

OLD MASTER

BRITISH & EUROPEAN ART

TUESDAY 11 FEBRUARY 2025 | NEWBURY



DREWEATTS

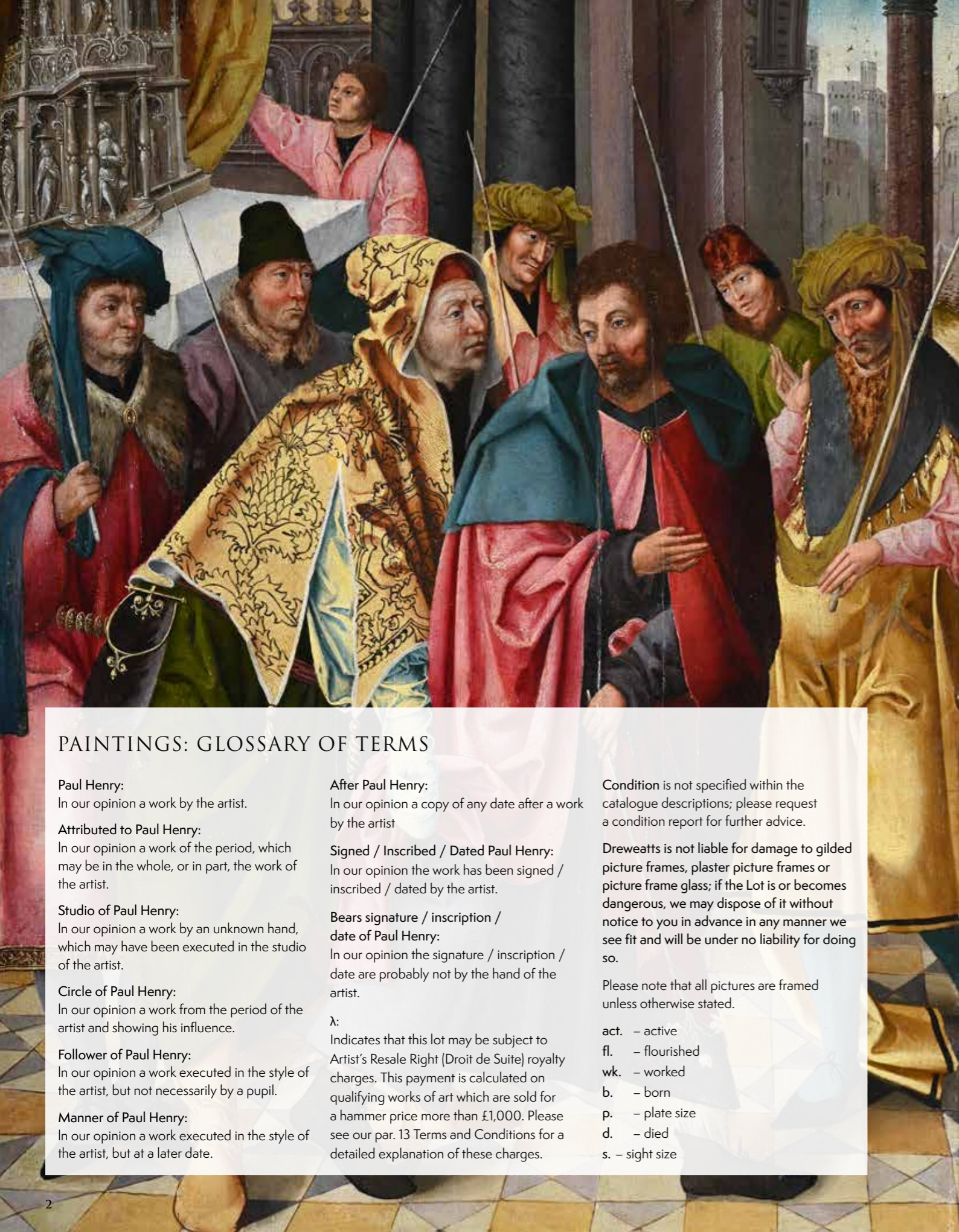
EST. 1759

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LOTS 1-373 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Wednesday 29 January: 10am–4pm
 Thursday 30 January: 10am–4pm
 Friday 31 January: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Thursday 6 February: 10am–4pm
 Friday 7 February: 10am–4pm
 Sunday 9 February: 10am–3pm
 Monday 10 February: 10am–4pm

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

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.

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Please note that all pictures are framed unless otherwise stated.

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

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Front cover: Lot 123
 Inside front cover: Lot 4
 Opposite: Lot 6
 Inside back cover: Lot 349
 Back cover: Lot 220

Catalogues £15 (£20 by post)

DREWEATTS
 EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

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

BUYER'S PREMIUM

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

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

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

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

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to 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).

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GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



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1



2



1
AFTER CLAUDE GELLÉE, CALLED CLAUDE LORRAIN
SEAPORT WITH THE VILLA MEDICI
Oil on canvas
100 x 135cm (39¼ x 53 in.)

After the picture in the Uffizi Gallery, Florence

£3,000-5,000

2
FOLLOWER OF SALVATOR ROSA
A PAIR OF ITALIANATE LANDSCAPES
Oil on canvas
Each 22 x 26.5cm (8½ x 10¼ in.)

In Florentine carved gilt frames (2)

£800-1,200



3

3
CIRLCE OF JOHAN ANTON RICHTER (SWEEDISH 1665-1745)
VIEW OF SAN MICHELE IN ISOLA, VENICE
Oil on canvas
57 x 76.5cm (22¼ x 30 in.)

£7,000-10,000

4

FRANS FRANCKEN THE YOUNGER (FLEMISH 1581-1642)

THE TRIUMPH OF NEPTUNE AND AMPHITRITE

Oil on panel

63.5 x 89.5cm (25 x 35 in.)

In a carved and gilt wood frame

Provenance:

The Dukes of Croÿ, Brussels, probably since the 17th century and thence by family descent to Karl Rudolf, Duke of Croÿ (1859-1906), who married in 1888, Marie-Ludmilla Princess and Duchess of Arenberg (1870-1953), Chateâu de L'Hermitage, Condé sur L'Escaut, France, until the First World War, and thereafter at Chateâu 'La Solitude', Brussels;

Thence by descent

Sale, Sotheby's, London, Old Master Paintings, 7 July 2005, lot 1, where acquired by the present owner

Beneath a tempestuous sky bathed in a silvery glow, sea creatures, mermaids, river gods, and tritons parade to celebrate the union of Neptune and Amphitrite. Amphitrite, a nereid and daughter of Nereus, initially rejected Neptune's marriage proposal and sought to avoid him, finding refuge in the farthest reaches of the ocean. However, Neptune sent dolphins to find her, convincing her to accept his proposal—a mission later honoured with the creation of the star constellation Delphinus.

Born in Antwerp in 1581, Frans Francken was a Flemish painter who achieved significant success during his lifetime. The son of the renowned artist Frans Francken the Elder, he began his training in his father's workshop before becoming a master in the Antwerp Guild of Saint Luke. Francken's versatile talent allowed him to work in various genres, from religious themes to mythological subjects, inspiring artists such as Jan Bruegel the Elder and Peter Paul Rubens.

The triumph of Neptune and Amphitrite was a subject treated by the artist frequently, with different variations of the composition; for which see U. Härting, *Frans Francken der Jüngere*, 1989, pp. 310-11, cat. nos. 279-95. The closer example is a smaller panel sold at Christie's, London, 28 November 1975, lot 34, in which the right-hand side of the composition and the distant landscape differ. In other renditions, Francken usually depicted a gathering of gods on the distant shore, but here, this is replaced by Neptune's entourage in the background.

This painting's provenance is notable, likely remaining uninterrupted until its auction at Sotheby's. The Croÿ family, a prominent force in the Southern Netherlands, Burgundy, and France in the 17th century, held high positions under Spanish rule. Their patronage of the arts was equally influential. In the 15th century, they amassed an extraordinary collection of manuscripts, later acquired by Margaret of Austria. Charles III de Croÿ, Duke of Croÿ and Prince of Chimay, built a vast collection of paintings, jewels, and manuscripts, including eleven works attributed to Veronese. The family also had ties to the Arenberg family, renowned art patrons and collectors in the 18th and 19th centuries.

£40,000-60,000



4



5
 ATTRIBUTED TO VICTOR WOLFVOET THE YOUNGER
 (FLEMISH 1612-1652)
 AMARILLIS AND MIRTILLO
 Oil on copper
 96.5 x 122.5cm (37 x 48 in.)

5

The painting repeats the composition of a work commissioned from Sir Anthony van Dyck in 1632 by the Stadholder Frederik Hendrik of Orange, which hung in the Binnenhof (The Hague), now located in the collections at Schloss Weissenstein, Pommersfelden. Victor Wolfvoet II was a dealer as well as a painter, and is known to have produced copies after the foremost painters of his day, including both van Dyck and Sir Peter Paul Rubens.

£4,000-6,000



6
 BRUSSELS MASTER (15TH CENTURY)
 SAINT JOSEPH AND THE MIRACLE OF THE FLOWERING ROD
 Oil on oak panel
 79.5 x 63.5cm (31¼ x 25 in.)

6

Provenance:
 Collection of the private museum van Maerlant - Damme,
 Bruges, Belgium

According to a Christian tradition found in the apocryphal gospels, the priest Zacharias called upon all the widowers of Judea to gather at the temple in order to determine who would become Mary's husband. He instructed them to bring a rod. As Joseph prayed, his rod miraculously blossomed, signalling him as the chosen one.

£10,000-15,000



7

7
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

£2,000-3,000



8

8
FILIPPO FALCIATORE (ITALIAN 1718-1768)
THE TRIUMPH OF APHRODITE
 Oil on gold-ground panel
 50 x 55.5cm (19½ x 21¾ in.)

£3,000-5,000



9

9
STUDIO OF MAERTEN DE VOS (FLEMISH 1532-1603)
THE LAST SUPPER
 Oil on panel
 56 x 67cm (22 x 26¼ in.)

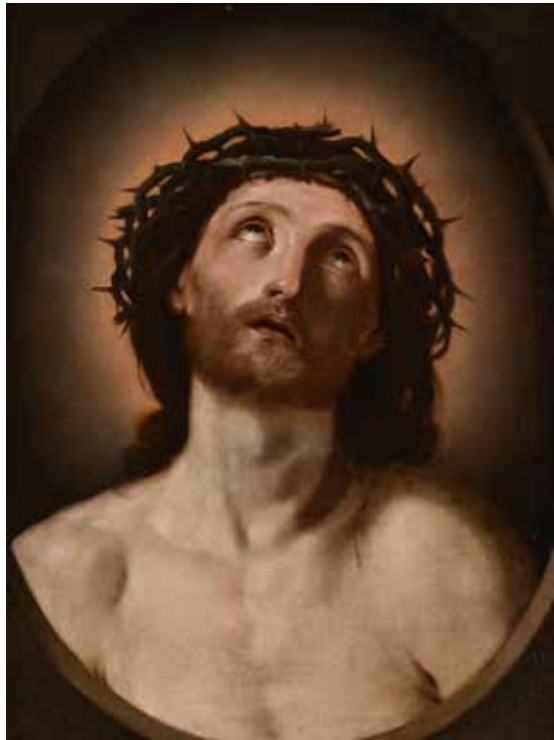
A dendrochronological analysis of this panel indicates that it was crafted from wood sourced from various trees in the eastern Baltic region of Europe, with a date range of approximately 1558-1590.

Martin de Vos is regarded as one of the most significant Flemish painters active between the eras of Breughel and Rubens. His work is highly eclectic, blending influences from Venetian masters like Veronese and Tintoretto - evident in the loose, swift brushstrokes used to depict drapery - with those of his Flemish contemporaries, such as Pieter Aertsen and Frans Floris.

In this composition, Christ is depicted sitting among the apostles, having just announced that one of them will betray him. The painting captures their strong reactions with remarkable expression and intensity.

Multiple versions of this composition exist, with the finest example held at The National Museum of Western Art in Tokyo.

£5,000-7,000



10

10
CIRCLE OF GUIDO RENI (ITALIAN 1575-1642)
HEAD OF CHRIST CROWNED WITH THORNS
Oil on canvas, feigned oval
66 x 49.5cm (25 x 19¼ in.)

£1,000-1,500



11

11
CIRCLE OF GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO
(ITALIAN 1591-1666)
ECCE HOMO
Oil on canvas
65 x 53cm (25½ x 20¾ in.)

Provenance:

(Possibly) The Corsini family, Florence (according to wax seal on unlined verso)
(Possibly) The collection of King Louis Philippe I of France (according to stencilled monogram on unlined verso)

Heraldic analysis suggests that the wax seal may be linked to the Corsini coat of arms, while the stencilled monogram could correspond to that of King Louis-Philippe I of France.

£1,500-2,500

12
ATTRIBUTED TO SAVERIO CARNEVALI (ITALIAN 20TH CENTURY)
THE MADONNA AND CHILD
Oil on canvas
97 x 76cm (38 x 29¾ in.)

After Carlo Dolci's painting in Palazzo Corsini, Rome.

£1,500-2,000



12



13

13
ATTRIBUTED TO JEAN LEMAIRE (FRENCH 1598-1659)
MUSE OF HISTORY
Oil on canvas
49 x 60cm (19¼ x 23½ in.)

Provenance:

Anthony Mould Ltd, London, from whom acquired in December 1998 by the following, as 'Attributed to Nicholas Loir (1624-1679)'
Sir John Huxtable Elliott (1930-2022)

Sir John was an eminent British historian and Hispanist who was Regius Professor at Oxford University and honorary fellow of Oriel College, Oxford and also Trinity College, Cambridge.

£4,000-6,000

14
GIOVANNI MARTINELLI (ITALIAN 1610-1659/68)
PORTRAIT OF A LADY HOLDING A CROWN, POSSIBLY THE MUSE MELPOMENE
Oil on canvas, framed as an oval
76 x 71cm (29¾ x 27¾ in.)

Provenance:

Sale, Sotheby's, London, 8 July 2004, lot 390
The collection from Trethill House, Cornwall

£1,500-2,000



14

15

FRANCESCO MARMITTA (ITALIAN 1464-1505)

MADONNA AND CHILD WITH A HOLY BISHOP

Oil on panel

187 x 106cm (73½ x 41½ in.)

Unframed

Francesco Marmitta, primarily known as a goldsmith, crystal carver, and illuminator, is regarded as the leading painter in Parma before Correggio. His panel paintings are rare, with the *Madonna and Child between San Benedetto and San Quintino* in the Louvre being the only known example that shares similar characteristics.

Set against a clear sky with minimal landscape, the figures are like apparitions in a metaphysical blue background. The Madonna of Humility, shown with bare feet and holding a book, is accompanied by an unidentified bishop saint reading from a missal. It is likely that the panel originally featured another saint on the left, as suggested by a visible hand and the Christ Child's upward gaze. The panel may also have been taller, extending the presence of the blue sky.

Painted between 1500 and Marmitta's death in 1505, this work anticipates sixteenth-century styles, particularly in the Madonna's *contrapposto* pose, with her figure balanced by an outstretched arm. This movement evokes Leonardo da Vinci's *Cartoon of the Virgin and Child with St. Anne* (c. 1502), which Marmitta may have encountered. Furthermore, the light subtly illuminating the figures reflects Marmitta's experience as an illuminator, while the intense plasticity of the drapery evokes the early work of Michelangelo, whom Marmitta may have encountered during his time in Bologna, where he worked on the Ark of Saint Domenico.

Like the Louvre panel, this painting displays tubular drapery folds and bold, juxtaposed colours, reflecting Marmitta's background in metalwork and miniature painting. Contrary to the Louvre panel, however, this painting lacks an architectural setting, arranging the figures on a flat plane. This change could be attributed to Marmitta's exposure to Giovanni Antonio Boltraffio's 1500 altarpiece for Girolamo Casio in the *Misericordia* in Bologna, also now housed in the Louvre.

This note is based on an essay by Andrea De Marchi, to whom we are grateful.

£40,000-60,000





16

16
NICOLAS BERTIN (FRENCH 1668-1736)
MOSES DRAWING WATER FROM THE ROCK
 Oil on canvas
 84 x 89.5cm (33 x 35 in.)

Provenance:
 Purchased from Agnew's, London
 A copy of the previous listing from Agnew's is available upon request

Bertin came from a family of sculptors and engravers. He was apprenticed to Jean Jouvenet and Bon Boullogne, and in 1685, at the age of seventeen, he won the Prix de Rome with *The Construction of Noah's Ark* (Lisbon, Palacio Nacional da Ajuda). He lived in Italy from 1686 to 1690, and upon his return, he was elected to the Academy in 1703. Bertin worked for Louis XIV at Versailles and at the Trianon, and also spent time in Munich working for the Elector of Bavaria. His life, spanning two centuries, serves as an important link between La Fosse and Lemoine.

We are grateful to the late Alastair Laing for previously proposing the attribution of this picture to Bertin which has been confirmed from photographs by Thierry Lefrancois.

£4,000-6,000



17

17
FRENCH SCHOOL (LATE 17TH CENTURY)
AT THE ROMAN BATHS
 Oil on canvas
 70 x 93cm (27½ x 36½ in.)

£3,000-5,000



18

18
ATTRIBUTED TO CLAES NICOLAES CORNELISZ MOEYAERT (DUTCH CIRCA 1592-1655)
HEPHAESTUS AND VENUS
 Oil on panel
 Bears collection number '745' (lower right)
 45 x 81cm (17½ x 31¾ in.)

Provenance:
 Sale, Nagel, Stuttgart, Germany, *Gamalde Alter Meister*, 2 April 2008, lot 575, as Claes Nicolaes Cornelisz Moeyaert

£10,000-15,000



19
SOUTH RUSSIAN SCHOOL
(18TH CENTURY)
THE ENTOMBMENT OF CHRIST
Tempera on panel
71 x 88cm (27¾ x 34½ in.)
Unframed

£2,000-3,000

19



20

20
RUSSIAN SCHOOL (19TH CENTURY)
*ICON OF THE ASSUMPTION OF THE VIRGIN, THE CRUCIFIXION,
AND A HOLY COMMUNITY WITH KING DAVID AND SAINT PETER*
Tempera on panel with a gold background
89.5 x 53.7cm (35 x 21 in.)
Unframed

Provenance:
Sale, Kortrijk, 24 March 1982, lot unknown

£600-800



21

21
RUSSIAN SCHOOL
(LATE 17TH CENTURY)
*THE MOTHER OF GOD
OF TIKHVIN*
Tempera on panel
71.7 x 60.7cm (28 x 23¾ in.)
Unframed

Provenance:
Edmond Voordeckers

Exhibited:
Ghent, St. Peter's Abbey,
Old Russian Icons, 1978

£400-600



22

22
ATTRIBUTED TO PEETER VAN AVONT (FLEMISH 1600-1652)
THE REST ON THE FLIGHT INTO EGYPT
Oil on canvas
116 x 167.5cm (45½ x 65¾ in.)

Provenance:
Sale, Phillips, London, *Fine Old Master Paintings*, 6 July 1999, lot 20, as
Circle of Jasper van der Lanen

£7,000-10,000



23
FOLLOWER OF FEDERICO BAROCCI
SAINT JEROME IN PENITENCE
 Oil on canvas
 75 x 57cm (29½ x 22¼ in.)
 Unframed

Provenance:
 (Possibly), Sale, Christie's, 20 May 1966, lot unknown

Literature:
 A. Emiliani, *Federico Barocci (Urbino 1535-1612)*, Ancona, 2008, Vol. II, p. 18, n. 41.22, illustrated in black and white n. 41.22, catalogued as San Giovanni In Penitenza, with medium wrongly confused with n. 41.23

The painting replicates with variants the apostle in the foreground in Federico Barocci's *The Calling of Saints Peter and Andrew* in The Royal Museums of Fine Arts of Belgium

£700-1,000

23



24
NORTH ITALIAN SCHOOL (17TH CENTURY)
THE MARRIAGE OF THE VIRGIN
 Oil on slate
 21.5 x 30.5cm (8¼ x 12 in.)

£2,000-3,000

24



25
JOHAN HENRICK KELLER (SWISS 1692-1765)
STUDY FOR A WALL PAINTING: SAINTS CATHARINE, MARY AND BARBARA
 Oil on canvas
 41 x 24cm (16 x 9¼ in.)

Provenance:
 Thomas Agnew and Sons, London, No. 24079

£1,500-2,500

25

26
FOLLOWER OF NICOLAS LANCRET
CHILDREN PLAYING WITH A SPANIEL IN A STREAM
 Oil on canvas
 83 x 112.5cm (32½ x 44¼ in.)

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

£800-1,200



26

27
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.

£1,000-1,500

27



28
ROMAN SCHOOL (17TH CENTURY)
ALLEGORY OF LOVE
 Oil on canvas
 Inscribed 'SIC VINCIT CORDA CUPIDO' (to cartouche)
 85 x 130.5cm (33¼ x 51¼ in.)

£1,000-1,500



28



30

29 (NO LOT)

30

ANIELLO ASCIONE (ITALIAN 1680-1708)

A STILL LIFE OF FLOWERS IN AN URN WITH A PARROT, MELON, POMEGRANATES AND FIGS AT ITS BASE, A VIEW TO AN ORNAMENTAL GARDEN BEYOND

Oil on canvas

148 x 97.5cm (58¼ x 38¼ in.)

Provenance:

The Alexander Family Collection, Milford House, Co. Carlow, Ireland;
Rafael Valls, London, where purchased by the present owner

£5,000-7,000



32

32

FOLLOWER OF MELCHIOR
D'HONDECOETER

FOWL BIRDS IN A LANDSCAPE

Oil on canvas

90 x 120cm (35¼ x 47 in.)

Provenance:

Sale, Sotheby's Country House Sales,
Lot 1280

£4,000-6,000



31

31

JAN VAN OS (DUTCH 1744-1808)

STILL LIFE OF FLOWERS ON A STONE LEDGE

Oil on canvas

Signed (to stone ledge, lower left)

59.5 x 48.5cm (23¼ x 19 in.)

£1,000-2,000



33

33

FLEMISH SCHOOL (17TH CENTURY)

A MAID IN A VEGETABLE LARDER, AN ALLEGORY OF PLENTY

Oil on canvas

100 x 125cm (39¼ x 49 in.)

£2,000-3,000



34

WORKSHOP OF FRANS SNYDERS
(FLEMISH 1579-1657)

MAID WITH FRUIT AND VEGETABLES

Oil on canvas

141.5 x 198cm (55½ x 77¾ in.)

Various wax collection stamps on verso

Provenance:

The Metropolitan Museum, New York
(according to label on verso)

Sale, Christie's, New York, 15 January 1994,
lot 11

The rich display of autumnal fruits and vegetables depicts what must have been a grocer's counter in 17th-century Antwerp. The maid, turning to her left with slightly parted lips, seems to be selling the bunch of grapes she holds to a client beyond the canvas. In this vibrant combination of colours, which range from the cabbage's purple shades to the iridescent tones of the grapes, there is a strong dynamism in the composition, created by the skilful arrangement of pots and wicker baskets. The almost scientific attention to detail present in the still life strongly relates to the work of Frans Snyders. Comparable examples include *The Fruit Girl* at the Prado Museum and *Still Life with Fruit and Vegetables* at the Norton Simon Museum.

£20,000-30,000



35
CIRLCE OF JAN CLAESZ (DUTCH CIRCA 1570-1618)
PORTRAIT OF A BOY IN BLACK ATTIRE, PURPORTEDLY IDENTIFIED WITH THE SON OF
COUNT EGMONT
 Oil on panel, oval
 25 x 18.5cm (9¾ x 7¼ in.)
 In a octagonal lignum vitae frame

Provenance:
 The Tempest Family Collection, Tong Hall, Bradford, from where acquired by the following in 1947, as 'The Son of Count Egmont'
 The Collection of Lord Mountgarrett
 Sale, Sale Room in Horrogate, 1983, lot unknow, where acquired by the following
 K. Chappell, Antiques & Fine Art, Backwell, Derbyshire, where acquired in August 1986 by the following
 Sir John Huxtable Elliott (1930-2022)

Sir John was an eminent British historian and Hispanist who was Regius Professor at Oxford University and honorary fellow of Oriel College, Oxford and also Trinity College, Cambridge

£1,500-2,000

35



36



36
ATTRIBUTED TO CORNELIS CORNELISZ. VAN HAARLEM (DUTCH 1562-1638)
BACCHUS AND VENUS, A PAIR OF HEAD STUDIES
 Oil on copper
 Each 6.5 x 6.5cm (2½ x 2½ in.) (2)

Provenance:
 Anthony Mould Ltd, London, from whom acquired in April 1997 by the following, as 'Attributed to Cornelis Cornelisz. van Haarlem'
 Sir John Huxtable Elliott (1930-2022)

Sir John was an eminent British historian and Hispanist who was Regius Professor at Oxford University and honorary fellow of Oriel College, Oxford and also Trinity College, Cambridge.

£2,000-3,000



37



37
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)

£1,500-2,000



38

38
ATTRIBUTED TO JAN FYT (FLEMISH 1611-1661)
A CHAINED HOUND EATING FROM A BOWL
 Oil on canvas
 56 x 64cm (22 x 25 in.)

Provenance:
 Noel Desenfans, as Velázquez
 1st Marquis of Stafford, by descent to his second son, Lord Francis Leveson Gower, later 1st Earl of Ellesmere, Bridgewater House, and thence by descent to the 5th Earl of Ellesmere
 His Sale, Christie's, London, 18 October 1946, lot 87 (18gbs, to Rothman)
 Sale, Christie's, New York, 15 May 1996, lot 36, as Jan Fyt

Literature:
 W.Y. Ottley, *Stafford Gallery Catalogue*, 1818, IV, no. 112, class III.
Catalogue of the Bridgewater Collection of Pictures belonging to the Earl of Ellesmere at Bridgewater House, Cleveland Square, St. James London, 1853, p. 30, no. 178.
Catalogue of the Bridgewater and Ellesmere Collections of Pictures at Bridgewater House, Cleveland Square, St. James, London, 1897, p. 33, no. 178.

When sold at Christie's, the painting was catalogued as a preparatory study for the larger version held in the John G. Johnson Collection, Philadelphia (Inc. no. 702)

£4,000-6,000

39

JOHANNES ANTONIUS VAN DER BAREN (FLEMISH 1615/30-1686) AND ANOTHER
SAINT DOROTHY WITH AN ANGEL IN A CARTOUCHE, SURROUNDED BY A FLORAL WREATH

Oil on canvas

Indistinctly signed and dated (lower centre)

119.5 x 96.5cm (47 x 37 in.)

Provenance:

A private collection, France

In the first quarter of the 17th century a new form of flower painting was developed in Flemish painting, which, recreated by a large group of artists and workshops, would achieve considerable success throughout the century in much of Europe: the garland of flowers surrounding a central figure. Jan Brueghel the Elder (1568 - 1625) was the initiator of this type of composition, however, it was his pupil, Daniel Seghers (1590 - 1661), who became the dominant figure in this specialised production and the creator of a prototype that would serve as a model for the generation of future artists.

In the present lot, the floral wreath encircles a carved cartouche depicting Saint Dorothy of Caesarea and the attribute which often accompanies her in art, a basket of roses, and an angel.

The cartouche still-life is identified as being by Jan Anton van der Baren, with the central figures by another accomplished hand. Van den Baren's arrangement of flowers would have delighted connoisseurs in both Flanders and in Vienna, where the impossibility of their all blooming at the same time of year would have been understood as a further statement of the wonder and beauty of the divine.

Van der Baren worked first in Brussels, where he collaborated with Erasmus Quellinus II (1607 - 1678), who produced many of the figures in his earlier works. In 1656, Van der Baren moved, along with his patron Archduke Leopold Wilhelm (1614 - 1662), to Vienna. During this time, he worked with fellow Flemish émigré painter Nikolaus van Hoy (1631 - 1679).

