000



147

**147**  
AUGUSTE JEAN-BAPTISTE  
VINCHON (FRENCH 1789-1855)  
*A TOMB IN THE NAVE OF A  
BASILICAN CHURCH*  
Oil on paper laid down on canvas  
25.7 x 38.4cm (10 x 15 in.)

**Provenance:**  
By descent in the family of the  
Artist  
Their sale, Hotel des Ventes  
Michelcolombe, Tours, 11 October  
1998, lot 19  
Private Collection, UK, acquired at  
the above sale

£1,000-2,000

Auguste Jean-Baptiste Vinchon was a pupil of Gioacchino Giuseppe Serangeli and Jacques-Louis David. In 1813 he won second place in the Prix de Rome and the Gran Prix the following year. He resided in Rome at the French Academy in the Villa Medici between 1814 and 1816. During his stay, he spent his days copying the Old Masters and making oil sketches of the city and the surrounding countryside. At the time, in Rome, *en plein-air* sketching was much in vogue, and was practiced by artists who, like Vinchon, were not specialists in the genre. Sketching from nature trained artists in close observation and served them to collect a library of motifs usable for further compositions. Such sketches were usually executed on paper, which was easier to transport, and then laid down on canvas to provide a more stable support.



148

**148**  
WILLIAM HUGGINS  
(BRITISH 1820-1884)  
*THE RUINS OF ST  
JOHN'S CHESTER*  
Oil on canvas  
Signed and dated '1873'  
(lower right)  
51 x 45.5cm (20 x 17¾ in.)

£2,000-3,000

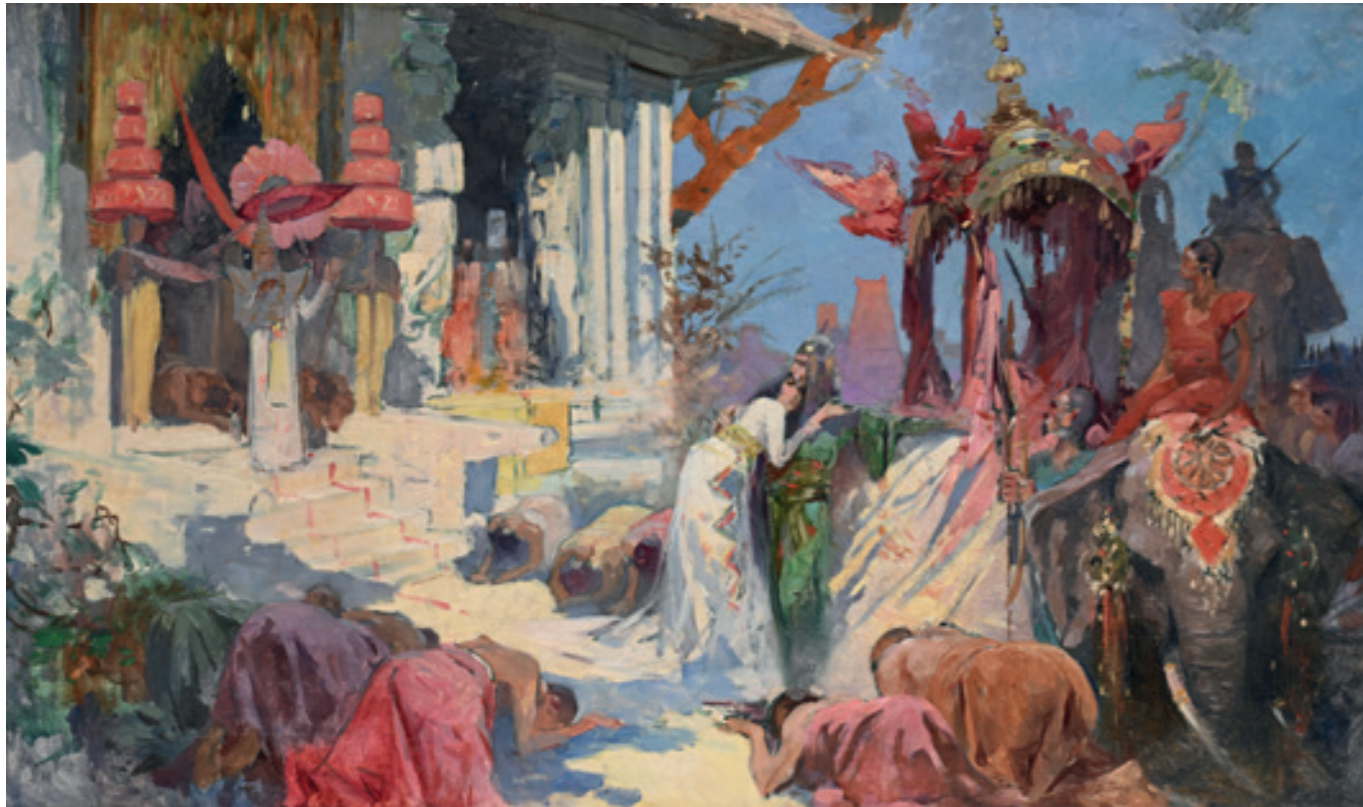
**149**  
MYLES BIRKETT FOSTER (BRITISH 1825-1899)  
*FRANKFURT*  
Pencil and watercolour with white heightening  
Inscribed with title (lower right)  
14 x 10.5cm (5½ x 4 in.)

**Provenance:**  
The Collection of Fanny Anne Foster (Second wife of the artist)

£300-500



149



150



151

**150**  
ATTRIBUTED TO GEORGES ANTOINE  
ROCHEGROSSE (FRENCH 1859 -1938)  
*ARRIVAL AT THE TEMPLE*  
Oil on canvas  
49.5 x 82cm (19¼ x 32¼ in.)

£1,500-2,500

**151**  
JAMES AUMONIER (BRITISH 1832-1911)  
*SUNNY HOURS*  
Oil on canvas laid on panel  
Signed (lower right)  
23 x 46cm (9 x 18 in.)

£1,000-1,500



152

**152**  
ADRIANO GOBY (ITALIAN 19TH CENTURY)  
*WOMAN SEATED WITH A BASKET OF FLOWERS AND A FAN*  
Oil on canvas  
Signed (lower right)  
108 x 77cm (42½ x 30¼ in.)

£1,500-2,000



153

153  
**RAMON MUNOZ RUBIO (SPANISH 1867-1910)**  
*BAILAORES FLAMENCOS*  
 Oil on canvas  
 Signed (lower right)  
 66 x 47cm (25 x 18½ in.)

£700-1,000



154

154  
**BRITISH SCHOOL (19TH CENTURY)**  
*SKETCHES DEPICTING PERFORMANCES OF SATISFACTION AND THE RIVALS*  
 Watercolour and bodycolour with white heightening, a pair  
 Each with accompanying sheets inscribed with players details, and one dated '1835' (attached verso)  
 Each 26.5 x 41cm (10¼ x 16 in.) (2)

£600-800



155

155 λ  
**WALTER ERNEST WEBSTER (BRITISH 1878-1959)**  
*ROMANCE*  
 Oil on canvas laid to board  
 Signed (lower right)  
 70 x 52cm (27½ x 20¼ in.)

£3,000-5,000



156

**156**  
 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

£2,000-3,000



**157**  
 AMEDEO PREZIOSI (MALTESE 1816-1882)  
 A SET OF SIX STUDIES OF TURKS  
 Pencil, watercolour, and bodycolour  
 Each 26 x 17cm (10 x 6½ in.) (6)

£5,000-7,000



157





158

158  
WILLIAM STRUTT (BRITISH 1825-1915)  
*'L'ABREUVOIR, THE WATERING PLACE*  
Oil canvas  
Signed (lower left)  
66 x 161cm (25 x 63¼ in.)

Exhibited:  
Possibly Paris 189\* (according to a fragmentary label on the reverse)

£7,000-10,000



159

159  
HENRY JOHN LEWIS WALKER D'ACOSTA (BRITISH ACTIVE 1883-1889))  
*THE FLOWER MARKET, PARIS 1897*  
Oil on canvas  
Signed, inscribed and dated 'Paris 1897' (lower left)  
66 x 100cm (25 x 39¼ in.)

£4,000-6,000



160

160  
OSCAR BLUHM (GERMAN 1867-1912)  
*MIDSUMMER DAY*  
Oil and bodycolour on paper  
Signed, inscribed and dated 'Meissen 08' (lower left)  
33 x 50cm (12 x 19½ in.)

