

TALES FROM THE ART CRYPT

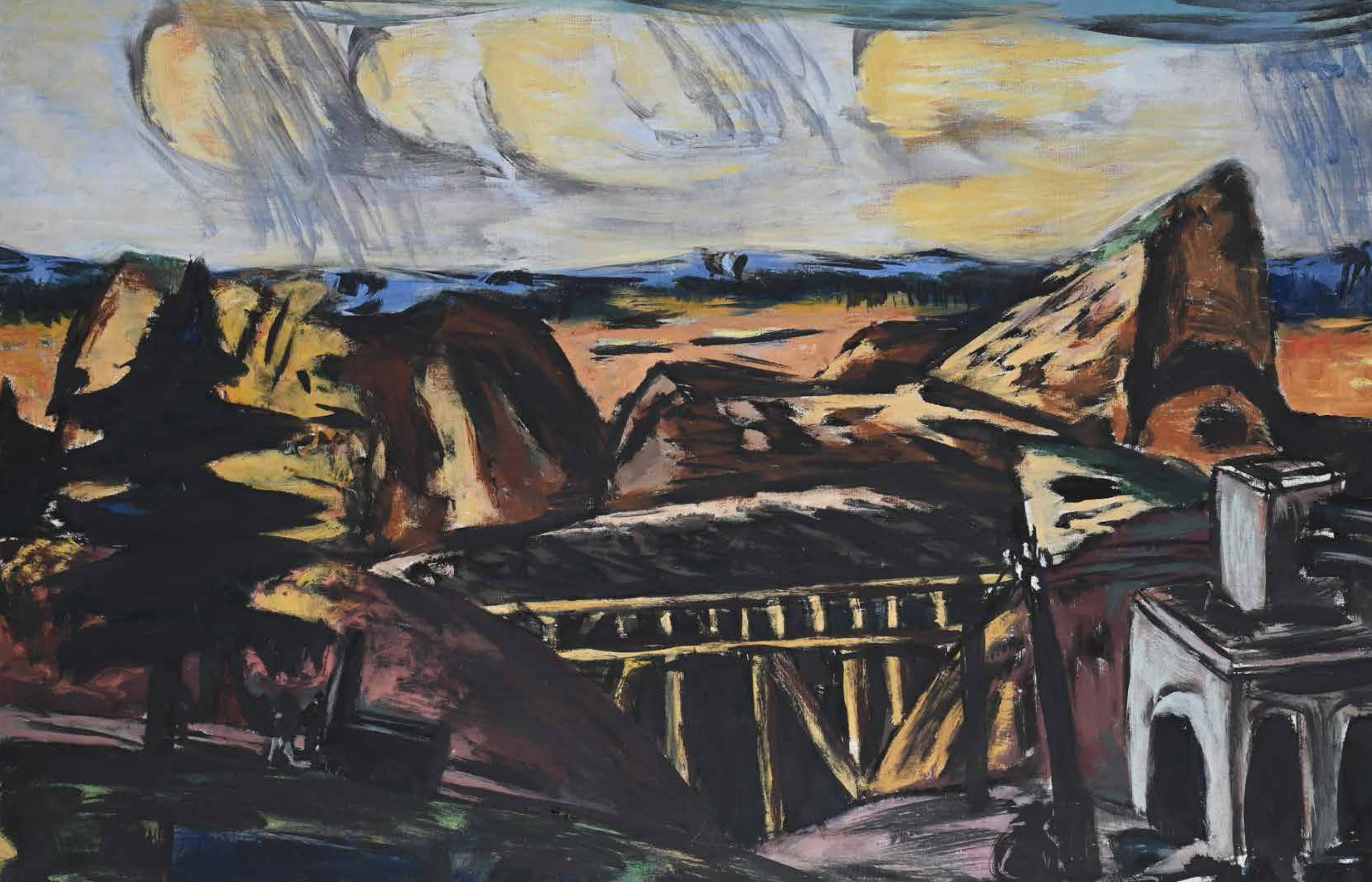
WORKS FROM THE RICHARD FEIGEN COLLECTION



WEDNESDAY 2 JULY 2025 | NEWBURY

DREWEATTS

EST. 1759





PAINTINGS: GLOSSARY OF TERMS

Paul Henry:
In our opinion a work by the artist.

Attributed to Paul Henry:
In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

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

Circle of Paul Henry:
In our opinion a work from the period of the artist and showing his influence.

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

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

After Paul Henry:
In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:
In our opinion the work has been signed / inscribed / dated by the artist.

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

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

TALES FROM THE ART CRYPT

WORKS FROM THE RICHARD FEIGEN COLLECTION

WEDNESDAY 2 JULY 2025 | NEWBURY

LOTS 1-164 | 2PM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 23 June: 10am–4pm
Tuesday 24 June: 10am–4pm
Wednesday 25 June: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 29 June: 10am–3pm
Monday 30 June: 10am–4pm
Tuesday 1 July: 10am–4pm

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

Front cover: Lot 71
Inside front cover: Lot 114
Opposite: Lot 45

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DREWEATTS

EST. 1759

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27% of hammer price up to £20,000
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000
(31.2% including VAT), plus

20% of hammer price in excess of £500,001
(24% including VAT)

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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



Brandon Lindberg
Head of Department
Old Master, British and
European Art



Lucy Darlington MRICS
Head of Sale
Old Master, British and
European Art



Daniele Amesso
Junior Specialist
Old Master, British and
European Art



Jennie Fisher
Co-Head of Department
Modern and Contemporary Art



Will Porter
Co-Head of Department
Modern and Contemporary Art



Rosie Jarvie
Picture Specialist
House Sales and Private
Collections



Isabelle Rietkerk
Administrator & Trainee Cataloguer
Old Master, British and
European Art



Richard Carroll
Specialist, 16th-19th Century
Works on Paper
Forum Auctions



Eleanor Garthwaite
Junior Specialist, Editions and
Works on Paper
Forum Auctions



INTRODUCTION

BY
SIR TIMOTHY CLIFFORD

On 29 January 2021 Richard Feigen died, a very youthful 90-year-old, leaving behind his beautiful wife, Isabelle, both such very dear friends. The art world of New York, for me, never really recovered from the loss of this vital force of nature. How can I describe him to someone who has never met him? He was “smart” in every sense of the word: in person stylish, lean with a tanned, chiselled face, his intellect sharp, but it was his energy, his outspokenness, and his love of world-class art that was captivating.

Every year in late January all his friends in the art world used to be invited to his Manhattan apartment for a grand dinner. The food was Chinese and plentiful, the large company of guests were carefully chosen – the best art dealers in London, Paris and New York, who had congregated in New York for the Old Masters sales. Amongst the guests were Philippe de Montebello - the Director of the MET, Richard’s old friend and Trecento expert, Larry Kanter, and many other US museum directors and personalities, university academics, independent scholars, and a smattering of critics.

The setting was the thing, because Richard was not just perhaps the most distinguished dealer in America but also a major private collector. Downstairs in the panelled dining room were a myriad of trecento and early quattrocento paintings by Tuscan and Sienese masters like Orcagna, Fra Angelico and Lippo Memmi. These he bequeathed to his old alma mater, Yale. On the landing were a couple of striking oils by Max Beckmann and the drawing room was densely hung largely with wonderful British works by Wilson, Constable, Wilkie, Stoddard, Etty, Samuel Palmer, a great Turner oil, and several Boningtons, a particular favourite. I was fortunate enough to be invited year in, year out for maybe thirty years.

Some pictures were sadly sold from the private collection, like the glorious Orazio Gentileschi of *‘Danaë and the Shower of Gold’* (bought by the Getty Museum in 2016) or the memorable JMW Turner of *‘The Temple of Jupiter Panellenius Restored’*, both sold for enormous sums of money.

Richard’s gallery was down on 77th Street, close to the Knickerbocker Club where I always stayed. In this elegant gallery, hung with a striking banner emblazoned with an F, I used to hunt through his stock, often buying items of British Romantic Art for the various museums where I worked.

He was a very generous friend and a formidable PR machine. When he had an idea he ran with it, and he even arranged and sponsored a series of lectures I gave in New York.

He wrote a fascinating biography *“Tales from the Art Crypt”* (New York 2000), from which you can gauge something of his personality. This auction at Dreweatts provides a memorable *finis* to a great connoisseur.

Sir Timothy Clifford
Former Director of The National Galleries of Scotland.



Richard Feigen and wife Isabelle



1

1
BARTHOLOMEUS BREENBERGH (DUTCH 1598-1657)

WALLS OF A CITY, POSSIBLY LATINUM

Pen and brown ink, with brown and grey wash
over black chalk

Later inscribed (lower right)

8 x 14.5cm (3 x 5½ in.)

Drawn circa 1626 - 1629.

Provenance:

The Collection of The Rt. Hon. F Leverton Harris
His Sale, Sotheby's, London, 22 May 1928, lot 18
Sale, Kunstveilingen Mak Van Waay B.V, Amsterdam, 11
June 1975, lot 55, where purchased by Richard L. Feigen

Literature:

M. Roethlisberger, *Bartholomeus Breenbergh,*
Handzeichnungen, Berlin, 1969, under no. 61

M. Roethlisberger, *Bartholomeus Breenbergh:*
The Paintings, 1981, no. 101, p.51 (ill., fig. 101)

Exhibited:

New York, Richard L. Feigen & Co, *Bartholomeus*
Breenbergh, cat. by M. Roethlisberger, 18 September -
31 October 1991, no.29 (ill) travelled to
London, 18 November - 20 December 1991, no. 29

The number at the upper right identifies this almost
pure wash drawing as part of Breenbergh's small
sketchbook, the dated sheets from which range from
1626 to 1629, during the artist's later years in Rome.
Roethlisberger has pointed out that this scene was
probably sketched from life just outside an unidentified
town in Latinum. Interestingly, this motif does not recur in
any known painting by Breenbergh and is his only known
architectural study viewed parallel to the picture plane
rather than from a sharp diagonal.