In addition to the brilliance of his handling of still-lives, Van der Baren played an important art historical role as director of Archduke Leopold Wilhelm's picture gallery in Vienna. At the time, this was one of the greatest collections in the world and the core of what was to become the present collection of the Kunsthistorisches Museum, Vienna. Van der Baren compiled an inventory of the collection in 1659. In his celebrated painting, *Archduke Leopold Wilhelm in his gallery at Brussels*, now at the Prado, Madrid, David Teniers, Van der Baren is depicted as the figure third from the right.

We are grateful to Fred Meijer for confirming the attribution to Johannes Antonius van der Baren on the basis of photographs.

£10,000-15,000



39



40

40
CIRCLE OF SANTI DI TITO (ITALIAN 1536-1603)
PORTRAIT OF A LADY, TRADITIONALLY IDENTIFIED AS LADY TREVELYAN
Oil on canvas
131.5 x 97.5cm (51¾ x 38¼ in.)
Unframed

Provenance:
The Collection of Mrs. J. A. Wolseley
Sale, Christie's, London, 25 November 1960,
lot 176 (as Santi di Tito, withdrawn)

£3,000-5,000



41

41
FOLLOWER OF HIERONYMUS CUSTODIS
PORTRAIT OF A LADY, TRADITIONALLY IDENTIFIED AS A
MEMBER OF THE HOWARD FAMILY
Oil on panel
75 x 62cm (29½ x 24¼ in.)

Provenance:
Possibly, Arundel Castle
George Howard, Earl of Carlisle, Naworth Castle, Cumbria
Thence by descent to the present owner

£10,000-15,000

42

CIRLCE OF PAUL VAN SOMER (FLEMISH CIRCA 1577-1621)
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS
THOMAS CAREY, YOUNGER SON OF ROBERT CAREY, EARL OF
MONMOUTH*

Oil on canvas

93 x 119cm (36½ x 46¾ in.)

Provenance:

The Ashburnham Collection
Lane Fine Art, London in 1983
Private Collection, West Sussex

£20,000-30,000



42



43



44

43
FOLLOWER OF ROBERT WALKER
PORTRAIT OF A GENTLEMAN IN ARMOUR
Oil on canvas
131 x 102cm (51½ x 40 in.)

£2,500-3,500

44
ENGLISH SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A GENTLEMAN IN ARMOUR
Oil on canvas, feigned oval
74 x 61cm (29 x 24 in.)

£800-1,200

45
AFTER SAMUEL COOPER
PORTRAIT OF OLIVER CROMWELL
Oil on canvas, feigned oval
72.5 x 55cm (28½ x 21½ in.)

After the original portrait in the National Portrait Gallery, London

£700-1,000



46

46
PETER LELY (BRITISH 1618-1680) AND STUDIO
PORTRAIT OF JUDITH PELHAM, LATER LADY MONSON
Oil on canvas
125 x 99cm (49 x 38¾ in.)

Exhibited:
(Possibly), The Royal Academy Of Arts, London
(according to label on verso)

Judith Monson (1623-1700) was daughter of Sir Thomas Pelham (2nd Bt) of Laughton in Sussex and his wife Mary (nee Wilbraham). She married in 1647 John Monson (1628-1674), who served as Member of Parliament for Lincoln in two periods between 1660 and 1674. He was one of the sons of Sir John Monson Bt. In 1661 she became Lady Monson, when her husband was created a Knight of the Bath in recognition of his work as a commissioner and a J.P. in Lincolnshire and subsequently Hertfordshire.

£8,000-12,000

47

LOMBARD SCHOOL (CIRCA 1720), FOLLOWER OF GIACOMO CERUTI

THE YOUNG DRAFTSMAN

Oil on canvas

110 x 83cm (43¼ x 32½ in.)

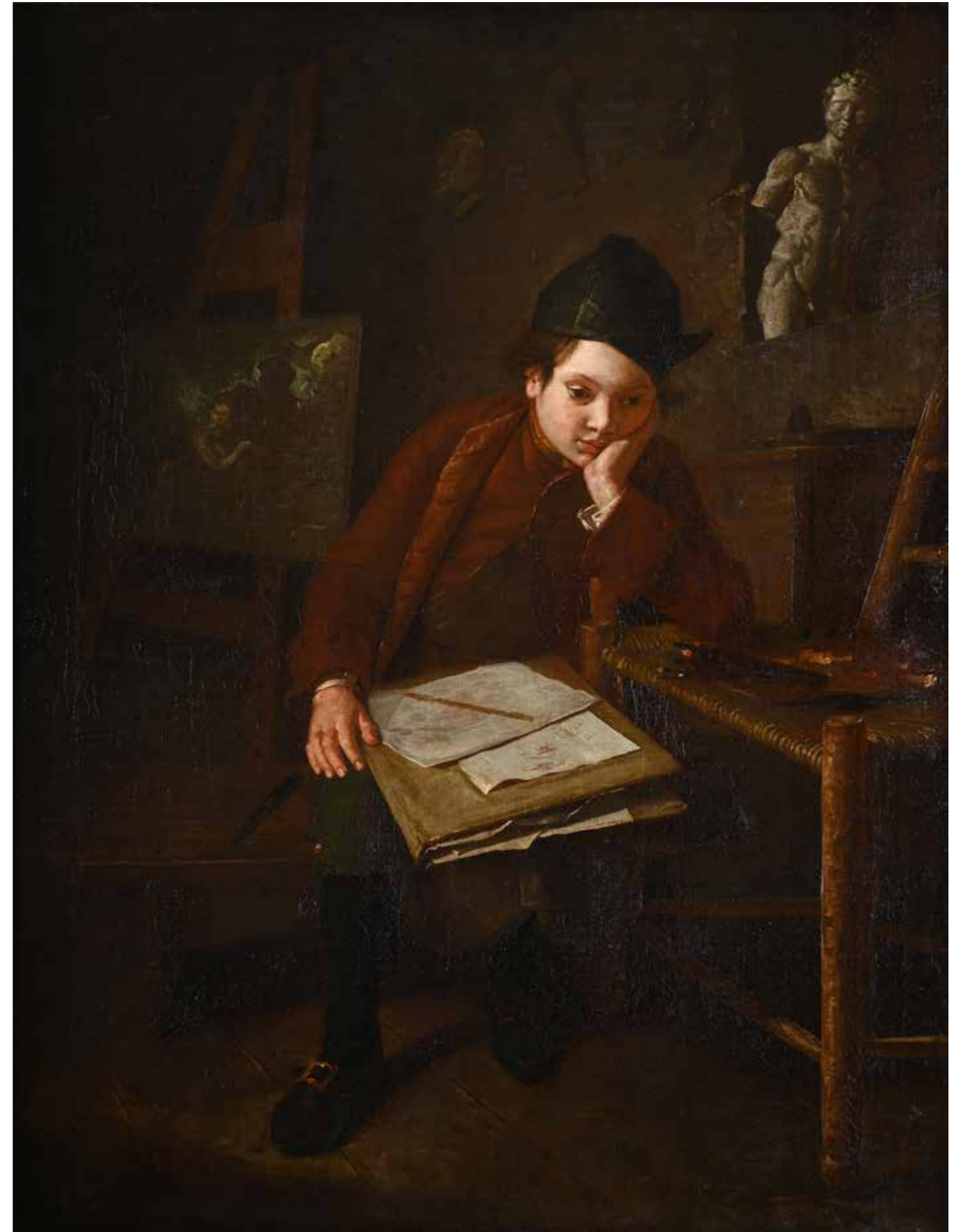
Provenance:

Sale, Piasa, *Tableaux Anciens*, 27 March 2000, lot 25, as 'Attributed to Charles François Hutin'
Sale, Christie's, New York, *Important Old Master Paintings Part I and Part II*, 15 April 2008, lot 26
(for \$ 241,000)

The Lombard region is renowned for its rich tradition of genre scenes, a movement that emerged following the introduction of Flemish and Dutch paintings, including works by artists such as Joachim Beuckelaer and Pieter Aertsen, into prominent local collections. These innovative pieces quickly captivated local painters, among them Vincenzo Campi (1536-1591), who, employing irony and occasional mockery (as evidenced in works like *The Ricotta Eaters*), depicted the lower classes on large-scale canvases—an approach typically reserved for noble portraits or religious subjects. This genre painting tradition later evolved into a more dignified and realistic representation of everyday life, exemplified by artists such as Giacomo Ceruti (1698-1767). Ceruti's works portray the lower classes immersed in their daily routines, characterized not by the *altezzoso distacco* (haughty detachment) described by Roberto Longhi, but by *umana partecipazione* (human participation).

Such is the case of *The Young Artist*, where a young apprentice, attired simply in a brown coat and a crooked cap, pauses in his drawing practice, with a folder containing wrinkled sheets of paper and assorted sketches resting on his lap. While the surroundings are modest, the presence of a classical sculpture model on the shelf and the unfinished painting on the easel contribute to a portrayal that is both humble and intimate, offering an honest reflection of the artist's environment. The theme of the young artist was similarly explored by another important Lombard painter, Giuseppe Ghislandi, known as Fra Galgario (1655-1743), as exemplified in his *Portrait of a Young Painter* at the Accademia di Carrara in Bergamo.

£30,000-50,000



47



48
ATTRIBUTED TO ROBERT FREEBAIRN (BRITISH 1765-1808)
A VIEW OF ROME WITH THE CAMPAGNA IN THE DISTANCE;
AN ITALIAN LANDSCAPE
 Oil on canvas, a pair
 Each 31 x 36cm (12 x 14 in.) (2)

£3,000-5,000



48



49

49
FOLLOWER OF THOMAS JONES
LAKE NEMI, GRAND TOUR LANDSCAPE
 Oil on canvas
 98 x 131cm (38½ x 51½ in.)

£2,000-4,000

50
ROBERT GRIFFIER
(BRITISH 1688-1750)
A VIEW OF THE RHINE WITH
A LARGE CASTLE ON A HILL
 Oil on copper
 Signed (lower right)
 20.9 x 26.3cm (8 x 10¼ in.)

Provenance:
 Sale, Phillips, London, 10 April
 1990, lot 143 (as part lot)
 Sale, Sotheby's, London,
Town and Country: A Private
Collection, 14 December
 2021, lot 12 (as part lot)

£2,000-3,000



50

51
ROBERT GRIFFIER
(BRITISH 1688-1750)
VIEW OF THE RHINE
WITH TRAVELLERS AND A
PACKMULE ON A PATH
 Oil on copper
 Signed (lower left)
 20.9 x 26.3cm (8 x 10¼ in.)

Provenance:
 Sale, Phillips, London, 10 April
 1990, lot 143 (as part lot)
 Sale, Sotheby's, London,
Town and Country: A Private
Collection, 14 December
 2021, lot 12 (as part lot)

£2,000-3,000



51



52
LOUIS-NICOLAS VAN BLARENBERGHE
 (FRENCH 1716-1794)
A GROUP OF THREE LANDSCAPES WITH TRAVELLERS
 Bodycolour
 11 x 16cm (4¼ x 6¼ in.);
 the pair 9.2 x 14cm (3½ x 5½ in.) (3)

£2,000-3,000

52



53
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.)

£1,000-1,500

53



54

54
FOLLOWER OF JACOB DE WITT
A PAIR OF GRISAILLE AMPHORAS DECORATED WITH PUTTI
 Oil on canvas
 Each 226.5 x 122.5cm (89 x 48 in.)
 Unframed (2)

Provenance:
 Ston Easton Park, Bath

£4,000-6,000



Ston Easton Park



55



55
 J MARTIN (BRITISH B. CIRCA 1832-?)
 A SET OF FOUR FAMILY PORTRAITS
 Oil on canvas, oval frame
 Signed and variously dated '1828, 1829, 1832'
 (lower left and right)
 Each 18 x 14cm (7 x 5½ in.) (4)

Provenance:
 (Possibly), Sale, Sotheby's, 28 January 1993, lot 129

£800-1,200



55



56

56
 HENRY RAE BURN (BRITISH 1756-1823)
 PORTRAIT OF LADY RAMSAY OF BALMAIN
 Oil on canvas
 88 x 68cm (34½ x 26¾ in.)

Provenance:
 Sale, Christie's, London, British Pictures, 20 November 1992, lot 12
 Acquired at the above and thence by descent to the present owner

£8,000-12,000



57

57
JOHN VANDERBANK THE YOUNGER
 (BRITISH 1694-1739)
PORTRAIT OF EDWARD EVELYN (1681-1751)
OF FELBRIDGE
 Oil on canvas
 123 x 100cm (48¼ x 39¼ in.)

Provenance:
 Charles Cecil Cope Jenkinson, 3rd Earl of Liverpool (1784-1851)
 The Hon. Henry Berkeley Portman (1860-1923), later 3rd Viscount Portman
 Emma, Viscountess Portman (1862-1929) by 1926
 with her daughter Lady Moyra Dawson-Damer (1897-1962)
 Thence by family descent

Literature:
 Lord Hawkesbury's *Catalogues of Portraits at Compton Place and at Buxted Park, in Sussex*, 1903, p. 24, no. 32, at Buxted Park, as in the 'Gallery Round Upper Part of Hall, West Side'

£3,000-5,000

58

ATTRIBUTED TO MICHAEL DAHL (SWEDISH CIRCA 1659-1743)
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 sitters 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



58

The Honourable John Spencer was born on the 13th 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.

Michael Dahl (circa 1659 - 1743), moved to England in 1688, after spending time studying in Italy and France. His talent was much sought after and he painted portraits of the upper echelons of English society, including Queen Anne, and Prince George of Denmark. He also painted Spencer's brother, Charles Duke of Marlborough (1706 - 1758), in 1737.

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. Dahl'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.

£7,000-10,000



59



60



62



61

59
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS ROBERT EYRES OF CAVENHAM HOUSE, WEREHAM, NORFOLK
Oil on canvas
75 x 62cm (29½ x 24¼ in.)

£1,000-2,000

60
FOLLOWER OF JONATHAN RICHARDSON
PORTRAIT OF A GENTLEMAN IN A RED COAT
Oil on canvas, in a feigned oval
75 x 61.5cm (29½ x 24 in.)
In an 18th Century frame

£1,500-2,500

61
FOLLOWER OF THOMAS HUDSON
PORTRAIT OF A GENTLEMAN IN A RED COAT
Oil on canvas, in a feigned oval
75 x 61.5cm (29½ x 24 in.)
In an 18th Century frame

£1,500-2,500

62
ENGLISH SCHOOL (18TH CENTURY)
A SET OF SIX PORTRAITS TRADITIONALLY IDENTIFIED AS MEMBERS OF THE HARVEY FAMILY OF BEACHAMWELL, NORFOLK
Pastel
Each 26.5 x 18.5cm (10¼ x 7¼ in.)
In Lely panel style frames (6)

Provenance:
Sale, Sotheby's, The British Sale, 4 July 2001, lot 164

£1,000-1,500

63
ITALIAN SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN IN A RED JACKET
Oil on canvas
74 x 59cm (29 x 23 in.)

£2,000-3,000



63



64



65



66

64
CIRCLE OF JOSEPH HIGHMORE (BRITISH 1692-1780)
PORTRAIT OF LORD SUFFIELD
Oil on canvas, feigned oval
74.5 x 60cm (29¼ x 23½ in.)

£2,000-3,000

65
PIEDMONTESE SCHOOL (LATE 18TH CENTURY)
PORTRAIT OF A GIRL, HALF LENGTH IN A WHITE DRESS AND CAP
Oil on canvas
61 x 48.5cm (24 x 19 in.)

Provenance:
Sale, Christie's, 7 July 1967, lot 94
Arthur Tooth & Sons. Ltd, London

£1,000-2,000

66
FRANZ IGNAZ OEFELE-PIEKARSKI (GERMAN 1721-1779)
PORTRAIT OF A LADY HOLDING A TRAY OF OBJETS DE VERTU
Oil on canvas
Signed and dated '1751' (to sheet of paper, lower left)
89 x 70cm (35 x 27½ in.)

£2,000-3,000



67

67
VENETIAN SCHOOL (17TH CENTURY)
PORTRAIT OF A SULTANA, THREE-QUATER LENGTH, IN TURKISH DRESS
Oil on canvas
131 x 99cm (51½ x 38¾ in.)

Provenance:
Edric van Vredenburgh
Sale, London, Sotheby's, 6 June 2006, lot 28
Salander O'Reilly Galleries, New York
Sale, Stair Galleries, New York, 21 October 2021, lot 345

The rose she holds between her breasts may be a play on words identifying her as Rossa or Rosselana, the favourite wife of Sultan Suleiman the Magnificent.

£3,000-5,000

ATTRIBUTED TO MATHER BROWN (AMERICAN 1761-1831)
 PORTRAIT OF A GENTLEMAN, POSSIBLY CASPAR WISTAR
 Oil on canvas
 89.5 x 69.5cm (35 x 27¼ in.)

This fascinating portrait of a young anatomist, painted in the late 18th century is characteristic of the work by Anglo-American portrait painter Mather Brown. The portrait shows a medical man at the beginning of his career, and of particular interest is the specimen jar at his elbow. In this jar can be seen preserved a human foetus. On even closer inspection this can be seen to be a two-headed example. The inclusion of such an object in a portrait underlines the curiosity that such phenomena aroused in the medical world at that time.

Mather Brown was born in America but moved to London before he was 20. At the start of his career, he was helped by two established American artists working in London: Benjamin West and Gilbert Stuart. All three artists made something of a point of painting American sitters as they passed through London, both Americans who had remained loyal to the Crown through the War of Independence or those who were now the new political representatives of the emerging American nation.

Brown's sitters included such luminaries as John Adams, the 2nd President of the United States and Thomas Jefferson who would follow him as the 3rd President. Brown's 1786 portrait of Thomas Jefferson (National Portrait Gallery Smithsonian Institution) in fact bears particularly close comparison with this present work. *Colonel William Smith* of the same date (Adams National Historical Park) and *Sir Richard Arkwright*, painted in 1790 (New Britain Museum of American Art) are also strikingly similar in their treatment of each sitter.

Brown worked from around 1781 for some 50 years until his death in 1831, but it is his early work that is now regarded as his finest. His portraits from the late 1780s and early 1790s rank with the best of their day and tellingly it was then that he was appointed 'History and Portrait Painter' to the Duke of York.

The identification of the sitter in this intriguing portrait is difficult. He is obviously a medical man, and one with a particular interest in anatomy. He wears unusual dress for an English sitter of the day. His cravat is a little more severe, and the cut of his clothes a little more angular. In all his costume appears plausibly American.

It is possible then, that we are looking at a young American medic passing through London. One of the most famous medical schools in the world at that date was that in Edinburgh and several foreign students, Americans among them, were drawn to further their studies in the Scottish capital. The only appropriately aged medical man, known to have sat for Mather Brown in the late 1780s is one William Spooner, who's portrait is currently untraced. But reading descriptions of the picture from early 20th century records, there are too many discrepancies for this present portrait to depict him. However, he did have a close friend, a man called Caspar Wistar (1761 - 1818), who like Spooner himself, graduated from the University of Edinburgh in 1786. Wistar toured Europe briefly after his graduation, returning to America by 1787. We can conclude then that if we are looking at Caspar Wistar painted by Brown in London, it would most likely have been done in 1786. That date is totally consistent stylistically with other works by Brown from that date.

It is quite probable that a newly qualified medical man would get his portrait painted in his professional attire, as is depicted here, shortly after graduation. Furthermore, Caspar Wistar is known to have been particularly keen on 'specimens' and his collection of these still exists today in the institute named after him - the Wistar Institute at the University of Pennsylvania in Philadelphia. We know that Wistar's friend William Spooner had chosen the ex-pat American Mather Brown as his own portrait painter, therefore it is not such a leap to suggest that this might in turn be the connection between Wistar and Brown.

Caspar Wistar became a highly celebrated American physician. He was a fellow of the American Academy of Arts and Sciences and of the American College of Physicians. He published his famous *System of Anatomy* in 1811, and alongside that had developed a system of preserving human remains by injecting them with wax. He was an early pioneer of vaccination, a prominent abolitionist, a friend, despite their difference in years, of Thomas Jefferson and is also remembered today by having had the plant *Wisteria* named after him.

Only one confirmed image of Wistar is known today, a portrait painted the year before he died, by Bass Otis in 1817. Here Wistar is considerably older than he would have been in 1786 but when comparing the two faces, they are not at all dissimilar. A copy painted in 1830 by Thomas Sully of this later portrait can be found in the collection of the American Philosophical Society Library (No 58.P.26).

£10,000-15,000





69

69
THOMAS BEACH (BRITISH 1737-1806)
PORTRAIT OF JOANNA HELYAR, YOUNGEST DAUGHTER OF WILLIAM HELYAR ESQ.
 Oil on canvas
 75 x 63cm (29½ x 24¾ in.)

This charming portrait and the following lot were 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. Helyer had ten children with his wife Elizabeth, née Weston. 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.

Provenance:
 Commissioned by William Helyar (1720-1783), at Coker Court until the 1970, and by descent in the family
 Sale, Christie's, London, 7 December 2018, lot 197 (as part lot)

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. These included portraits of the present sitter's siblings Bridget and Edward. (Sale, Dreweatts, Newbury, 16th October 2024, lot 71)

£8,000-12,000



70

70
THOMAS BEACH (BRITISH 1737-1806)
PORTRAIT OF HARRIET HEYLAR PLAYING GUITAR
 Oil on canvas
 75 x 63cm (29½ x 24¾ in.)

Harriet Heylar was the second daughter of William Heylar Esq. afterwards Mrs. Wootcombe of Ashbury. She is depicted in a gold gown with blue feathers in her hair, playing a lute. Her dress is a fantasy version of fashionable adult dress, with echoes both of classical costume and 'van Dyck' style. Beach is emulating his master Joshua Reynolds, who uses 'theatrical' clothing to give a timeless quality to his sitters.

Provenance:
 Commissioned by William Helyar (1720-1783), at Coker Court until the 1970, and by descent in the family
 Sale, Christie's, London, 7 December 2018, lot 197 (as part lot)

£8,000-12,000



71
JOHN WOOD (BRITISH 1801-1870)
PORTRAIT OF THREE CHILDREN IN A LANDSCAPE
WITH A DOG
Oil on canvas
Signed and indistinctly dated '1821 [?]' (lower right)
158 x 143cm (62 x 56¼ in.)

Provenance:
Sale, Sotheby's, New York, *British and Sporting Paintings*,
27 May 2004, lot 280

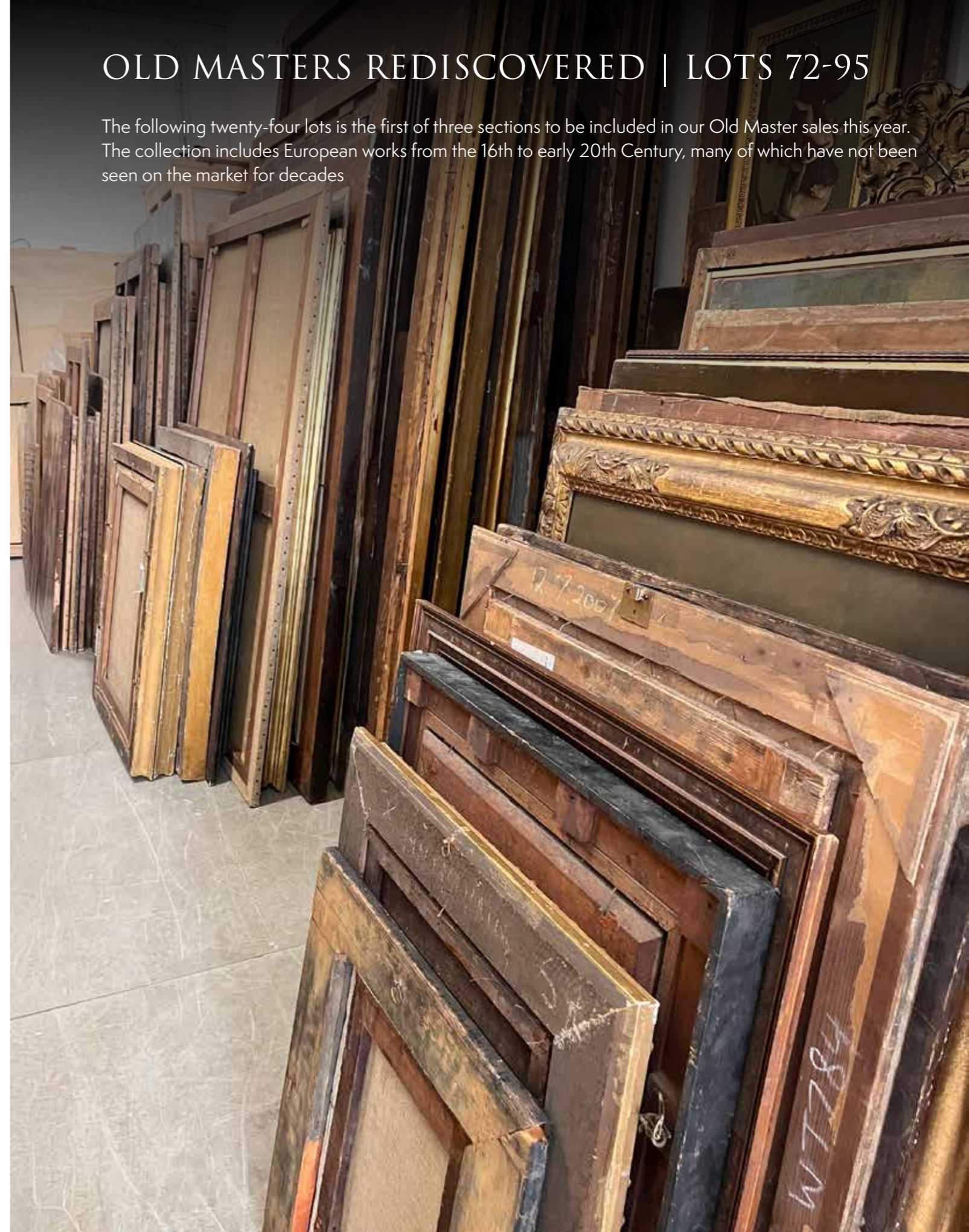
71

John Wood, a London artist, trained at Henry Sass's School of Art in Bloomsbury and the Royal Academy Schools, where he won a gold medal for painting in 1825. He exhibited works, including portraits and historical and biblical scenes, at the Royal Academy from 1823 to 1859, with his final display in 1862. Wood's portrait style was heavily influenced by Sir Thomas Lawrence, the leading society painter and Royal Academy President during Wood's studies. This influence is evident in the luminous use of colour, the elegance of composition, and the ability to convey personality, as seen in the playful gesture of the standing boy entertaining his pet.

£5,000-7,000

OLD MASTERS REDISCOVERED | LOTS 72-95

The following twenty-four lots is the first of three sections to be included in our Old Master sales this year. The collection includes European works from the 16th to early 20th Century, many of which have not been seen on the market for decades





72

72
ENGLISH SCHOOL (19TH CENTURY)
CLASSICAL FRIEZE WITH FIGURES ON HORSEBACK,
AFTER THE PARTHENON FRIEZE
Oil on canvas
33 x 180cm (12 x 70¾ in.)

£2,000-3,000

73
EGIDIO MARIA BORDONI (ITALIAN 18TH CENTURY)
TROMPE OEIL OF LETTERS AND OTHER OBJECTS
Oil on canvas
Signed (to papers, centre left)
53.5 x 74cm (21 x 29 in.)
Unframed

£5,000-8,000



73



74

74
AFTER THOMAS WILLEBOIRTS, CALLED BOSSCHAERT AND
PAUL DE VOS
THIUMPHANT CUPID AMONG EMBLEMS OF ART AND WAR
Oil on canvas
172 x 244cm (67½ x 96 in.)