Provenance:  
Sale, Bonham's, London, 29 September 2010, lot 32  
MacConnal-Mason, London

£6,000-8,000



161

**161**  
**MICHELANGELO MEUCCI (ITALIAN 1840-1901)**  
*ROBINS; GOLDFINCHES; BLUEBIRDS*  
 Oil on canvas, a set of three  
 Each signed, inscribed and dated 'Firenze 1901' (lower right)  
 Each 45 x 27cm (17½ x 10½ in.) (3)

£300-500

**162**  
**WILLIAM HENRY BARRIBAL (BRITISH 1874-1952)**  
*PORTRAIT OF A YOUNG WOMAN WEARING A BLACK HAT*  
 Watercolour and gouache  
 Signed (lower right)  
 38 x 28cm (14¾ x 11 in.)

£700-1,000



162

**163**  
**ALBERT DE BELLEROCHE (WELSH 1864-1944)**  
*NUDE STUDIES*  
 Charcoal  
 One signed with initials and numbered '91', the other numbered '148' (lower left)  
 Each 40 x 25.5cm (15½ x 10 in.) (2)

£600-800



163

# PROPERTY OF A DECEASED'S ESTATE, SOLD TO BENEFIT THE ART FUND | LOTS 164-178

164

PIETRO ANTONIO ROTARI (ITALIAN 1707-1762)

*YOUNG BOY WEARING A TEAL GILET*

Oil on canvas

43 x 33cm (16¾ x 12 in.)

In 1734 after studying in Rome and Naples Pietro Rotari returned to his hometown of Verona where he opened a private academy concentrating on the production of historical and religious paintings. By 1740 his success brought him the title Count of the Venetian Republic and the following year he travelled to Vienna, where he was introduced to Jean-Etienne Liotard, the celebrated Swiss pastellist, whose work profoundly influenced him. He was in Dresden, in the service of Frederick Augustus III, when he received an invitation from the Empress Elisabeth of Russia, daughter of Peter the Great, to come to St. Petersburg as first painter of the court. He arrived in 1756 and soon amassed a large fortune

Although he continued to work as a history painter in Saint Petersburg, it was there that Rotari developed the genre still associated with his name: small paintings of idealized heads, delicate and studiously artless in style, depicting the emotions of young boys and girls. After Rotari's sudden death in 1762, Catherine the Great bought 340 of the artist's 'fancy pictures' for the salon of Peterhof. The pictures Catherine did not buy were returned to Rotari's family in Verona, where they remained in the possession of his descendants until the late nineteenth century.

£15,000-25,000



164



165

**165**  
EDWARD TAYLOR (BRITISH 1828-1906)  
*GIRL WITH BLUE RIBBON IN HER HAIR*  
Watercolour heightened with white  
Signed and dated '1870' (lower left)  
39 x 31cm (15¼ x 12 in.)

£200-300



166

**166**  
EDWARD TAYLOR (BRITISH 1828-1906)  
*A CLASSICAL BEAUTY WITH FLOWERS IN HER HAIR*  
Watercolour  
Signed with initials (lower left)  
31 x 22cm (12 x 8½ in.)

£200-300



167

**167**  
EDWARD TAYLOR (BRITISH 1828-1906)  
*LA RAGAZZA*  
Watercolour heightened with white  
Signed (lower left)  
40.5 x 36cm (15¾ x 14 in.)

£200-300



168

**168**  
EDWARD TAYLOR (BRITISH 1828-1906)  
*A GIRL WITH A GARLAND OF BLUE BELLS IN HER HAIR*  
Watercolour and pencil  
Signed (lower right)  
37 x 27cm (14½ x 10½ in.)

£200-300

169 λ

FRANK CADOGAN COWPER (BRITISH 1877-1958)

VANITY

Pastel

Signed and dated '1925' (lower right)

50 x 34cm (19½ x 13¼ in.)

**Provenance:**

Sale, Drouot-Richelieu, Paris, 11th June 2004, lot 106.

The Maas Gallery Ltd, London, where purchased by the present owner, 2006

**Exhibited:**

Paris, Exposition des Beaux-Arts, 1936

Cowper first painted *Vanity* in 1907 the year he became an Associate of The Royal Academy. He was so enamoured with it that he bought it back when it came up for auction at Christie's in 1921. Four years later he produced this pastel replica, which was a practice that he often did for his most popular paintings. He gave the 1907 version to The Royal Academy as his Diploma Work when he became a Royal Academician in 1934.

Cowper collected antique frames and this pastel was most probably drawn especially for this frame as the proportions differ from the earlier version.

The prime version of *Vanity* was most recently exhibited in *Pre-Raphaelites: A Modern Renaissance* at the Musei di San Domenico in Forlì, Italy and the influence of Renaissance painting is clearly seen in Cowper's work. He is often seen as the last exponent of the Pre-Raphaelite tradition and the picture pays homage to Rossetti's half-length likenesses of beautiful models with exotic accessories, an idiom itself owing much to sixteenth-century Venetian painting. The elaborate serpentine design on the woman's dress may have been inspired by the portrait of Isabella d'Este attributed to Giulio Romano (Historic Royal Palaces). Edward Burne-Jones had also depicted such a design in his watercolour 'Sidonia von Bork' (1860; Tate Britain). *Vanity* suggests the romance of the past and alludes to notions of the chivalric and courtly love.

The record auction price for the artist was set by *Our Lady of the Fruits of the Earth* which sold at Christie's in 2011 for £469,250.

£20,000-30,000





170  
ALBERT GOODWIN (BRITISH 1845-1932)  
*ON THE ROAD TO WINCHESTER*  
Oil on canvas  
Signed (lower left)  
87.5 x 139.5cm (34¼ x 54¾ in.)

Provenance:  
Dr. G.B.Longstaff  
Chris Beetles, London

£7,000-10,000

170



171

**171**  
**ALBERT GOODWIN**  
 (BRITISH 1845-1932)  
*MERAN, TYROL*  
 Watercolour heightened with  
 bodycolour  
 Signed and dated '1911' (lower  
 right), titled (lower left)  
 26 x 36cm (10 x 14 in.)

**Provenance:**  
 Chris Beetles, London

**Exhibited:**  
 London, Royal Watercolour Society,  
*Albert Goodwin RWS (1845-1932)*, 7  
 May - 7 June 1996, n. 105

A painting of the same title was  
 exhibited in London, Royal Watercolour  
 Society, Winter, 1914, n. 166

£1,500-2,500



172

**172**  
**ALBERT GOODWIN**  
 (BRITISH 1845-1932)  
*AMSTERDAM*  
 Pencil and watercolour  
 Signed with monogram and  
 dated '64' (lower left)  
 24 x 35cm (9¼ x 13¾ in.)

**Provenance:**  
 Chris Beetles, London

**Exhibited:**  
 London, Chris Beetles, The  
 Albert Goodwin Exhibition,  
 7th May-7th June 1996,  
 (unnumbered)

£700-1,000



173

**173**  
**ALBERT GOODWIN** (BRITISH 1845-1932)  
*LAUTERBRUNNEN*  
 Watercolour with pen, ink and bodycolour  
 Inscribed (lower left) and signed (lower right)  
 17.5 x 24.5cm (6¾ x 9½ in.)

**Provenance:**  
 Chris Beetles, London

**Exhibited:**  
 London, Chris Beetles, The Albert Goodwin  
 Exhibition, 7th May-7th June 1996, No.103

£800-1,200

**174**  
**ALBERT GOODWIN** (BRITISH 1845-1932)  
*LANDSCAPE*  
 Watercolour  
 Signed with monogram and dated '65' (lower left)  
 10 x 25cm (3¾ x 9¾ in.)

**Provenance:**  
 Chris Beetles, London

**Exhibited:**  
 London, Chris Beetles, The Albert Goodwin Exhibition, 7th May-7th June 1996, No.7

£300-500



174





175

**175**  
**ALBERT GOODWIN**  
 (BRITISH 1845-1932)  
*THE ESTUARY*  
 Watercolour heightened with  
 bodycolour  
 Signed with monogram and dated  
 '66' (lower left)  
 9 x 24.5cm (3½ x 9½ in.)

**Provenance:**  
 Chris Beetles, London

£600-800



177



178



176

**176**  
**ALBERT GOODWIN**  
 (BRITISH 1845-1932)  
*NEAR WINCHESTER*  
 Watercolour heightened  
 with bodycolour  
 Signed with monogram and  
 dated '64' (lower left)  
 15 x 12.5cm (5¾ x 4¾ in.)