£2,000-3,000

2

**ANONYMOUS SOUTHERN NETHERLANDISH OR
FRENCH ILLUMINATOR (CIRCA 1500)**

*DAVID IN THE ACT OF SLAYING GOLIATH (FRAGMENT
FROM PRAYERBOOK, BOOK OF HOURS, OR BIBLE)*

Tempera and gold leaf on vellum

10 x 6.5cm (3¾ x 2½ in.)

Provenance:

Sale, Sotheby's London, *Western and Oriental Manuscripts*,
3 December, lot 9 (part lot)

£400-600



2

3

TUSCAN ILLUMINATOR (CIRCA 1310)

*ILLUSTRATED 'I' - VIRGIN MARTYR IN THE ACT OF
MARTYRDOM (FRAGMENT OF A LARGER PAGE FROM A
CHOIR BOOK)*

Bodycolour, gold leaf on vellum

19.5 x 7.5cm (7½ x 2¾ in.)

Provenance:

Sale, Sotheby's London, *Western and Oriental Manuscripts*,
3 December, lot 9 (part lot)

£300-500



3



4

4 ‡

HERMAN VAN SWANEVELT (DUTCH 1603-1655)

POLYPHEMUS AND GALATEA; THE JUDGMENT OF PARIS

Oil on canvas, a pair

The former signed and dated 'HVS (in ligature) WANEVELT. / ... 1643'

(lower left); the latter signed 'H SWANEVELT. FA. VEN' (lower right)

Each 61 x 75cm (24 x 29½ in.) (2)

Provenance:

Collezione Alfa, no. 69, 70 (according to label on verso)

P.&D. Colnaghi & Co. Ltd. (according to label on verso)

Herner Wengraf, until at least 1974

From whom acquired by Richard L. Feigen



4

Literature:

A. Sutherland Harris, *Landscape Paintings in Rome 1595-1675*, New York, 1985, pp. 29-30

A.C. Steland, *Herman van Swanevelt (um 1603-1655) Gemälde und Zeichnungen*, Petersberg, 2010, vol. I, nos. G 1 36 A and B, pp. 145, vol. II, reproduced pp. 442 and 443, figs. G 100 and G 101

Having worked for some of the most influential patrons of his time—including Pope Urban VIII Barberini, Cardinal-Duc de Richelieu, and King Louis XIV—Herman van Swanevelt was a highly sought-after artist. He was particularly admired for his naturalistic observation of landscape and his masterful treatment of light, capturing the shifting moods of the day and atmospheric variations.

His stay in Rome from around 1629 to 1641 was crucial to his development. Influenced by painters like Claude Lorrain, Swanevelt refined his approach to light and composition, and began

incorporating mythological themes into idyllic natural settings. This pair of mythological landscapes likely dates to the late Roman period, around the time of his commissions for the King of Spain. The classical figures with elongated limbs and idealized faces, along with the misty, light-filled vistas, closely resemble elements in *Landscape with Hermit Preaching*, painted for the Buen Retiro (1639-1641) and now in the Museo del Prado, Madrid (inv. no. P005121). Each painting illustrates a mythological love story ending in tragedy. In *The Triumph of Galatea*, Ovid recounts how the nymph Galatea escapes the cyclops Polyphemus in favour of her lover Acis, whom Polyphemus later kills in a jealous rage. The *Judgment of Paris* tells of Paris awarding the golden apple to Aphrodite, who promises him Helen of Sparta—an act that ultimately triggers the Trojan War.

£10,000-15,000



5

5 ‡
CIRCLE OF JACOB SYMONSZ. PYNAS
(DUTCH 1583-1631)
REST ON THE FLIGHT INTO EGYPT
Oil on copper
11.5 x 7.5cm (4½ x 2¾ in.)

Provenance:
Sale, William Doyle Galleries, New York, 25
October 1989, lot 52 (as Jacob Pynas)

After examining a photograph, Dr. Astrid
Tümpel attributed the painting to the circle of
Jacob Pynas (written communication, August
17, 1990). Dr. Rüdiger Klessmann, who viewed
the original artwork in person, considered it
to be Flemish rather than Dutch, though he
did not offer a more precise attribution (oral
communication, February 1, 1991).

£2,000-3,000



6

6
ATTRIBUTED TO JACOB VAN GEEL
(DUTCH CIRCA 1585 - CIRCA 1648)
A WOODED LANDSCAPE
Oil on panel
19.5 x 28.5cm (7½ x 11 in.)

Painted circa 1636.

£1,500-2,000



7

7 ‡
NICOLAES BERCHEM (DUTCH 1620-1683)
MERCURY BRINGING ARGUS' EYES TO JUNO
Oil on panel
48 x 71cm (18¾ x 27¾ in.)

Provenance:
Sale, Sotheby's Parke Bernet, New York, 3 November 1972, lot 24
Sale, Christie's, 19 April 2007, lot 303, as Nicolaes Berchem (unsold)

Literature:
Listed in the RKD:
<https://research.rkd.nl/en/detail/https%3A%2F%2Fdata.rkd.nl%2Fimages%2F227581>

Exhibited:
New York, *Richard L. Feigen & Co., Landscape painting in Rome 1595-1675*, 30 January - 23 March 1985, no. 5

Marijke de Kinkelder attributed the painting to the early period of the artist's career, suggesting that its
stylistic characteristics are indicative of the developmental stages of the artist's oeuvre.

£4,000-6,000



8

8 ÷
ATTRIBUTED TO DOMENICO ZAMPIERI,
KNOWN AS DOMENICHINO (ITALIAN
1581-1641)
LANDSCAPE WITH A HERMIT
Oil on canvas
41 x 54cm (16 x 21¼ in.)

Provenance:
Everhard Jabach, Paris, no. 582, by 1696
Manor House Antiques, The Square, Stowe-
on-the-Wold, Gloucestershire, March 1973
There acquired by Richard L. Feigen

Literature:
Vicomte de Grouchy, *Everhard Jabach, collectionneur parisien* (1965) in *Memories de la Societe de l'Histoire de Paris et de l'Île de France*. XXI, 1984, p.278, no. 582
G. Gent, *Lost Domenichino is Found and Bought for \$392*, New York Times, 19 June 1973, p.32
L. Salerno, *Pittori di paesaggio del seicento a Roma*, vol. I, Rome, 1976, I. pp. 81,120, cat. no. 19.3
R. E. Spear, *Domenichino*, New Haven, 1982,

vol. I, p.317 (as a copy after Pietro Paolo Bonzi)
L. Salerno, *Review of Domenichino by Richard Spear*, in 'Storia dell arte', L. 1984, p.88
A. Brejon de Lavergnee, *L'inventaire Le Brun de 1683; La collection des tableaux de Louis XIV*, Paris, 1987, p. 297 (as a copy after Domenichino)
C. Whitfield, *Les paysage du Domenichino et de Viola in Monuments et memories*, LXIX, 1988, p.106, no. 92 (as Grimaldi?)
R. E. Spear, *Domenichino addenda*, in *Burlington Magazine* CXXXI, 1989, p.11. no.44 (as a copy after Pietro Paolo Bonzi)
S. Loire, *Ecole italienne XV/le siecle*. I. Bologne. Musee du Louvre. *Department des Peintures*, Paris, 1996. pp.214. 216 (as a copy after Domenichino)

Exhibited:
Amherst, Massachusetts, Mead Art Museum, *Major Themes in Roman Baroque Art from Regional Collections*, 1974, no.83
New Haven, Yale University Art Gallery, *Italian Paintings from the Richard L. Feigen Collection*, 28 May - 12 September 2010, no. 45 (as Domenichino)

The present work is known in three versions; the lot offered here, a reduced painting in the Louvre (30 x 37cm), and a third larger example (47 x 59cm) in the Galleria Doria-Pamphili, Rome. The latter example is now generally attributed to Domenichino's follower Pietro Paolo Bonzi. Whilst the present work has been put forward as the prime version by Luigi Salerno and others (see literature), Stephane Loire and Dennis Mahon both argued that the Louvre version is the original.
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£7,000-10,000





9

9
 ATTRIBUTED TO CHARLES MELLIN (FRENCH 1597-1649)
 PIETÀ

Oil on canvas
 106 x 77.5cm (41½ x 30½ in.)

Provenance:

Sale, Ader Tajan, Paris, 26 April 1993, lot 18 (as Attributed to Johann Heinrich Schonfeld, for FF 200,000)

A photograph of the painting was requested in a letter dated 7 November 2006 for possible inclusion in the catalogue of the exhibition held at the Musée des Beaux-Arts de Caen from 21 September to 31 December 2007, *Charles Mellin: un Lorrain entre Rome et Naples*, curated by Mr. Philippe Malgouyres. However, the photograph ultimately did not appear in the published exhibition catalogue.

£4,000-6,000



10

10
 CIRCLE OF THOMAS BLANCHET (FRENCH 1614-1689)
 PIETÀ

Oil on canvas
 53 x 49cm (20¾ x 19¼ in.)

Painted circa 1650.