Provenance:
Sale, Christie's, Old Master & British Paintings, 29 April 2014, lot 85

Literature:
(Probably) A. Heinrich, *Thomas Willeboirts Bosschaert*, II, 2003,
pp. 178-179, 507, no. A22Ka, as a copy, whereabouts unknown
After the painting in the Nationalmuseum, Sweden

£10,000-15,000



75

75
 JACOB VAN DER KERCKHOVEN, CALLED GIACOMO DA CASTELLO (FLEMISH CIRCA 1637-1712)
 A DEAD COCKEREL AND SNIPE AND OTHER BIRDS ON A LEDGE WITH DOVES, A DUCK, FUNGHI, AND VEGETABLES
 Oil on canvas
 97 x 132cm (38 x 51¾ in.)

Provenance:
 Sale, Christie's, South Kensington, *Old Master Pictures*,
 27 October 1999, lot 343, as part lot

£8,000-10,000



76

76
 JACOB VAN DER KERCKHOVEN, CALLED GIACOMO DA CASTELLO (FLEMISH CIRCA 1637-1712)
 A TURKEY, A HEN AND DOVES IN A LANDSCAPE
 Oil on canvas
 109 x 143cm (42¾ x 56¼ in.)

Provenance:
 Sale, Christie's, South Kensington, *Old Master Pictures*,
 27 October 1999, lot 343, as part lot

£8,000-10,000



77

77
FOLLOWER OF SANTI DI TITO
PORTRAIT OF MARIA DE MEDICI, QUEEN OF FRANCE
Oil on canvas
Inscribed 'MARIA. M. D. G. GALLOR. REG' (upper edge)
63 x 50cm (24¾ x 19½ in.)

£1,500-2,000



78

78
AFTER DIEGO VELAZQUEZ
PORTRAIT OF DON JUAN MATEOS
Oil on canvas
52 x 42cm (20¼ x 16½ in.)

After the full-length portrait in the Gemäldegalerie
Alte Meister, Dresden

£1,500-2,000



79

79
FOLLOWER OF NICOLAS TOURNIER
THE FORTUNE TELLER
Oil on canvas
99 x 135cm (38¾ x 53 in.)
Unframed

£3,000-5,000

80
AFTER ANDREA SACCHI
THE VISION OF SAN ROMUALDO
Oil on canvas
67 x 41cm (26¼ x 16 in.)
Unframed

After the painting held at the Vatican Museums, Rome

£400-600



80



81

81
CORNELIS VAN LEIJENBERGH (DUTCH 1626-1676)
STILL LIFE WITH POULTRY
Oil on canvas
75 x 96cm (29½ x 37¾ in.)

Provenance:
Sale, Sotheby's Olympia, *Old Master Paintings*, 5 July 2005, lot 489

£2,000-3,000



82

82
ENGLISH SCHOOL (EARLY 19TH CENTURY)
GREYHOUND WITH A FOX
Oil on canvas
101 x 127cm (39¾ x 50 in.)

£2,000-3,000



84

84
CIRCLE OF GIACOMO LEGI
(FLEMISH CIRCA 1600-1640)
FIGURES IN A GAME LARDER
Oil on canvas
Numbered '253' (lower left)
117 x 160cm (46 x 62 in.)

£3,000-5,000



83

83
CIRCLE OF BARTOLOMEO BIMBI (ITALIAN 1648-1729)
VASE WITH FLOWERS ON A STONE LEDGE
Oil on canvas
160 x 118cm (62 x 46¼ in.)

£3,000-5,000



85

85
CIRCLE OF MELCHIOR D'HONDECOETER
(DUTCH 1636-1695)
*A PEACOCK, COCKERELS, PIGEONS,
AND DUCKS*
Oil on canvas
100 x 126cm (39¼ x 49½ in.)

£1,500-2,000



86

86
FOLLOWER OF WILLEM VAN DE VELDE
THE YOUNGER
THE 'RESOLUTION' IN A GALE
 Oil on canvas
 130 x 108cm (51 x 42½ in.)

Literature:
 (Possibly) M. S. Robinson, *Van De Velde, A Catalogue of the Paintings of the Elder and the Younger Willem van Velde*, Greenwich 1990, Vol. II, p. 1047, n. 2

The painting is based, with minor variations, on the one held at the National Maritime Museum in Greenwich, Inv. No. 38-957.

£3,000-5,000



87

87
A LARGE VICTORIAN CARVED
GILTWOOD AND GESSO MARITIME
PICTURE FRAME
 CIRCA 1860
 Carved with various motifs emblematic of the arts
 Inscribed to lower frame 'D. Serres 1776' (to slip, lower centre)
 146 x 168 cm

£700-1,000



88

88
JOHN OPIE (BRITISH 1761-1807)
GIL BLAS BINDING DAME LEONARDA WITH CORDS IN THE CAVERN OF THE BANDITTI
 Oil on canvas
 214 x 138.5cm (84¼ x 54½ in.)

Provenance:
 Sir Thomas Parkyns, Bt., Ruddington Manor, Nottinghamshire
 Charles Paget, M.P. (1799-1873), Ruddington Grange, Nottinghamshire, and by descent to his daughter, Mrs J.W. Mellor, and by descent to, Rt. Hon. J.W. Mellor Sale, Christie's, London, 17 April 1931, lot 138 (16 gns. to Field) Sale, Christie's, The Collection of Professor Sir Albert Richardson, P.R.A., London, 18-19 September 2013, lot 387

Literature:
 J.J. Rogers, *Opie and his Works*, London & Truro, 1878, p. 213
 A. Earland, *John Opie and his circle*, London, 1911, p. 346
 S. Houfe, *Sir Albert Richardson The Professor*, Luton, 1980, p.103

£6,000-8,000



89

89
FOLLOWER OF THOMAS LAWRENCE
PORTRAIT OF VICTOR LE VISCOMTE D'ARINCOURT
(1789-1856)
Oil on canvas
90 x 96cm (35¼ x 37¾ in.)

£2,000-3,000



90

90
FOLLOWER OF ENOCH SEEMAN
PORTRAIT OF GENTLEMAN WITH TURBAN
Oil on canvas
50 x 42cm (19½ x 16½ in.)
Unframed

£1,000-1,500



91

91
MASON CHAMBERLIN (BRITISH 1727-1787)
PORTRAIT OF GEORGE LINDSAY-CRAWFORD, 21ST EARL OF
CRAWFORD (1728-1781), WITH HIS TWO SONS
Oil on canvas
Signed and dated '1775' (lower left)
150 x 180cm (59 x 70¾ in.)

Provenance:
Sale, Christie's, *Old Master & British Painting*, 3 December 2014, lot 197

£15,000-20,000



92

92
JOHN THOMAS (SEATON) SETON
(SCOTTISH CIRCA 1738-1806)
*PORTRAIT OF A LADY, WEARING A WHITE AND GOLD
EMBROIDERED DRESS, WITH A TURBAN*
Oil on canvas, feigned oval
75 x 63cm (29½ x 24¾ in.)

£2,000-3,000



93

93
JOHN THOMAS (SEATON) SETON
(SCOTTISH CIRCA 1738-1806)
*PORTRAIT OF A LADY, HALF-LENGTH, WEARING A RED
SILK DRESS*
Oil on canvas, feigned oval
75 x 63cm (29½ x 24¾ in.)

£2,000-3,000



94

94
CIRCLE OF THOMAS HUDSON (BRITISH 1701-1799)
PORTRAIT OF WILLIAM GRAY
Oil on canvas
Inscribed 'WILLIAM GRAY' (upper left)
127 x 103cm (50 x 40½ in.)
Unframed

£2,000-3,000



95

95
DUTCH SCHOOL (EARLY 17TH CENTURY)
PORTRAIT OF A GENTLEMAN IN ARMOUR
Oil on canvas
Dated and inscribed 'ANNO 1615/ AETATIS 71 4 OCTOBRIS'
(upper left)
115 x 83cm (45¼ x 32½ in.)
Unframed

£2,000-3,000



96
WILLIAM BEECHEY (BRITISH 1753-1839)
PORTRAIT OF A YOUNG BOY HOLDING A BOOK
Oil on canvas
75 x 62.5cm (29½ x 24½ in.)

96

This recently rediscovered work by Beechey is a lovely example of a portrait of a child, something in which he specialised. The lively impasto of the brushstrokes in the handling of both the sitter and the delightful landscape background show the artist working at the height of his powers.

Please see our website for the full footnote.

£5,000-8,000



97
WILLIAM ETTY (BRITISH 1787-1849)
THE YOUNG ANGEL
Oil on canvas
66 x 35.5cm (25 x 13¾ in.)

97

Provenance:
The Fine Art Society Ltd, London, October 1973, n. 1156

£5,000-7,000



98
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

£1,000-1,500

98



99

99
WILLIAM ETTY (BRITISH 1787-1849)
FEMALE NUDE
 Oil on board laid to panel
 Indistinctly inscribed and dated 'Nov 2[?] 1837' (upper left)
 39 x 34cm (15¼ x 13¼ in.)

Provenance:
 Sale, Dreweatts, Newbury, *Old Master, British and European Art*, 14 December 2021, lot 164

£800-1,200



100

100
WILLIAM ETTY (BRITISH 1787-1849)
NUDE WITH FLORAL WREATH
 Oil on board
 With handwritten letter by Etty (attached verso)
 25 x 20cm (9¾ x 7¾ in.)

Provenance:
 The Adams Gallery, London

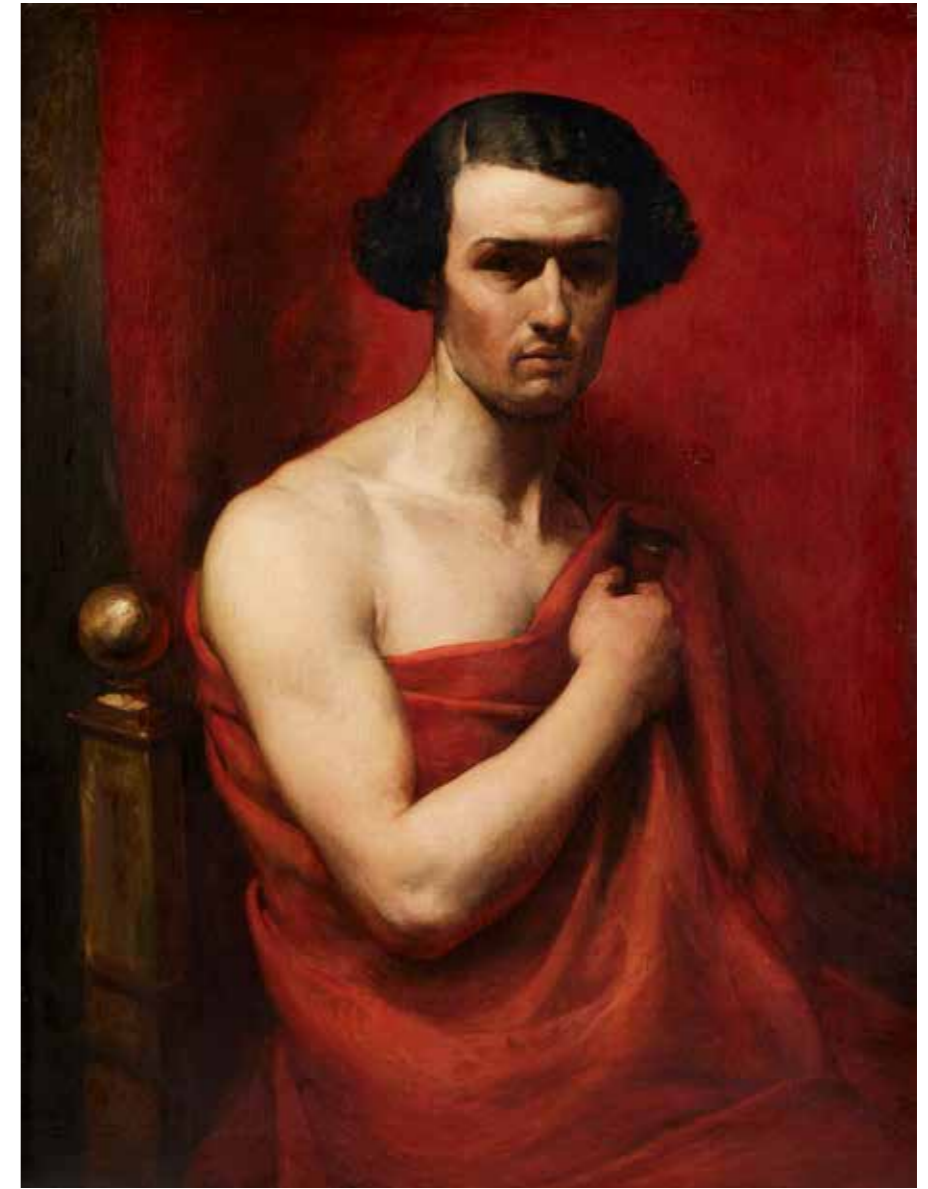
£800-1,200

101
WILLIAM ETTY (BRITISH 1787-1849)
PORTRAIT OF THE ACTOR WILLIAM CHARLES MACREADY APPARENTLY IN THE ROLE OF HAMLET
 Oil on canvas
 93 x 70cm (36½ x 27½ in.)

This portrait depicts the actor and theatre manager, William Charles Macready (1793-1873), known for his Shakespearian roles. Macready played *Hamlet* on numerous occasions during his successful and lengthy career, first performing the role in Newcastle upon Tyne in 1811, when he was just eighteen years old.

Please see our website for the full footnote.

£6,000-8,000



101



102

102
WILLIAM STEPHEN COLEMAN (BRITISH 1829-1904)
UNDER THE LEMON TREE
 Oil on canvas
 Signed (lower left)
 61 x 25cm (24 x 9¾ in.)

£1,000-2,000

The present lot is offered here after over 100 years of obscurity. It depicts Sir Edwin Landseer, perhaps England's greatest ever animal painter, at 20 years of age, in the process of creating one of his early masterpieces, *The Larder Invaded* (1822). The artist is seated at his easel, where that picture is positioned. In the foreground another young man – most probably John Hayter himself – is urging a dog on to enrage a cat, whom we see perched up on the right-hand margin of the picture. Landseer turns to sketch this cat with its arched back and outraged expression.

Landseer's paintings, hugely popular in his lifetime are still recognized today, but his own image is less well-known. Those images which are in the public sphere tend to show him in his pomp as a middle or late-middle aged man. Francis Grant's portrait of him in the National Portrait Gallery, and Landseer's own self-portrait working while observed by two dogs in the Royal Collections are perhaps the best known. More of a rarity then is this portrait of Landseer as a young man, and at his easel painting.

The Larder Invaded, shown at the British Institution in 1822, was the picture that would propel the young artist to fame. His ability to draw – animals in particular – was well known to those around him. But when this picture went on public view it was hugely admired and eventually won the artist a prize in the considerable sum of £150 from the Institution.

That Hayter should have chosen to put *The Larder Invaded* on Landseer's easel for his own picture, which would then also be shown at the British Institution is telling. As well as *The Larder Invaded*, Landseer also had success two years later with the *Cat's Paw* (1824) at the same venue. In addition, in 1830, Landseer was given the status of a full Royal Academician at the still young age of 28. Therefore, by exhibiting a picture of his friend engaged in creating one of the great British Institution pictures, referencing (with the cat) another British Institution success and showing it in the year of his election as full RA, was probably quite a canny marketing strategy by Hayter. Landseer as a subject would have been a highly saleable proposition at that moment.

A review of the 1830 show in the Morning Post which picked up this Hayter exhibit notes:

81. Interior of a Painter's Study. J.Hayter. The artist has for the moment turned from his easel, and is apparently lost in some mental abstraction of his art. He is in that state of mind which is technically described as a "brown study"; quite insensible to the living objects about him. A favourite greyhound on the point of making a spring upon his master, is very pleasingly introduced to contrast with and heighten the repose which pervades all the other parts of design. The figure of the artist is, we believe, a portrait of Mr Hayter, so that we have the genius and the person of the painter depicted in this specimen of his works. In point of colouring, chiaro-scuro, and composition, this performance is highly creditable to the fame of its author.

Now we can note the discrepancies. The dog is not a greyhound. It is not in the act of leaping on its master, but on a cat. However, an 1830 reviewer would have the problems of poorly lit pictures, and of pictures often hung too high to see in detail. Similarly, in the absence of any kind of illustration, reviewers had to rely on their own notes and memories when they went back to write up their copy.

Despite the above, the Morning Post reviewer has noted the artist "turned from his easel". He has noted that there were "other living objects about him". He has pointed out a dog "on the point of making a spring". All of which are detailed in the lot offered here and are too specific to be referring to any other interior picture. In addition, of all the exhibited titles in the Royal Academy and in the British Institution between 1822 and 1830, this is the only one with an appropriate title, we must conclude that our picture is indeed one and the same as John Hayter's 1830 exhibit.

This delightful picture, showing us that pleasing combination of high jinks and serious endeavour so often associated with ambitious young artists, is also instructive. John Hayter's work gives us a rare and first-hand glimpse into the exact working methods of his friend the great Edwin Landseer, showing exactly how he breathed such life into his famous animal paintings.



103

103
JOHN HAYTER (BRITISH 1800-1891)
INTERIOR OF A PAINTER'S STUDY - EDWIN LANDSEER (1802-1873) AT HIS EASEL
 Oil on canvas
 76.5 x 63.5cm (30 x 25 in.)

Provenance:
 Ernest J.C. Savory, Orsett Terrace, London
 Sale, Christie's, London 19 May 1899, Lot 82
 (as Wilkie School - *An Artist's Studio*)
 Leggatt Brothers
 Private Collection, USA

Exhibited:
 London, British Institution, 1830, No 81
 £15,000-25,000



104

104
THOMAS ROWLANDSON
(BRITISH 1756-1827)
A HOUSE IN A RIVER LANDSCAPE
Watercolour
14 x 23cm (5½ x 9 in.)

Provenance:
Spink, London

This watercolour, like many of Rowlandson's landscape drawings was probably done in the West Country whilst visiting his patron Matthew Michell who lived at Hengar House, near Bodmin in Cornwall.

£600-800



105

105
THEODULE-AUGUSTIN RIBOT
(FRENCH 1823-1891)
STUDY OF HANDS
Ink on paper
Signed with initials and dated '6-9-84' (lower right)
17 x 22cm (6½ x 8½ in.)

£600-800



106

106
DAVID COX (BRITISH 1783-1859)
SHIPPING OFF THE COAST
Watercolour
Signed and dated '1835' (lower left)
17.5 x 27cm (6¾ x 10½ in.)

Provenance:
R. H. Spurr, Southport

£800-1,200

107
BENJAMIN DEAN WYATT
(BRITISH 1775-1850)
GEOMETRICAL ELEVATION OF THE HOUSE AND OFFICES DESIGNED FOR HIS GRACE THE DUKE OF WELLINGTON
Watercolour
Signed and dated '1815' (upper right), titled (upper centre), and inscribed 'N. 7' (upper left); further inscribed '05IH' (lower right)
53.5 x 96.5cm (21 x 37 in.)

Provenance:
Clarendon Gallery Ltd, London

On the ennoblement of Arthur Wellesley as the 1st Duke Of Wellington in 1814 the government offered to buy him a residence and Wellington chose Wyatt to advise him. A few months after Wellington's victory at Waterloo, Wyatt presented various plan to him, for which this design relates. In 1817 the estate of Stratfield Saye in Hampshire was purchased for his use, but the palace was never built and instead the existing house was modified. In 1819 and again in 1828 Wyatt remodelled and extended Apsley House, Wellington's London residence.

£1,500-2,500

108
SIR 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

£1,000-1,500

109
ATTRIBUTED TO MARTIN JOHANN SCHMIDT (GERMAN 1718-1801)
A FEMALE DIETY
Oil on paper
16 x 20.5cm (6¼ x 8 in.)

Provenance:
Thomas Agnew & Sons Ltd, London

£600-800



107



108



109



110

110
EDWARD LEAR (BRITISH 1812-1888)
*VIEW OF MOUNT MODINO, NEAR
ABETONE, TUSCANY*
Watercolour and brown ink
Titled and dated '18 "20" August 1883'
(lower right)
30 x 54cm (11¾ x 21¼ in.)

£2,000-3,000



111

111
ATTRIBUTED TO DAVID ROBERTS
(BRITISH 1796-1864)
VIEW OF VENICE
Watercolour and pencil
11 x 19cm (4¼ x 7¼ in.)

Provenance:
Gerald M. Norman, London

£600-800



112

112
DAVID ROBERTS (SCOTTISH 1796-1864)
*THE FOUNTAIN OF NEPTUNE, PRADO,
MADRID*
Watercolour over pencil
Inscribed 'On the Prado at Madrid' and,
indistinctly dated '1833 [?]' (lower right)
17 x 25cm (6½ x 9¾ in.)

Provenance:
Fine Art Society, London, 11 April 1990
Sale, Sotheby's, London, *18th & 19th British
Drawings & Watercolours*, 11 July 1996, lot 147

£800-1,200



113

113
HENRY PETHER (BRITISH 1828-1865)
A VIEW DOWN THE THAMES TOWARDS ST PAUL'S CATHEDRAL
Oil on canvas
Signed (lower left)
49.5 x 75cm (19¼ x 29½ in.)

£10,000-15,000



114



115

114
FREDERICK RICHARD LEE (BRITISH 1798-1879)
VIEW OF STERLING FROM THE FORTH
 Oil on canvas
 95 x 140cm (37¼ x 55 in.)

Provenance:
 Ian MacNicol, Fine Art Dealer, Glasgow

£2,000-3,000

115
FREDERICK WATERS WATTS (BRITISH 1800-1870)
WOODED LANDSCAPE
 Oil on canvas
 98 x 133cm (38½ x 52¼ in.)

£2,000-3,000



116
PIERRE EUGÈNE MAISON
(FRENCH 1814-1879)
ALLEGORIE DE LA MUSIQUE
ET DE LA DANSE

Oil on canvas, a pair
 Both signed and dated '1834' (lower centre)
 Each 58 x 79cm (22¾ x 31 in.) (2)

£2,000-3,000



116

117
GERMAN SCHOOL (CIRCA 1800)
THE HUNTING PARTY'S RETURN
 Oil on canvas
 83 x 110cm (32½ x 43¼ in.)

£1,500-2,500



117



118
ANGLO-CHINESE SCHOOL (19TH CENTURY)
THREE INTERIOR SCENES DEPICTING DAILY LIFE
 Oil on canvas
 Each 21 x 28cm (8¼ x 11 in.) (3)

Provenance:
 Private Collection

£3,000-5,000



119
COLONIAL SCHOOL
 (CIRCA 1800)
A PAIR OF VIEWS
 TRADITIONALLY BELIEVED TO
 DEPICT LES CHUTES DE LA
 MADELEINE, NEW CALEDONIA
 Watercolour
 Each 46.4 x 61cm (18¼ x 24 in.)
 (2)

£4,000-6,000

119

The identification of these locations as Les Chutes de la Madeleine, New Caledonia, is supported by various factors. The falls closely resemble those at the Pic du Grand Kaori nature reserve, and the distant mountain matches the ridge of the range there. The artist also details distinctive New Caledonia Pines, with their long, slender trunks and bushy needles. Additionally, the use of a dugout canoe and the appearance of the native subjects align with South Pacific Islanders of the late 18th and 19th centuries.

Captain James Cook first documented New Caledonia in 1774, naming it after its northern resemblance to Scotland. Though the scenes here are from the south, the landscape still reflects that likeness. These rare watercolours offer early views of an area that was largely undocumented at the time



120
INDIAN SCHOOL (19TH CENTURY)
PORTRAIT OF AN INDIAN RULER ON HORSEBACK, JODHPUR
 Pen, ink and bodycolour with gold heightening on paper
 34 x 22.5cm (13¼ x 8¾ in.)

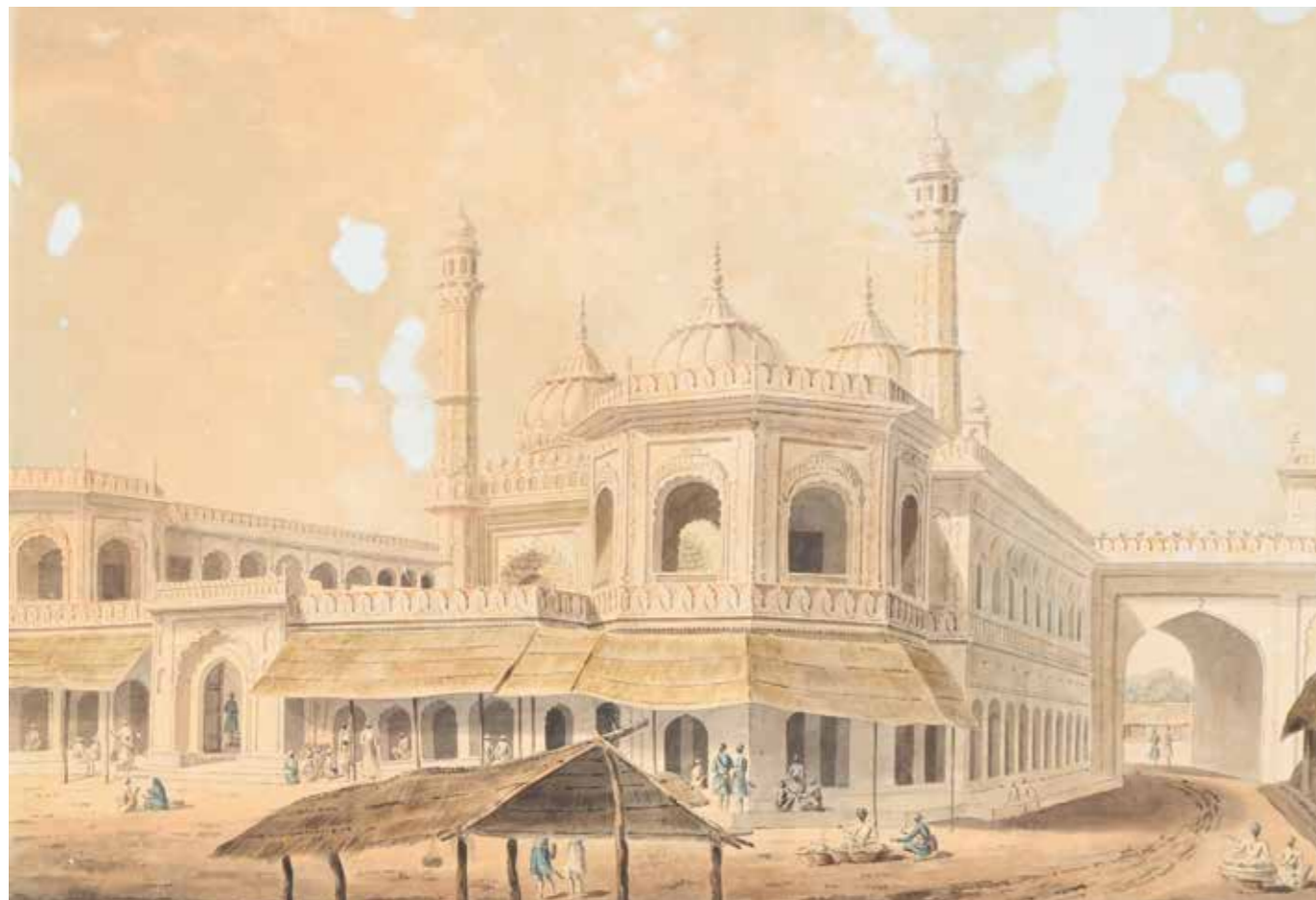
£600-800

121
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

£1,500-2,500

120



121

122
SIR GEORGE HAYTER (BRITISH 1792-1871)
PORTRAIT OF AN OFFICER OF THE EAST INDIA COMPANY
 Oil on canvas
 76.2 x 63.5cm (30 x 25 in.)