**Provenance:**  
 George Prince Boyce,  
 purchased from the artist  
 through the intermediary of  
 Ford Madox Brown  
 Peter Nahum Ltd, London

**Exhibited:**  
 London, The Royal Academy  
 of Arts, *The Great Age of  
 British Watercolours 1750-  
 1880*, 9 May - 25 July 1993,  
 n. 409  
 London, Tate Britain, 12  
 February-3 May 2004;  
 Berlin, Altes Nationalgalerie,  
 12 June-19 September 2004;  
 Madrid, Fundacio 'la Caixa',  
*Pre-Raphaelite Vision: Truth  
 to Nature*, no. 51

£1,000-2,000

**177**  
**ALBERT GOODWIN (BRITISH 1845-1932)**  
*ST. AUBIN'S BAY, JERSEY*  
 Watercolour heightened with bodycolour  
 Signed with monogram and dated '64'  
 (lower left)  
 11.5 x 35cm (4½ x 13¾ in.)

Incorrectly described as Hastings on frame

£1,000-1,500

**178**  
**ALBERT GOODWIN (BRITISH 1845-1932)**  
*SUNSET THROUGH WOODLAND*  
 Watercolour heightened with bodycolour  
 Signed with monogram and dated '65' (lower left)  
 34 x 48cm (13¼ x 18¾ in.)

**Provenance:**  
 London, Chris Beetles, The Albert Goodwin Exhibition, June 2007, No.1

£1,000-1,500

# VARIOUS PROPERTIES

179

ERNEST NORMAND (BRITISH 1857-1923)

*A GIRL WITH A FAN*

Oil on canvas

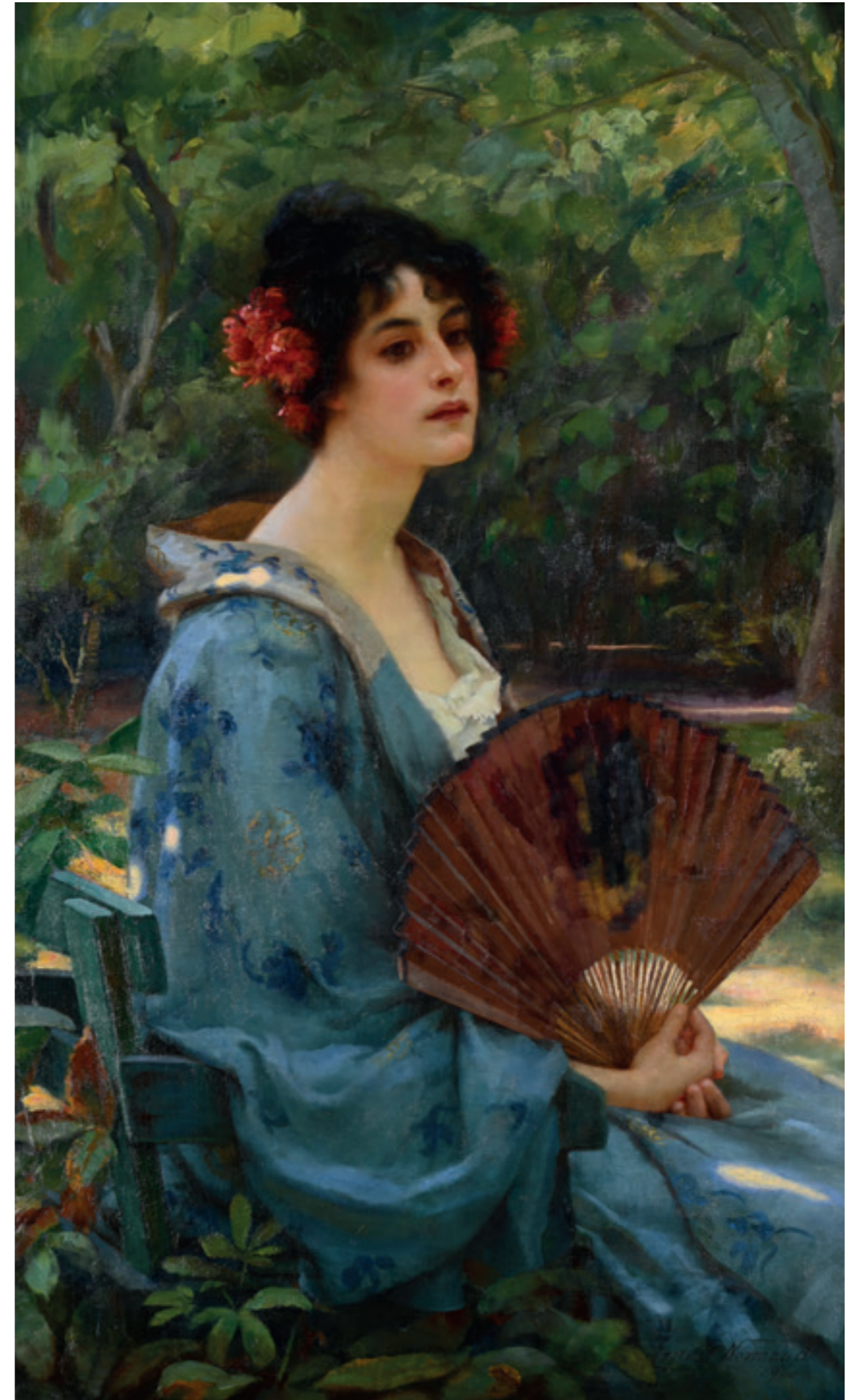
Signed and dated '1900' (lower right)

104 x 61.5cm (40¾ x 24 in.)

In 1884 Ernest Normand married his fellow Royal Academy student Henrietta Rae and they joined the artistic community, dominated by Frederic, Lord Leighton, George Frederick Watts and other luminaries, in the Holland Park area of Kensington. Leighton, as president of the Royal Academy embodied the Victorian art establishment and took a personal interest in their progress. He profoundly influenced their treatment of classical subjects, and ensured that, like him, they contributed to the murals executed for the Royal Exchange in the City of London. In 1890 Normand and Rae both suffered a crisis of confidence when their pictures were hung badly at the Royal Academy and they decided to go to Paris to seek further instruction. They studied at the Academie Julian under Benjamin Constant and Jules Lefevre. They then went on to spend some weeks painting en plein air at Grez, the village near Barbizon which had been an inspirational centre for young artists of all nationalities since the early 1870s.

Upon their return to London, Leighton was not complimentary about their stylistic development that had become more 'impressionistic' under the influence of the masters in Paris and Grez. In 1892, they therefore decided to leave the rather claustrophobic world of Holland Park and moved to Norwood in south-east London.

£20,000-30,000





180

**180**  
CIRCLE OF DAME LAURA KNIGHT  
(BRITISH 1877-1970)  
*A GYPSY CARAVAN*  
Oil on canvas  
61 x 51cm (24 x 20 in.)

£600-800

**181**  
GEORGE FAULKNER WETHERBEE  
(AMERICAN 1851 -1920)  
*SUMMERTIME; IRISES IN BLOOM*  
Oil on canvas  
Signed (lower left)  
58.5 x 114.5cm (23 x 45 in.)

£1,000-1,500



181



182

**182**  
WILLIAM HOLT YATES TITCOMB (1858-1930)  
*GULLS AT ST. IVES BAY*  
Oil on canvas  
Signed (lower right)  
85 x 110cm (33¼ x 43¼ in.)

£4,000-6,000

183 λ

WILLIAM RUSSELL FLINT (SCOTTISH 1880-1969)  
*CHARACTERS IN 'BLESS THE BRIDE'*

Oil on canvas

Signed (lower right); further signed, titled, and dated  
'1948' (to stretcher, verso)

42 x 74cm (16½ x 29 in.)

**Provenance:**

The Fine Art Society Ltd, London, April 1962

Mrs. J. Hutchison Cottrell, and thence by descent

**Exhibited:**

London, Royal Academy of Arts, 1948, No. 3

London, Royal Academy of Arts, Sir William Russell  
Flint Exhibition, 1962 No. 153

Bless the Bride was a popular musical starring Lizbeth Webb and Georges Guétary that premiered at the Adelphi Theatre in London in 1947 and ran for three years. The production was notable for its highly stylised scenery by Tanya Moiseiwitsch. It tells the story of an English girl who elopes with a debonair French actor, but they are separated when he enlists to serve in the Franco-Prussian War. They are later reunited and the wedding scene at the climax of the musical is accompanied by the song "This Is My Lovely Day", which became one of the BBC's most requested songs of all time and its popularity was increased by its association with the wedding in 1947 of Princess Elizabeth and Lt. Philip Mountbatten. Russell-Flint exhibited his homage to the play at The Royal Academy the following year.