Provenance:

Dr. Zhan (according to inscription on verso)
 Sale, Christie's, London, 9 December 2005, lot 145 (as French School Circa 1640, for £ 69,600)

£4,000-6,000

11 ‡

TOMMASO MANZUOLI, CALLED MASO DA SAN FRIANO
(ITALIAN 1531-1571)

THE RESURRECTION OF CHRIST

Tempera on panel, with an arched top

31 x 16cm (12 x 6¼ in.)

(mounted) Unframed

Provenance:

Possibly Prince George, Duke of Cambridge (1819-1904) (according to an inscription on verso)

Private collection, England

Sale, London, Phillips, 7 July 1992, lot 47 (as Attributed to Marcello Venusti)

There acquired by Richard L. Feigen

Literature:

A. Wied, in S. Ferino-Pagden, *Vittoria Colonna: Dichterin und Muse Michelangelos*, exhibition catalogue, Vienna 1997, p. 477

P. Costamagna, "Continuity and Innovation: The Art of Maso da San Friano," in *Continuity, Innovation and Connoisseurship: Old Master Paintings at the Palmer Museum of Art*, University Park, Pennsylvania 2003, p. 41

L. Kanter and J. Marciari, *Italian Paintings from the Richard L. Feigen Collection*, New Haven 2010, pp. 118-121, cat. no. 36, reproduced

Exhibited:

New Haven, Yale University Art Gallery, *Italian Paintings from the Richard L. Feigen Collection*, 28 May - 12 September 2010, no. 36

This finely executed *Resurrection of Christ* stands as a compelling example of mid-16th century Florentine painting, embodying the stylistic hallmarks of the late Mannerist period. According to Giorgio Vasari, Maso da San Friano (born Tommaso Manzuoli) began his artistic training in the studio of Pier Francesco Foschi and later worked under Carlo Portelli. While his early training was shaped by these artists, Maso's style also reflects the enduring influence of key Florentine painters such as Pontormo and Andrea del Sarto. His figures are distinguished by their refined elegance and bold, expressive use of colour—hallmarks of the Florentine Mannerist tradition—which lend striking monumentality even to works of relatively small scale.

Highly esteemed in his own time, Maso secured prestigious commissions, including two celebrated paintings for the *Studiolo* of Francesco I de' Medici in the Palazzo Vecchio: *The Diamond Mine* and *The Fall of Icarus*, both completed in 1570–71.

£30,000-50,000



12 ‡

ATTRIBUTED TO CARLO SARACENI (ITALIAN 1579-1620)

DEATH OF THE VIRGIN

Oil on copper

Stencilled 'L.A.' (to frame's verso, possibly a collector's stencil)

37.5 x 28.5cm (14¾ x 11 in.)

Provenance:

Sale, Christie's, London, 14 December 1979, lot 47 (as F. Saraceni)

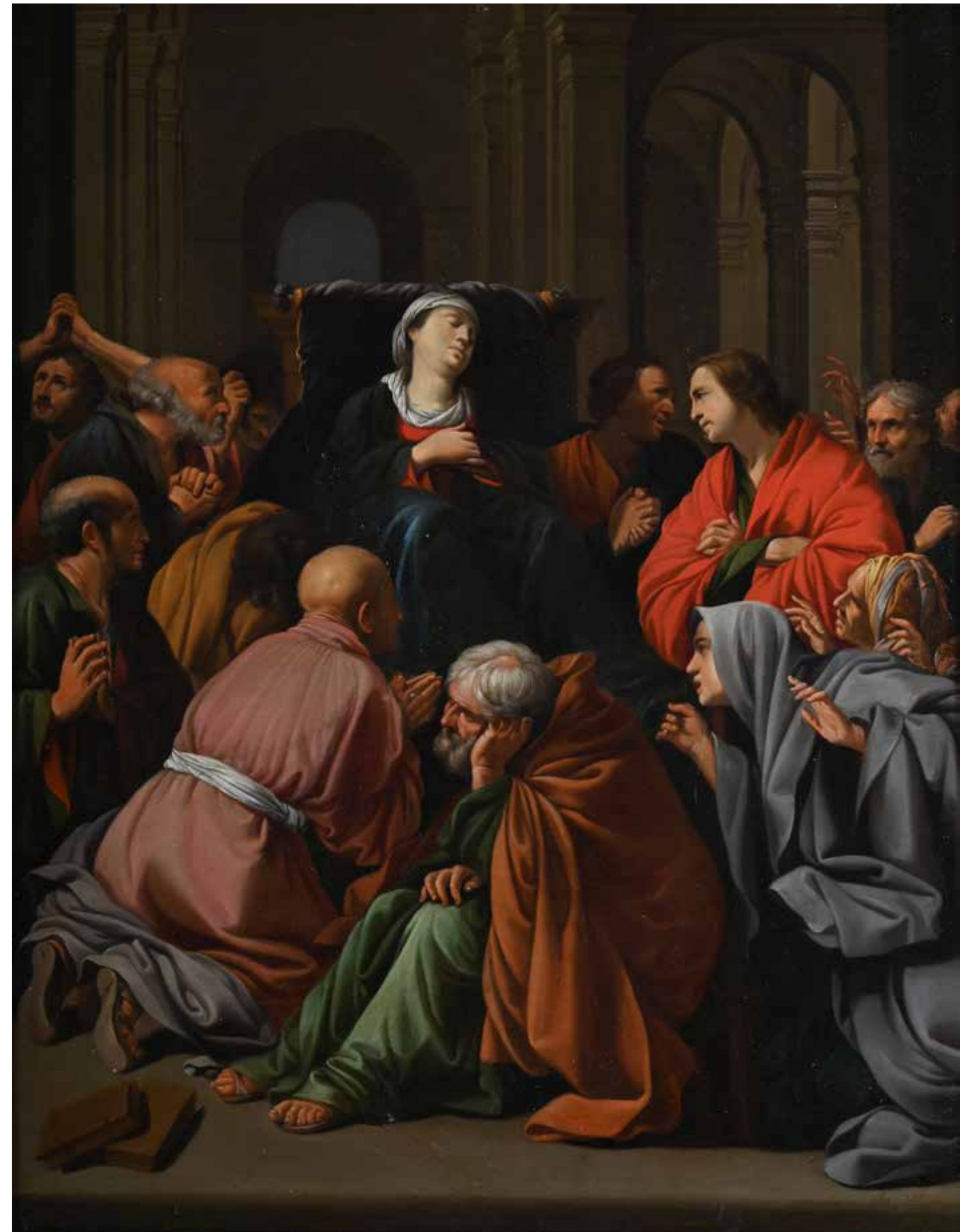
Sale, Dorotheum, Vienna, 20 October 2015, lot 54 (as Workshop of Carlo Saraceni, for € 75,000)

Carlo Saraceni produced several compositions depicting the *Death of the Virgin*. His most renowned interpretation of the subject was commissioned by the Discalced Carmelite friars for the Cherubini Chapel in Santa Maria della Scala, Rome. This painting was intended to replace Caravaggio's earlier version of the same theme, which had been rejected by the friars for its perceived lack of decorum.

Saraceni's first version, completed in 1612, ultimately failed to meet the friars' expectations as well. They requested that the architectural background be replaced with a celestial "glory of angels". Rather than modifying the original canvas, Saraceni sent the painting to Venice and quickly produced a new version, which remains *in situ* to this day. The first, rejected version was donated to the Metropolitan Museum of Art in New York by Richard L. Feigen in 2019.

Various smaller versions on copper, such as this one, also exist. Feigen owned one such example, which had previously belonged to the artist Sir Peter Lely, as documented in *Italian Paintings from the Richard L. Feigen Collection* (Yale University Art Gallery, 2010, pp. 140–145, nos. 43 and 44).

£10,000-15,000





13

13
CIRCLE OF SIMON VOUET (FRENCH 1590-1649)
THE HOLY FAMILY
 Oil on canvas
 93.5 x 82.5cm (36¾ x 32¼ in.)
 Unframed

Painted circa 1640.

£2,000-3,000



15



14

14
NORTHERN FOLLOWER OF MICHELANGELO MERISI, CALLED CARAVAGGIO
MARY MAGDALENE
 Oil on canvas
 112 x 82.5cm (44 x 32¼ in.)
 Unframed

Provenance:
 Sale, Sotheby's, New York, 19 May 1994, lot 22 (as
 Attributed to Jacob van Oost the Elder, for £ 23,000)

£2,000-4,000



16

15
FOLLOWER OF CLAES CORNELISZ MOEYAERT
OLD TESTAMENT SCENE
 Oil on panel
 39.5 x 51cm (15½ x 20 in.)

Painted circa 1650.

Provenance:
 Sale, Auctiones AG, Basel, 26 April 1990, lot 14 (as Anonymous Dutch)

£800-1,200

16
SOUTH AMERICAN SCHOOL (17TH/18TH CENTURY)
THE BLACK VIRGIN WITH CHILD OF MONTSERRAT
 Oil on panel
 26 x 39cm (10 x 15¼ in.)

£1,500-2,000

17 ‡

DUTCH SCHOOL (CIRCA 1600)

SAINT JOHN THE EVANGELIST

Oil on copper, with a shaped top

15.9 x 11.4cm (6¼ x 4¼ in.)