The sitter has been identified as the East India Company soldier Edward Nightingale. Sir George Hayter was the son of the miniaturist and drawing master Charles Hayter (1761-1835). Born in London, he studied at the Royal Academy Schools, but disliking it, ran away to sea as a midshipman in the Royal Navy. At this point his father stepped in and bought him out, deciding that his son could best make his way by continuing his studies at the RA schools, but helping as his father's assistant at the same time. At the RA he was taught by Henry Fuseli among others and emerged a highly confident artist, soon being appointed Painter of Miniatures and Portraits to Princess Charlotte. He left England for Italy in 1816 and in Rome became acquainted with the great sculptor Antonio Canova. He painted Canova's portrait and the latter put him forward for honorary membership of the Accademia di San

Lucca, where he was accepted as their youngest ever member. Various further successes followed as he moved about Italy, although his personal life undoubtedly seems to have had a whiff of scandal about it. He lived openly with his mistress, while remaining married to his wife, who had remained in England. However, he returned to England in 1831 full of ambition to make his way in the art establishment and to that end painted, un-commissioned, a vast oil painting depicting the first sitting of the House of Commons after the Reform Bill had been passed. For this he took 400 individual portraits and worked on the canvas for 10 years. Eventually it was bought for the nation, but only in 1854, some 20 years after he had started it. The painting is now in the National Portrait Gallery in London. At the same time, in the 1830s, he had begun painting for the new Queen, Victoria, and received considerable favour in that decade from the Royal Family, painting many portraits for official purposes. To the annoyance of several more established artists and members of the Royal Academy, he was made Principal Painter in Ordinary to the Queen in 1841 and knighted in 1842. However, by the time of the Queen's marriage to Albert in 1840, the wind had begun to change and, with the Prince's seriously held convictions about art, which favoured German and other continental painters, Hayter's star began to fade. In his later years he concentrated some of his efforts on history painting and depictions of biblical scenes.

He died in 1871 and his studio contents were auctioned by Christie's later that year.

£5,000-8,000



122

123

FRANCESCO RENALDI (C.1755-1799)

*PORTRAIT OF MRS. WILLIAM DOUGLAS, NÉE JANE BELL,
AND HER SON, PHILIP, IN AN INDIAN INTERIOR*

Signed and dated 'F. RENALDI PINXIT 1789' (centre right)

Oil on canvas

42½ x 35½ in. (108 x 90 cm.)

In its original carved and gilded 'Carlo Maratta' frame

Provenance:

By family descent, until sold; Christie's, London, 26 April 1912,
lot 48 (50 gns. to Schuster).

Private collection, U.K.

£70,000-100,000



123

Francesco Renaldi (c.1755-1799)

Described by Mildred Archer as ‘one of the most sensitive portrait painters to work in India during the late eighteenth century’;¹ Francesco Renaldi (c.1755-1799) was an English-born painter of Italian heritage about whose life relatively little is known. He entered the Royal Academy Schools in London in 1776, aged twenty-one. For two years after 1781, Renaldi traveled in Italy, initially with Thomas Jones, the Welsh landscape painter and pupil of Richard Wilson.

Evidently on at least one occasion, Jones exploited Renaldi’s name to pass himself off as an Irish catholic in order to gain access to the prior of a monastery at Caserta near Naples – which would normally have been inaccessible to him on sectarian grounds – but Renaldi seems to have accepted this with good grace, even affability. While Jones left behind a now celebrated group of oil sketches on paper of the environs of Naples and other Grand Tour sites, no works executed by Renaldi in Italy are currently known. Years later, in 1798, Renaldi painted a group portrait of Thomas Jones and his family (National Museum of Wales, Cardiff) which may also contain a discreet but cheerful self-portrait.

Upon returning to London in 1783, Renaldi attempted without success to establish himself as a portrait painter at 2 Portugal Street, a modest house located near Lincoln’s Inn Fields. On November 3 of that year, Jones was pleasantly surprised to bump into Renaldi in Fleet Street and the two dined together not long afterwards. In 1785, perhaps frustrated by commercial sluggishness, even sensing the prospect of professional failure in a highly competitive metropolitan market for portraits, Renaldi applied to the East India Company for permission to travel to Bengal. He supplied the names and addresses of two references – Mr. Job Hart Price of Aldershot House and Robert Codd of the 59th Regiment of Foot. These guarantors were evidently acceptable to the company, because the following February Renaldi was given formal approval to travel. He sailed aboard the East India Company ship, the *Hillsborough*, and arrived at Calcutta in August 1786.

For the next ten years Renaldi lived and worked in Calcutta, Lucknow and Dacca (now the capital city of Bangladesh). He was therefore one of only a relatively small number of European painters – among them William Hodges, Johan Zoffany, Tilly Kettle and Ozias Humphrey – who spent extended periods painting portraits of and for the *nabobs* – English, Scottish and Anglo-Irish gentleman of the East India Company – as well as local rulers such as Asaf ud-Daulah, the Nawab Wazir of Oudh. He painted a group portrait of Major William Palmer and his family at Calcutta in 1786. In 1789 Renaldi relocated from Calcutta to Dacca, a large town in eastern Bengal possibly in the hope of finding fresh patronage. He returned to Calcutta and in 1790 embarked on a leisurely tour up-country, reaching Lucknow in 1792 or 1793, where he seems to have remained for several years.

In total only around a dozen works – including the present, recently rediscovered portrait of *Mrs. William Douglas and her son* – painted by Renaldi in India are currently known but amongst them are a group of three individual portraits of Indian women which rank amongst the most intriguing and emotive images produced in British 18th century painting. They have traditionally been identified as *bibis*, the term for an upper-class Indian woman who became a mistress or unofficial wife to a European resident. The first, known in two versions, both dated 1787, depicts a Mughal lady sitting cross legged, wearing gold-striped green pajamas and a white gauzed shift looking straight ahead (Metropolitan Museum of Art, New York; sold Sotheby’s, London, 6 December 2023, lot 23, £825,000) and the second depicts the same sitter but with the addition of a hookah pipe (Private collection).

The third, a sensuous portrait of *An Unknown Woman* was painted two years later in 1789 at Dacca and depicts a Mughal lady reclining on a rug and cushion in a small room with green painted shutters and the door of British type – perhaps in a *bibi khana*, a small house or quarters which was frequently built behind the main house for ensuring privacy from visitors. The girl is holding a hookah and gazing at a piece of jewelry in her hand. As Mildred Archer wrote: ‘It is her air of reverie and quiet calm, her ruffled dress with its soft texture, and above all the darting highlights on the hookah, silver *pan* tray, slippers and jewels that catch the eye and endow the painting with flashing brilliance.’²

The reemergence of this double portrait of *Mrs. William Douglas and her son, Philip* may provide the key to help identify the subject of the painting at Yale. The young Mrs. Douglas, née Jane Bell, is depicted at full length wearing a white dress with a blue sash, seated in armchair with her right foot resting on a stool and working on a piece of needlework in her lap. Her son, Philip, is seated at a high chair playing with a glass vial of scent from his mother’s jewelry box, which sits on top of a circular side table which has a pair of sewing clamps with thread attached. Behind them is an Anglo-Indian daybed draped in red fabric. Natural light is diffused from the left-hand side through a window shaded by green painted shutters of the same type and design as found in the portrait of the *Unknown Lady* at Yale suggesting that they are situated in a different but related part of the same house.



This raises the strong possibility that the present portrait and the Yale portrait were painted closely together, in the same residence, as part of the same commission. The likely explanation is that the Douglasses and their young son, newly arrived in India as a family, were staying in the Dacca household of Jane’s half-brother, Suetonius Grant Heatly. According to Suetonius Grant’s nephew, Henry Green (son of William and Temperance Green) nephew, Heatly ‘never married but formed a connection with a native of the Country, a thing of frequent occurrence at that time in India by whom he had several children whom he educated well and provided for – a daughter of his Mary was sent to England for her education’ (Green/Heatly family historical archive, Cornell University Library). Suetonius Grant Heatly appears to be the clear candidate to commission portraits of his half-sister and her son, as well as an intimate portrait of his *bibi* at the same moment from Renaldi at Dacca in 1789.

Indeed, Suetonius Grant had a history of patronizing the European artists working in India. He was painted by Arthur William Devis in a group portrait with his sister Temperance and his Indian servants in Calcutta, c. 1786.³ His brother, Patrick Heatly (1753-1834), who also served in the administration of the East India Company was painted by Zoffany in India (Yale Center for British Art, New Haven). Patrick Heatly is depicted seated on a rock, thought to be waving farewell to their beloved sister, Temperance, before she sailed home to America to marry. A further portrait of a woman painted in India, identified as ‘Ann Heatly’, by Charles Smith (1749-1824), likely depicts one of Suetonius Grant’s daughters by his *bibi*.⁴

Mrs. William Douglas was born Jane Bell, the daughter of John Bell and his wife Mary, the second daughter of Suetonius Grant and Temperance Grant of Newport, Rhode Island. Mary was firstly married to Andrew Heatly or Heatley (1725-61) of Newport, Rhode Island by whom she had had issue – Suetonius Grant, Patrick, Jeanette, Mary and Temperance. Andrew Heatly died at Newport in 1761 and his widow remarried John Bell, a major in the British army. Bell along with his wife and her young children, subsequently moved to England, where they had further issue including a daughter, Jane.

Jane Bell married in England on 24 October 1785, Judge William Douglas (1755-1802), the second son of Lieutenant-General Archibald Douglas of Kirkcubbin and Witham, M.P. by his wife, Elizabeth Burchard. William Douglas had joined the East India Company in 1773 and was appointed Judge and Magistrate at Rajshahi in Bengal. He was later appointed to the position of Judge of the Court of Adalat (or Adawlut) at Dacca. Their son, Philip Henry Douglas was born on 24 August 1786 at Witham in Essex. A daughter, Jane, was born on 10 November 1789 at Dacca and another daughter, Mary on 25 October 1794.

Jane’s half-brothers, Suetonius Grant Heatly (1751-93) and Patrick Heatly were already well-established in India by the time of her marriage to William Douglas. Suetonius Grant had obtained a position as a ‘writer’ with the East India Company after the death of his father through Jacob Wilkinson, a family friend. With his easy manner and his family’s loyalty to the Crown, as well as his connections to other American loyalists, Suetonius Grant Heatly rose rapidly within the Company and amassed a considerable fortune. He was a protégé and favorite of Cornwallis when he was appointed Governor-General of India. Heatly became Collector of Chotanagpur and Palamu by 1774. By 1783, he held a similar position at Purnia as well as positions as magistrate for the province of Dana and chief judge of appeals at Dacca. He was also involved in an unsuccessful private venture to mine and sell coal in Bengal.

By 1796 Renaldi was back in England but suffering from gout. To the following year’s summer exhibition at the Royal Academy, he sent three paintings – one of them a portrait of *A Mogul lady*, another a portrait of *An Indostanny lady* and the third, a portrait of *An Artist*. He listed his address as 69, Margaret Street, Cavendish Square. In 1798 he was reportedly staying with his old friend, the Welsh squire and artist, Thomas Jones. After that there is no record of him. In Mildred Archer’s memorable words: ‘He remains an isolated mysterious figure, as enigmatic in his own way as his Indian subjects are in theirs’.

1 Mildred Archer, *India and British Portraiture: 1770-1825*, London, 1979, p. 281.

2 Mildred Archer, ‘Renaldi and India: A Romantic Encounter’, *Apollo*, vol. 104, no. 174, August 1976, p. 102.

3 Sold, Christie’s, London, 23 September 2005, lot 16.

4 Sold, Christie’s, London, 13 July 2006, lot 14.



124

124
ALFRED POLLENTINE (BRITISH 1836-1890)
VENETIAN SCENE
 Oil on canvas
 Signed (lower right)
 50.5 x 76cm (19¾ x 29¾ in.)

Provenance:
 Sheila Hinde Fine Art, Greatham, West Sussex
 Acquired from the above by the late owner in 1993

£800-1,200



125

125
WILLIAM MEADOWS (BRITISH 1825-1901)
VIEW OF VENICE
 Oil on canvas
 Signed (lower left)
 40 x 60cm (15½ x 23½ in.)

£700-1,000



126

126
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)

£1,500-2,500



127

127
CARLO FERRARIO (ITALIAN 1833-1907)
VIEW OF VENICE
 Oil on canvas
 Signed and dated '186[?]' (lower right)
 81 x 109cm (31¾ x 42¾ in.)

£4,000-6,000



128

128
ARNOLDO CORRODI (ITALIAN 1864-1874)
PORTRAIT OF AN ITALIAN GIRL HOLDING A SPINDLE
Oil on canvas
Signed, dated and inscribed '1874 Rome' (lower left)
38 x 31cm (14¾ x 12 in.)
In a gilt Florentine frame

£2,000-3,000



129

129
WILLIAM JAMES MULLER (BRITISH 1812-1845)
PORTRAIT OF A YOUNG MAN
Oil on panel
29 x 17cm (11¼ x 6½ in.)

Provenance:
Sale, Christie's, *Pictures and Drawings*, 29 April 1986, lot 45

£2,500-3,500



130

130
PAUL FALCONER POOLE (BRITISH 1807-1879)
THE RETURN OF THE PILGRIM
Oil on board
Signed with initials and dated '72' (lower left)
21 x 27cm (8¼ x 10½ in.)

£400-600

THE COLLECTION OF THE LATE DAVID PIKE, SOLD TO BENEFIT THE ART FUND | LOTS 131-206





131



132



134



135



133

131
EDWARD TAYLER (BRITISH 1828-1906)
FIRST COMMUNION
Watercolour
Signed (lower left)
40 x 31.5cm (15½ x 12¼ in.)

£200-300

132
EDWARD TAYLER (BRITISH 1828-1906)
YOUNG WOMAN WITH WHITE HEADSHAWL
Watercolour
Signed with monogram (lower left)
36 x 27cm (14 x 10½ in.)

£200-300

133
EDWARD TAYLER (BRITISH 1828-1906)
GOLDEN TRESSES
Watercolour
Signed (lower left)
31 x 25cm (12 x 9¾ in.)

£200-300

134
EDWARD TAYLER (BRITISH 1828-1906)
GIRL IN A BLUE DRESS
Watercolour
32 x 23cm (12½ x 9 in.)

£200-300

135
EDWARD TAYLER (BRITISH 1828-1906)
BIANCA
Watercolour heightened with white
45 x 4.5cm (17½ x 1¾ in.)

Provenance:
The Grosvenor Gallery, Manchester

£200-300

136
EDWARD TAYLER (BRITISH 1828-1906)
GIRL WITH PEARLS
Watercolour
40 x 30cm (15½ x 11¾ in.)

£200-300



136



137

137
EDWARD CLEGG WILKINSON
(BRITISH ACTIVE CIRCA 1882-1904)
THE COTTAGE IN THE WOOD
Watercolour and bodycolour
Signed (lower right)
24 x 34cm (9¼ x 13¼ in.)

Provenance:
Christopher Wood Gallery, London

£600-800



138

138
CONTINENTAL SCHOOL (20TH CENTURY)
BEACH SCENE; LOW TIDE
Bodycolour
Indistinctly signed (lower left)
44 x 60cm (17¼ x 23½ in.)

£300-500



139

139
ATTRIBUTED TO GEORGE ASTON
(CIRCA 1867)
DUNOLLIE CASTLE, OBAN
Oil on canvas
Indistinctly signed, inscribed and dated 'Dunolly
[sic] Castle 67' (lower right)
74 x 125cm (29 x 49 in.)

£1,500-2,000



140



141

140
HELEN ALLINGHAM (BRITISH 1848-1926)
THE HARVEST FIELD
Watercolour
Signed and dated '1878' (lower right)
12 x 18cm (4½ x 7 in.)

Provenance:
Kaye Michie Fine Art, Richmond, Surrey

£1,500-2,000

141
HECTOR CAFFIERI (BRITISH 1847-1932)
A QUIET AFTERNOON, POOLE HARBOUR
Watercolour
Signed (lower right)
64.5 x 104.5cm (25¼ x 41 in.)

Exhibited:
Royal Institute (according to plaque, recto)

£2,000-3,000



142

142
WILLIAM HENRY HUNT (BRITISH 1790-1864)
HEAD OF AN OLD MAN
Watercolour and
bodycolour, oval
19 x 14cm (7¼ x 5½ in.)

Provenance:
Chris Beetles Ltd, London

Exhibited:
London, Chris Beetles, *The Long Nineteenth Century: Treasures and Pleasures*,
March - April 2014, No. 15

£800-1,200



143

143
WILLIAM HENRY HUNT (BRITISH 1790-1864)
LITTLE BOY READING A RED BOOK
Watercolour
Signed and stamped with collector's mark (lower right)
28 x 21cm (11 x 8¼ in.)

Provenance:
Chris Beetles Ltd., London

£500-700



144

144
WILLIAM HENRY HUNT (BRITISH 1790-1864)
AN INTERESTING LETTER
Watercolour
Signed (lower right)
34.5 x 24.5cm (13½ x 9½ in.)

Provenance:
The Bourne Gallery, Surrey

Literature:
John Witt, *Life and Work of William Henry Hunt*, 1982, n. 539, pl. 66

£700-1,000



145

145
CHARLES GREEN (BRITISH 1840-1915)
'GABRIEL VARDEN PREPARING TO GO ON PARADE' FROM DICKEN'S NOVEL BARNABY RUDGE
Watercolour
Signed and dated '1883'
(lower left)
45 x 62.5cm (17½ x 24½ in.)

£2,000-3,000



146

146
WILLIAM LEE (BRITISH 1810-1865)
SHEPHERDESS WITH MOUNTAIN GOAT
Watercolour, framed oval
Signed and dated '1866' (lower left)
22 x 17cm (8½ x 6½ in.)

£300-500



147

147
WILLIAM LEE (BRITISH 1810-1865)
SHEPHERDESS WITH BASKET
Watercolour
22 x 17cm (8½ x 6½ in.)

£300-500



148

148
ALBERT GOODWIN (BRITISH 1845-1932)
ABOVE WHITBY HARBOUR
Watercolour and bodycolour
Signed with monogram and dated '65' (lower left)
17 x 25cm (6½ x 9¾ in.)

Provenance:
Chris Beetles Ltd, London

Exhibited:
London, Chris Beetles Ltd, *The Albert Goodwin Exhibition*,
7 May - 7th June 1996, No.5

£800-1,200



149

149
ALBERT GOODWIN (BRITISH 1845-1932)
BRISTOL CLOSE
Watercolour and bodycolour laid down on tinted paper
with a decorative border
Signed, inscribed with title, and dated '86' (lower edge)
10 x 13.5cm (3¾ x 5¼ in.)

Provenance:
Chris Beetles, London

Exhibited:
London, Chris Beetles Summer Show 2008, No.6

£500-700



150

150
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

£600-800

151
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

£400-600

152
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)

£400-600

153
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:
Chris Beetles, London

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

£500-700

154
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

£300-500



151



152



153



154



Katharine Cameron

Born in Glasgow in 1874 to the Reverend Robert and Margaret Cameron, Katharine Cameron was the younger sister of the artist Sir David Young Cameron. She studied at Glasgow School of Art under Fra Newbery (1855-1946) and became associated with a group who termed themselves 'The Immortals', including Frances and Margaret Macdonald and Charles Rennie Mackintosh. Influenced by the Celtic Revival, the Symbolist Movement and Japanese printmaking, the group taught, sold their designs and contributed to publications, helping to establish the distinctive local style of art and decoration. After continuing her education at the Académie Colarossi in Paris under Gustave Courtois (1852-1923), Cameron returned to Scotland, where she embarked on a prolific career as a watercolourist, book illustrator and printmaker.

Cameron's delicate works offer a soothing refuge in the imaginary. As a contemporary reviewer commented, her romantic subjects appeal to the sensibility 'for love and legend, the feeling which grows amongst the heather braes, and in spring woods, and by the side of murmuring water'.² Cameron mines the rich Celtic heritage of ballads and fairy stories to create wistful scenes of restrained colour, daintily rendered figures and playful sprites. Her economical landscapes are employed to whimsical effect, casting a visionary gleam across the Scottish topography.

1 Scottish Fields, 'Katharine Cameron', October 1959, p.26
 2 The Art Journal, 'The Romantic Water-Colours of Miss Cameron', 1900

155 λ
 KATHARINE CAMERON (SCOTTISH 1874-1965)
 THE PRAYER BOOK, GIRL IN A COUNTRY CHURCHYARD WITH
 DISTANT HILLS, CIRCA 1900
 Watercolour
 Signed (lower left)
 22 x 10cm (8½ x 3¾ in.)

Provenance:
 Ewan Mundy Fine Art Ltd, Glasgow

£1,500-2,000

155



156 λ
 KATHARINE CAMERON
 (SCOTTISH 1874-1965)
 THE FAIRY DANCE
 Watercolour and bodycolour with pencil and
 black chalk
 Signed with initials (lower right) and inscribed
 'R.W.S. Pall Mall' (lower left)
 38 x 53cm (14¾ x 20¾ in.)

Provenance:
 Chris Beetles, London

Exhibited:
 London, Christ Beetles, *The British Art of
 Illustration 1770-1993*, n. 237

£1,200-1,800

156

“ I began life as an artist. It never entered my head not to be an artist. From infancy it was my work and play.¹ ”

Katharine Cameron

157 λ
 KATHARINE CAMERON (SCOTTISH 1874-1965)
 EILEEN ALANNAH
 Watercolour
 Signed (lower left)
 54 x 34.5cm (21¼ x 13½ in.)

Provenance:
 The McEwan Gallery, Glengarden, Aberdeenshire

£2,000-3,000



157

158 λ
 KATHARINE CAMERON
 (SCOTTISH 1874-1965)
 YOUNG LADIES IN A
 WOODLAND GARDEN
 Watercolour
 Signed with initials (lower right)
 15.5 x 23cm (6 x 9 in.)

£1,500-2,000



158



159



160

162
CONSTANCE PHILLOTT (BRITISH 1842-1931)
'A BLINK O'RESTS A SWEET ENJOYMENT' FROM BURNS' POEM
Watercolour heightened with bodycolour
Signed with monogram (lower right); further signed and dated '1876' (verso)
25 x 22cm (9¾ x 8½ in.)

Provenance:
Chris Beetles, London

£800-1,200



162

163
OCTAVIUS OAKLEY (BRITISH 1800-1867)
PORTRAIT OF HENEAGE FINCH, 6TH EARL OF AYLESFORD AT AGE 25
Watercolour heightened with bodycolour
43 x 30.5cm (16¾ x 12 in.)

Provenance:
Sandorval & Co., Inc., New York
The Maas Gallery, London

Exhibited:
Down Lane, Surrey, Watts Gallery Artists Village, *Untold Stories: British Art from Private Collections*, 22 November - 19 February 2017, n. unknown

£1,000-1,500



163

164
OCTAVIUS OAKLEY (BRITISH 1800-1867)
PORTRAIT OF JANE, COUNTESS OF AYLESFORD
Watercolour heightened with bodycolour
Signed and dated '1849' (lower left)
43 x 30.5cm (16¾ x 12 in.)

Provenance:
The Maas Gallery, London

Exhibited:
Down Lane, Surrey, Watts Gallery Artists Village, *Untold Stories: British Art from Private Collections*, 22 November - 19 February 2017, n. unknown

£1,000-1,500



161

159
CARLTON ALFRED SMITH (BRITISH 1853-1946)
AFTER SUNDAY CHURCH
Watercolour
Signed and dated '1888' (lower left)
71 x 49cm (27¾ x 19¼ in.)

Provenance:
James H. D. Van den Bergh, Horsham

£800-1,200

161
CARLTON ALFRED SMITH (BRITISH 1853-1946)
GIRL WITH HER KNITTING
Watercolour and bodycolour
Signed and dated '1886' (lower left)
35 x 24cm (13¾ x 9¼ in.)

£800-1,200

160
GEORGE GOODWIN KILBURNE (BRITISH 1839-1924)
EDITH AND FLORENCE
Watercolour and bodycolour
Signed and dated '1874' (lower left)
62 x 47cm (24¼ x 18½ in.)

£800-1,200



165

165
CONSTANCE PHILLOTT
(BRITISH 1842-1931)
AMINEH
Watercolour
36 x 30cm (14 x 11¾ in.)

Circa 1880

Provenance:
Brobury House Gallery,
Herefordshire

£600-800



166

166
HESPIE FORSYTHE
(BRITISH 19TH CENTURY)
MOTHER AND CHILD
Pencil and watercolour,
painted tondo
Variously signed, inscribed
and dated 'October 5th 1871'
(to margins)
28.5 x 28.5cm (11 x 11 in.)

Provenance:
John & Jennie Speed

£300-500



167

167
ALICE ELFRIDA MANLY (BRITISH 1846-CIRCA 1923)
IN THAT SWEET MOOD
Watercolour heightened with bodycolour
Signed with initials (lower right)
44 x 33cm (17¼ x 12 in.)

Provenance:
The Maas Gallery, London

As suggested from the label on the verso the watercolour is inspired by Wordsworth poem: 'In that sweet mood when pleasant thoughts bring sad thoughts to the mind'.

Alice Elfrida Manly was a member of the Society of Women Artists, and exhibited at the Royal British Academy

£500-700



168

168
PHILIPP AUGUSTUS BARNARD
(BRITISH FL. 1840-1884)
HARRIET AND MARIA FRASER WITH THEIR DOG
Watercolour
Signed (lower right); and inscribed with title (verso)
21 x 16cm (8¼ x 6¼ in.)

Provenance:
Chris Beetles Ltd, London

£300-500



169

169
BRITISH SCHOOL
(19TH CENTURY)
YOUNG GIRL WITH SHUTTLECOCK
Watercolour
Signed with monogram 'AT' and dated '02' (lower right)
37.5 x 26cm (14¾ x 10 in.)

Provenance:
Chris Beetles, London

£600-800

170
JOHN SIMMONS (BRITISH 1823-1876)
ITALIAN BEAUTY
Watercolour with bodycolour and ink
Signed (lower right, to stone ledge)
49 x 39.5cm (19¼ x 15½ in.)

Provenance:
Christ Beetles, London

Exhibited:
London, Christ Beetles Gallery, *Chris Beetles Summer Show*, 2019, n. 35

£700-1,000



170



171

171
SIR FRANK DICKSEE (BRITISH 1853-1928)
OLD SONGS, 1886
 Watercolour
 Signed with monogram (lower right)
 28 x 21cm (11 x 8¼ in.)

Provenance:
 Presented by the artist to the British Red Cross Society and the Order of the Hospital of St John of Jerusalem in England, to be sold in their sale, Christie's, London, 16 April 1915, lot 661
 Sir Bruce Maxwell Seto, Lord Abercorn, of Durham House, Chelsea, his sale Christie's, London, 4 June 1920, lot 17
 Sale, Sotheby's, London, 26 May 1983, lot 240
 Maas Gallery, London
 Julian Hartnoll, London
 Pre-Raphaelite Trust

Literature:
 Simon Toll, *Frank Dicksee 1853-1928 – His Art and Life*, Suffolk, 2016, pp.69, 228 cat.No.FD.1885.3 illustrated in colour p.69

Old Songs was inspired by the composition of Frank Dicksee's first popular success, the picture that launched his career and made him famous, *Harmony* of 1877 (Tate). In the 1877 oil the female musician faces in the opposite direction and her enraptured listener is a male devotee. Most crucially, the earlier picture is a medieval romance whilst the watercolour of 1885 is a modern celebration of music. The motivation to paint *Old Songs* was Dicksee's friendship with the beautiful and talented Mrs Jessie Shepard, the wife of his great friend Henry Dunkin Shepard and the mother of Ernest H. Shepard the well-known book illustrator. Dicksee had known Jessie before she was married as her father and his father were close friends. Her father was a painter, William Lee, and her mother Harriet was an opera singer from whom Jessie inherited her musical talent. Dicksee often enjoyed her musical recitals at the Shepard's home at 53 Gordon Square and on one occasion he was inspired to paint *Old Songs* in which he depicted Jessie twice. Jessie posed for several other pictures by her friend Dicksee but she died tragically young in 1890. This was not the end of the story and *Old Songs* inspired a large oil painting *Memories* which became one of Dicksee's best-known paintings after it was exhibited at the Royal Academy in 1886 – it was almost entirely destroyed by a fire but survives in one small fragment and a watercolour version is in the collection of Manchester City Art Gallery.