£15,000-25,000



183

184

SIR DAVID MURRAY (BRITISH 1849-1933)

*THE GOLDEN BAY, LULWORTH*

Oil on canvas laid to board

Signed and dated '1910' (lower left); further signed, titled and numbered (verso)

122 x 183cm (48 x 72 in.)

**Provenance:**

Sale, Sotheby's London, *Scottish and Sporting Paintings, Drawings and Watercolours*, 28 August 1990, lot 814

**Exhibited:**

London, Royal Academy, 1910, No. 171

Born in Glasgow in 1849, Sir David Murray R.A. spent the first eleven years of his career working as a mercantile clerk. During this time, he attended evening classes at the Glasgow School of Art and embarked on painting trips outside of the city. Aged twenty-four, Murray decided to focus exclusively on his art and left Glasgow for the Isle of Skye, living in a rude shelter on Loch Coruisk. He moved to London in 1882, where he resided in Millais' old studio at 1 Langham Chambers until his death in 1933. A devotee of painting en plein air, Murray's landscapes were initially drawn from the Scottish isles and highlands. He spent a period painting in France and Italy, while the Thames, East Anglia and the South of England provided inspiration in his mature years.

Despite the delayed start, Murray's success came quickly. He was regularly exhibiting at the Royal Academy by 1877, was elected an Associate in 1891 and a full Academician in 1905. Marion Hepworth Dixon (1856-1936), a writer and art critic, explained that Murray's artistic skill lay in "his boldness to see, to attack the world as it is, and while making no mere transcript of nature, to seek neither to bedeck nor adorn it." His paintings capture the flux of nature and the prosaic beauty of the world around him.

In the present work, Murray depicts a peaceful evening at Lulworth Cove in Dorset. Gulls swoop and bob along the waves, which roll gently into the shore. A warm sunset glow illuminates the canvas; iridescent colour dapples the sea and cliffs to brilliant effect. Exhibited at the Royal Academy in 1910, the painting was declared his best entry of the year and a display of "natural strength", with critics praising his confident handling of colour and light.

<sup>1</sup> For Murray's early life, please see Marion Hepworth Dixon, 'The Art of David Murray, R.A.', *The Ladies Realm*, 1905 vol. 5.

<sup>2</sup> Marion Hepworth Dixon, 'David Murray A.R.A.', *The Art Journal*, 1892, p.147.

<sup>3</sup> *The Art Journal*, 1910, pp. 168, 170. See also *The Illustrated Sporting and Dramatic News*, May 7 1910, p.386 and *The Edinburgh Evening News*, May 7 1910, p.6

£7,000-10,000



184





185

**185**  
**GRAHAM GLEN (SCOTTISH 1878-1951)**  
*MEDITATION*  
 Oil on canvas  
 Signed and dated '1908' (upper right)  
 50 x 40cm (19½ x 15½ in.)

This picture is possibly the prime version of a less finished, but slightly larger work in The City Art Centre, Edinburgh. Glen was suggested to both the Ministry of Information and the Imperial War Museum as a possible official artist. He painted Earl Jellicoe (1859-1935) and has several works in The Imperial War Museum and Gragside, the home of Baron Armstrong

£3,000-5,000



186

**186**  
**FREDERIC YATES (BRITISH 1854-1919)**  
*THE JAPANESE GIRL, YOKOHAMA*  
 Oil on board  
 Signed, inscribed and dated  
 'Yokohama/1899' (lower right)  
 31 x 22cm (12 x 8½ in.)

Yates lived at Rydal in Westmorland and was a founder member of the Lake Artists' Society. He painted portraits and landscapes exhibited at the Royal Academy. Like artists before him, such as George Henry and E. A. Hornel, he travelled and painted in Japan. His picture entitled Japanese Shrine is in The Lang Art Gallery in Newcastle upon Tyne. He also painted in San Francisco and Hawaii.

£3,000-5,000



187

**187**  
FREDERIC YATES (BRITISH 1854-1919)  
*PORTRAIT OF A LADY IN RED CLOAK AND  
PLUMED HAT*  
Oil on canvas  
Signed and dated '1901' (lower right)  
59 x 45cm (23 x 17½ in.)

£1,000-1,500



188

**188 λ**  
ALICE MARY BURTON (BRITISH 1893-1968)  
*STILL LIFE OF ROSES (RECTO); STUDY FOR A  
PORTRAIT (VERSO)*  
Oil on canvas  
Signed and indistinctly dated '19[?][?]' (lower left)  
52 x 61cm (20¼ x 24 in.)

£400-600



189

**189**  
THE HON. JOHN COLLIER (BRITISH 1850-1934)  
*PORTRAIT OF A LADY IN A BLUE AND WHITE LACE DRESS*  
Oil on canvas  
Signed and dated '1897' (lower left)  
60.5 x 50.5cm (23¾ x 19¾ in.)

£1,500-2,000

190 λ

HERMENEGILDO ANGLADA CAMARASA (SPANISH 1871-1959)

*SOLA EN EL PALCO - 'ALONE IN THE BOX'*

Oil on panel

Signed 'H. Anglada Camarasa' (lower right)

32 x 34cm (12½ x 13¼ in.)

Painted in 1911- circa 1952.

**Provenance:**

Mir Amorós, Barcelona (by 1981).

with Galeria Manel Mayoral, Barcelona,

where purchased by the present owner in 1997.

**Literature:**

F. Fontbona and F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 298, no. G12 as Proyecto para un retrato.

**Exhibitions:**

Barcelona, La Pinoteca, H. Anglada Camarasa, June 1952, as Proyecto para un retrato.

After training in Barcelona, the Catalan painter Hermenegildo Anglada-Camarasa, moved to Paris in 1894 where he attended the Académie Julian. He painted numerous pictures of Parisian night-life, concentrating on pallet and light effects. His paintings were visibly influenced by Toulouse Lautrec, Gustav Klimt and Kees van Dongen. A significant turning point in his style came in 1909, with the arrival in Paris of impresario Sergei Diaghilev's Ballets Russes, featuring Vaslav Nijinski and Anna Pavlova. They became a social and artistic sensation that revolutionised both tastes and customs. Camarasa was deeply moved by the sets and costumes of vibrant oranges, purples and greens, to the extent that from then on the pale shades in his female portraits were replaced by brilliant multicolours. His influence also reached young artists like Pablo Picasso, ten years younger than him and with whom he was in contact during his stay in Montmartre, or María Blanchard, who was his student between 1908 and 1913.

The present lot is accompanied by a certificate from F. Fontbona and F. Miralles dated 24 February 1998, no. 403.

£20,000-30,000

191 - No lot



190



192 λ

SIR FRANK BRANGWYN (BRITISH 1867-1956)

*THE JAPANESE KIMONO: PORTRAIT OF LUCY RAY*

Oil on canvas

Signed with initials and dated '93' (upper right)

100 x 95cm (39¼ x 37¼ in.)

**Provenance:**

The Fine Art Society, London

Sale, Sotheby's, London, 19 May 1982, lot 19

The collection of Mr and Mrs Tim Rice

**Literature:**

*The Decorative Arts Society, Journal 26, 2002, Horner, 'Brangwyn and the Japanese Connection', reference O3237*

Young woman sits behind dark table facing left, wearing kimono and seated in white Chinese looking chair. Pink cherry blossom in bowl foreground, pale chrysanthemum patterned panel behind her left and plain peacock blue panel right.

Very Whistlerian and obviously Japanese in 'quotation' mode. Unusual for Brangwyn, not only because he painted few portraits, but also because the lady is quite beautiful and the painting sympathetic to the female figure. The work was initially known as *Lady in a Kimono* until The Fine Art Society suggested that it was a portrait of Lucy Ray, Brangwyn's wife.