Provenance:

Joseph E. Widener, Lynnewood Hall, Elkins Park, Pennsylvania

Sale, Philadelphia, Freeman's, 20-24 June 1944, lot 449 (together with Saint Matthew the Evangelist, as a 'pair of small Italian paintings, XVIII century')

Schoneman Galleries, New York, 1949 (together with Saint Matthew the Evangelist)

Walter P. Chrysler, Jr., New York, 1950 (together with Saint Matthew the Evangelist, the pendant gifted to the Chrysler Museum, 1971)

Richard de Koetser (the present lot only)

From whom acquired by Richard L. Feigen, 1972

The inspiration for this small copper of Saint John the Baptist comes from an engraving by Lucas van Leyden dating from 1518.

Together with its pendant image of Saint Matthew, the present lot once formed part of the Joseph E. Widener collection in Pennsylvania. The pair stayed together until they were acquired by Walter P. Chrysler in 1950, whereby the new owner donated the second part of the pendant to the Chrysler museum in 1971, while the first half of the pair was acquired by Richard L. Feigen the following year.

£4,000-6,000



17



18

18
FRENCH SCHOOL (CIRCA 1760)
PORTRAIT OF AN ARTIST
 Pastel on paper laid down to canvas
 53 x 46.5cm (20¾ x 18¼ in.)

Provenance:
 Sotheby's, New York, 12 January 1989, lot 154 (as Attributed to Joseph Boze)

Literature:
 Jeffares, *Dictionary of Pastellists*, (online), J.3244

£1,000-1,500

20
JAMES WARD (BRITISH 1769-1859)
A WAGON PASSING A COTTAGE ON A WINDY NIGHT
 Oil on paper, laid down on panel
 Signed 'J. Ward' (lower right)
 11.5 x 14cm (4½ x 5½ in.)

Provenance:
 Captain Claude Ward-Jackson (the artist's grandson)
 H. Noel Whiting until 1970
 Sidney Sabin, London
 Private Collection USA until 2007

£1,000-1,500



20



19

19
JOHN OPIE (BRITISH 1761-1807)
PORTRAIT OF A GENTLEMAN, SAID TO BE DR. GREGORY
 Oil on canvas
 124.5 x 99.5cm (49 x 39 in.)
 Unframed

Provenance:
 Agnew's Gallery, London (by 1911)

Literature:
 Ada Earland, *John Opie and His Circle*, London 1911, thought to be the portrait of Dr Gregory listed p.280

For the tentative identification of the sitter as Dr. Gregory, the inventor of Gregory's Powder, see Earland, loc.cit.

£1,500-2,000

21
JOSHUA SHAW (ENGLISH 1776-1860)
A WOODCUTTER AND HIS DOG IN A GLADE
 Oil on canvas
 61 x 76cm (24 x 29¾ in.)

Provenance:
 Sale, Christie's, 14 October 1988, lot 68 (unsold)

£1,000-1,500



21

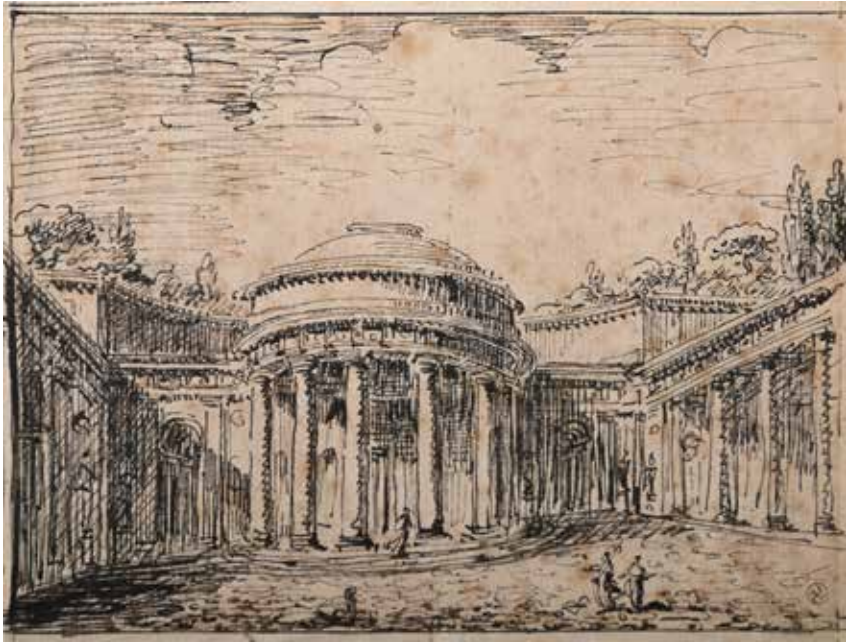


22
ATTRIBUTED TO GIOVANNI BATTISTA PIRANESI
(ITALIAN 1720-1778)
YOUNG MAN GESTURING TO HIS RIGHT, HEAD UP;
YOUNG MAN GESTURING TO HIS RIGHT, HEAD
DOWN
The first pen and brown ink, on laid paper with partial
watermark of encircled Fleur-de-Lis; the second red
chalk on thick laid paper without watermark

Each 7 x 4cm (2¾ x 1½ in.)
Unframed (2)

A larger pen and ink drawing of a figure gesturing in a similar
manner, *Study of a man pointing*, is held in the Ashmolean
Museum, Oxford [see acc. no. WA1937.147].

£600-800



23
ITALIAN SCHOOL (18TH CENTURY)
ARCHITECTURAL CAPRICCIO
Pen and ink
Inscribed with a device (lower right)
11.5 x 15cm (4½ x 5¾ in.)

Provenance:
Charles Molinier (1845-1910) [Lugt 2917]

£80-120

24
FRENCH SCHOOL (19TH CENTURY)
MUSICAL SCORE: UN PÈRE À SES
FILLES (RECTO); LA PESTE D'HELIAN
(VERSO)
Ink
Variously inscribed and annotated
Overall framed size: 40 x 32cm (15½ x
12½ in.)

£80-120



24



24A
CONTINENTAL SCHOOL
(PROBABLY LATE 18TH CENTURY)
PAIR OF CYLINDRICAL MIRROR
ANAMORPHOSES, OR OPTICAL ILLUSIONS,
ONE DEPICTING
ST CHRISTOPHER
Watercolour and bodycolour, a pair
Each 28.5 x 41.5cm (11 x 16¼ in.) (2)

Anamorphoses were among some of the most
well-known games in the teaching of physics
and movement of light in the 18th century,
where deformed paintings appear corrected
when observed with a cylindrical mirror.

£800-1,200



24A



25

25
CIRCLE OF ALEXANDRE COLIN (FRENCH 1798-1875)
THE SHADES OF FRANCESCA AND PAOLO APPEARING TO DANTE AND VIRGIL
Oil on panel
32 x 42cm (12½ x 16½ in.)

Painted circa 1820.

£1,500-2,500

26
CONRAD HUBER (GERMAN 1752-1830)
CRUCIFIXION
Oil on canvas
Signed and dated 'Huber Invenit / Pinxit '1818'
(lower right)
59 x 69cm (23 x 27 in.)

Provenance:
Sale, Sotheby's, Monaco, 2 July 1993, lot 17

£700-1,000



26

27
ATTRIBUTED TO JOHN HAMILTON MORTIMER
(BRITISH 1740-1779)
SOLDIER HOLDING A SEVERED HEAD
Oil on copper
23.5 x 18cm (9¼ x 7 in.)

Provenance:
Sale, Christie's, London, 9 October 1981, lot 2,
(As John Hamilton Mortimer)

£2,000-3,000



27



28

28

GILBERT STUART (AMERICAN 1755 -1828)

PORTRAIT OF WILLIAM GEORGE DIGGES LA TOUCHE

Oil on canvas, oval
76 x 63.5cm (29¾ x 25 in.)

Painted *circa* 1788.

Provenance:

The La Touche Family, Hayle, Cornwall
Sale, Christie's, London, 18 November 1988, lot 138

Gilbert Stuart arrived in Dublin in the autumn of 1787, invited by the Duke of Rutland, then Lord-Lieutenant of Ireland and a noted patron of the arts. Over the next few years, Stuart received numerous prestigious portrait commissions. The current painting is believed to date from around 1788. Stuart also painted the sitter's wife, and this particular portrait was once part of the collection of Miss C.F. Godfrey.

William George Digges La Touche (1747-1803) was the grandson of David Dignes La Touche (1671-1745), who was born near Blois, fled to Amsterdam after the Edict of Nantes, and later came to England with the Prince of Orange. He fought in a Huguenot regiment at the Battle of the Boyne and remained in Ireland, where he established himself as a banker. His son—uncle to the present sitter—became the first Governor of the Bank of Ireland. William distinguished himself during the siege of Bassorah in 1775. In 1784, he returned to Ireland to join the family banking firm in Dublin, built a grand residence on St. Stephen's Green, and purchased Sans Souci as a country estate. That same year, he married Grace Puget, daughter of London banker John Puget; they had four sons.

We are grateful to Professor Dorinda Evans for confirming the attribution on the basis of photographs.

£4,000-6,000



29

29

AFTER SIR JOSHUA REYNOLDS

PORTRAIT OF GEORGE COLMAN (1732 - 1794)

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

Provenance:

The Gow Collection
Sale, Bonhams, *Old Master and British Paintings*, 7 December 1989, lot 12 (as Sir Joshua Reynolds, for £9,694)

George Colman the Elder (1732 - 1794) was an English dramatist and essayist. Amongst his plays were *Polly Honeycomb* (1760), and *The Jealous Wife* (1761). In 1766 he produced *The Clandestine Marriage* jointly with David Garrick. Colman was acting manager of Covent Garden for seven years. In 1774, he sold his share in the playhouse to James Leake, and used the proceeds to buy a small theatre in the Haymarket.