We are grateful to Simon Toll for his help in preparing this catalogue entry.

£2,000-3,000

172
FREDERICK JAMES SHIELDS (BRITISH 1833-1911)
PORTRAIT OF A WOMAN HOLDING A CONCH,
POSSIBLY MATILDA BOOTH
 Pencil
 Signed and dated '1868' (lower left)
 40 x 31cm (15½ x 12 in.)

Provenance:
 Sim Fine Art, London

£1,000-1,500



172

173
EDWARD JOHN POYNTER (BRITISH 1836-1919)
A SUSSEX GARDEN
 Watercolour
 Signed with initials (lower right)
 36 x 26cm (14 x 10 in.)

Provenance:
 Kaye Michie Fine Art, Richmond, Surrey

A Sussex Garden was probably painted during the summer of 1891 when Edward Poynter painted a series of delightful watercolours in Rottingdean, the idyllic rural retreat up the coast from Brighton where he and his wife Agnes had begun to rent a country house. It was here that Agnes Poynter was able to spend time with her sisters Georgiana Burne-Jones, Alice Kipling and Louisa Baldwin and their illustrious families. By chance Georgiana had found a house in the quiet village of Rottingdean in the early 1880s. She described her first sight of the village; 'It was a perfect autumn afternoon when I walked across the downs and entered the village from the north; no new houses then straggled out to meet one, but the little place lay peacefully within its grey garden walls, the sails of the windmill were slowly tuning in the sun, and the miller's black timber cottage was still there. The road I followed led me straight to the door of a house that stood empty on the village green, and we bought it at once.' (Georgiana Burne-Jones, Vol II, p.110) The Burne-Joneses bought Prospect Cottage and eventually incorporated the neighbouring Aubrey Cottage. They renamed it North End House after their home in London. The Poynters decided to join the coterie that made this little haven so irresistible to Agnes. In 1891 they began to rent Norton House, a large property beside the Saxon church of St. Margaret's at the other side of the village green and the carp-pond.

Far from the crowds of day-trippers that inundated nearby Brighton, Rottingdean was a quiet haven in which rustic agriculture stood alongside genteel 'culture'. The village was still not supplied with piped gas, the road was barely surfaced and there were only two horse-drawn omnibuses from Brighton each day. It is what it lacked that was its main draw and the Poynters could escape the endless dinner-parties and receptions that they were required to attend in London, to enjoy time with her siblings and their children which included Rudyard Kipling and Stanley Baldwin – then children who would later become famous in the worlds of literature and politics.

Poynter found the summers at Rottingdean invigorating and inspiring. One of the first watercolours he painted there was of the Burne-Joneses house from the village green a few steps away from the gate to Norton House. This was exhibited at the Royal Society of Watercolours in 1891. Another watercolour painted in 1891 at Rottingdean was *The Village Green* exhibited at the New Gallery in 1892. Another contemporary watercolour *Playtime* was painted from the slope of Beacon Hill with the windmill behind him and looking across the village to the church and the rolling hills beyond and in the foreground are the large cowsheds at The Elms, which would become the home of the Kiplings. This was given by Poynter on 12 September 1892 as a wedding gift to his nephew Stanley Baldwin (future Prime Minister) and Lucy 'Cissie' Ridsdale who had met while Stan was visiting the Poynter's in Rottingdean.

It is possible that this watercolour is *Under the South Downs* exhibited at the Royal Watercolour Society in 1892.

We are grateful to Simon Toll for his help in preparing this catalogue entry.

£4,000-6,000



173



174
WALTER FREDERICK ROOFE TYNDALE (BRITISH 1855-1943)
RUE DE CLAIRE A VENGLÉ, BRUGES
 Watercolour
 Signed (lower left)
 46 x 22cm (18 x 8½ in.)

Provenance:
 Chris Beetles Ltd, London

£400-600

175
WALTER FREDERICK ROOFE TYNDALE (BRITISH 1855-1943)
THE HOUSE OF SAINT CATHERINE OF SIENA
 Watercolour
 Signed (lower right)
 35 x 21cm (13¾ x 8¼ in.)

Exhibited:
 Winnipeg, Royal British Colonial Society of Artists, *Winnipeg Exhibition, 1920*, n. 4

£500-700



175



176

176
WALTER FREDERICK ROOFE TYNDALE (BRITISH 1855-1943)
ITALIAN HILL TOWN
 Watercolour
 Signed (lower left)
 24 x 35cm (9¼ x 13¾ in.)

Provenance:
 Chris Beetles Ltd, London

£300-500



177

177
EDWARD STEEL HARPER JUNIOR (BRITISH 1878-1951)
ISLAND IN THE LOCH
 Oil on canvas
 Signed with monogram and dated '1916' (lower right)
 44.5 x 29.5cm (17½ x 11½ in.)

£300-500



178

178
EDWARD STEEL HARPER JUNIOR (BRITISH 1878-1951)
BLUEBELLS AND GORSE
 Oil on canvas
 Signed with monogram and dated '1914' (lower left)
 44.5 x 29cm (17½ x 11¼ in.)

Provenance:
 Campbell Wilson, Hove, East Sussex

£300-500



179



180



181

179
ADAM BUCK (IRISH 1759-1833)
PORTRAIT OF A YOUNG LADY
Watercolour
Signed and dated '1829' (lower left)
13 x 11.5cm (5 x 4½ in.)

£600-800

180
ADAM BUCK (IRISH 1759-1833)
PORTRAIT OF A YOUNG GENTLEMAN
Watercolour
Signed and dated '1820' (lower left)
13 x 11.5cm (5 x 4½ in.)

£500-700

181
SCOTTISH SCHOOL (19TH CENTURY)
PORTRAIT OF A SEATED GENTLEMAN IN AN INTERIOR
Oil on panel
35 x 29cm (13¾ x 11¼ in.)

£400-600

183
BRITISH NAÏVE SCHOOL (18TH CENTURY)
PORTRAIT OF A GIRL HOLDING A POSIE
Oil on canvas
88 x 68cm (34½ x 26¾ in.)

£1,500-2,500



183



182

182
ENGLISH SCHOOL (19TH CENTURY)
THE BOWDER STONE, BORROWDALE VALLEY
Watercolour
14 x 21.5cm (5½ x 8¼ in.)

Painted circa 1820.

£600-700

184
JOHN BRETT (BRITISH 1831-1902)
PORTRAIT OF WILLIAM ALFRED FOSTER, CIRCA 1862
Watercolour, framed tondo
13cm (5 in.) diameter

Provenance:
Lady Foster, Stone Cottage, Suffolk

£2,000-3,000



184



185

185
JOHN HAYNES-WILLIAMS (BRITISH 1836-1908)
AT THE SPRING
Watercolour
Signed with monogram (lower right)
69 x 46cm (27 x 18 in.)

Provenance:
The Bourne Gallery, Reigate, Surrey

£1,000-2,000



186

186
JOHN ABSOLON (BRITISH 1815-1895)
WEARY
Watercolour
Signed and dated '1870' (lower left)
45 x 34.5cm (17½ x 13½ in.)

£300-500



187

187
JULIANA RUSSELL (19TH CENTURY)
A LOOK INTO THE PAST
Watercolour
Signed (lower left)
31 x 24.5cm (12 x 9½ in.)

£500-700



188

188
GEORGE LAWRENCE BULLIED (BRITISH 1858-1933)
THE CAMEO BROACH
Watercolour
Signed (lower left)
23 x 20cm (9 x 7¾ in.)

Painted circa 1900

Provenance:
Peter Nahum, London

£700-1,000



189

189
EDWARD FREDERICK BREWTNALL (BRITISH 1846-1902)
READING BY THE FIRE
Watercolour heightened with bodycolour
Signed and dated '1880' (lower left)
52 x 33cm (20¼ x 12 in.)

Provenance:
Maas Gallery, London
Kaye Michie Fine Art, London

£5,000-7,000



190



191



193



194



192

190
GUIDO BACH (GERMAN 1828-1905)
THE LOVE LETTER
Watercolour
Signed (lower left)
42 x 33cm (16½ x 12 in.)

£300-500

191
GUIDO BACH (GERMAN 1828-1905)
THE SHEPHERD BOY
Watercolour heightened with bodycolour
Signed and dated '1872' (lower right)
66 x 47cm (25 x 18½ in.)

£700-1,000

192
GUIDO BACH (GERMAN 1828-1905)
TAMBOURINE GIRL
Watercolour
Signed and dated '1868' (to tambourine)
71 x 53cm (27¾ x 20¾ in.)

£600-800

193
GUIDO BACH (GERMAN 1828-1905)
DEVONSHIRE
Watercolour
Signed and dated '1873' (lower right)
68 x 48cm (26¾ x 18¾ in.)

Provenance:
Chris Beetles, London

£400-600

195
GUIDO BACH (GERMAN 1828-1905)
STUDY OF A YOUNG GIRL
Watercolour and pencil, heightened with white bodycolour, tondo
16.5cm (6¼ in.) diameter

Provenance:
Crosshall Gallery

£300-500

194
GUIDO BACH (GERMAN 1828-1905)
YOUTH AND AGE
Watercolour heightened with bodycolour
Signed and dated '1869' (lower right)
57 x 43cm (22¼ x 16¾ in.)

£800-1,200



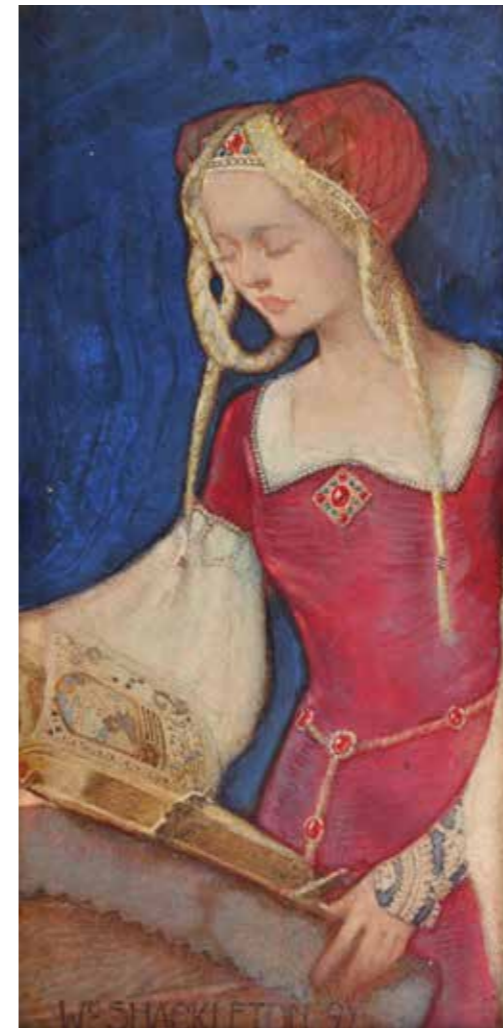
195



196

196 λ
EMMA FLORENCE HARRISON (AUSTRALIAN 1877-1955)
FAIR JEHANE DU CASTEL BEAU
Watercolour, pastel and ink
Signed (lower right)
30 x 20cm (11¾ x 7¾ in.)

£1,000-1,500



197

197
WILLIAM SHACKLETON (BRITISH 1872-1933)
CLEOLINDA
Watercolour and bodycolour
Signed and dated '97' (lower left)
15.5 x 7.5cm (6 x 2¾ in.)

£1,500-2,500



198

198 λ
ANNIE FRENCH (SCOTTISH 1872-1965)
'IF YOU WANT TO DIE OF DRINKING...'
Pen, ink, and watercolour
21.5 x 13.5cm (8¼ x 5¼ in.)

Provenance:
The artist's brother
Christopher Wood Gallery, London

£1,000-1,500



199

199
EDITH HOLMAN HUNT (BRITISH 1846-1931)
THE FANCY SAILOR OR ELIZA LEE
 Watercolour, pen and ink
 Signed, inscribed 'The tiller one hand firmly grasped, Ah he Ah ho are you most done, And Eliza's waist the other was clasped, so clear the track let the bulgine run', and dated '1916' (lower right)
 31 x 39cm (12 x 15¼ in.)

Provenance:
 Campbell Wilson

Eliza Lee was a popular capstan shanty dating from the middle of the 19th century. Bulgine was a slang term for engine.

£300-500



200

200 λ
GLADYS M. BLACK (BRITISH 1895-1975)
THE BLACK SWAN, PORTRAIT OF M.E.C, 1933
 Watercolour
 Inscribed 'Portrait of M.E.C, G.M.B. 17th Jan 1933' (verso)
 37 x 25.5cm (14½ x 10 in.)

Provenance:
 Sale, Bonhams Knightsbridge, *Victorian Watercolours & Illustrations from a Private Collection*, 19 November 2008, lot 189

£700-1,000



201

201
RANDOLPH SCHWABE (BRITISH 1885-1948)
GIRL DOING HER HOMEWORK
 Pen sepia and watercolour
 33.5 x 24cm (13 x 9¼ in.)

Provenance:
 Chris Beetles Ltd, London

Exhibited:
 London, Chris Beetles, *Randolph Schwabe. Artist. Etcher. Teacher. Topographer*, 26 February - 9 March 2013, n. 2

£300-500

203
RANDOLPH SCHWABE (BRITISH 1885-1948)
A GIRL SEWING
 Pen and wash
 Signed (lower left)
 28.5 x 38cm (11 x 14¾ in.)

Provenance:
 Mrs Brooking Clark, Somerset
 Sarah Colegrave Fine Art, London

Exhibited:
 London, New Grafton Gallery, 15 May 1982, n. 29

£600-800



202

202 λ
JAMES STROUDLEY (BRITISH 1906-1988)
HEAD AND SHOULDER STUDY OF A LADY
 Drawing
 44 x 33cm (17¼ x 12 in.)

Provenance:
 Campbell Wilson, London

£300-500



203



204

204 λ
CECIL ARTHUR HUNT (BRITISH 1873-1965)
STORMY SUNSET LANGKOPEL, DOLOMITES
 Watercolour and bodycolour
 Signed (lower right); inscribed with title (verso)
 23 x 29cm (9 x 11¼ in.)

Provenance:
 Chris Beetles, London

Exhibited:
 London, Chris Beetles Summer Show 2000, n. 58

£400-600



205

205
JOHN WILLIAM NORTH (BRITISH 1842-1924)
GIRL RAKING THE HAY
 Watercolour heightened with bodycolour
 Signed and dated '1872' (lower right)
 28 x 20.5cm (11 x 8 in.)

£700-1,000

206 λ
CECIL ARTHUR HUNT (BRITISH 1873-1965)
SUNSET GLOW ON POMAGAGNON, CORTINA
 Watercolour
 Signed and dated '1922 (lower right); further signed, titled,
 and inscribed (verso)
 36 x 53.5cm (14 x 21 in.)

Provenance:
 Chris Beetles, London

Exhibited:
 London, Leger Galleries, 1968
 London, Chris Beetles, *Cecil Arthur Hunt VPRWS RBA*,
 October 1996, n. 44

£700-1,000



206

OTHER PROPERTIES

207
ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH 1829-1904)
PORTRAIT OF MR JAMES BRAND
 Pencil with coloured chalks on
 brown paper
 Signed and dated '1880' (upper right);
 inscribed within a drawn cartouche
 (upper left)
 157.5 x 115.5cm (62 x 45¼ in.)

Provenance:
 Commissioned by the sitter, circa 1879
 Bequeathed to his sister Mrs Grace
 Brand Wilson
 Bequeathed to her daughter Mrs
 Grizel (Wilson) Richmond until her
 death, circa 1981
 Thence by descent
 Private collection

Literature:
 Betty Elzea, *Frederick Sandys
 1829-1904 A Catalogue Raisonné*,
 Woodbridge, 2001, p. 260, cat. no.
 4.1, p. 72, plate 54, illustrated in colour
 Betty Elzea, *A Singular Man -
 A Documented Life on an Artist,
 Frederick Sandys: 1829-1904*,
 Norwich, 2023, pp. 186-187,
 illustrated in colour

Exhibited:
 London, Royal Academy, 1880,
 no. 1233
 Nottingham Castle Museum and
 Art Gallery, *Frederick Sandys and the
 Pre-Raphaelites*, 2001-2002



207

James Brand (1832-1893) was the elder son of the China and East India merchant James Brand (1798-1860) and Jane Wilson Brand whose oil portrait is included in this sale. Sandys dressed Brand as a sportsman in a tweed suit and holding a Tam-o-Shanter to denote his Scottish heritage and behind him he drew a superb study of dried thistles for the same reason. Sandys received payments of £40 and £35 in April and May 1880 for this portrait.

£5,000-7,000

208

ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH 1829-1904)

PORTRAIT OF MRS JANE BRAND

Oil on canvas

112 x 86.5cm (44 x 34 in.)

Provenance:

Commissioned by the sitter's son, James Brand, circa 1873

Bequeathed to his brother Andrew A. Brand, by 1898

Bequeathed to his nephew James Harvey Brand, by 1934

Bequeathed to his cousin Mrs Grizel (Wilson) Richmond

Thence by descent

Private collection

Literature:

Norwich Mercury, 15 May 1875, p. 5

Cosmopolitan, 29 May 1875, p. 18

Esther Wood, 'A Consideration of the Art of Frederick Sandys', winter number of *The Artist*, London, 1896, p. 47

Betty Elzea, *Frederick Sandys 1829-1904 A Catalogue Raisonné*, Woodbridge, 2001, p. 251 cat. no. 3.55, p. 67, plate 45, illustrated in colour

Betty Elzea, *A Singular Man - A Documented Life on an Artist, Frederick Sandys: 1829-1904*, Norwich, 2023, pp. 150-151, 152, illustrated in colour

Exhibited:

London, Royal Academy, 1875, no. 1212

London, Knightsbridge, Exhibition of International Art, 1898, no. 10 (lent by A. Brand)

Venice, XIXa Esposizione Biennale Internazionale d'Arte, 1934, no. 30 (lent by J.H. Brand, Dorset)

Nottingham Castle Museum and Art Gallery, Frederick Sandys and the Pre-Raphaelites, 2001-2002

£15,000-20,000



208



209
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A LADY, TRADITIONALLY
IDENTIFIED AS GEORGE ELIOT
 Oil on canvas
 41 x 31cm (16 x 12 in.)

The identity of the sitter is unknown but she bears a strong resemblance to the celebrated author Mary Anne Evans (1819-1880), known by her pen name George Eliot. It has been suggested that the artist could be the German painter Julius Jacob (1811-1882). He painted across Europe, including London, but was in Berlin when Eliot and her partner George Henry Lewis visited Germany in the 1850s. Lewis was painted by a German painter called Hader and the German photographer Sophus Williams photographed this and a portrait of Eliot. See our online catalogue for these images.

£400-600

209

210
JOHN BATES BEDFORD (BRITISH 1823-?)
ELLEN TERRY AS CORDELIA
 Oil on canvas
 Initialled (lower left)
 121 x 57.5cm (47½ x 22½ in.)
 Unframed

Dame Alice Ellen Terry (1847 - 1928), was a British actress, who in 1878, joined Henry Irving's company as his leading lady. For the following two decades she was considered the leading Shakespearean and comic actress in Britain. The present work shows Terry in her opening costume as Cordelia in Irving's *King Lear*, first performed at the Lyceum on November 10 1892. Contemporary critics hailed the production a triumph, with one noting how 'Miss Terry delighted everyone by her grace, her exquisite pathos, and her charming delivery of her simple but tender lines.' Another simply enthused that 'Miss Ellen Terry's acting can be called perfect, and no more may be said.' With a hand clutched to her chest and tearful eyes gazing imploringly beyond the canvas, Bedford captures Terry's emotive performance.

At age 16 Terry was briefly married to the artist George Frederick Watts, who was thirty years her senior, and is depicted in his 1864 painting *Choosing*. John Bates Bedford was an artist born in Yorkshire, active in London. He exhibited at the Royal Academy from 1848 - 1886, and at the British Institution from 1853 - 1866.

£6,000-8,000



210

211

SIR FRANK DICKSEE (BRITISH 1853-1928)

THE SENSITIVE PLANT

Pencil and watercolour heightened with body colour and with scratching out

Initialed (lower right)

19 x 12.5cm (7¼ x 4¾ in.)

Provenance:

Probably given by the artist to Edward, Prince of Wales circa 1887

By descent to the collection of H.R.H The Princess Royal

Sale, Christie's, London, 5 July 1966, lot 56

Sale, Christie's, London, 5 June 1984, lot 179

Sale, Christie's, London, *The Nicolette Wernick Collection, British Watercolours and Paintings (1800 - 1950)*,

16 June 2010, lot 39

Exhibited:

Springfield, Massachusetts, George Walter Vincent Smith Art Museum, 14 January - 13 March 1988

Literature:

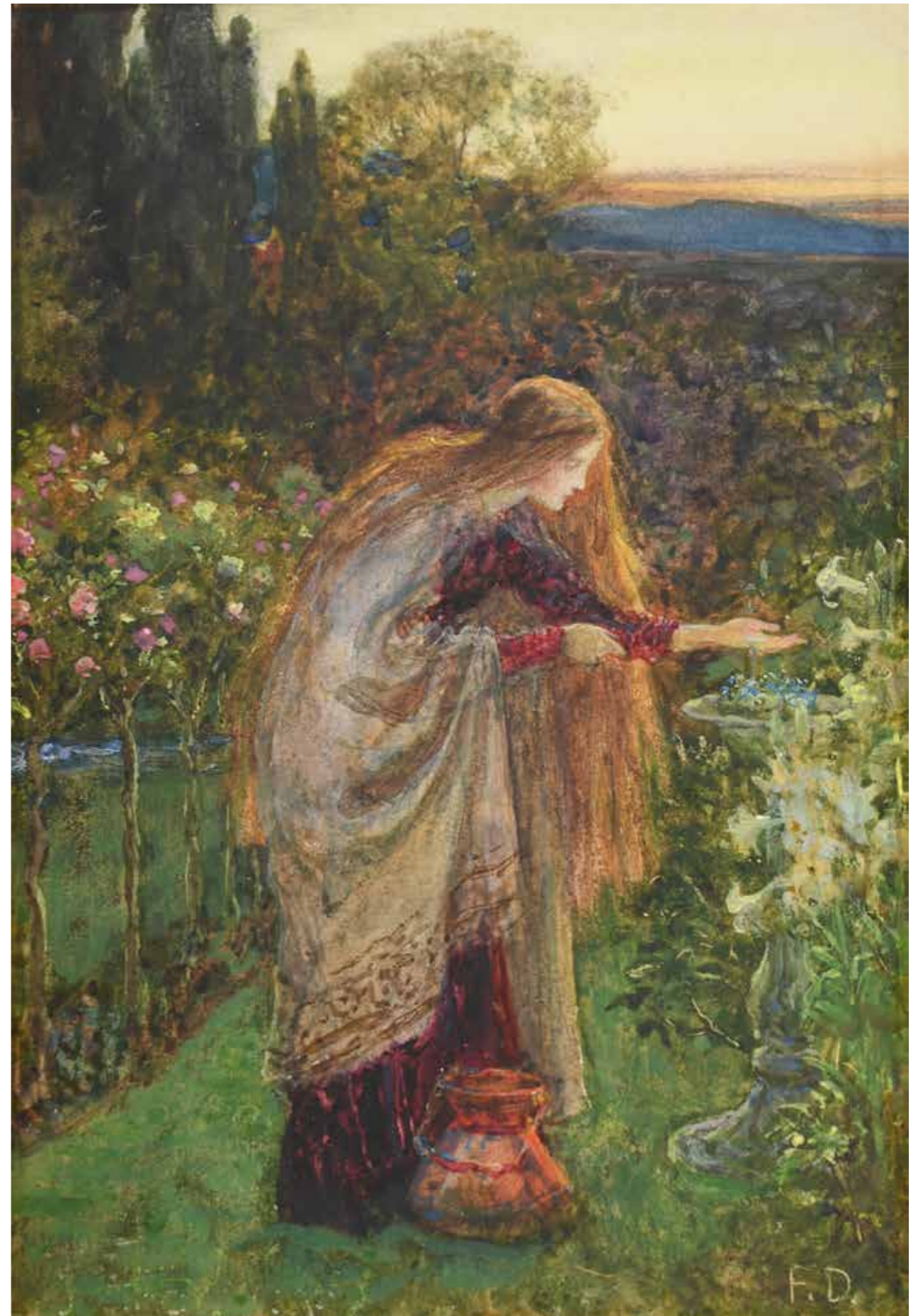
Simon Toll, *Frank Dicksee, 1853-1928: His Art and Life*, Suffolk, 2016, p.229, cat. No. FD.1887.7, p.73, illustrated in colour

The present watercolour depicts Percy Bysshe Shelley's poem of 1820.

*A Sensitive Plant in a garden grew,
And the young winds fed it with silver dew,
And it opened its fan-like leaves to the light.
And closed them beneath the kisses of Night.*

The dramatic yet subtle lighting are typical of Dicksee's style. The warm glow of light in the present watercolour is particularly characteristic. This awareness of the possibilities of light may well have been encouraged by Dicksee's early experience of working in stained glass with Henry Holiday.

£10,000-15,000





212



213

212
FRANCIS SYDNEY MUSCHAMP (BRITISH 1851-1929)
FIGURES IN A CLASSICAL LANDSCAPE
 Oil on canvas
 Signed (lower left)
 50 x 75cm (19½ x 29½ in.)

£3,000-5,000

213
ARMAND POINT (FRENCH 1860-1932)
SYMBOLIST PORTRAIT OF A YOUNG WOMAN
 Mixed media on paper laid to canvas
 Signed (lower right)
 63 x 53cm (24¾ x 20¾ in.)

Provenance:
 Sale, Delon-Hoebanx, Paris, 16 December 2020, lot 26

£2,500-3,500

214
MAURICE WILLIAM GREIFFENHAGEN (BRITISH 1862-1931)
PORTRAIT OF MRS GREIFFENHAGEN, THE ARTIST'S WIFE
 Oil on canvas
 Signed (upper left)
 94.5 x 76cm (37 x 29¾ in.)

Provenance:
 The Art Exhibitions Bureau, London
 Sale, Bonhams, London, 22 November 2000, lot 7
 The Fine Art Society, June 2003

£3,000-5,000



214

215
HUBERT VON HERKOMER (BRITISH 1849-1914)
PORTRAIT OF ROBERT LEWIS
 Oil on canvas
 Signed with initials and dated '1907' (lower right)
 141 x 110cm (55½ x 43¼ in.)

Provenance:
 Sale, Christie's, *The Royal & Sunalliance Collection*,
 19 May 2005, lot 178

£1,000-1,500



215



216



216
ATTRIBUTED TO HENRY PERRONET BRIGGS (BRITISH 1792-1844)
*PORTRAITS OF GEORGE HENRY ERRINGTON AND HIS WIFE, OF
BEAUFRONT CASTLE, NORTHUMBERLAND*

Oil on canvas, a pair
Each 141 x 110cm (55½ x 43¼ in.) (2)

£2,000-3,000

217
BRITISH SCHOOL (19TH CENTURY)
PORTRAIT OF A GENTLEMAN

Oil on canvas
79 x 65cm (31 x 25½ in.)

£600-800



217



218

218
ARTHUR HACKER (BRITISH 1858-1919)
PORTRAIT OF A LADY IN A WHITE DRESS

Oil on canvas
Signed and dated '92' (lower right)
149 x 86cm (58½ x 33¾ in.)