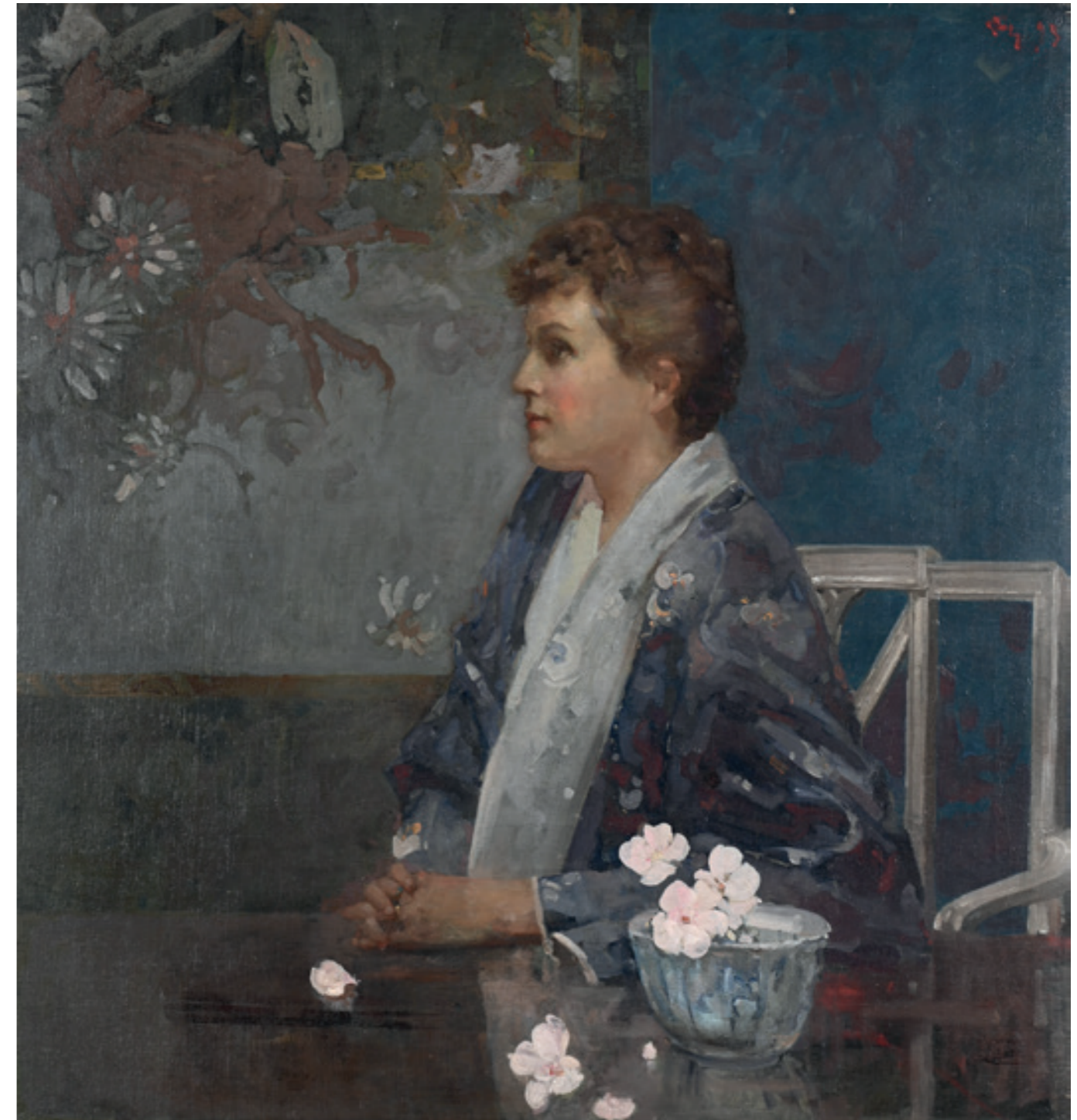
Lucy Ray was born in 1870 in Stantonbury, Buckinghamshire so she would have been 23 in 1893 which accords with the sitter. She married Brangwyn on the 28<sup>th</sup> January 1896 at the Registry Office, St George's, Hanover Square, London, when she was 26 and Brangwyn was 29. The marriage certificate described her as a nurse. Unfortunately there are very few close up photographs of Lucy - one was taken in Longpré, France in 1896 and the other is undated.

Very little is known about Lucy. Much was written about Brangwyn and his work during his lifetime, most of it 'purple prose', but very little biographical, except Philip Macer-Wright's book *Brangwyn. A Study of Genius at Close Quarters*, published in 1940. The reliability of the book is debateable, but he does quote Brangwyn as stating that 'sheer laziness had prevented him from making portraits of his wife'. Laziness was not one of Brangwyn's characteristics but one would have thought he'd recall painting her before they were married.

Comparing the known photographs of Lucy with the portrait Horner argues that the sitter is unlikely to be Lucy, who had a much longer face, a wide mouth with thin lips and different shaped eyebrows. Whether we will ever know for sure who the sitter is remains a mystery.

We are grateful to Dr Libby Horner for her assistance with cataloguing this lot.

£10,000-15,000



192



193

**193 λ**  
**HAROLD WYLLIE (BRITISH 1880-1973)**  
*THREE SHIPPING SCENES*  
Pencil and watercolour, a set of three  
Each signed (lower right)  
The largest 20 x 29cm (7¾ x 11¼ in.) and smaller (3)

£300-500



194

**194**  
**SIR OSWALD WALTERS BRIERLY (BRITISH 1817-1894)**  
*THE QUEEN RETURNING FROM CHERBOURG, AUG 1858*  
Watercolour and pencil, with white heightening  
Signed and dated 1885 (lower left)  
50 x 134cm (19½ x 52¾ in.)

**Provenance:**  
The Collection of The Hon. Mrs Aileen Plunket  
Sale, Sotheby's, London, *Fine Victorian Seascapes*, 12 July 1977, lot 5  
Where purchased by the late owner

£800-1,200

**195**  
**CHARLES NAPIER HEMY (BRITISH 1841-1917)**  
*AN EASTERLY WIND*  
Watercolour and bodycolour  
Signed with initials and dated '1914' (lower left)  
48 x 66cm (18¾ x 25 in.)

£1,000-1,500



195



196

**196**  
FOLLOWER OF SAMUEL WALTERS  
A SET OF FOUR MARITIME SCENES  
Oil on board  
Each 22 x 29cm (8½ x 11¼ in.) (4)

£1,500-2,500



197

**197**  
CIRCLE OF THOMAS BUTTERSWORTH  
(BRITISH 1768-1842)  
A BRITISH MAN-O-WAR  
IN CHOPPY SEAS  
Oil on canvas  
43.5 x 65cm (17 x 25½ in.)

£1,500-2,500

**198**  
THOMAS LUNY  
(BRITISH 1759-1837)  
SHIPS BELOW OLD LONDON BRIDGE,  
WITH THE CHURCH OF ST. MAGNUS THE  
MARTYR AND WREN'S 'MONUMENT'  
Oil on canvas  
Signed (lower right)  
55 x 85cm (21½ x 33¼ in.)

Provenance:  
Arthur Ackermann &  
Sons Ltd, London

A bigger version of this painting was auctioned at Christie's, London, *Old Master Paintings and Sculpture: Online*, 25 November 2022 - 9 December 2022, lot 199 (unsold)

£2,000-3,000



198



199

199  
WILLIAM ANDERSON (BRITISH 1757-1837)  
*SHIPPING OFF-SHORE WITH FIGURE ON A JETTY AND AN OPEN BOAT*  
Oil on canvas  
Signed and dated '1831' (lower right)  
56 x 71cm (22 x 27¾ in.)

£3,000-5,000

200 - No lot



201

GEORGE VINCENT (BRITISH 1796-1836)

*FISHERFOLK AND DUTCH VESSELS ON YARMOUTH BEACH, BENEATH THE NORFOLK NELSON MONUMENT*

Oil on canvas

Signed with monogram and dated '1829' (lower left)

101.6 x 127cm (40 x 50 in.)

**Provenance:**

Dalham Hall, Newmarket, Suffolk

Private collection, UK

'I am a Norfolk man and glory in being so', Admiral Nelson declared after landing at Yarmouth in 1800 as the Hero of the Nile. The Norfolk Nelson Monument, designed by William Wilkins and crowned by a figure of Britannia, was erected in 1819, twenty-four years before Nelson's Column in Trafalgar Square. On the landward side an inscription reads: 'This great man Norfolk boasts her own....in talents, manners and mind'.

George Vincent emphasizes the classical grandeur of the monument by bathing it in a shaft of light from a parting cloudscape. The dramatic, swift-moving coastal clouds, the crystalline clarity of his style and the sharp recession of the line of fishing boats all contribute to a sense of dynamism in this painting. The Dutch flags on the boats are a reminder of the long association between East Anglia and The Netherlands.

Vincent also used the Nelson Monument as a focus in *Dutch fair on Yarmouth beach, Norfolk*, 1821 (Great Yarmouth Museum). He made a number of paintings of the Yarmouth shoreline and its lively fish markets, including *Fish auction, Yarmouth beach*, 1828 (Norwich Castle Museum)

The son of a weaver and shawl manufacturer, George Vincent may well have embarked on his career as an artist through the encouragement of the Starks, a family whom his father knew in the dyeing trade. The Starks' son James was training to be an artist. After completing his education at Norwich Grammar School, Vincent joined Stark as a pupil of John Crome (1768-1821). He first exhibited with the Norwich Society of Artists in 1812.