The original portrait of Colman painted by Reynolds, was painted for the 1st Baron Mulgrave, and was exhibited at the Royal Academy in 1770. It was last sold at Sotheby's on 8 April 1998, lot 101.

Other known copies are in the Garrick Club, London, at Buscot Park, Oxfordshire, and in the National Portrait Gallery, London.

£1,000-1,500

30 ±

RICHARD WILSON (WELSH 1714-1782)

THE WEIR ON THE PO (FIGURES BY A WATERFALL)

Oil on canvas, tondo

23.5 x 23.5cm (9¼ x 9¼ in.)

Painted circa 1766.

Provenance:

The collection of Col. Maurice Harold Grant (1872 - 1962)

The collection of Dr. R.E. Heaphill (according to label verso)

Sale, Christie's, London, *Important English Pictures*, 21 November 1986, lot 56

Where purchased by Richard L. Feigen

Literature:

Richard Wilson online catalogue raisonnée, no. P197B

W. G. Constable, *Richard Wilson*, London, 1953, p.211, pl. 98a (perhaps version 3 or 4)

A. French, *Gaspard Dughet called Gaspar Poussin 1615 - 75. A French Painter in seventeenth century Rome and his influence on British Art*, exh. cat., Kenwood House, London, 1980, no. 73, pp. 88-89

D. Solkin, 'Richard Wilson's Variations on a Theme by Gaspard Dughet', *The Burlington Magazine*, Vol. 123, No. 940 (July 1981), p.414, no. 21

Exhibited:

Bristol, *West Country Treasures*, 1967, no. 18

Cape Town, South African National Gallery, *Old Masters from a Private Collection*, 1975, no. 18, leant by Dr R.E. Heaphill (according to label attached verso)

There are at least eight known versions of this view by Wilson, six of which are oils and two being sketches. It is thought that the view may be based on the composition of two paintings by Gaspard Dughet.

William George Constable noted that the locality of the view depicted in the present lot was uncertain. If it is the river Po, the surrounding country is quite unlike that near Ferrara, or along the greater part of the Po valley. There is no evidence that Wilson ever went to Turin or nearer the source of the river, where there are hills. The title derives from an inscription on one of the other versions of the work, now in the Ashmolean Museum, Oxford.

£8,000-12,000



30



31

31
THOMAS STOTHARD (BRITISH 1755-1834)
DESIGN FOR A FRIEZE

Oil on paper laid to canvas
12 x 89cm (4½ x 35 in.)

Painted circa 1795.

Provenance:
John Witt, London
Sale, Sotheby's, London, *Drawings and Watercolours from the collection of the Late Sir John and Lady Witt*, 19 February 1987, lot 94

Exhibited:
London, Courtauld Institute, *The John Witt Collection, Part II, English School*, 1963, n. 50

Thomas Stothard (1755-1843) was born in London and developed an early interest in painting while attending school in Yorkshire. In 1769, he began a seven-year apprenticeship with a designer of silk brocades. He made his exhibition debut in 1776 with the Incorporated Society of Artists, and in 1778 began exhibiting at the Royal Academy, where he would continue to show his work annually throughout his career. Stothard was elected an Associate of the Academy in 1792 and became a full Academician in 1794.

In addition to painting, Stothard was active as a book illustrator and silverware designer. He undertook several significant decorative commissions, including the staircase at Burleigh House in 1799 and the extensive mural decoration of Buckingham Palace. The present frieze, featuring classical figures inspired by pastoral and aquatic themes, exemplifies Stothard's distinctive decorative style

£1,000-1,500



32

32
THOMAS STOTHARD (BRITISH 1755-1834)
THE TEMPTATION OF HERCULES

Oil on canvas
101 x 127cm (39¾ x 50 in.)

£1,000-1,500



33

33
JEAN- JACQUES LEQUEU
(FRENCH 1757-1826)
BACCHIC FRIEZE

Pen and black ink, with brown wash and white highlighting
Signed and inscribed (lower right), later inscribed and dated '1785' (to backboard verso)
18 x 41cm (7 x 16 in.)

£2,500-3,500



34

34 ‡
FRENCH SCHOOL (18TH CENTURY)
PORTRAIT OF AN ARTIST

Oil on canvas
99 x 80cm (38¾ x 31¼ in.)
Unframed

£5,000-7,000

ANNE-LOUIS GIRODET-TRIOSON

Anne-Louis Girodet-Trioson (1767 – 1824) was a French Romantic painter and pupil of Jacques-Louis David (1748 – 1825). His teacher's precise and clear Neoclassical style of painting was an influence that can be seen throughout Girodet's work, which fused together with his own Romantic vision.

Many of Girodet's works, from preliminary sketches to finished oils, are characterised by a sense of drama and theatricality. The lots offered here are no exception. *Jupiter and Leda* (lot 35), and *Cephalus and Aurora* (lot 36) depict elongated bodies in bursts of light, composition synonymous with Girodet's more dramatic works such as *Le Sommeil d'Endymion (Effet de Lune)*, 1791 (Louvre, Paris). It was this seminal work of 1791, painted whilst the artist was living in Rome (1789 – 1793) after winning the *Prix de Rome*, which was shown to great acclaim at the 1793 Salon which secured the 22-year-old artist's reputation as one of the leading French school painters.

Girodet's career was very much shaped by the social and political events of the age. Following the end of the French Revolution, Girodet went into the 19th century a more imaginative painter. His evolution from the rational Neoclassicism into the more Romantic allowed him to paint the spectral vision of *Ossian Receiving the Spirits of the French Heroes*, commissioned for Napoleon's retreat at Malmaison, to the apocalyptic *Scene from a Deluge* (Louvre, Paris). This monumental canvas, depicting three generations of a family balanced precariously over floodwaters, was in 1810, named the best history painting of the decade over David's *Intervention of the Sabine Women* (Louvre, Paris).

Despite dying at the relatively young age of 57, Girodet's output was prolific and wide ranging. As well as the mythological works discussed above, Girodet painted many portraits including members of the Bonaparte family such as *Napoleon I in Coronation Robes* (Bowes Museum, Barnard Castle), and *Hortense de Beauharnais, Queen of Holland, Wife of Louis Bonaparte* (Rijksmuseum, Amsterdam). Larger History paintings, including copies after David, also featured heavily in the artist's oeuvre (see *The Oath of the Horatii*, Toledo Museum of Art, Ohio).

As well as having a large artistic output, Girodet's work influenced a whole generation of younger artists. He had a vast number of pupils including, Hyacinthe Aubry-Lecomte, Augustin Van den Berghe the Younger, François Edouard Bertin, Angélique Bouillet, Alexandre-Marie Colin, Marie Philippe Coupin de la Couperie, Henri Decaisne, and Paul-Emile Destouches among others.

The travelling exhibition (which included lots 35, 36, and 40), *Girodet: Romantic Rebel* at the Art Institute of Chicago (2006), was the first retrospective in the United States devoted to the works of Anne-Louis Girodet de Roussy-Trioson. The exhibition assembled more than 100 seminal works (about 60 paintings and 40 drawings) that demonstrated the artist's range as a painter and draftsman.





35

35 ‡
ANNE-LOUIS GIRODET-TRIOSON (FRENCH 1767-1824)
JUPITER & LEDA
Charcoal heightened with white chalk
19.5 x 15cm (7½ x 5¾ in.)

Drawn circa 1820.

Provenance:
Atelier Girodet
Antoine César Becquérél, Chatillon Coligny, Loiret (the son of
Général Becquérél, Girodet's guardian)
By descent to Henri Becquérél
By descent to his wife, Louise Lorieux
By descent to her nephew, Pierre Deslandres
Thence by descent

Exhibited:
Chicago, The Art Institute of Chicago, *Girodet: Romantic Rebel*,
11 Feb - 30 April 2006, cat. no. 127
New York, The Metropolitan Museum of Art, *Girodet: Romantic
Rebel*, 22 May - 27 April 2006, cat. no. 127
Montreal, The Montreal Museum of Fine Arts, *Girodet: Romantic
Rebel*, 11 October - 11 January 2007, cat. no. 127

Literature:
S. Bellenger, 'Aurora and Cephalus: A Story of an Acquisition.'
Cleveland Studies in the History of Art, The Cleveland Museum of
Art, vol. 8, 2003, p.188f; note 3

£3,000-5,000



36

36
ANNE-LOUIS GIRODET-TRIOSON (FRENCH 1767-1824)
CEPHALUS & AURORA
Charcoal heightened with white chalk
19 x 15.5cm (7¼ x 6 in.)

Drawn circa 1820.

Exhibited:
Chicago, The Art Institute of Chicago, *Girodet: Romantic Rebel*, 11 Feb - 30 April 2006, cat. no. 129
New York, The Metropolitan Museum of Art, *Girodet: Romantic Rebel*, 22 May - 27 April 2006, cat. no. 129
Montreal, The Montreal Museum of Fine Arts, *Girodet: Romantic Rebel*, 11 October - 11 January 2007, cat. no. 129

£2,000-3,000



37

37
ANNE-LOUIS GIRODET-TRIOSON
(FRENCH 1767-1824)
JUPITER AND CALLISTO
Charcoal heightened with white chalk
19.5 x 15cm (7½ x 5¾ in.)

Drawn circa 1820.

Exhibited:
Arkansas, Arkansas Arts Centre 43rd
Collector's Show & Sale, December 2 -
31st 2011, No. 29

£2,000-3,000



39



38

38
ANNE-LOUIS GIRODET-TRIOSON
(FRENCH 1767-1824)
*PORTRAIT OF ADÉLAÏDE DE LA
GRANGE*
Black chalk and stump
Dated '1812' (lower right)
16 x 12cm (6¼ x 4½ in.)