£3,000-5,000



219

219
THOMAS MOSTYN (BRITISH 1864-1930)
PORTRAIT OF A CAVALIER IN A LANDSCAPE

Oil on canvas
Signed (lower left)
229 x 145cm (90 x 57 in.)
Unframed

£2,000-3,000

220

WALTER CRANE (BRITISH 1845-1915)

SUMMER

Watercolour and bodycolour laid to canvas
Signed and dated '1895' (lower left)
54.5 x 90cm (21¼ x 35¼ in.)

Provenance:

Thomas Agnes and Sons Ltd, London
Sale, Sotheby's, *The British Sale - Paintings, Drawings and Watercolours*, London, 15 June, lot 57
Sale, Christie's, *British Works on Paper*, 21 November 2007, lot 115
Christopher Wood Gallery, London

Literature:

Art Journal, 1896, p. 62, illustrated p. 60
The Easter Art Annual, *The Work of Walter Crane*, London, 1898, p.29
P. G. Konody, *The Art of Walter Crane*, London, 1902, p. 137

Exhibited:

London, Royal Society of Painters in Water Colours, Winter Exhibition, 1895-6, No.200

A figurehead of the Aesthetic and Arts and Crafts Movements, Walter Crane sought to restore the primacy of public painting, akin to Renaissance mural decoration. By synthesising the fine and decorative arts, Crane's practice deconstructed the traditional hierarchy to create cohesive and harmonious visual schemes.¹ His wallpaper design for Jeffrey & Co., 'The Magarete' in the V&A illustrates this amalgamation of the decorative and figurative, combining a mythological frieze with lively festoons of daisies. The present work similarly unites the symbolic and the ornamental, by placing an allegorical figure against a rich backdrop of buoyant daisies and dandelions, reminiscent of Crane's 'Meadow Flowers' design from the following year.

Crane's *Summer* can be placed within the popular 19th century tradition of what Hope B. Werness has termed the 'modest maiden' trope, whereby female figures recline in verdant outdoor settings.² The scene is imbued with the abundance and soporific warmth of the season, draped in diaphanous white robes, the alluring figure of Summer languishes on a soft bed of marguerites. There is a psychological charge to the figure's serene stillness. Surrounded by minutely detailed flora, Crane creates a sensual atmosphere of suspended time, in which the figure and the natural world exist in a state of quiet equilibrium.

Previously a member of the Institute of Painters in Water Colours, Crane was elected to the Royal Water Colour Society in 1889, where this work was exhibited at the Winter Exhibition of 1895-1896. A reviewer for *The Art Journal* remarked that *Summer* was 'a graceful piece of decoration entirely characteristic of his curiously learned art', praising the work's 'technical beauties...charm of design and delicacy of colour'.³

£30,000-50,000



220

1 Morna O'Neill, *Walter Crane: The Arts and Crafts, Painting and Politics, 1875-1890*, 2010, p.2-4

2 Hope B. Werness, *The Modest Maiden in 19th-Century Art: Evolution of a Theme*, 1984, p.7

3 *The Art Journal*, 1896, p.62

GEORGE HOWARD (BRITISH 1843-1911)

LOTS 221-242

We are grateful to Simon Toll for his help in preparing this introduction.

Pictures from the family archives of artists are particularly fascinating because they often show a greater breadth of an artist's talent rather than a collection put together by a collector or curator. This group of watercolours and drawings, which has been handed down through the descendants of George Howard - and is offered here for the first time in its history - is rich and varied in subjects, medium and date. There are portraits, landscapes and book illustrations all of which are united by a freshness of design and a lack of pretention. There are also pictures and a plaster sculpture by some of the artist's eminent friends.

George Howard was the 9th and last Earl of Carlisle, born into wealth and high position as the inheritor of the estates of Naworth Castle in Cumbria and Castle Howard in Yorkshire. His background meant that he did not need to sell his pictures to make a living,

but this is not to say that he treated his painting as an amateur pursuit or that his artist friends regarded him as anything other than an equal - although they did also enjoy his patronage. He was the only child of the politician Hon. Charles Wentworth Howard and Hon. Mary Pricilla Harriet Parke, daughter of Lord Wensleydale:



Lot 242



Lot 238

George was educated at Eton and went up to Trinity College, Cambridge in 1861. After graduating he studied in London under William Cave Thomas at Leigh's Art School and, from 1865, with Alphonse Legros and Giovanni Costa at the Royal College of Art. In 1864 he married the remarkable Rosalind Frances Howard, 8th daughter of the 2nd Baron Stanley of Alderley. She was a radical

political and social activist particularly remembered for her support of the Temperance Movement. She took over most of the running of their large country estates so that George could concentrate on his art. Rosalind was a striking woman painted by George's friends Dante Gabriel Rossetti and William Blake Richmond but nobody portrayed her more regularly than her husband - there are two superb portraits by George of Rosalind in this collection (lots 234, and 238). Rosalind and George divided their time between their vast country estates and a beautiful Arts and Crafts house at 1 Palace Green in Kensington, designed by Philip Webb and decorated by William Morris. It was at Palace Green that the Howards entertained a wide circle of artists, writers and politicians and among their close friend was William Gladstone, Lewis Carroll, Alfred Tennyson, William Morris and Robert Browning but the closest friendship was with the Pre-Raphaelite Edward Burne-Jones. *The Passing of Venus or The Triumph of Love* (lot 242) appears to be an early design by Burne-Jones for a panel of fifteen tiles, depicting men and women offering their hearts to Venus who is riding past in a carriage pulled by doves commanded by her son Cupid. Burne-Jones produced an important frieze for the dining room of 1 Palace Green depicting the story of Cupid and Psyche but this was not commissioned until 1869 and the style of this cartoon is more consistent with earlier work by the artist/designer.



Lot 226



Lot 230

George Howard concentrated upon landscape painting and he became one of the group of artists known as The Etruscans, which included Lord Leighton, Giovanni Costa and Matthew Ridley Corbett. The oil *Costebelle, near Hyeres* (lot 225) and watercolour *Olive Terraces at Oneglia* (lot 221) are the gems of this group and display Howard's ability to capture Mediterranean sunlight and repose - the first in France and the second in Italy. The Howards spent several months every year in Italy - sometimes staying for as long as seven months at a time - in this collection there is a wonderful views of Amalfi (lot 222), a superb watercolour of the lagoon of Venice (lot 228) and a wonderful view of St Peter's, Rome (lot 226). Further afield he painted Lake Pichola at Udaipur in India c.1890 (lot 224) and closer to home he painted watercolours of various places in Britain, including at Naworth (lot 237) and at Lanercost Priory (lot 223) close to George's Cumbrian estate.

The Howards had eleven children and in this collection are two portraits of their daughter Lady Cecilia Maude Howard (23 April 1868 - 6 May 1947), including one by George's friend Matthew Ridley Corbett, another member of the Etruscan School of artists, and the other, an informal scene of her painting in the garden (lots 236, and 240). There is also a delightful watercolour of the Roberts daughters in the garden at Atherstone House in Lincoln painted in 1905 (lot 230); Christina Roberts, and her sister Winifred Roberts (1893-1981), who later became a celebrated artist and married the painter Ben Nicholson. An accomplished artist herself, who had obviously inherited her father's talent, there is one watercolour by Cecilia included in this sale (lot 222).

The most intimate and sensitive portrait sketches in the collection are studies of George and Rosalind's daughter Elizabeth Dacre Howard who died on 17 July 1883, aged four months. These poignant drawings were made a day after her death by her grief-stricken father and by his friend William Blake Richmond - these may have been used by Sir Joseph Edgar Boehm who sculpted a terracotta effigy of Elizabeth at Lanercost Priory in Brampton (lots 232 and 233).



Lot 224

“No more exceptional or attractive young couple gathered about them in those days a more varied company of talents and distinctions whether in art, literature or politics.”

Sidney Colvin, *Memories and Notes of Persons and Places*, London, 1921, pp.22-23



221

221
GEORGE HOWARD (BRITISH 1843-1911)
OLIVE TERRACES AT ONEGLIA
 Watercolour
 54 x 36cm (21¼ x 14 in.)

Exhibited:
 Carlisle, Carlisle Art Gallery,
George Howard and his Circle,
 November 1968, No.62, leant by
 Wilfred Roberts
 London, Leighton House
 Art Gallery, lent by Winifred
 Nicholson (hand written label
 verso)

£1,000-2,000



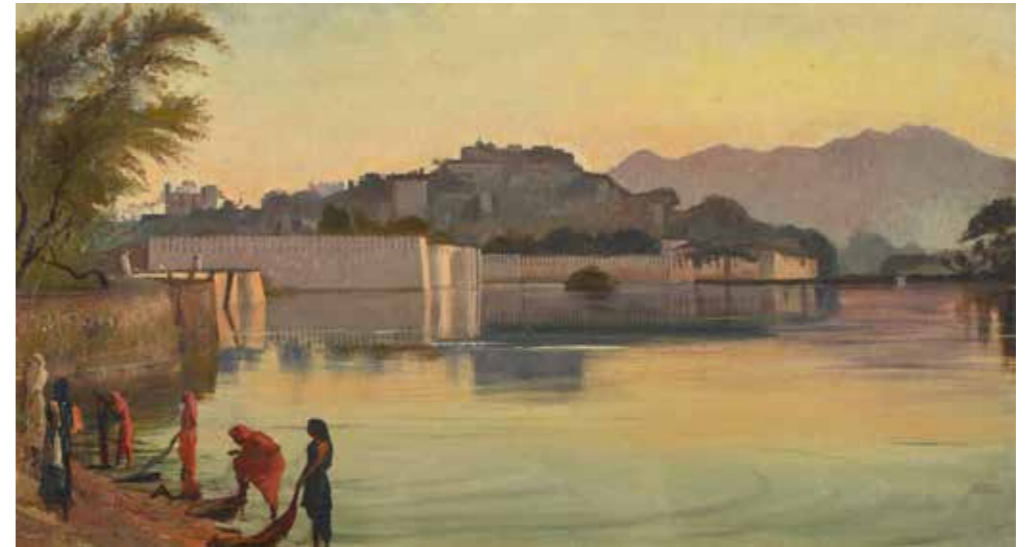
222

222
LADY CECILIA HOWARD (BRITISH 1868-1947)
AMALFI FROM THE CAPPUCCINI GARDENS
 Watercolour
 34 x 26cm (13¼ x 10 in.)

Lady Cecilia Howard (1868-1947) was the daughter of the artist George Howard, 9th Earl of Carlisle (1843-1911), and Lady Rosalind Frances Howard (1845-1921).

Provenance:
 Given to Aurea Howard by her
 mother Lady Cecilia Howard,
 3 January 1917
 Bequeathed to Joanna Matthews
 Thence by descent

£400-600



224

224
GEORGE HOWARD (BRITISH 1843-1911)
UDAIPUR, INDIA
 Oil on board
 19 x 35cm (7¼ x 13¾ in.)

Provenance:
 Mrs C Wood
 Helen Beguin by 1968 [?]
 Charles Roberts
 Bequeathed to Joanna Matthews, 1990

Exhibited:
 Carlisle, Carlisle Art Gallery, *George Howard and his Circle*, November
 1968, No 68 (lent by Mrs C. Wood)
 London, Leighton House Gallery, (lent by Charles Roberts according
 to hand-written label verso)

£2,000-3,000

225
GEORGE HOWARD (BRITISH 1843-1911)
COSTEBELLE NEAR HYÈRES
 Oil on board
 Inscribed, titled and dated 'Jan - April 1897' (to written label verso)
 20 x 35cm (7¾ x 13¾ in.)

Provenance:
 Given to Aurea Howard by her mother Rosalind Frances, Lady Howard,
 Jan 17 1918
 Thence by descent

£2,000-3,000



223

223
GEORGE HOWARD (BRITISH 1843-1911)
LANERCOST PRIORY AT SUNSET
 Watercolour and white heightening
 29 x 46cm (11¼ x 18 in.)

Provenance:
 By descent through the artist's family

£800-1,200



225



226

226
GEORGE HOWARD (BRITISH 1843-1911)
ROME, VIEW OF ST PETER'S
Watercolour and white heightening
24 x 53cm (9¼ x 20¾ in.)

Provenance:
The artist's daughter, Aurea
Gifted by Aurea to Jimmy and Joanna
Matthews, May 1965

Exhibited:
Carlisle, *George Howard and his Circle*,
November 1968, No 44

£1,000-1,500



227

227
GEORGE HOWARD (BRITISH 1843-1911)
SAND DUNES
Oil on board
13.5 x 23cm (5¼ x 9 in.)

Provenance:
By descent through the artist's family

£1,000-1,500



228

228
GEORGE HOWARD (BRITISH 1843-1911)
VENICE FROM THE LAGOON
Watercolour with white heightening
17 x 35cm (6½ x 13¾ in.)

Provenance:
By descent through the artist's family

Exhibited:
Carlisle Art Gallery, George Howard and
his Circle 1854-1911, 1968, no.43 as 'Venice'

£600-800

229
GEORGE HOWARD (BRITISH 1843-1911)
TWO LADIES IN A PARK
Oil on canvas
62 x 51cm (24¼ x 20 in.)

Provenance:
By descent through the artist's family

£2,000-3,000



229

230
GEORGE HOWARD (BRITISH 1843-1911)
ATHERSTONE HOUSE, LINCOLN
Watercolour with white heightening
36 x 26cm (14 x 10 in.)

Provenance:
The collection of Joanna Roberts by 17 June 1949
The collection of Mrs Matthews by November 1968
Thence by descent

Exhibited:
Carlisle, Carlisle Art Gallery, *George Howard and his Circle*,
November 1968, No 113 (lent by Mrs Matthews)

The two young girls depicted in the present lot in the gardens at
Atherstone House are most likely Winifred and Christina Roberts,
the two daughters of Lady Cecilia and Charles Roberts, and grand-
daughters to George Howard. They would have been living at
Atherstone House at this time.

£600-800



230



231

231
ATTRIBUTED TO GEORGE HOWARD (BRITISH 1843-1911)
THREE PORTRAITS OF THE STANLEY AND HOWARD FAMILY; COMPRISING: A. STANLEY AT TRINITY COLLEGE CAMBRIDGE; THE HON MAUDE STANLEY OF ALDERLEY; SIR C HOWARD AND SIR DAVID DUNDAS
 Pencil, three framed as one
 Various inscriptions and one dated '1863'
 Overall measurements 43 x 34cm (16¾ x 13¼ in.)

Please see our website for more information about these sitters

£80-120



232

232
GEORGE HOWARD (BRITISH 1843-1911)
THREE SKETCHES OF BABY ELIZABETH
 Pencil, laid down to one sheet
 Overall measurements 40 x 53cm (15½ x 20¾ in.)

Provenance:
By descent through the artist's family

Elizabeth Dacre Ethel Howard died at four months old on 17 July 1883. There is a terracotta effigy by Sir Edgar Boehm on her tomb at Lanercost Priory.

£100-150



233

233
WILLIAM BLAKE RICHMOND (BRITISH 1842-1921)
ELIZABETH DACRE ETHEL HOWARD
 Pencil
 Dated 'July 18 1883' (lower right)
 24 x 37cm (9¼ x 14½ in.)
 Unframed

£200-400

234
GEORGE HOWARD (BRITISH 1843-1911)
PORTRAIT OF ROSALIND FRANCES, LADY HOWARD
 Watercolour
 Inscribed with the sitter's initials (upper right)
 36 x 26cm (14 x 10 in.)

Provenance:
The family of the artist, thence by descent

Lady Howard, Countess of Carlisle (1845-1921), was known as the Radical Countess for her involvement as an activist for women's political rights, and with the temperance movement. She was a member of the Howard and Stanley families. In 1864, she married George Howard. In 1870, Dante Gabriel Rossetti painted her portrait which is now owned by her great great grandson, the 13th Earl of Carlisle at Castle Howard.

£800-1,200



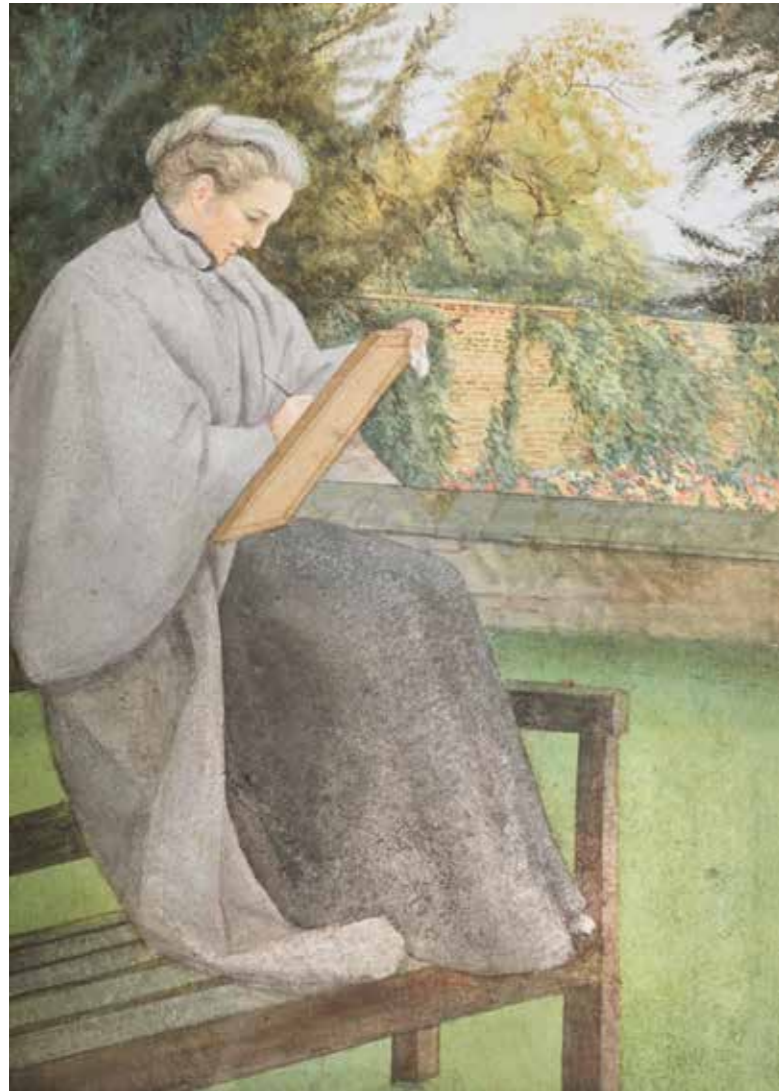
234

235
GEORGE HOWARD (BRITISH 1843-1911)
TWO COASTAL VIEWS
 Pencil, a pair
 Each 26.5 x 36cm (10¼ x 14 in.)
 Unframed (2)

£300-500



235



236
GEORGE HOWARD (BRITISH 1843-1911)
CECILIA, THE ARTIST'S DAUGHTER, SKETCHING
 Watercolour
 30 x 21cm (11¾ x 8¼ in.)

Provenance:
 Gifted by the artist to Wilfred Roberts (1900-1991), the sitter's son (according to hand-written label verso)
 Thence by descent

£1,000-2,000

237
BRITISH SCHOOL (20TH CENTURY)
PORTRAIT OF WILFRED ROBERTS
 Coloured chalk
 Initialed and dated 'G.S 1910 [?]' (centre left)
 31 x 27cm (12 x 10½ in.)

Together with another pastel portrait, possibly the same sitter, 33 x 24cm (2)

Provenance:
 Wilfred Roberts
 Thence by descent

Wilfred Roberts (1900-1991) was the son of Lady Cecilia, and grandson of George Howard. The artist Winifred Nicholson was Wilfred's elder sister. As an adult Wilfred was a radical British Liberal Party politician who later joined the Labour Party, becoming MP for Cumberland North in 1935.

£200-300

236



237

238
GEORGE HOWARD (BRITISH 1843-1911)
PORTRAIT OF ROSALIND, THE ARTIST'S WIFE
 Oil on board
 Signed with initials and dated '1868' (lower right)
 50 x 33cm (19½ x 12 in.)

Provenance:
 By descent through the artist's family

£2,000-3,000

239
GEORGE HOWARD (BRITISH 1843-1911)
PORTRAITS OF JESHURUN AND CHRISTINA
 Pencil
 Inscribed and dated respectively 'Feb 24 1905' and 'March 22 1905' (upper right)
 Overall measurement excluding frame: 47 x 33cm (18½ x 12 in.)
 Framed as one

Provenance:
 The family of the artist

Christina Roberts and Wilfred Roberts were both the grandchildren of George Howard through Howard's daughter Lady Cecilia. Jeshurun, a poetic name for Israel, used in the Hebrew Bible and literally translated as 'upright one', was George Howard's pet name for his grandson. The two sitters would have been ten and five respectively.

£100-200



238



239





240

240
MATTHEW RIDLEY CORBET (BRITISH 1850-1902)
PORTRAIT OF LADY CECILIA, DAUGHTER OF GEORGE HOWARD
 Oil on canvas
 Inscribed with the artist's address (to backboard verso)
 61 x 51cm (24 x 20 in.)

Provenance:
 By descent through the sitter's family

£3,000-5,000

241
EDWARD LEAR (BRITISH 1812-1888)
LUXOR, EGYPT
 Pen, ink, and watercolour with white heightening
 Signed (lower left), inscribed (lower right)
 11 x 18cm (4¼ x 7 in.)

Provenance:
 The Fine Art Society, London, September 1954

£3,000-5,000



241



242

242
SIR EDWARD COLEY BURNE JONES (BRITISH 1833-1898)
THE PASSING OF VENUS OR THE TRIUMPH OF LOVE
 Pencil, coloured crayon and ink on paper
 Inscribed 'domina Venus' and 'domina Cupido' (upper left)
 36 x 62cm (14 x 24¼ in.)

Drawn in 1861.

Provenance:
 The collection of George Howard
 Thence by descent

Literature:
 William Waters & Martin Harrison, *Burne-Jones*, 1973, ill. fig. 59, p.52
 John Christian & Penelope Marcus, *Burne-Jones: the paintings, graphic and decorative work of Sir Edward Burne-Jones 1833-98*, Hayward Gallery, Southampton City Art Gallery, Birmingham City Museum and Art Gallery 1975-6, cat no. 68 p. 37
 Richard & Hilary Myers, *William Morris Tiles: The Tile Designs of Morris and His Fellow-Workers*, 1996, ill. fig. 31, p. 20
 Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, 2011, Illus pl. XXII between pp. 358-359 and pls. 3, 13, 14, 15, 30, 31, 32, 33 between pp. 486-487 and in the text pp. 71, 192, 203, 238, 256, 268, 329, 330, 371, 425, 439, 449, 466 pp. 1-17, 20-24, 26-44, 47-66, 68-71, 75-95, 97, 111-116, 120-122, 124-132, 134-136, 140-141, 144-145, 147-150, 153-154, 156-168, 170, 172-177, 179-203, 205, 207-214, 216-219, 220-224, 229-232, 234-235, 237-240, 242, 247-249, 251-252, 254-255, 257, 259-262, 264-276, 278-279, 281-307, 309-317, 319-321, 323-350, 353, 357-361, 363-384, 387-389, 394-395, 398-400, 402, 404-416, 418-445, 451-473, 478-481, 483, 485, 487-489, 491-501, 504-517, 522-523, 525-530, 534, 536

Dr. Philip McEvansoneya, *Edward Burne-Jones, William Morris, Dante Gabriel Rossetti, Harry Ward and illuminated manuscripts*, 2015, p. 599 - 601
 The Burne-Jones Catalogue Raisonné Foundation
<https://www.eb-j.org/browse-artwork-detail/MzA2MQ==>

Exhibited:
 Carlisle, Tullie House Museum and Art Gallery - Carlisle Art Gallery, *George Howard and his Circle*, November 1968, No. 155
 London, Hayward Gallery, *The Paintings, Graphic and Decorative Work of Sir Edward Burne-Jones 1833-1898*, November 1975 - January 1976, No. 68, p.37, touring in Southampton, Southampton City Art Gallery, January 1976 - February 1976; Birmingham, Birmingham City Museum and Art Gallery, March - April 1976 (lent by Joanna Matthews)

This design for a panel of of fifteen tiles is entered on the first page of Burne-Jones's account book with Morris & Co. (no. 380), charged at £2. The composition is derived from one of the Triumphs of Petrarch. Later versions appear in the background of the painting *Laus Veneris* (no. 135), as an independent picture (H&W, pl. 26), and a design for tapestry.

£3,000-5,000



243

243
HENRY MARK ANTHONY (BRITISH 1817-1886)
LANDSCAPE WITH CHURCH RUINS
Oil on canvas
Signed (lower right)
84 x 115cm (33 x 45¼ in.)

£3,000-5,000

244
JACQUES FRANCOIS CARABAIN (BELGIAN 1834-1933)
VEGETABLE MARKET AT THE BASILICA OF VICENZA
Oil on canvas
Signed (lower right)
137 x 88.5cm (53¾ x 34¾ in.)

With certificate handwritten by the painter (verso)

£15,000-25,000



244



245

245
MYLES BIRKET FOSTER (BRITISH 1825-1899)
GOING TO MARKET
 Watercolour and pencil with white heightening
 Initialed (lower left)
 19 x 30cm (7¼ x 11¾ in.)

£2,000-3,000



247

247
 ATTRIBUTED TO **ANDREW MACLURE (SCOTTISH 1812-1885) AND ARCHIBALD GRAY MACDONALD (SCOTTISH 1813-1900)**
VIEW OF THE FACADE OF CANNON STREET STATION, LONDON
 Oil on copper
 21 x 32cm (8¼ x 12½ in.)

Painted circa 1866.

£3,000-5,000



246

246
MYLES BIRKET FOSTER (BRITISH 1825-1899)
MARKET DAY, WELLS, SOMERSET
 Watercolour and pencil with white heightening
 Initialed (lower left)
 9.5 x 14.5cm (3½ x 5½ in.)

£1,000-1,500

248
CLAUDE T STANFIELD MOORE (BRITISH 1853-1901)
HAY BARGE ON THE THAMES BEFORE THE ROYAL MUSEUMS, GREENWICH
 Oil on canvas
 Signed (lower right)
 50 x 77cm (19½ x 30¼ in.)

£1,000-1,500



248



249

249
WILLIAM FRASER GARDEN (BRITISH 1856-1921)
ST IVES BRIDGE, CAMBRIDGESHIRE
Watercolour and pencil
Signed and dated '1906' (centre left)
13.5 x 19cm (5¼ x 7¼ in.)

Provenance:
Spink, London
Martyn Gregory, London

£600-800



250

250
JOHN WILLIAM NORTH (BRITISH 1842-1924)
FIGURE AT THE WATER'S EDGE
Watercolour
Signed, dated and inscribed 'ARA April 1899'
(lower left)
40 x 54cm (15½ x 21¼ in.)

£200-400



251

251
JOHN WILLIAM NORTH (BRITISH 1842-1924)
A QUIET TIME
Watercolour and gouache
Signed with initials and inscribed 'RWS April'
(lower right)
28.5 x 43.5cm (11 x 17 in.)

£200-400

252
THOMAS SHOTTER BOYS (BRITISH 1803-1874)
THE CHURCH OF SAINT PIERRE, CEAN
Watercolour heightened with bodycolour
Signed, dated, and inscribed '1864 Cean'
(lower centre)
100.5 x 73.5cm (39½ x 28¾ in.)

Provenance:
Spink, London

£3,000-5,000



252



253

253
JOHN VARLEY (BRITISH 1778-1842)
LOCH LOMAND
Watercolour
Signed (lower right)
26 x 35cm (10 x 13¾ in.)

£1,500-2,500



254



254



255

254
HECTOR CAFFIERI (BRITISH 1847-1932)
THE FISH MARKET BOULOGNE
Watercolour, a pair
Each signed (lower right)
60 x 45cm (23½ x 17½ in.) (2)

£1,000-1,500

255
ERSKINE NICOL (SCOTTISH 1825-1904)
A BOY EATING AN APPLE
Pencil and watercolour with white heightening
Signed, inscribed and dated 'Claddagh '54'
(lower right)
23 x 18cm (9 x 7 in.)