In January 1816, after the final defeat of Napoleon, Vincent travelled to France in the company of John Berney Crome, often known as 'Moonlight Crome' (1794-1842), and the surgeon Steele, who married Crome's daughter. On his return, Vincent travelled throughout the south-east, painting views of Essex and Windsor. The friendship with James Stark remained very close and the two young artists lived next door to each other in Newman Street when they moved to London and began their studies at the British Institution Schools in Pall Mall. When Stark was forced to return to Norwich due to ill-health, Vincent embarked upon a tour of Scotland in 1819.

George Vincent returned to London, having attended the funeral of his friend and Master Crome in Norwich in 1821, gaining considerable patronage. In 1822 he married the daughter of Dr Cugnoni - whom he erroneously thought to be an heiress - and purchased a house in Camden Town somewhat beyond his means. In 1824, they moved to a smaller house and studio in Bedford Square. However, Vincent was never to learn to spend his money temperately and in December 1824 he ended up in the Third Gallery of the debtors' prison in Fleet Street, from which he was discharged in February 1827. He was able to paint in the Fleet, but only small works. Works by Vincent were shown at the Society of British Artists in 1832, the year that he died.

The work of George Vincent is represented in the Norwich Castle Museum; the British Museum and the V&A, London; Nottingham Castle Museum and Art Gallery; Manchester City Art Gallery and the Fitzwilliam Museum, Cambridge.

£20,000-30,000



201



202

202  
WILLAM ANSLOW THORNLEY (BRITISH ACTIVE 1858-1898)  
*A PAIR OF MARINE SCENES*

Oil on panel, a pair  
Both signed (lower right and left)  
Each 14 x 18.5cm (5½ x 7¼ in.) (2)

Provenance:  
Omell Galleries, London

£400-600



203  
ATTRIBUTED TO THOMAS LUNY (BRITISH 1759-1837)  
*SHIPPING IN A HARBOUR, FIGURES WITH A DONKEY IN THE FOREGROUND*

Oil on canvas  
22.9 x 33cm (9 x 12 in.)

£800-1,200



203

204  
THOMAS LUNY  
(BRITISH 1759-1837)  
*A FISHING COVE WITH OTTOMAN FIGURES*  
Oil on canvas  
22.9 x 33cm (9 x 12 in.)

£1,000-1,500



204

205  
WILLIAM CLARKSON STANFIELD  
(BRITISH 1793-1867)  
*FERRY ON THE CLYDE*  
Oil on canvas  
Inscribed with title and dated  
'Sept 1840' (lower right)  
23 x 32cm (9 x 12½ in.)

£800-1,000



205



206

206  
BENJAMIN KILLINGBECK (BRITISH FL. 1769-1783)  
*HORSE HELD BY HIS RIDER ON NEWMARKET HEATH*  
Oil on canvas  
101.5 x 127cm (39¾ x 50 in.)

Provenance:  
Dickinson, Agents and Dealers in Fine Art, London

£8,000-12,000

207  
FRANCIS SARTORIUS  
(BRITISH 1734-1804)  
*A CHESTNUT HORSE AND A GROOM*  
Oil on canvas  
Signed (lower right)  
49.5 x 60cm (19¼ 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

£1,000-1,500



207

208  
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 Juhos  
Collection*, 1 May 2013,  
lot 453, where purchased  
by the present private  
collector

£1,500-2,500



208



209

209  
CHARLES TOWNE (BRITISH 1763-1840)  
*A GREY HUNTER WITH A DOG OUTSIDE A STABLE*  
Oil on canvas  
Signed and dated '1798' (lower right)  
91 x 122cm (35¾ x 48 in.)

Provenance:  
Sale, possibly Christie's, 15 April 1988, lot unknown

£10,000-15,000



210

210  
CHARLES TOWNE (BRITISH 1763-1840)  
*THOMAS WORTHINGTON WITH HIS SADDLED HUNTER AND A GROOM IN FRONT OF HIS HOUSE, MAKING PLACE HALL, RIPPODEN*  
Oil on canvas  
Signed and dated '1794' (lower right)  
97 x 120cm (38 x 47 in.)

Provenance:  
Sale, possibly Christie's, 15 April 1988, lot 23 [?]

£10,000-15,000



211

RAMSAY RICHARD REINAGLE (BRITISH 1775-1862)

*A HUNTING DOG HOLDING A CAT AT A BAY IN A WOODLAND, 1793*

Oil on canvas

Signed, dated, and inscribed 'R. R. Reinagle 1793 AE: sui 18' (centre left)

150 x 120cm (59 x 47 in.)

**Provenance:**

Sale, Christie's, London, 19 November 1982, lot 8

Sale, James Adam & Sons, Townley Hall, 10 October 2017, lot 422.

Private collection, UK, acquired at the above sale

**Exhibited:**

(Probably) London, Royal Academy, 1793, n. 282, as 'Portrait of a favourite dog'

Son of the painter Philipp Reinagle (1749 - 1833), Ramsay Richard executed this picture at the precocious age of 18 and had begun exhibiting at the Royal Academy five years earlier. The sure handling of composition and chiaroscuro belies the artist's youth. Taught by his father, Ramsay Richard was strongly influenced by 17th century Dutch painters of nature such as Ruisdael, Potter and Wouwerman, and he occasionally reproduced their works. Reinagle was an adept painter of animals, hunting scenes and landscapes, and the influence of these earlier artists is often detectable in his paintings during a period when earlier Dutch art was highly collectable in Britain. Adapting these modes to appeal to a contemporary audience, Reinagle made sure to depict subjects and themes which could appeal to the English country gentleman and often portrayed hunting scenes prominently featuring English breeds of dog. In this composition a water spaniel has cornered a wild cat up an oak tree and a standoff has ensued. The scene has been caught with a theatrical spotlight effect using the backdrop of a large sandstone boulder. The spaniel has chased the cat away from its prize of a dead bird which now lies before the spaniel's front paws, its feathers littering the ground. The spaniel, however, appears to be less interested in stealing the cat's kill than in enjoying having cornered the furious feline, which scrabbles and hisses angrily on a tree branch. Beneath them both the broken body of the bird lies suspended by foliage over a pool of water which separates the viewer from the battle. One might read this scene as a metaphor for the struggle between civilisation and wilderness: the well-groomed, domesticated spaniel tackling a savage, leering cat. A feather of the innocent bird dangles from the cat's claws, evidence of its crime.

£7,000-10,000



211



212

212  
 CHARLES COOPER HENDERSON (BRITISH 1803-1877)  
*A MAIL COACH SETTING OFF: ON THE ROAD; ARRIVING AT THE INN; AND CHANGING HORSES*  
 Oil on canvas, a set of four  
 Each 42 x 66cm (16½ x 25 in.) (4)

£5,000-7,000



213

213  
 ENGLISH SCHOOL (19TH CENTURY)  
*TWO GENTLEMEN WITH THEIR TANDEM IN A WOODED LANDSCAPE*  
 Oil on canvas  
 64 x 89cm (25 x 35 in.)

Painted circa 1850

Provenance:  
 Iona Antiques, London

£2,500-3,500



214

214  
 SAMUEL HENRY ALKEN  
 (BRITISH 1810-1894)  
*THE YORK TO LONDON MAIL COACH IN THE SNOW*  
 Oil on panel  
 Signed (lower left)  
 37 x 75.5cm (14½ x 29½ in.)

£3,000-5,000

215  
JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)  
*THE NEWCASTLE OF YORK COACH; AND CHANGING HORSES*  
Oil on canvas, a pair  
Both signed and dated '1835' and '1841' [?] (both lower left)  
Each 55 x 67cm (21½ x 26¼ in.) (2)

£15,000-20,000



215



216

**216**  
JOHN FERNELEY JUNIOR (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

£1,500-2,500



217

**217**  
FOLLOWER OF THOMAS CRESWICK  
*THE CARTER'S YARD*  
Oil on canvas, in a painted circle  
49 x 49cm (19¼ x 19¼ in.)

£600-800



218

**218**  
SAMUEL ALKEN JUNIOR (BRITISH 1784-1825)  
*THE HUNT - BREAKING COVER*  
Oil on canvas  
Signed (lower right)  
61.5 x 92cm (24 x 36 in.)