Provenance:
Julien Encadreur, Paris

£1,000-1,500

39 ‡
ANNE-LOUIS GIRODET-TRIOSON
(FRENCH 1767-1824)
*STUDY OF A DEAD SOLDIER FROM
"THE REVOLT OF CAIRO"*
Charcoal heightened with pastel
19.5 x 38cm (7¾ x 14¾ in.)

Provenance:
Malcolm Forbes, New York

Exhibited:
Birmingham, Birmingham Museum of Art, *Methods
and Media: Drawings from the Birmingham Museum
of Art*, 10 January - 7 April 2002, no.5

£1,500-2,500



40

40 ‡
ANNE-LOUIS GIRODET-TRIOSON (FRENCH 1767-1824)
STUDY FOR THE DEATH OF PYRRHUS
Pencil, black crayon and ink
18 x 26.5cm (7 x 10¼ in.)

Drawn circa 1790.

Provenance:
The Collection of L. J. A. Coutan, Paris (Lugt. L.464)
The Collection of Pierre Olivier Dubaut, Paris (Lugt. L.2103b)

Literature:
T. Crow, *Emulation: Making Artists for Revolutionary France*, New Haven
and London, 1995, pp.128-9; 320, no. 51, ill. fig. 95

Exhibited:
New York, Shepherd Gallery, *Ingres & Delacroix through Degas & Puvis
de Chavannes: The Figure in French Art 1800 - 1870*, 20 May - 28 June
1975, cat. no. 11, p.25, ill. p.26
New Haven, Yale University Art Gallery, *Gesture and Expression: The
Language of Art in the Age of Revolution*, 28 February - 30 April 1989
(as Baron Gros)

Paris, Louvre, *Girodet 1767-1824*, 22 September 2005 - 2 January
2006, cat. no.13
Chicago, The Art Institute of Chicago, *Girodet: Romantic Rebel*, 11 Feb -
30 April 2006, cat. no. 13
New York, The Metropolitan Museum of Art, *Girodet: Romantic Rebel*,
22 May - 27 August 2006, cat. no. 13
Montreal, The Montreal Museum of Fine Arts, *Girodet: Romantic
Rebel*, 11 October - 11 January 2007, cat. no. 13
Angers, Musée D'Angers, *La Dernière de Troie*, 25 May - 2 September
2012, cat. no. 23, pp.106

This drawing and a related oil sketch (also previously in the collection of
Richard L. Feigen, New York) were previously ascribed to Baron Gros,
with the attribution to Girodet, first suggested by Philippe Bordes.

In the present lot the pencil drawing shows some indecisiveness about
Zopyrus' figure, with the arm first extended toward the fallen Pyrrhus
and then withdrawn in a shielding gesture. In the oil sketch, the gesture
becomes even more protective, as Zopyrus throws his cloak over his
head to block his view of the older general.

£2,000-3,000



41

41 ‡
THÉODORE GÉRICAUT (FRENCH 1791-1824)
STUDY FOR 'THE OATH OF BRUTUS AFTER THE DEATH OF LUCRETIA'
 Pencil on light greenish-blue coloured paper
 92 x 13cm (36 x 5 in.)

Drawn circa 1814-1816.

Provenance:
 Sale, Drouot, Paris, March 17, 1989, lot 3 [part lot, from so-called 'Album Blanche']

Literature:
 Miller, Asher Ethan, "Théodore Géricault, *The Oath of Brutus after the Death of Lucretia*, ca. 1815-1816, *French Paintings and Pastels, 1600-1945, The Collections of the Nelson-Atkins Museum of Art*, ed. by Marcereau DeGalan, 2019, illus. Fig 4

The present study is a freely rendered drawing focusing on the composition of the figures directly relating to the finished painting, now held in The Nelson-Atkins Museum of Art.

£5,000-7,000



42

42 ‡
THÉODORE GÉRICAUT (FRENCH 1791-1824)
LE SONGE D'ENÉE (THE DREAM OF AENEAS)
 Black crayon, pen and ink, wash and watercolour heightened with white
 13.5 x 21cm (5¼ x 8¼ in.)

Drawn circa 1815.

Provenance:
 Edouard Aynard Collection
 Sale, Sotheby's, Monaco, 20th June 1987, lot 436
 Galerie Prouté, Paris
 Private collection, Switzerland
 Sale, Sotheby's, London, 9th April 2002, lot 110

Executed in 1815, according to Professor Lorenz Eitner the drawing 'exemplifies the eccentric graphic style - marked by extremely heavy, angular pen contours - in which Géricault at that time explored classical subjects. This classicist episode in Géricault's work constituted a rather vehement reaction against his own earlier modern and realistic work of 1812-1814.'

£6,000-8,000

43 ‡
AFTER JOSEPH NOLLEKENS (1737-1823)
A WHITE MARBLE PORTRAIT BUST OF A LADY
'M.M.A'
DATED 1816
With signature and date to reverse and inscribed
"MMA"- possibly for a Mrs Arkwright
approximately 65.5cm high

Provenance:
This bust is recorded on the Henry Moore
Foundation works database as having been
purchased by Feigen in Amsterdam, November
1985 where it is thought the possible identification
of the sitter was made

£4,000-8,000



43



44

44 ‡
BARON ANTOINE- JEAN GROS (FRENCH 1771-1835)
ULYSSES KILLING THE SUITORS OF PENELOPE
Pen and brown ink, black chalk, brown and grey wash, heightened with white
15.5 x 22cm (6 x 8½ in.)

Drawn circa 1798.

Provenance:
Sale, Christie's, London, *Old Master Drawings*, 6th July 1999, lot 203

Related to the oil sketch datable to around 1798 formerly in the Germain
Seligman collection, J. Richardson, *The Collection of Germain Seligman*, New
York, 1979, no. 29. A comparable drawing is held in Besancon, Musée des
Beaux-Arts, A. Sérullaz, *Le néo-classicisme français*, exhib. cat., 1975, no. 75.

£3,000-5,000

45 ‡

BARON ANTOINE-JEAN GROS (FRENCH 1771-1835)

PORTRAIT OF CHARLES X, 1825

Oil on canvas

Inscribed 'Portrait de son Altesse Royale Monsieur Comte d'Artois / peint d'après nature en 1817 (sic) / par Antoine Jean Gros / ... / Mad. Augustin Dufresne décédée le 5 janvier 1842 et veuve de Antoine Jean baron Gros a par un article de son testament, supplié son Altesse Royale Monseigneur le duc de Bordeaux de vouloir bien agréer l'hommage de ce tableau' (verso)

81.5 x 65cm (32 x 25½ in.)

Provenance:

Collection of the artist, until his death, 1835

By descent to Mme. Augustin Dufresne (Mme. Gros), until her death, 1842

Bequeathed to Henri d'Artois, duc de Bordeaux, later Comte de Chambord

Comtesse de la Béraudière

Sale, Ader-Tajan, *Tableaux Anciens*, 15 December 1993, lot 88 (as a portrait of Monsieur Comte d'Artois)

Private collection, USA

Exhibited

Paris, Petit Palais, *Gros, ses amis, ses élèves*, 1936, no. 93

Literature

J.B. Delestre, *Gros, sa vie et ses ouvrages*, 2nd ed., Paris, 1867, p. 269; G.D. Delestre, *Antoine-Jean Gros 1771-1835*, Paris, 1951, ill. fig. 58

The present work is a preparatory study for the artist's large equestrian portrait of Charles X now in the Museum of Versailles. The sketch, which shows the figure half-length and dressed in military uniform, was executed from life on 29 May 1825, the day of Charles' coronation. The final portrait, in which the king is depicted on horseback as he reviews his troops at Saint Léonard, near Rheims, on May 31, was exhibited at the Salon of 1827. This military review, a custom of French kings, was intended by Charles to emphasise the continuity of the ancien régime.

After the death of Louis XVIII (who died without issue), in September 1824, Charles-Philippe, comte d'Artois, succeeded to the throne as King Charles X. After just five years as King, Charles' reign ended with the July Revolution and the accession of his cousin, the duke of Orléans, as Louis-Philippe, king of the French.

Rheims Cathedral can be seen in the upper right corner of both the sketch offered here, and in the finished painting. The Cathedral was an important symbol of legitimacy and authority with every French king since 1027, aside from Louis XVIII, having been crowned there.