£300-500

257
FRANK MOSS BENNETT (BRITISH 1874-1953)
DRAKE SHOWING QUEEN ELIZABETH HOW HE PUT A GIRDLE ROUND THE EARTH
Oil on canvasboard
Signed and dated '1949.51' (lower right)
38 x 49cm (14¾ x 19¼ in.)

£2,000-3,000



257

258
FRANK MOSS BENNETT (BRITISH 1874-1953)
A GAME OF CARDS
Oil on board
Signed (lower right)
34 x 49cm (13¼ x 19¼ in.)

£1,500-2,000



258



256

256
FOLLOWER OF WILLIAM SHAYER (BRITISH 1787-1879)
FAMILY GROUP WITH DONKEY BY THE RED LION INN
Oil on canvas
Bears signature 'W. Shayer' (lower right)
69.5 x 89cm (27¼ x 35 in.)

Provenance:
The Estate of a deceased Gentleman

£800-1,200

259
ATTRIBUTED TO JOHN WOOD (BRITISH 1801-1870)
THE GIPSY
Oil on canvas
36 x 48.5cm (14 x 19 in.)

Exhibited:
Midland County Museum, Nottingham Castle
(according to label on verso)

£1,000-1,500



259



260

260
ENGLISH SCHOOL (19TH CENTURY)
ARTIST PAINTING IN A LANDSCAPE
Oil on canvas
Indistinctly signed (lower left)
50 x 67cm (19½ x 26¼ in.)

£600-800



261

261
FRENCH SCHOOL (19TH CENTURY)
PORTRAIT OF A LADY, READING IN A COASTAL LANDSCAPE
Oil on board
25.5 x 33.5cm (10 x 13 in.)

Provenance:
Beaconsfield Gallery, London

£700-1,000



262

262
NEW ZEALAND SCHOOL (19TH CENTURY)
SOUTH ISLAND FALLS
Oil on panel
22 x 33.5cm (8½ x 13 in.)

£600-800



263

263
RICHARD BANKES HARRADEN (BRITISH 1778-1862)
ITALIAN LANDSCAPE WITH MONTE SOCRATE
Oil on canvas
Signed and dated '1823' (to stretcher, verso)
72 x 102cm (28¼ x 40 in.)

In a Kentian frame

After the painting by Jan Both (c. 1618-1652)
in the Fitzwilliam Museum, Cambridge

£4,000-6,000

264
ROBERT FORD GAGEN
(CANADIAN 1847-1926)
EVENING, THE SELKIRKS
Oil on canvas
Signed and dated '11' (lower right)
39 x 52cm (15¼ x 20¼ in.)

£2,000-3,000



264



265

265
JOHANNES BARTHOLOMÄUS DUNTZE
(GERMAN 1823-1895)
A WINTER AFTERNOON WITH CLOUDY SKY
Oil on panel
Signed and dated '1876' (lower right)
25 x 38.5cm (9¾ x 15 in.)

£2,000-3,000



266

266
WALTER WALLOR CAFFYN
(BRITISH 1845-1898/9)
LANDSCAPE WITH HAY WAIN
Oil on canvas
Signed (lower left)
59.5 x 90cm (23¼ x 35¼ in.)

Provenance:
Hahn, Fine Art Dealers, London

£1,000-1,500



267

267
JAMES EDWIN MEADOWS
(BRITISH 1828-1888)
PASTORAL LANDSCAPE WITH FIGURES
Oil on canvas
Signed (lower left)
77 x 120cm (30¼ x 47 in.)

Provenance:
Hahn, Fine Art Dealers, London

£1,000-2,000



268

268
CHARLES HUNT (BRITISH 1829-1900)
PADDY'S FAVOURITE
Oil on canvas
Signed and dated '89' (lower left)
50 x 75cm (19½ x 29½ in.)

Provenance:
Sale, Christie's, London, Victorian and British
Impressionist Art, 29 June 2011, lot 131 (sold
for £26,000)

£3,000-3,500

269
JAMES HAYLLAR (BRITISH 1829-1920)
PLAYTIME
Oil on canvas
Signed with monogram and dated '1860'
(lower right)
59 x 71cm (23 x 27¾ in.)

Provenance:
Frost & Reed, London, 1960
Sale, Cheffins, Cambridge, 29 July 2020,
lot 273

£1,500-2,000



269



270

270
AFTER DAVID COX SENIOR (BRITISH 1783-1859)
THE WELSH FUNERAL
 Oil on canvas
 Bears signature (lower left)
 60 x 86cm (23½ x 33¾ in.)

A prime version of this work can be seen in Tate Britain, London.

It has previously been suggested that this work could be the fifth and largest oil painting of *The Welsh Funeral* by David Cox, described as: 23 x 33in. Canvas. Said to be signed and dated 1850; mother with baby, flowering tree at right; no man with stick on left. However, it cannot be explained why at least one source describes the work as signed and dated, and further opinion has recently suggested this cannot be an original work.

£1,500-2,500



271

271
JOSPEH THORS (BRITISH 1835-1920)
FOREST SCENE WITH WOODSMAN
 Oil on canvas
 Signed (lower right)
 67.5 x 87.5cm (26½ x 34¼ in.)

£1,500-2,500



272

272
ALFRED DE BREANSKI (BRITISH 1852-1928)
THAMES LANDSCAPE WITH SWANS
 Oil on canvas
 Signed and dated '1885' (lower right) and inscribed on a label (on the reverse)
 60 x 90cm (23½ x 35¼ in.)

Provenance:
 Sale, Sotheby's, Belgravia, 20 March 1979, lot 107
 The Estate of a deceased Gentleman

£2,000-3,000



273

273
GEORGE VICAT COLE (BRITISH 1833-1893)
WARGRAVE
 Oil on canvas
 Signed with monogram and dated '1881' (lower left)
 89 x 143cm (35 x 56¼ in.)

Provenance:
 John Hargreaves Esq.
 His Sale, Christie's, London, 2 May 1896, lot 39
 The Ralli Collection, Pamplin Manor, Wimbourne, Dorset
 Sale, Christie's, London, 25 October 1991, lot 7
 Richard Green, London, where purchased by the present owner

Exhibited:
 London, Royal Academy, 1881, n. 203

£5,000-7,000



274



274
ATTRIBUTED TO PIETER CLAUS
(DUTCH 1778-1864)
A WINTER AND SUMMER LANDSCAPE
Oil on panel, a pair
Both signed (lower left)
Each 19.5 x 24.5cm (7½ x 9½ in.) (2)

Provenance:
Galerie George, London
Acquired from the above by the late owner
in 1975

£400-600



275



275
REUBEN HUNT (BRITISH 1857-1938)
CHILDREN AT PLAY
Oil on canvas, a pair
One signed (lower left), the other signed and
dated 84 (lower right)
Each 34 x 44.5cm (13¼ x 17½ in.) (2)

Provenance:
The Estate of a deceased Gentleman

£1,000-1,500



276



276
ATTRIBUTED TO FREDERICK CALVERT
(BRITISH C.1785-C.1845)
OFF DOVER CASTLE; OFF THE WEST COAST
Oil on canvas, a pair
Each 25 x 41cm (9¾ x 16 in.) (2)

Provenance:
Galerie George, London
Acquired from the above by the late owner
in 1975

£300-500



277



277
ALEXANDER ROSELL (BRITISH 1859-1922)
THE MILLER AND THE MAID; THE MAID
AND THE CHILD
Oil on canvas, a pair
Both signed (lower left)
Each 24 x 31cm (9¼ x 12 in.) (2)

Provenance:
Sale, Sotheby's, London, 19 July 1990,
lot unknown
Audley Art, London
Acquired from the above by the late owner

£700-900



278

278
THOMAS BAKER OF LEAMINGTON
(BRITISH 1809-1869)
RURAL SCENE WITH A GENTLEMAN, DOG
AND CATTLE BY A RIVER BANK WITH A
CHURCH BEYOND
Oil on canvas
Signed and dated '1846' (lower right)
48.5 x 73cm (19 x 28½ in.)

Provenance:
The Estate of a deceased Gentleman

£1,000-1,500



279

279
CHARLES JAMES LEWIS
(BRITISH 1830-1892)
MOONLIGHT, BOURNEMOUTH
Oil on board
Signed (lower left)
29 x 41cm (11¼ x 16 in.)

£800-1,200



280

280
ENGLISH SCHOOL (19TH CENTURY)
FIGURE BY A MILL
Oil on canvas
44.5 x 60cm (17½ x 23½ in.)

Provenance:
The Estate of a deceased Gentleman

£700-900



281

281
ENGLISH SCHOOL (19TH CENTURY)
BOATING ON THE RIVER WITH COTTAGE BEYOND
Oil on cradled panel
64 x 76cm (25 x 29¾ in.)

Provenance:
H.H. Sabin, London
Acquired from the above by the late owner in 1965

£1,200-1,800



282

282 λ
PHILIP GILCHRIST (BRITISH 1865-1956)
STREATLEY-ON-THAMES
Oil on canvas
Signed and dated '1898' (lower right), further signed and inscribed as titled (on the reverse)
100 x 125.5cm (39¼ x 49¼ in.)

Provenance:
Paravicini, Hungerford
Sale, Christie's, London, 12 March 1993, lot 70
Waterhouse & Dodd, London
Acquired from the above by the late owner in 1993

£500-700

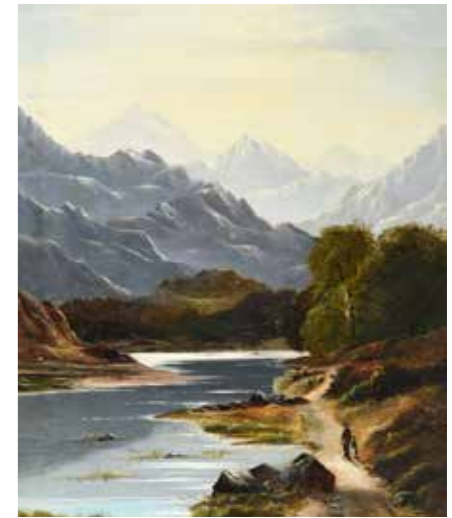


283

283
HENRY H. PARKER (BRITISH 1858-1930)
THE RIVER WEY, RIPLEY
Oil on canvas
Signed (lower right); signed and titled (verso)
31 x 46.5cm (12 x 18¼ in.)

Provenance:
Frederick Thom Gallery, Toronto

£400-600



284

284
G*** F*** LESLIE (BRITISH 19TH CENTURY)
HIGHLAND LANDSCAPES
Oil on canvas, a pair
One signed and dated 1899 (lower right), the other signed and dated '1899' (lower left)
Each 50 x 39.5cm (19½ x 15½ in.) (2)

Provenance:
Melvyn Jay, London
Acquired from the above by the late owner in 1988

£500-700



285

285
JOSEPH ADAM
(SCOTTISH CIRCA 1850-1916)
GLEN OCHY
Oil on canvas
59.5 x 90cm (23¼ x 35¼ in.)

286
GUGLIELMO GIUSTI (ITALIAN 1824-1916)
ITALIAN CAPRICCIO LANDSCAPE WITH TRAVELLERS
Oil on canvas
Signed and dated '1841' (lower left)
59 x 87cm (23 x 34¼ in.)

£1,000-1,500



286

Exhibited:
Edinburgh, Royal Scottish Academy,
Annual Exhibition 1878, No. 139

£700-1,000

287
W. ELLIS (BRITISH 19TH CENTURY)
SNOWSCAPE WITH CHURCH
Oil on canvas
Signed (lower left)
49.5 x 39.5cm (19¼ x 15½ in.)

£500-800



287



288

288
JOHN NELSON DRUMMOND
(BRITISH FL.1882-1896)
BON VOYAGE, MARITIME SCENE
Pastel
Signed (lower left)
120 x 89cm (47 x 35 in.)

£600-800



289

289
BERNARD DE HOOG
(DUTCH 1866/67-1943)
COLLECTING THE WRACK
Oil on panel
Signed (lower right)
20 x 45cm (7¾ x 17½ in.)

Provenance:
The Estate of a deceased Gentleman

£400-600



290

290
GUSTAVE GUILLAUMET
(FRENCH 1840-1887)
STUDY OF A FALLEN HORSE
Oil on panel
Signed (lower right)
24 x 31cm (9¼ x 12 in.)

The image is an oil sketch for the full painting *Dogs of the Douar Devouring a Dead Horse* (1883), located in the Musée des Beaux-Arts in Carcassonne.

£1,000-1,500



291

291
WILLIAM TEULON BLANDFORD FLETCHER (BRITISH 1858-1936)
CHILDREN ON A SUNLIT STREET
Oil on canvas
Signed (lower left)
59.5 x 90cm (23¼ x 35¼ in.)

£5,000-7,000



292

292
ANDREW NICHOLL (IRISH 1804-1886)
A BANK OF WILD FLOWERS, RIVER FOYLE
Watercolour
Signed (lower left)
34 x 50cm (13¼ x 19½ in.)
Unframed

£1,000-1,500



293

293
WALTER GREAVES (BRITISH 1846-1930)
WHISTLER FINISHING THE PORTRAIT OF HIS MOTHER
 Watercolour
 Signed (lower right)
 33 x 46cm (12 x 18 in.)

Provenance:
 D'Offay Couper Gallery, London
 Sale, Christie's, 21 January 1972, lot 115

Exhibited:
 London, The National Portrait Gallery, *In Pursuit of the Butterfly: Portraits of J. A. M. Whistler*, 7 April 1995 - 13 August 1995, n. 38

£2,000-3,000



294

294
DUDLEY HARDY (BRITISH 1865-1922)
MADemoiselle GEORGETTE
 Oil on panel
 Signed and inscribed (upper left); similarly signed and inscribed (to label verso)
 29 x 20.5cm (11¼ x 8 in.)

£800-1,200



295

295
BRITISH SCHOOL (LATE 19TH/EARLY 20TH CENTURY)
THRUSHES
 Oil on canvas
 58 x 135cm (22¾ x 53 in.)

£800-1,200

“In nature you may go mad over some great landscape but nevertheless every tree - aye every leaf - every blade of grass and even “every wee modest crimson tipped flower” demands and I hope receives its share of admiration.”

Charles Rennie Mackintosh

Charles Rennie Mackintosh only began to devise flower studies specifically for public view in 1914. While they proved to be a life-long interest for the artist, works from this period represent an essentially private facet of the artist's oeuvre.¹ Formally trained as an architect at Glasgow School of Art, Mackintosh's precocious draughtsmanship was quickly recognised at national level. Organic forms provided inspiration for his designs and the relative two-dimensionality of his

flower studies speak to his concern with pattern and decoration. Inspired by contemporary trends in botanical illustration as well as Japanese printmaking conventions, the delicate tonalities and graceful delineation shown in the present works reveal Mackintosh's tender reverence for the subject matter. Honest yet exploratory, they utilise the artist's skill in precise draughtsmanship while providing scope for personal creativity.

¹ Pamela Robertson, *Charles Rennie Mackintosh: Art is the Flower*, 1997, p.16



296

296
CHARLES RENNIE MACKINTOSH (SCOTTISH 1868-1928)
DOUBLE CHERRY, PINK
 Watercolour and pencil
 Signed with monogram, titled and dated 'AP.24.07' (lower right)
 12 x 19.5cm (4½ x 7½ in.)

£2,000-3,000



297

297
CHARLES RENNIE MACKINTOSH (SCOTTISH 1868-1928)
AURICULA
 Watercolour and pencil
 Signed with monogram, titled and dated 'AP.25' (lower right)
 12 x 17cm (4½ x 6½ in.)

£2,000-3,000



298



299 (part lot)

299
EVELYN DE MORGAN (BRITISH 1855-1919)
DESIGN FOR THE LEGEND OF GOOD WOMEN, AFTER GEOFFREY CHAUCER
 Watercolour and pencil on paper
 30 x 45.5cm (11¾ x 17¾ in.); and smaller

Pencil inscriptions naming the figures reveal the subject of the present watercolour to be Chaucer's Legend of Good Women, where the Prologue opens with the poet's dream of Eros (Amor) and Alcestis. Chaucer's poem narrates the stories of virtuous women from antiquity who suffered for love. This was a favourite source for William Morris and Burne-Jones and the artist may have used the text given in the former's famous Kelmscott Chaucer (1896). The best-known pictorial version is the Morris & Co stained glass panel by Burne-Jones from 1864 of Amor leading Alcestis back from the Underworld, with copies in V&A and William Morris Gallery collections.

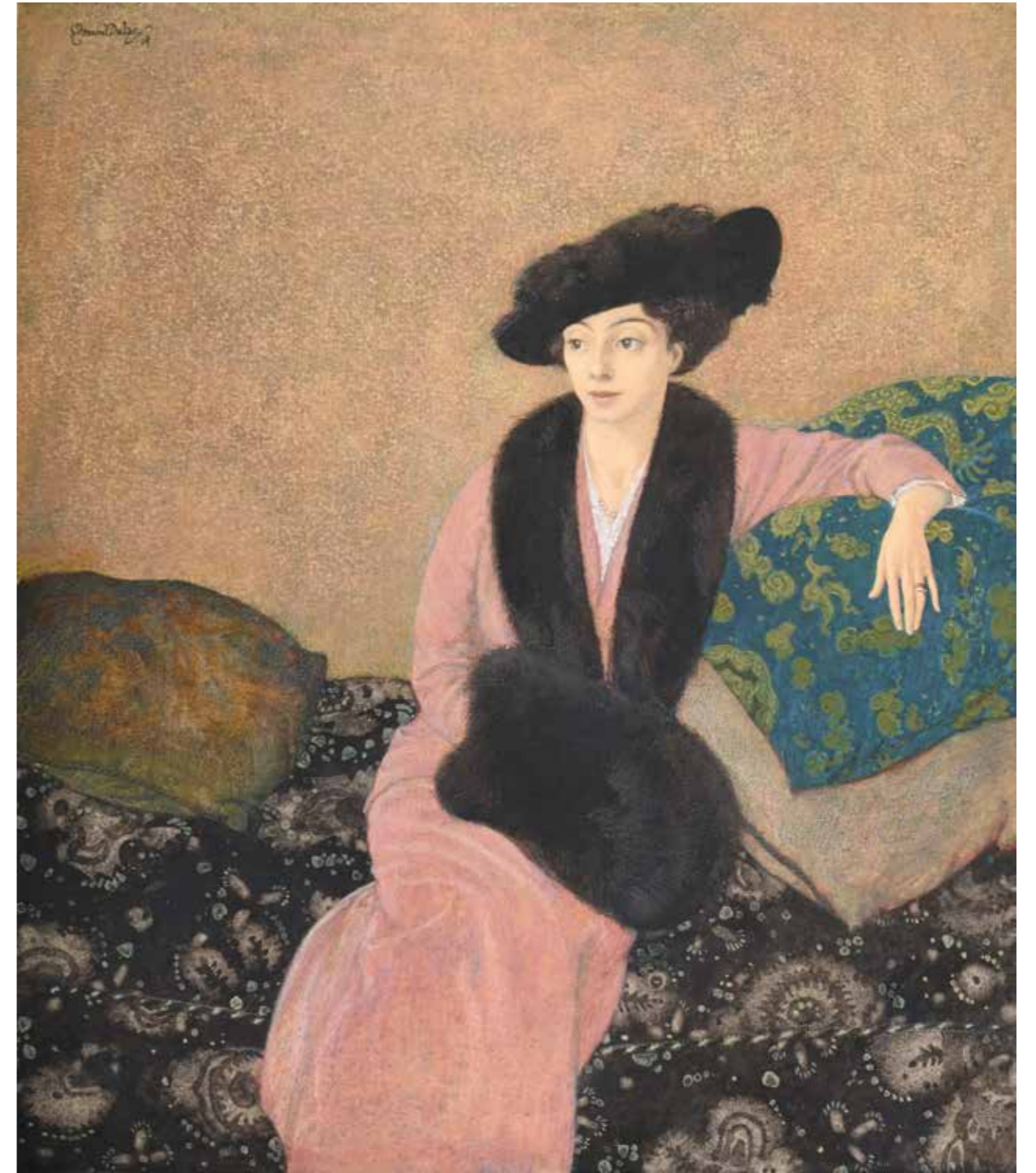
£1,000-1,500

Together with a figure study in chalk (2)

298
ROBERT BURNS (SCOTTISH 1869-1941)
AND HE HAS BRENT THE DALES D'BYNE, AND PART O'BAMBROUGH SHIRE; AND THRIE GUID TOWERS ON ROXBURGH FELS, HE LEFT THEM A' ON FIRE'
 Gouache, gold and ink on vellum
 29 x 19cm (11¼ x 7¼ in.)
 Two sheets framed as one

Provenance:
 The Fine Art Society, London, 1976

£3,000-5,000



300

300
EDMUND DULAC (FRENCH 1882-1953)
LADY CYNTHIA ASQUITH
 Watercolour
 Signed and dated '14' (upper left)
 37 x 29cm (14½ x 11¼ in.)

Moving in fashionable literary circles, she worked as Secretary for J. M. Barrie and was a close confidante of D. H. Lawrence and L. P. Hartley. When Asquith's diaries were published posthumously in 1968, the latter composed the introduction and fondly reflected that 'You could truly say of her, in the words of Shakespeare...that a start danced when she was born and went on dancing till she died.'

Lady Cynthia Charteris was born in 1887 to Hugo Charteris, 11th Earl of Wemyss and Mary Constance Wyndham. In 1910 she married the writer and poet Herbert Asquith, the second son of the future Prime Minister.

Asquith was herself a successful writer, primarily known for her ghost stories, Royal biographies and for editing anthologies. Admired for her beguiling beauty, she was also painted by Ambrose McEvoy, John Singer Sargent and Augustus John.

£8,000-12,000



301

301 λ
SIR FRANK BRANGWYN (BRITISH 1867-1956)
IL PESCAIONE
 Pencil and watercolour, heightened with bodycolour
 Signed and titled (lower left and centre)
 74 x 53.5cm (29 x 21 in.)

Provenance:
 F. Lewis Collection, n. 256, acquired from the artist in 1940
 Sale, Christie's, 1986, lot 74

Literature:
 Cyril G. E. Bunt, *The Watercolours of Brangwyn*, 1958 (according to label on verso)

£2,000-3,000



302

302
CHARLES DE SOUSY RICKETTS (BRITISH 1866-1931)
NUDE BY A STREAM
 Oil on paper laid down on board
 31 x 35.5cm (12 x 13¾ in.)

£1,000-2,000



303

303
JOHN SCOTT (BRITISH 1850-1918/19)
THE REVERIE
 Oil on canvas
 Signed with monogram (lower right)
 42.5 x 75.5cm (16½ x 29½ in.)

Provenance:
 Sale, Christie's, London, 25 May 1979, lot 12

A comparable work sold at Christie's on 24 February 1989 entitled 'And the night raven sings Bosom'd high in the tufted trees, Where perhaps some beauty lies' (lot 300, sold for £6000).

£5,000-7,000



304

304
HENRY JOHN YEEND KING (BRITISH 1855-1924)
THE OLD MILL
Oil on canvas
Signed (lower right)
59 x 90cm (23 x 35¼ in.)

Provenance:
Sale, Sotheby's, London, 1 October 1988, lot 146
Sale, Christie's, London, 30 November 2001, lot 116
Acquired from the above and thence by descent to the present owner

£1,500-2,000



305

305
HARRY ADAMS (BRITISH 1868-1947)
WORCESTERSHIRE LANDSCAPE IN THE SNOW
Oil on canvas
Signed (lower right)
41 x 51cm (16 x 20 in.)

Provenance:
The Estate of a deceased Gentleman

£200-300



306

306 λ
CECIL ARTHUR HUNT (BRITISH 1873-1965)
THREE TRAVELLERS IN THE ADLER PASS
Gouache
Titled 'The Adler Pass' (lower left)
37 x 57cm (14½ x 22¼ in.)

Provenance:
Spink, London

£600-800



307

307 λ
LUCY KEMP-WELCH (BRITISH 1869-1958)
THE TRANSIENT GOLDEN HOUR
Watercolour
Signed (lower left)
31.5 x 41.5cm (12¼ x 16¼ in.)

Provenance:
Messum's

£3,000-5,000



308

308 λ
LUCY KEMP-WELCH (BRITISH 1869-1958)
THREE CALVES IN AN ORCHARD
Watercolour
Signed (lower left)
23 x 33cm (9 x 12 in.)

Provenance:
Sale, Phillips, Bath, circa 1986
(according to a label to the reverse)
Trimbridge Gallery, Bath
(according to a label to the reverse)
Sale, Russell, Baldwin & Bright,
Leominster, unknown sale, lot 1219
Messum's, 2003

£2,000-3,000



309

309
PETER MACGREGOR WILSON (BRITISH 1856-1928)
MELANCHOLY
Oil on canvas
Signed (lower right); further signed with initials, inscribed and dated 'PMGW/ESSEX/1883' (verso)
50 x 34cm (19½ x 13¼ in.)

Provenance:
Sale, Christie's, London, *Victorian, British and Impressionist Art*, 14 November 2013, lot 97

£1,500-2,000



310

310
JULIUS HUTHER (GERMAN 1881-1954)
PORTRAIT OF A WOMAN IN A WHITE DRESS
Oil on canvas
Signed (lower right)
70.3 x 51.6cm (27½ x 20¼ in.)
Unframed

Provenance:
Sale, Nagel Auktionen GmbH, 13 July 1011, lot 42

£400-600

311
AFTER HUBERT VON HERKOMER (BRITISH 1849-1914)
'ROSES' AND 'IVY'
Hand-coloured Herkomergravures, a pair, published by the Fine Arts Society, 1896
Framed 64 x 48cm (25 x 18¾ in.)
Gilt framed and glazed

Provenance:
Maas Gallery, London
Acquired from the above by the late owner in 2019

£200-400

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

Provenance:
Priory Gallery, Cheltenham (bought for £7,800 22 October 2000)

Walter Ernest Webster was born in Manchester in 1878. He studied at the Royal College of Art and the Royal Academy. Over the course of his career he exhibited over 120 pictures at the Royal Institute and Royal Academy.

Webster is best known for his paintings, such as the lot offered here, concerned with his interpretation of the Arts such as elegant young ladies at the opera, musicians, and ballet.

£1,500-2,500



312



311



313

313
EMILE BAES (BELGIAN 1879-1953)
MODEL, SITTING NUDE
Oil on canvas, oval
Signed (lower left)
102.5 x 81cm (40¼ x 31¾ in.)