£2,000-3,000



219

**219**  
JOHN FERNELEY JNR (BRITISH C.1815-1862)  
*THE 5TH (PRINCESS CHARLOTTE OF WALES'S) DRAGOON GUARDS, THE KAFFIR WARS*  
Oil on canvas  
Signed and dated '1859' (lower right)  
49.3 x 74.2cm (19¼ x 29 in.)

**Provenance:**  
Col. or Mrs C.I. Scott (according to a label on the reverse)

£2,000-3,000



220  
**A. ROLAND KNIGHT (BRITISH ACTIVE CIRCA 1810-1840)**  
*BROWN TROUT RISING; BROWN TROUT ON RIVER BANK*  
 Oil on canvas, a pair  
 The first signed (lower right), the second (lower left) respectively  
 Each 51 x 69cm (20 x 27 in.) (2)

Provenance:  
 The Tryon Gallery Ltd, London

£1,000-1,500



220



221

221  
**GEORGE MORLAND (BRITISH 1762/3-1804)**  
*PIGS IN A STY*  
 Oil on canvas  
 Signed (lower left); also with later signature and date (lower left); signed and dated '1796' (verso)  
 46 x 58cm (18 x 22¾ in.)

£1,000-1,500



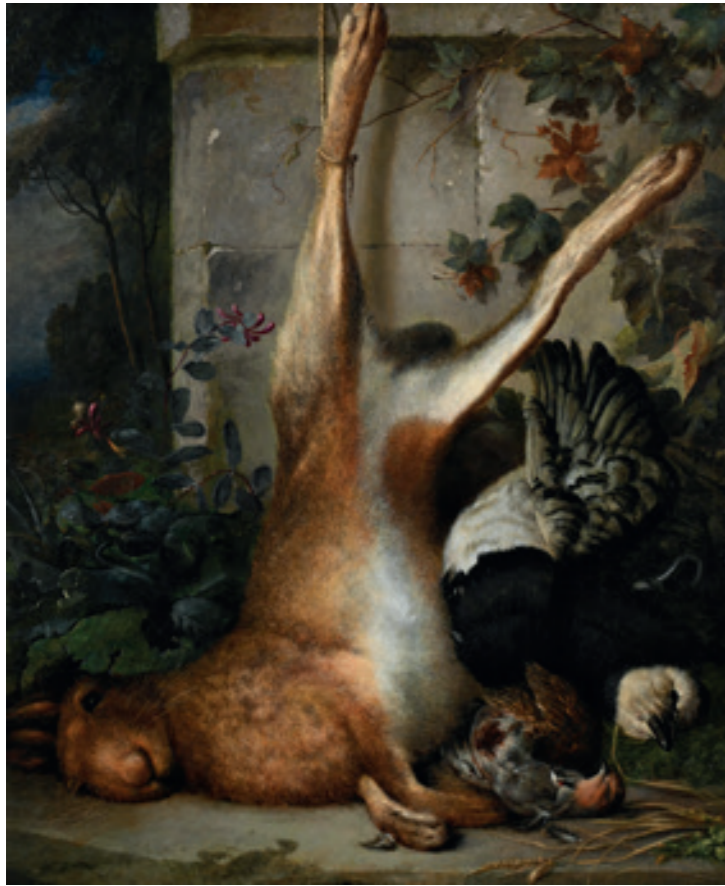
222

222  
**AFTER JAMES POLLARD**  
*TROLLING FOR PIKE ON THE RIVER LEE; FLY FISHING ON THE RIVER LEE, NEAR THE FERRY BOAT INN*  
 Oil on canvas, a pair  
 Each 36.2 x 46.2cm (14¼ x 18 in.) (2)

After the original works painted in 1832, which are now in the collection at Tate Britain, London.

Provenance:  
 Sale, Christie's London, *A Town House in Mayfair*, 20 November 2008, lot 511

£3,000-5,000



223

223  
CIRCLE OF JOHN ARNOLD WHEELER  
(BRITISH 1821-1903)  
*STILL LIFE OF GAME INCLUDING A HARE  
AND GAME BIRDS*  
Oil on canvas  
77 x 64cm (30¼ x 25 in.)

£1,000-1,500



224

224  
WILLIAM HUGGINS (BRITISH 1820-1884)  
*A TERRIER BY A CHINESE VASE*  
Pencil and coloured chalks on buff paper  
Signed and dated '1868' (lower right)  
54 x 43.3cm (21¼ x 17 in.)

£2,000-3,000



225

225  
DUTCH SCHOOL (18TH CENTURY)  
*A GERMAN POINTER WITH HUNTING EQUIPMENT*  
Oil on canvas  
104 x 86cm (40¾ x 33¾ in.)

£3,000-5,000



226

226  
HARRY HALL  
(BRITISH 1814-1882)  
*SATIRIST HELD BY  
A GROOM, WITH A  
JOCKEY UP*  
Oil on canvas  
Signed (lower left) and  
inscribed with the horse's  
name (lower centre and  
on the relined reverse)  
53.5 x 71cm (21 x 27¾ in.)

£3,000-5,000



227

227  
HARRY HALL  
(BRITISH 1814-1882)  
*A RACEHORSE WITH A  
JOCKEY UP*  
Oil on canvas  
Signed and dated '1861'  
(lower right)  
48 x 60cm (18¾ x 23½ in.)

£1,500-2,500



228

228  
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

£5,000-7,000



229

229 λ  
**PETER BIEGEL (BRITISH 1913-1988)**  
*FRONTIER GODDESS*  
 Oil on canvas  
 Signed and dated '69 (lower left)  
 49.5 x 60cm (19¼ x 23½ in.)

*Frontier Goddess* was trained by Peter Walwyn (1933-2017) to finish second to *Sleeping Partner* in the Epsom Oaks in 1969. The present picture was painted at Seven Barrows, Lambourn, the stables where Walwyn trained 1965-1992

£700-1,000



230

230 λ  
**FRANCES MABLE HOLLAMS (BRITISH 1877-1963)**  
*PORTRAIT OF A BLACK HORSE IN FRONT OF AN IVY COVERED WALL*  
 Oil on canvas  
 Signed and dated '98' (lower left)  
 75 x 94cm (29½ x 37 in.)

£1,500-2,500



231

231 λ  
**ADELA STOBART (BRITISH 1875-1961)**  
*THE BEDALE HUNT*  
 Oil on canvas  
 Signed (lower right)  
 90.5 x 183cm (35½ x 72 in.)

£2,000-3,000

232  
**JAMES LYNWOOD PALMER (BRITISH 1868-1941)**  
*A BAY HORSE IN A WOODED LANDSCAPE*  
 Oil on canvas  
 Signed and dated '1915' (lower right)  
 70 x 75cm (27½ x 29½ in.)

£2,000-3,000



232





233

233  
ENGLISH PROVINCIAL  
SCHOOL (19TH CENTURY)  
*TERRIER IN A LANDSCAPE*  
Oil on canvas  
44 x 60cm (17¼ x 23½ in.)

Provenance:  
The Pantechnicon, Heathfield  
Terrace

£1,000-1,500



234

234  
HENRY S. COTTRELL (BRITISH  
ACTIVE 1840-1860)  
*'FLOSS'*  
Oil on canvas  
Inscribed 'FLOSS A FAVOURITE  
SPANIEL - THE PROPERTY OF  
MR POTTER' (lower centre),  
signed (lower right)  
58.5 x 77cm (23 x 30¼ in.)

£2,000-3,000



235

235  
PIETER FREDERICK VAN OS (DUTCH 1808-1892)  
*A GREYHOUND IN A LANDSCAPE*  
Oil on canvas  
Signed and dated 'P. F. Van Os. f 1825' (lower left)  
114 x 97cm (44¾ x 38 in.)

£2,000-3,000



236

236  
 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

£1,500-2,000



237

237  
 ATTRIBUTED TO HENRY  
 BERNARD CHALON  
 (BRITISH 1770-1849)  
*A HORSE WITH GROOM  
 AND OWNER*  
 Oil on canvas  
 Indistinctly initialled (lower  
 right)  
 62 x 79cm (24¼ x 31 in.)

£4,000-6,000



238

238  
 ATTRIBUTED TO HENRY GEORGE LAPORTE (BRITISH 1799-1873)  
*A HUNTSMAN ON A CHESTNUT HUNTER*  
 Oil on canvas  
 68 x 94cm (26¾ x 37 in.)