£50,000-80,000



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45



46

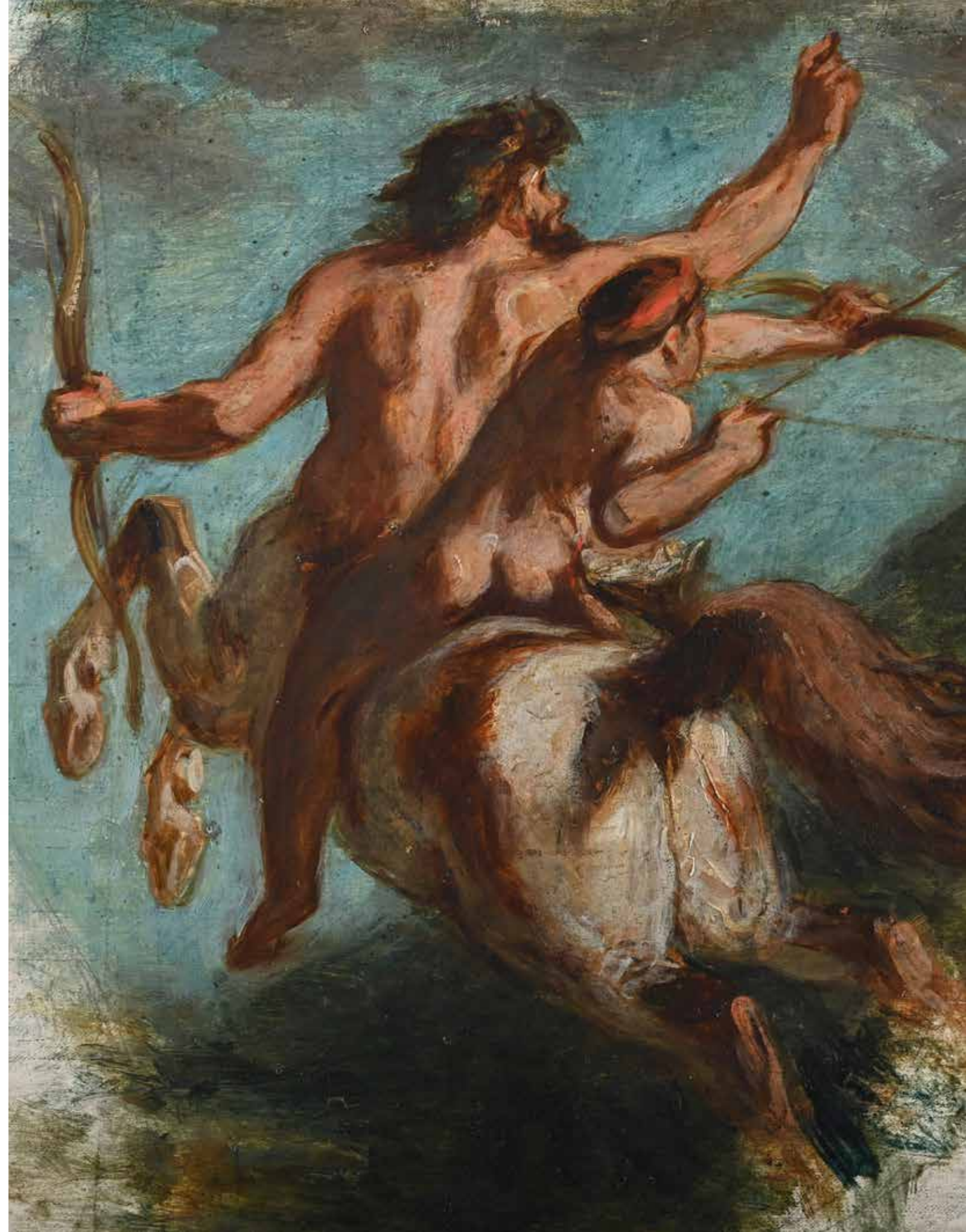
46 ‡
 ATTRIBUTED TO PIERRE ANDRIEU (FRENCH
 1821-1892), AFTER EUGÈNE DELACROIX
L'EDUCATION D'ACHILLES
 Oil on canvas
 35 x 44cm (13¾ x 17¼ in.)

Provenance:
 P. Andrieux, Paris
 Durand-Ruel, Paris, by 1900
 Edward W. Hooper, Cambridge and Boston, by
 August 1900
 Mabel Hooper Lafarge, Connecticut
 L. Bancel Lafarge, Nantucket, by descent
 Sale, Christie's, New York, 6 February 2007, lot 1
 (as Eugène Delacroix, withdrawn)

Literature:
 L.R. Bortolatto, *L'Opera Completa di Delacroix*, Milano, 1972,
 no. 409
 R. Escholier, *Delacroix: Peintre, Graveur, Ecrivain*, Paris,
 1929, Vol. III, p. 39
 J. Meier-Graefe, *Eugène Delacroix. Beiträge zu einer analyse*,
 Munchen, 1922, p. 156
 L. Johnson, *The Paintings of Eugène Delacroix*, Oxford, 1989,
 V, p. 56, no. L222 (as a sketch after Delacroix, possibly by
 Pierre Andrieu)

A more complete version of this image is in the Getty
 Museum, Los Angeles

£2,000-3,000





47 (part lot)

47
JAMES GILLRAY (BRITISH 1756-1851)
PACIFIC-OVERTURES, OR - A FLIGHT FROM ST CLOUD'S 'OVER THE WATER TO CHARLEY' - A NEW DRAMATIC PEACE NOW REHEARSING
Etching with original hand-colouring, on wove paper
Published by Hannah Humphrey, 1806
Sheet: 28.5 x 37.5cm (11 x 14¾ in.)

Together with an etched French satirical print 'Les Politiques en Discussion' with original hand-colouring, 225 x 340 mm (8 ¾ x 13 ¼ in.), unframed, [circa 1814] (2)

Literature:
British Museum Satires 10549

£250-350



48

48
ISAAC CRUIKSHANK (SCOTTISH 1764-1811)
THE MARKET EVACUATED
Pencil, pen and grey ink, pink and grey wash
Signed with initials and dated <1797> (lower right) and inscribed <... Market Evacuated or the Sans Culottes in Possession [sic]> (lower centre)
36 x 51cm (14 x 20 in.)

£2,000-3,000

49
JAMES GILLRAY (BRITISH 1756-1851)
THE SPANISH BULL FIGHT OR THE CORSICAN MATADOR IN DANGER
Etching with original hand-colouring
Published by Humphrey, London, 1808
Sheet: 25.5 x 35cm (10 x 13¾ in.)

Literature:
British Museum Satires 10997

£250-350



49



50

50
JAMES GILLRAY (BRITISH 1756-1851)
BONAPARTE LEAVING EGYPT
Etching with original hand-colouring
Published by Hannah Humphrey, 1800
Sheet: 36 x 25cm (14 x 9¾ in.)

Literature:
British Museum Satires 9523

£250-350



51

51
JAMES GILLRAY (BRITISH 1756-1851)
THE VALLEY OF THE SHADOW OF DEATH
Etching and aquatint with original hand-colouring
Published by Hannah Humphrey, 1808
Sheet: 27 x 39cm (10½ x 15¼ in.)

£250-350



RICHARD PARKES BONINGTON

Richard Parkes Bonington was born in the village of Arnold just outside Nottingham in 1802, but emigrated to France with his family aged fifteen. He was an artist with a precocious talent, extreme sensibility of colour and a profound fluidity of touch. Bonington is considered a hero of the Romantic movement, his legend secured when he died tragically young, aged only 25, his painting career spanning a single decade. He was revered on both sides of the English Channel and hugely influential upon contemporaries and followers alike. French collectors embraced the 'British' medium of watercolour, in which Bonington painted primarily until his first triumph at the Paris Salon in 1824, enthusiastically. He was also well received by the British Art institutions, perhaps most gratifying to the young artist was the patronage of Sir Thomas Lawrence, President of the Royal Academy, whom he visited a few months before his final illness and untimely death. Lawrence headed the funeral procession in September 1828 and despite spending most of career in France he was celebrated by the British Art establishment as one of their own, the question of his nationality contested for a long while by both English and French commentators.

As we can see in the present painting Bonington excelled in his depiction of the countryside and coastal views, Allan Cunningham in his *Lives of the Most Eminent British Painters, Sculptors and Architects*, 1830, wrote, 'his chief pleasure was in making drawings of sea-coast and river-side scenery: to blend land with water, and both with cloud and sky, was a favourite scene.'¹ He is revered for his ability to transfer light and atmosphere of Venice and French coastal and countryside scenes onto millboard and canvas distilling the essential qualities of place and time into paint.

¹ Cunningham, *op.cit.*, vol. V, p. 302, quoted in *Richard Parkes Bonington Young and Romantic*, exhibition catalogue, 2002, p. 16

This group of drawings (lots 52–57) was part of a large group of sketches from the Dieterle collection which were sold at Sotheby’s, 21 Nov 1985, lots 22-33. Their provenance can be traced back to the artist John Lewis Brown (1829-1890) through to his niece Louise Lewis Brown by whom the collector’s stamp was added circa 1890-1892.



52

52
CIRCLE OF RICHARD PARKES BONINGTON
(BRITISH 1802-1828)
BARGES
Pencil
With Col. J. Lewis Brown collector’s stamp (lower left)
10.5 x 13.5cm (4 x 5¼ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent to Louise Lewis Brown, his daughter Jean Dieterle and by descent until Sale, Sotheby’s, London, 21 November 1991, lot 33 (part lot)

£300-500



53

53
CIRCLE OF RICHARD PARKES BONINGTON
(BRITISH 1802-1828)
UNLOADING A BARGE
Pencil
With Col. J. Lewis Brown’s collector’s stamp (lower left)
11.5 x 17.5cm (4½ x 6¾ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent to Louise Lewis Brown, his daughter Jean Dieterle and by descent until Sale, Sotheby’s, London, 21 November 1991, lot 28

£300-500



54

54
CIRCLE OF RICHARD PARKES BONINGTON
(BRITISH 1802-1828)
STUDY OF ROCKS AND WATER
Pencil
With Col. J. Lewis Brown collector’s stamp (lower left)
15 x 21.5cm (5¾ x 8¼ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent to Louise Lewis Brown, his daughter Jean Dieterle and by descent until Sale, Sotheby’s, London, 21 November 1991, lot 27 (part lot)

£300-500

55
CIRCLE OF RICHARD PARKES BONINGTON
(BRITISH 1802-1828)
STUDY OF CLIFFS, NORMANDY
Pencil
With Col. J. Lewis Brown collector’s stamp (lower right)
11 x 16cm (4¼ x 6¼ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent Sale, Sotheby’s, London, 21 November 1991, lot 27 (part lot)

£300-500

56
CIRCLE OF RICHARD PARKES BONINGTON
(BRITISH 1802-1828)
STUDY OF FIGURES AT MARKET AT THOUN, SWITZERLAND
Pencil
Inscribed ‘Thoun’ (upper right); with Col. J. Lewis Brown collector’s stamp (L.307d) (lower right)
9.5 x 17cm (3½ x 6½ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent to Louise Lewis Brown, his daughter Jean Dieterle and by descent until Sale, Sotheby’s, London, 21 November 1991, lot 26

£300-500



56



55



57

57
CIRCLE OF RICHARD PARKES BONINGTON (BRITISH 1802-1828)
STUDY OF VILLAGE ROOFS
Pencil with stumping
With Col. J. Lewis Brown collector’s stamp (lower right)
9.5 x 7cm (3½ x 2¾ in.)