£800-1,200



314

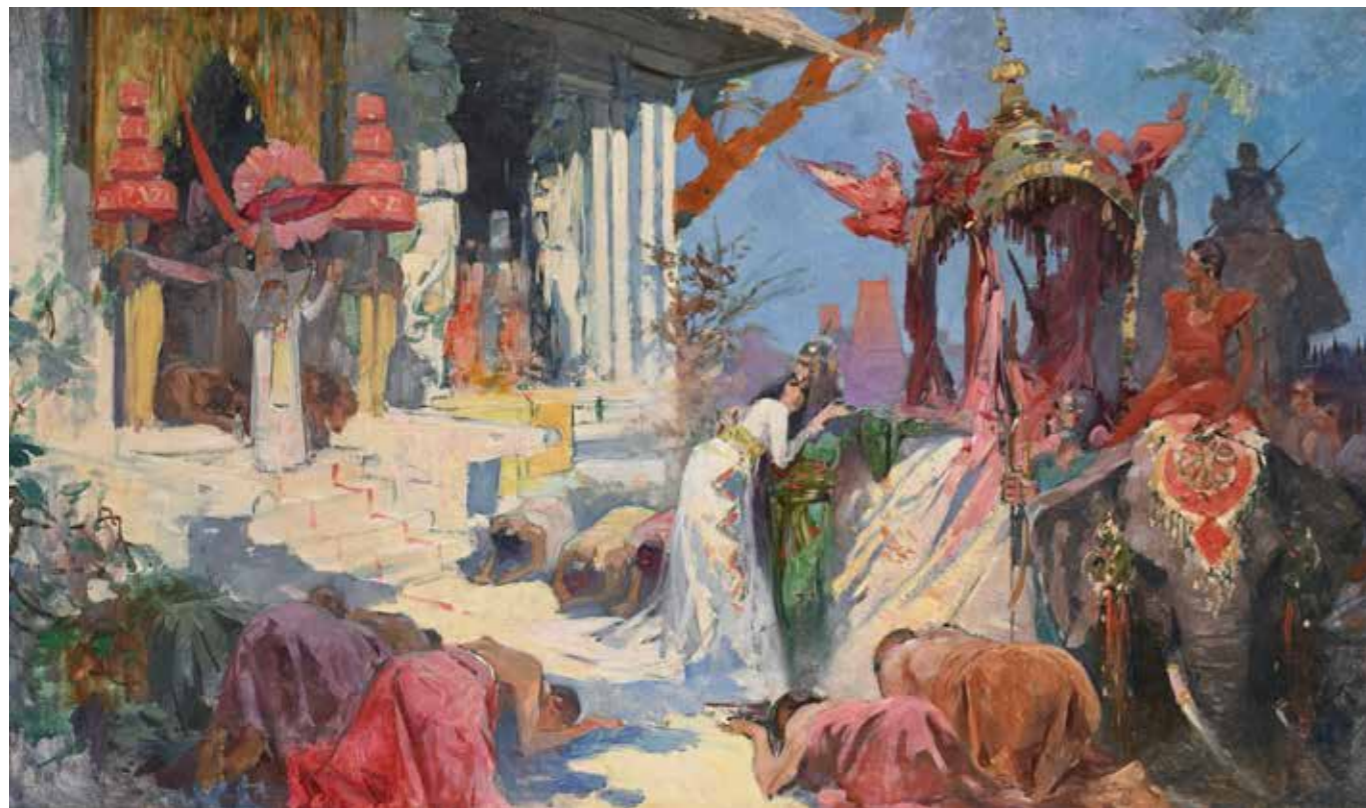
314
JAMES CHARLES PLAYFAIR (BRITISH
ACTIVE 1865-1904)
THE READER
Watercolour
Signed and dated '71' (lower left)
27 x 21cm (10½ x 8¼ in.)
£300-500



315

315
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

316
MORTIMER LUDDINGTON MENPES
(AUSTRALIAN 1855-1938)
A SIDE CANAL, VENICE
Watercolour
Signed (lower left)
19 x 24cm (7¼ x 9¼ in.)
£400-600



316

GEORGE OWEN WYNNE APPERLEY (1884-1960) | LOTS 317-338

Following on from the success of our sale in February 2024, Dreweatts is delighted to offer a second selection of works from the studio of George Owen Wynne Apperley, including several works featuring his second wife Enriqueta, as well as a number of watercolours produced during his time in Tangier.

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

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

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

In 1932, however, Apperley was forced to leave the city when his conservative political stance regarding the Second Spanish Republic led to the bombing of his house. He and his second wife, Enriqueta, fled to Morocco where they set up a home and studio in Tangier in 1933. Enriqueta and George remained in the North African city until his death in 1960.

During this time, Tangier was a prosperous centre of commerce and finance due to the free-trading privileges it enjoyed as a European Protectorate, and Apperley received the same warm reception from the locals as he had done in Spain.

Working in his studio which looked out across the sea, Apperley could see the coastline of his beloved Spain in the distance. The new exotic and suggestive surroundings inspired by the warm climate and light of Morocco heavily influenced his watercolours, several of which are offered in this auction.

Apperley's work was widely reproduced, and he continued to send works to both Spain and London for exhibition. In 1924, the Victoria and Albert Museum purchased his *Cordobesa*. When he died, a Spanish obituary observed *'Apperley's pictures will, in their own right, finally and deservedly justify the acclaim they received years ago. In the long term, the real human values attached to works of art remain untouched by academic debate'*.

There is a statue to the artist in Placeta de la Calle Gloria, Granada.



317

317 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
PINTOR Y MODELO
Oil on canvas
Signed (lower right)
53 x 46.5cm (20¾ x 18¼ in.)

Painted in 1955-56.

£1,500-2,500

318 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
DE MERIENDA, TANGER 1930
Watercolour
Signed (lower left)
26 x 34cm (10 x 13¼ in.)

£400-600



318

319 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
MARINA, SAN VIGILIO, ITALIA; ESPANA DESDE TANGER
Watercolour
Both signed (lower right)
23 x 30cm (9 x 11¾ in.); 20.5 x 37cm (8 x 14½ in.);
Unframed (2)

Painted in 1930 and 1935 respectively.

£600-800



319



320 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
FLOR SILVESTRE, MAMA 1945
Oil on canvas, oval mount
Signed (upper right)
53 x 63cm (20¾ x 24¾ in.)

£800-1,200



320

321 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
SAN VIGILIO, ITALY, 1930
Watercolour
Signed (upper left)
25 x 34.5cm (9¾ x 13½ in.)
Unframed

£300-500



321

322 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
STORMY WEATHER, TANGER
Watercolour
Signed (lower left)
24.5 x 34.5cm (9½ x 13½ in.)
Unframed

Painted in 1945.

£300-500



322



323

323 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
LA PITUSA
Oil on canvas
Signed (upper right)
58.5 x 73cm (23 x 28½ in.)

Painted in 1932.

Exhibited:
Granada, Galeria de Arte, *Apperley - El Ultimo Romantico Ingles*, 26 October - 15 November 2001, ill. p.19 of the catalogue

£2,000-3,000



326

326 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
LA TORERA, 1953
Oil on canvas
Signed (lower right)
54 x 45.5cm (21¼ x 17¾ in.)

Exhibited:
Madrid, Galeria Heller, *G.O.W. Apperley*, 1984, No. 9, ill. p.63 of catalogue

£2,000-3,000

327 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
ROSAS
Oil on paper
Signed and dated '1924' (lower right)
22 x 16cm (8½ x 6¼ in.)

£300-500

328 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
STILL LIFE OF ROSES, 1940
Oil on canvas
Signed (lower right)
53 x 36.5cm (20¾ x 14¼ in.)

£800-1,200



327



324

324 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
STILL LIFE OF ROSES IN A BLUE JUG
Oil on canvas
Signed and dated '1945' (lower left); signed, titled and dated 'Rosas de mi huerto/ Apperley/ Tanger 1945' (verso)
60.5 x 44.5cm (23¾ x 17½ in.)

£800-1,200



325

325 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
STILL LIFE OF CAMPANAS DE MI JARDIN
Watercolour, oval mount
Signed, dated, and inscribed 'To the memory of my dear Mother these lilies, her favourite flowers. / From my garden / Tanger / March 1945 / G.W. Apperley' (verso)
51 x 40.5cm (20 x 15¾ in.)

£800-1,200



328



329

329 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
ENRIQUETA EN TRAJE NEGRO
Oil on canvas board
Signed (upper right)
46 x 30cm (18 x 11¾ in.)

Painted in 1954.

£800-1,200



330

330 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
SKETCH OF ENRIQUETA EN TRAJE NEGRO, 1954
Charcoal
Signed (lower right)
43 x 31cm (16¾ x 12 in.)

£300-500



331

331 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
FIRST NUDE STUDY OF ENRIQUETA
Drawing
Titled and dated '1919' (lower left)
20.5 x 29cm (8 x 11¼ in.)

Literature:
Exhibition catalogue, *Apperley - El Ultimo Romantico Ingles*, p.9
(illustrated but not for sale)

£300-500

332 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
EL REPOSO
Oil on canvas
Signed (lower right)
46 x 64cm (18 x 25 in.)

Painted in 1952.

£3,000-5,000



332

333 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
CENICIENTA, MAMA AT 16
Drawing
Signed (lower right); inscribed 'Primer dibujo para el cuadro de la
'Cenicienta' (verso)
47.5 x 34cm (18½ x 13¼ in.)

Painted in 1919.

£800-1,200



333

334 λ
GEORGE OWEN WYNNE APPERLEY
(BRITISH 1884-1960)
DIANA AND ENDYMION
Oil on cardboard
Signed (lower right)
25.3 x 35.5cm (9¾ x 13¾ in.)

Painted in 1946.

Together with a signed preparatory sketch of Diana

£400-600



334



335

335 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
TANGIER FROM S.W, AFTER HOLLAR '1669'
 Watercolour
 Signed, titled, and dated '1938' (lower left)
 26.5 x 38cm (10¼ x 14¾ in.)
 Unframed

Together with two unframed sketches of Yorke Castle

£600-800



336 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
TORRENUEVA
 Watercolour
 Titled and dated 'Sept 21. 52' (lower right)
 17 x 23.5cm (6½ x 9¼ in.)
 Unframed

Together with a pair of unframed watercolours of Yorke Castle

£600-800



336



337 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
ENRIQUETA; TOGETHER WITH THREE NUDE SKETCHES
 Drawing
 Variously signed and dated (lower left and right)
 31 x 24cm (12 x 9¼ in.); and smaller
 Unframed (4)

Drawn between 1942 and 1958.

£1,000-1,500



337

338 λ
GEORGE OWEN WYNNE APPERLEY (BRITISH 1884-1960)
TANGIER FROM THE HILL WEST OF WHITEHALL, FROM WENCESLAUS HOLLAR, 1673
 Watercolour and pencil
 Titled (lower centre)
 15.5 x 26.7cm (6 x 10½ in.)
 Unframed

Together with two unframed views of Yorke Castle

£700-1,000



338



OTHER PROPERTIES



339

339
 CONTINENTAL SCHOOL (19TH CENTURY)
 STILL LIFE WITH FRUIT ON A TRAY
 Oil on canvas
 Remnants of a signature on the ledge (centre right)
 58.5 x 69.5cm (23 x 27¼ in.)

Provenance:
 Sale, Christie's, South Kensington, 16 May 1991, lot unknown
 Acquired from the above sale by the late owner

£600-800



340

340
 MICHAELANGELO MEUCCI (ITALIAN 1840-1890)
 BIRDS AND NESTS
 Oil on panel, a pair
 Both signed (upper right)
 42.5 x 18cm (16½ x 7 in.) (2)

£400-600



341

341
 JOSEPH-EUGENE GILBAULT (FRENCH 1800-1899)
 STILL LIFE WITH PEACHES AND GRAPES ON A GRASSY BANK
 Oil on canvas
 Signed (lower right)
 63.5 x 79.5cm (25 x 31¼ in.)

Provenance:
 Galerie George, London
 Acquired from the above by the late owner in 1975

£700-900

342
 CONTINENTAL SCHOOL (20TH CENTURY)
 FLOWERS IN A PORCELAIN VASE ON A LEDGE
 Oil on board
 30.5 x 25.5cm (12 x 10 in.)

Provenance:
 The Estate of a deceased Gentleman

£400-600

343
 WILLIAM CRUICKSHANK (BRITISH 1848-1922)
 TWO STILL LIVES OF FRUIT
 Watercolour and gouache on ivorine, a pair
 Both signed (lower right)
 Each oval 12.5 x 9.5cm (4¾ x 3½ in.) (2)

Provenance:
 Sale, Sotheby's, Belgravia, 30 October 1979, lot 102
 Acquired from the above sale by the late owner

£200-300



342



343



344

344
FOLLOWER OF JOHN WILSON CARMICHAEL
MOUNTS BAY AT HIGH TIDE
Oil on canvas
70 x 98cm (27½ x 38½ in.)

£1,000-1,500



345

345
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.)

£1,500-2,500



346

346
CIRLCE 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.)

£800-1,200



347

347
THOMAS WHITCOMBE
(BRITISH 1763-1824)
H.M.S. REPULSE LAUNCHED AT EAST COWES 1780
Oil on canvas
53.5 x 65cm (21 x 25½ in.)

Provenance:
The Parker Gallery, London

Inscribed to plaque:
'H.M.S. REPULSE. 3RD RATE. 64 GUNS. LAUNCHED AT EAST COWES 1780. TOOK PART IN RELIEF OF GIBRALTAR 1781 AND RODNEY'S VICTORY IN THE WEST INDIES 1782. WRECKED OFF USHANT 1800.'

£5,000-7,000



348

348 λ
GEORGE ALEXANDER NAPIER (1823-1969)
'THE ANCHORA AND OTHER VESSELS OFF A HEADLAND'
Oil on canvas
Signed (lower left)
58 x 77cm (22¾ x 30¼ in.)

Provenance:
Sale, Sotheby's, Belgravia, 26 March 1974, lot 112

£1,500-2,500

349

RICHARD PATON (BRITISH 1717-1791)

THE REVIEW OF THE BRITISH FLEET AT SPITHEAD BY KING GEORGE III, ON BOARD THE FLAGSHIP BARFLEUR, 24 JUNE 1773, WITH THE ROYAL OAK FIRING A SALUTE, AND NUMEROUS OTHER SHIPS OF THE LINE

Oil on canvas

123.5 x 147cm (48½ x 57¾ in.)

Provenance:

William Tennant (1783-1835), Little Aston Hall, Little Aston

Thence by descent to his son, Captain Charles Edmund Tennant (1811-1862), Needwood House, Burton-on-Trent

Thence by descent to his son, Major Charles Richard Tennant (1851-1937) and his wife the Hon. Mrs Ruth Tennant (d. 1943), Needwood House and St Anne's Manor, Sutton Bonnington

Thence by descent to their nephew, Sir Charles Buchanan, 4th Baronet (1899-1984), St Anne's Manor

Thence by descent to the present owner

The present picture depicts a key incident in George III's review of the fleet at Portsmouth, 22-25 June 1773. The fleet specially assembled for the purpose was in three divisions: nine line-of-battle ships, commanded by Thomas Pye, Vice-Admiral of the Red, four ships commanded by George, Lord Edgcumbe, Vice-Admiral of the Blue (of whom there is a fine portrait by Reynolds in the National Maritime Museum), and six ships commanded by Richard Spry, Rear-Admiral of the White and commander-in-chief at Plymouth. The last came up from there for the occasion.

The painting commemorates the honours conferred on Pye as commander-in-chief at Portsmouth and in overall operational charge of the 1773 review. The King is on board the *Barfleur*, shown flying the Royal Standard at the main, the Admiralty flag at the foremast and the Union flag at the mizzen. This was a 90-gun, second-rate ship of the line which was to enjoy a distinguished career in the War of American Independence (1775-83) and the French Revolutionary and Napoleonic Wars (1793- 1815). At this time, however, it was Pye's Portsmouth flagship, from which he had been displaced for the period of the royal visit into the 74-gun *Royal Oak*, seen to the right.

Having dined in state on the *Barfleur* shortly after 2 p.m. the King knighted a number of senior officers on the quarter-deck of the ship, including Pye and Spry, and formally advanced Pye from Vice-Admiral of the Red to Admiral of the Blue. As Spry's blue flag was broken out at the mainmast-head of the *Royal Oak*, all the ships of the fleet other than *Barfleur* saluted him 'by the King's permission'. In return, as the *London Gazette* reported the moment and as this painting shows: 'The Admiral, in acknowledgement of the Honor conferred upon him, saluted the Royal Standard with all the Guns on board the *Royal Oak*.' In comparison to Pye's new blue flag at the main in the *Royal Oak* (as shown here) denoting his rise to full Admiral of the Blue, the same colour at the foremast of the ship to rear left in the painting identifies it as the *Dublin*, Edgcumbe's temporary flagship for the review as a Vice-Admiral of the Blue.

At 5.30 p.m. George III left the *Barfleur* for the *Augusta*, yacht (depicted in the other painting), in which the royal party returned to Portsmouth harbour, accompanied by flag officers and captains in their barges, landing at the dock at 7.30. Despite the high honours conferred on Pye, he did not enjoy an unblemished reputation. He was known among his junior officers as 'Goose Pye' and is described by the naval historian Nicholas Rodger as 'something of a naval grotesque who aroused mingled amusement and contempt.' Who commissioned this painting is unknown but Pye is a strong possibility.

£60,000-80,000



349



350

350
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.)

£1,000-1,500



351

351
HENRY WILLIAM BANKS DAVIS (BRITISH 1833-1914)
LOUISA
Oil on canvas
Signed and dated '1857' (lower right)
52 x 68cm (20¼ x 26¾ in.)

According to plaque, Louisa at two years old gained the first prize at the Northumberland, Cleveland, and Barnard Castle Agricultural Societies' Shows in the year 1857

£3,000-5,000



352

352
BRITISH SCHOOL (EARLY 19TH CENTURY)
EXOTIC BIRDS IN A LANDSCAPE
Oil on panel
40 x 50cm (15½ x 19½ in.)

Provenance:
Philippe Gallery, London

£500-700



353
JOHN NOST SARTORIUS
(BRITISH 1759-1828)
*A MATCHED RACE;
AT FULL GALLOP*
Oil on canvas, a pair
Both signed (lower right)
Each 50 x 62cm
(19½ x 24¼ in.) (2)

£6,000-8,000



353



354

354
ITALIAN SCHOOL (19TH CENTURY)
PLINY'S DOVES DRINKING FROM A GOLDEN BOWL
Oil on canvas
43.5 x 63.5cm (17 x 25 in.)

£3,000-5,000



355
ENGLISH SCHOOL (19TH CENTURY)
A PAIR OF DOVES IN PROFILE
Watercolour, a pair
Each 29 x 47cm (11¼ x 18½ in.) (2)

£1,000-1,500



355



356

356 λ
GEORGE EDWARD LODGE (BRITISH 1860-1954)
GOLDEN EAGLE ON AN OUTCROP
Watercolour and gouache
Signed (lower left)
27.5 x 43.5cm (10¾ x 17 in.)

Provenance:
Sheila Hinde Fine Art, Greatham, West Sussex
Acquired from the above by the late owner in 1994

£2,500-3,500



357



358

357
CIRCLE OF ALEXANDRE-FRANCOIS DESPORTES
(FRENCH 1661-1743)
DUCK IN FLIGHT
Oil on canvas
56.5 x 85cm (22 x 33¼ in.)

Provenance:
Sale, Christie's, 15 June 1956, lot 104

£3,000-5,000

358
ARCHIBALD THORBURN (BRITISH 1860-1935)
PHEASANT
Watercolour
Signed (lower right)
20.5 x 31cm (8 x 12 in.)

Provenance:
Sheila Hinde Fine Art, Greatham, West Sussex
Acquired from the above by the late owner in 1994

£3,000-5,000

359

HENRY FREDERICK LUCAS LUCAS (BRITISH 1848-1943)

THE HUNTING ALPHABET

Pencil, pen and brown ink, heightened with bodycolour

26 signed with monogram (25 lower right, 1 lower left), the frontispiece signed (lower right)

Each 37 x 53.5cm (14½ x 21 in.) (28)

Provenance:

By descent from the artist

Sale, Christie's, New York, *Sporting Art*, 1 December 2006, lot 26

The Hunting Alphabet A Stands for ATHERSTONE Ladies are few distinguished by wearing the collar of blue. B Stands for BOOT with the Cream coloured top, the pride and the glory of many a Fop. C Stands for CUBBING when foxes abound and they rattle the Cubs and blood the young Hound. D Is the DANCER Flag flown in many a shire that warns reckless riders to beware of the wire. E Is the EARTH-STOPPER with his terriers and spade A hardy old veteran well up to his trade. F Is the FOX so game and so cunning, to get to his brush The Pack must make running. G Stands for "GONE AWAY!" the Whip on the Bay, has seen him break covert so "Forrard Away." H Stands for HORSE Huntsman and Hound All hard as nails and perfectly sound. I Stands for IRE shewn by the Master, when some of his Hounds meet with disaster. J Stands for JORROCKS a Master whose Name is high on the list of Sportsmen of Fame. K For the KENNELS the home of the Hound, where horseflesh and porridge in plenty abound. L Is the LEPPER in O Ireland bred, with plenty of bone and a varininty head. M Is the MASK set up in the Hall, the best of the Season the gamest of All. N Is the NOODLE, a regular Shirk, who cares not at all for Hounds and their work. O Stands for OXER as strong as a wall, which has given to many a hunter a fall. P Is the PACE that kills in the end when both men and horses have bellows to mend. Q For the QUORN always game in a run and certain to shew us the best of the fun. R For the RIDER an old-fashioned sort, though he sticks to the roads he still sees some sport. S For the SOUND of the Horn that repays, Long waits by the Cover on cold rainy days. T Is the TERRIER put into the Earth, He'll give Master Reynard a very warm berth. U Is the UMPIRE at the Hunt Meeting, where all Sporting Farmers are sure of a greeting. V Stands for VIXEN who has been on the prowl, and returns to her Cubs with an Orpington Fowl. W The WHOOP at the end of the run, When riders and horses are thoroughly done. X Are the X ROADS and the Hounds going home, So good night to them, We must jog on alone. Y For the YOKEL who grins at the gate, For coppers bestowed by the Crowd that is late. Z Stands for ZETLAND, all the right sort, Z ends my book: so goodbye and good sport! FINIS

The Fox Hunting Alphabet was published as a limited edition circa 1900 in London.

£20,000-30,000





360

360
FRENCH SCHOOL (18TH CENTURY)
BAY HORSE IN A LANDSCAPE, LABELLED WITH MONOGRAM
Oil on canvas
34 x 48cm (13¼ x 18¾ in.)

£1,000-1,500



363

363
CHARLES HENRY SCHWANFELDER (BRITISH 1774-1837)
A BLACK HORSE STANDING IN A WOODLAND
Oil on canvas
Signed and dated '1825' (lower left)
64 x 76cm (25 x 29¾ in.)

£3,000-5,000



361

361
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

£1,000-1,500



364

364
GEORGE PAICE (BRITISH 1854-1925)
"BILL"
Oil on canvas
Signed, titled and dated '02' (lower left)
34 x 44cm (13¼ x 17¼ in.)

Provenance:
Sale, Christie's, London, 31 March 1994, lot 83
Audley Art, London
Acquired from the above by the late owner in 1994

£400-600



362

362
CHARLES BILGER SPALDING (BRITISH 1810-1871)
A MASTER OF FOXHOUNDS CROSSING A TRACK
Oil on canvas
Signed and dated '1845' (lower left)
66 x 89cm (25 x 35 in.)

Together with the Huntsman's silver hunting horn.

£2,000-3,000



365

365
ABRAHAM COOPER (BRITISH 1787-1868)
A SURREY HUNTER
Oil on canvas
Signed with monogram and dated '1850' (lower left); further inscribed 'A Surrey Hunter aged 22 years / Hunted 17 seasons by the owner M. C. Webb' (lower left)
62 x 75cm (24¼ x 29½ in.)

£1,500-2,000



366

366
JOHN E. FERNELEY SENIOR (BRITISH 1782-1860)
THE PONY OF THE LATE REVD. W.I WOODCOCK
 Oil on canvas
 66 x 91.5cm (25 x 36 in.)

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

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

This lot is to be sold without reserve.

£3,000-4,000



367
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

£1,500-2,500



367



368

368
THOMAS EARL (BRITISH 1874-1947)
FAITHFUL FRIENDS
 Oil on canvas
 55 x 44cm (21½ x 17¼ in.)

Painted in 1860.

Provenance:
 Sale, Sotheby's, Belgravia, 20 March 1979, lot 284
 The Estate of a deceased Gentleman

£2,000-3,000

369
HEYWOOD HARDY (BRITISH 1842-1933)
SHOEING
 Oil on canvas
 Signed and dated '1902' (lower left)
 68 x 56cm (26¾ x 22 in.)

Provenance:
 Willow Gallery, London

£2,000-4,000



369



370

370
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

£1,000-1,500



371



371
GILBERT JOSEPH HOLIDAY (BRITISH 1879-1937)
THE WATER JUMP
 Watercolour and bodycolour
 Signed (lower left)
 32.5 x 53.5cm (12¾ x 21 in.)

Provenance:
 Sale, Christie's, *The Ginsburg Collection, Fantasia, Subtle Splendour*,
 11 November 2008, lot 489

£1,500-2,500

372
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)
WITHIN THE LAW
 Charcoal and pastel
 Signed and dated '33' (lower right)
 41 x 27.5cm (16 x 10¾ in.)

Provenance:
 The Rowley Gallery, London

£800-1,200



373

373 λ
JOHN SANDERSON-WELLS (BRITISH 1872-1955)
SET OF FOUR HUNTING SCENES
 Oil on canvas
 Each signed (lower left or lower right)
 39.5 x 59.5cm (15½ x 23¼ in.) (4)

Provenance:
 Sale, Bonhams, London, 6 December 1973, lot 100
 Acquired from the above sale by the late owner

£4,000-6,000

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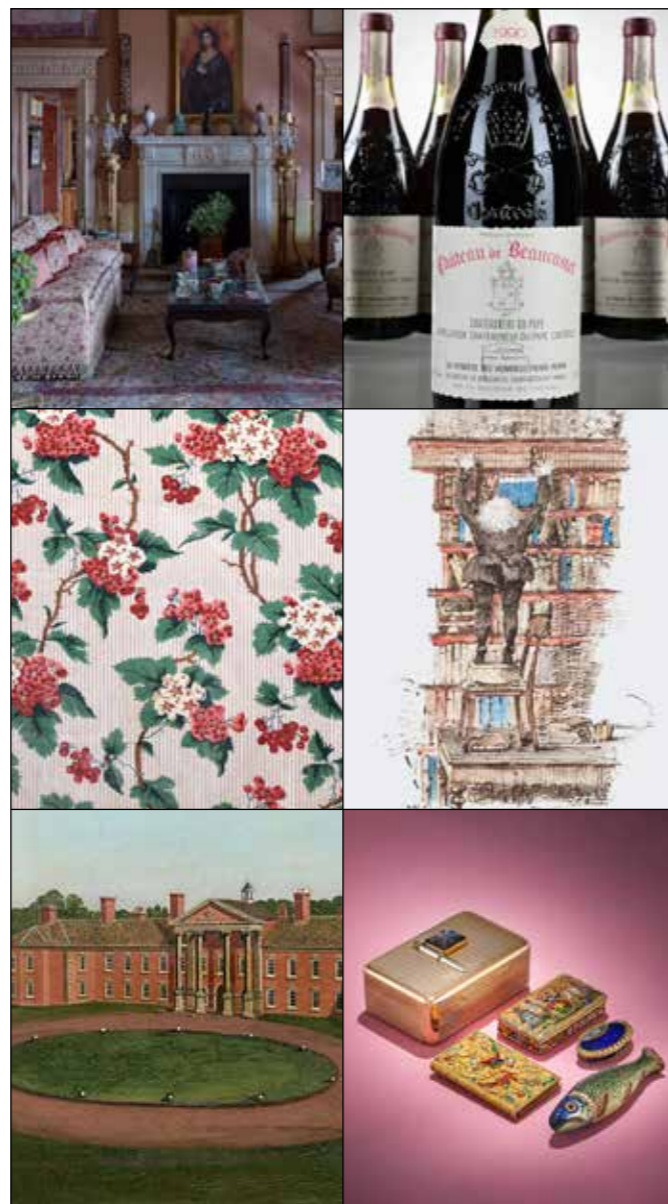
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Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding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

COMMISSION CHARGES

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

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

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

CITES REGULATIONS

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

COLLECTION OR DELIVERY

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

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

STORAGE CHARGES

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

FURTHER INFORMATION

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

VALUATION SERVICES

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

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (§) 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. Lots offered subject to temporary importation († or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. 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. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

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

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

6. LOSS AND DAMAGE OF GOODS

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

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

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

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

9. RESERVES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

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

7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

GENERAL

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

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

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

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

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

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

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

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