£3,000-5,000



239

239  
BENJAMIN HERRING SENIOR (BRITISH 1806-1832)  
*A CHESTNUT HORSE IN A LANDSCAPE*  
Oil on canvas  
With signature and date 'F Herring 1828' (lower left)  
29.5 x 39.2cm (11½ x 15¼ in.)

Provenance:  
W.H. Patterson, London

£2,000-3,000



240

240  
JOHN FREDERICK HERRING JUNIOR (BRITISH 1815-1907)  
*HORSES IN THE SNOW*  
Oil on canvas  
Signed and dated '1842' (lower right)  
73 x 96cm (28½ x 37¾ in.)

£3,000-5,000



241

**241**  
**JOHN FREDERICK HERRING SENIOR**  
 (BRITISH 1795-1865)  
*A GREY MARE WITH HER FOAL IN A FARMYARD*  
 Oil on panel  
 Signed and dated '1853' (lower left)  
 24 x 30cm (9¼ x 11¾ in.)

**Provenance:**  
 Richard Green, London

£6,000-8,000



242

**242**  
**ARCHIBALD THORBURN**  
 (BRITISH 1860-1935)  
*SIX WILDLIFE SKETCHES; EAGLE SOARING; HIND, FAWN, AND EAGLE; BLACKGAME; EAGLE IN FLIGHT; SHOOTING OVER DOGS; PTARMIGAN*  
 Pencil, framed as one  
 Overall framed measurements:  
 43 x 68cm (16¾ x 26¾ in.)

**Provenance:**  
 The Glenbow Museum Calgary, Canada  
 Holland & Holland, London

£300-500

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FRANCIS CAMPBELL BOILEAU CADELL  
(SCOTTISH 1883-1937)  
*THE SPANISH LADY*  
Est. £150,000-250,000 (+ fees)

AUCTION | NEWBURY | 23 OCTOBER

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*PORTRAIT DE JACQUELINE (BAER 1245; BLOCH 923)*  
Linocut printed in cream on black, 1959, signed in pencil  
Est. £60,000-80,000 (+ fees)

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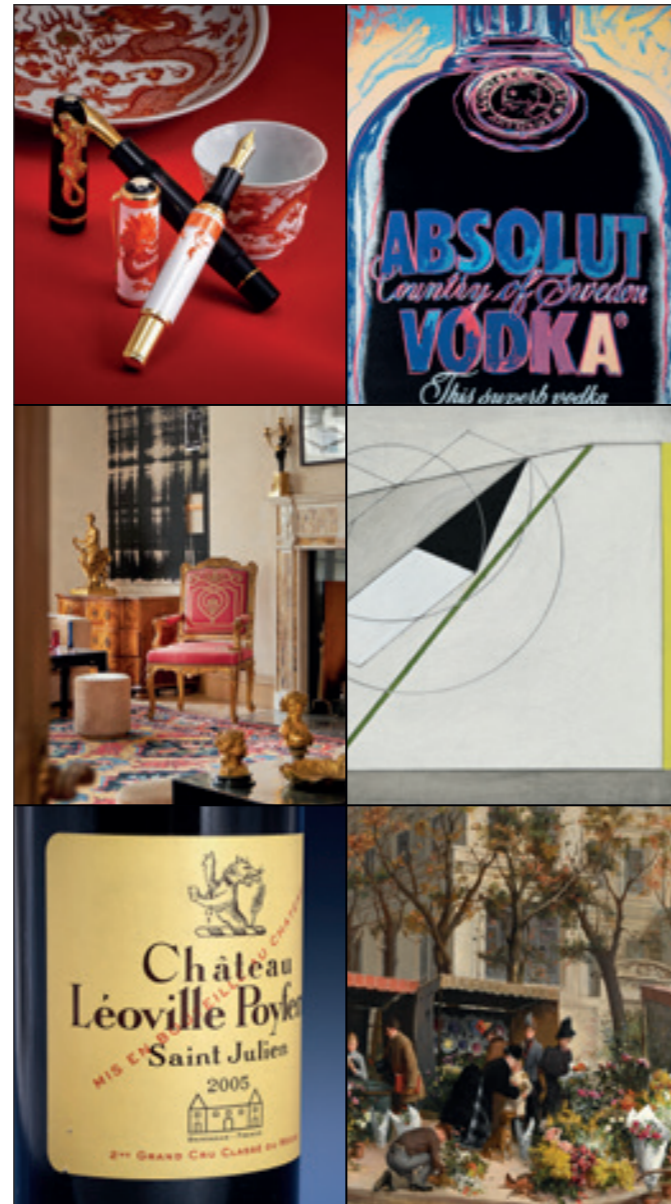
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(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments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

## 7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by you to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

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

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

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

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

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

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

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

# DREWEATTS

## NEWBURY

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE  
+44 (0) 1635 553 553  
[info@dreweatts.com](mailto:info@dreweatts.com)

## MANAGING DIRECTOR

Vicki Wonfor

## DEPUTY CHAIRMAN

Will Richards  
James Nicholson

## LONDON

Dreweatts / Bloomsbury Auctions  
16-17 Pall Mall  
St James's  
London SW1Y 5LU  
+44 (0) 20 7839 8880  
[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)  
[info@dreweatts.com](mailto:info@dreweatts.com)

## HAMBRIDGE LANE

Dreweatts  
1 Hambridge Lane  
Newbury  
Berkshire RG14 5TU  
+44 (0) 1635 553 553  
[info@dreweatts.com](mailto:info@dreweatts.com)

# GROUP DEPARTMENTS

## AUTOGRAPHS AND EPHEMERA

Ania Hanrahan  
[ahanrahan@dreweatts.com](mailto:ahanrahan@dreweatts.com)

## ASIAN CERAMICS AND WORKS OF ART

Mark Newstead  
Dr Yingwen Tao  
Lavinia Jin  
[asian@dreweatts.com](mailto:asian@dreweatts.com)

## BLOOMSBURY AUCTIONS BOOKS

### AND MANUSCRIPTS

Rupert Powell  
Dido Arthur  
Justin Phillips  
Max Hasler  
Richard Caroll  
[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

## BRITISH AND EUROPEAN CERAMICS

### AND GLASS

Mark Newstead  
Geoffrey Stafford Charles  
[interiors@dreweatts.com](mailto:interiors@dreweatts.com)

## BRITISH AND EUROPEAN SCULPTURE

### AND WORKS OF ART

Silas Currie Leigh-Wood  
[sculpture@dreweatts.com](mailto:sculpture@dreweatts.com)

## CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand  
[clocks@dreweatts.com](mailto:clocks@dreweatts.com)

## COUNTRY SPORTING

Geoffrey Stafford Charles  
[gscharles@dreweatts.com](mailto:gscharles@dreweatts.com)

## FURNITURE AND CARPETS

Ben Brown  
Elaine Binning  
Ashley Matthews  
William Turkington  
Mitchell Tompkins  
[furniture@dreweatts.com](mailto:furniture@dreweatts.com)

## HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson  
Peter Horwood  
Eloise Kerr-Smiley  
Arabella Methuen  
[housesales@dreweatts.com](mailto:housesales@dreweatts.com)

## JEWELLERY, SILVER, WATCHES AND OBJECTS

### OF VERTU

James Nicholson  
Charlotte Peel  
Nick Mann  
Tessa Parry  
[jsw@dreweatts.com](mailto:jsw@dreweatts.com)

## LIVE STEAM AND MODEL ENGINEERING

### WORKS OF ART

Lucie Hobbs  
[transport@dreweatts.com](mailto:transport@dreweatts.com)

## MODERN AND CONTEMPORARY ART

Jennie Fisher  
Francesca Whitham  
Will Porter (Business Development)  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## MODERN DESIGN AND DECORATIVE ART

Gemma Sanders  
Geoffrey Stafford Charles  
Ashley Matthews  
[gsanders@dreweatts.com](mailto:gsanders@dreweatts.com)

## OLD MASTERS, BRITISH AND

### EUROPEAN ART

Brandon Lindberg  
Lucy Darlington  
Daniele Amesso  
Isabelle Rietkerk  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## WINE

Mark Robertson  
Caroline Shepherd  
Violette Jongbloed  
Dianne Wall  
[wine@dreweatts.com](mailto:wine@dreweatts.com)

## CONSIGNMENT MANAGEMENT

Lucie Hobbs  
Christy Chambers  
[consignments@dreweatts.com](mailto:consignments@dreweatts.com)

## VALUATIONS FOR PROBATE,

### INSURANCE AND CGT

Emma Terry  
Janice Clift  
[valuations@dreweatts.com](mailto:valuations@dreweatts.com)





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