Provenance:
John Lewis Brown, a gift from the artist to John Lewis Brown’s Uncle and by descent to Louise Lewis Brown, his daughter Jean Dieterle and by descent until Sale, Sotheby’s, London, 21 November 1991, lot 33 (part lot)

£300-500

58 ‡
RICHARD PARKES BONINGTON (BRITISH 1802-1828)
LANDSCAPE WITH SUNSET AND FIGURES
Oil on canvas
23 x 35cm (9 x 13¾ in.)

Provenance:
Probably, acquired directly from the artist by Louis-Joseph August Coutan (1779-1830), and by inheritance to his wife Lucienne Hauguet (1788-1838)
Thence by inheritance to her brother Ferdinand Hauguet (d. 1860), and by descent to his son Maurice-Jacques-Albert Hauguet (1819-1883)
Thence by descent, Villa Lucienne, Antibes, until 1996
Talabaron & Gautier, Paris, by 2002
Daniel Katz, London
From whom acquired by Richard L. Feigen, 2003

Literature:
B. Talabaron and B. Gautier, *Le Paysage Français de Valenciennes à Bonnington*, exhibition catalogue, Paris, 2002, cat. no. 33, reproduced
P. Noon, *Richard Parkes Bonnington: The Complete Paintings*, New Haven and London, 2008, p. 252, cat. no. 202, reproduced in colour
P. Noon, ed. *Richard Parkes Bonnington*, exhibition catalogue, New York, 2018, unpaginated, cat no. 8, reproduced in colour

This atmospheric oil sketch has been dated by Noon, *loc. cit.* to the early months of 1826. On 4 April 1826 Bonington left Paris for his tour of Italy with his friend and pupil Baron Charles Rivet, returning to Paris by 6 July. Noon notes the present work's similarity to *Landscape with Timber Wagon*, Wallace Collection (*op.cit.* no. 199) which stylistically shows a familiarity with the works of both J.M.W. Turner (1775-1851) and John Constable (1776-1837) evident in the striking sunset and the characteristic accents of red paint.

The present work is an excellent example of Bonington's technique, applying thin washes of oil paint with the same light touch that he would use in his watercolours and subtly building up the planes of colour to produce the glow of the sunset over the open landscape that gently recedes into a haze on the horizon. Bonington approached oil painting as a watercolourist, his peer Eugène Delacroix (1798-1863) wrote of Bonington's technique to the art historian Théophile Thoré-Bürger in 1861, 'To my mind one can find in other modern artists qualities of strength and precision in rendering that are superior to those in Bonington's pictures, but no one in this modern school, and perhaps even before, has possessed that lightness of touch which, especially in watercolours, makes his works a type of diamond that flatters and ravishes the eye, independent of any subject and any imitation.'

The first owner of the paintings was Louis-Joseph-Auguste Coutan (1779-1830), a close friend of artists Baron Gros (1771-1835) and Delacroix and a successful fabric manufacturer and wholesaler. Toward the end of his life, Coutan spent his fortune decorating his Parisian home on the Place Vendôme with works by living artists both commissioning and purchasing contemporary art with no regard for school or nationality. After his death four paintings by Bonington were listed in his sale in 1830, but others descended through the family until 1996 when purchased by the present owner.

£120,000-180,000



58

DAVID WILKIE

David Wilkie (1785-1841) is one of Scotland’s most celebrated artists, best known for painting scenes of everyday life and events. Popular in his own day, his paintings were the first to have barriers placed around them at the Royal Academy’s Summer Exhibitions to protect them from the enthusiastic crowds.

In 1799, Wilkie became one of the first cohort of students to enter the new two-year academic syllabus of drawing under the tuition of John Graham, at the Trustees Academy of Design in Edinburgh. This was a free programme which involved drawing from casts as was the custom. However, on completion of the course, Wilkie and his fellow students were invited to stay on to take advantage of Graham’s introduction to tuition in oil painting. This contrasted with the teaching syllabus at the Royal Academy in London which largely left its pupils to their own devices when devising a technique for painting in oils. (Tromans, *David Wilkie, Painter of Everyday Life*, p.11).

His experience with oils gave Wilkie a crucial head-start when he moved from Scotland to London in 1805. He achieved almost overnight success when he exhibited *The Village Politicians* at the Royal Academy in 1806. His second submission, *Blind Fiddler*, exhibited in 1807, was awarded place of honour in the hang of the Great Room. He was elected Associated member of the Royal Academy in 1809 and became a full member two years later.

Wilkie was a superb draughtsman, producing numerous sketches and studies in various media including chalks, watercolour, pen and ink.

From as early as his student days, and in contrast to his contemporaries studying in London, Wilkie appears to have used drawings as a means for collecting potential subject matter. This meant that, even during his lifetime, his sketches and studies were considered worthy of collection.

As is the case with the works offered here, Wilkie’s pen and ink sketches, which predominantly date from circa 1809 – 1822, allowed him to introduce a greater degree of movement which had been more restricted in his earlier chalk drawings. His sketches often served as preparatory work for his paintings (see lots 61, 62, and 65), but the artist also considered them as a contained entity, being concerned with how they presented as works in their own right (Tromans, p.116).

With echoes of the Old Masters before him, Wilkie’s sketches are known for their meticulous detail and narrative quality, with a focus on the movement and postures of his figures and characters. Fellow student Benjamin Robert Haydon observed:

‘Though Wilkie drew at the Academy with spirit, it was in a style of smartness, so full of what are called spirited touches that it could not be recommended for imitation to students. This style belonged to him and originated with him’ (Haydon [1950], 37).

Wilkie was appointed the King’s Principal Painter in Ordinary in 1830 and was knighted in 1836, although he fell out of favour with the new monarch Queen Victoria who declared his *First Council of Queen Victoria* ‘one of the worst pictures I have ever seen’.

Wilkie famously died at sea off Gibraltar after falling ill en-route to Britain. His body was consigned to the deep in the Bay of Gibraltar and his death was commemorated by J.M.W Turner in his oil painting *Peace—Burial at Sea*.





59 (actual size)

59
SIR DAVID WILKIE
(SCOTTISH 1785-1841)
COMPOSITION STUDY
Pen and brown ink
6 x 12.5cm (2¼ x 4¾ in.)
Unframed

Provenance:
Sale, Christie's, London, 17 November 1992, lot 31 (part)

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



60 (actual size)

60
SIR DAVID WILKIE
(SCOTTISH 1785-1841)
FIGURE STUDIES
Pen and brown ink
4 x 7.5cm (1½ x 2¾ in.)
Unframed

Provenance:
Sale, Christie's, London, 17 November 1992, lot 31 (part)

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



61 (actual size)

61
SIR DAVID WILKIE (SCOTTISH 1785-1841)
READING THE WILL
Pen and brown ink
5.5 x 12.5cm (2 x 4¾ in.)

Provenance:
Sale, Christie's, London, 17 November 1992, lot 31 (part)

The present drawing is possibly an early idea for *Reading the Will* (Munich, 1820-1), the first stages of which involved disinherited sons standing at a table on the right side of the picture. Alternatively it may be an early sketch for the lost painting *Columbus at the Court of Spain*, in which Columbus explains his ideas to Isabella, Queen of Spain.

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



62 (actual size)

62
SIR DAVID WILKIE (SCOTTISH 1785-1841)
STUDY FOR NELSON SEALING THE COPENHAGEN LETTER
Pen and brown ink
5 x 6.5cm (1¾ x 2½ in.)

Provenance:
Sale, Christie's, London, 13 July 1934, lot 143 as 'Sealing the Document', sold to Agnew's on behalf of Miss L. Horwood
Sale, Christie's, London, 17 November 1992, lot 32 (part)

This drawing relates to the painting of *Nelson Sealing the Copenhagen Letter*, which Wilkie conceived in 1835, but which did not progress further than some drawings and oil sketches. One is in the Ashmolean Museum, Oxford and another was previously in the collection of Richard Feigen. Related drawings for the subject are at The British Museum and the Yale Center for British Art.

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



63 (actual size)

63
SIR DAVID WILKIE (SCOTTISH 1785-1841)
STUDY FOR MISS JULIA EMILY GORDON
Pen and brown ink
7 x 5cm (2¾ x 1¾ in.)
Unframed

Provenance:
Sale, Christie's, London, 17 November 1992, lot 31 (part)

The present work is a study for the finished drawing (in reverse) of Miss Julia Emily Gordon (Tate Gallery). We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



64



65

65
SIR DAVID WILKIE (SCOTTISH 1785-1841)
STUDY FOR "THE BRIDE AT HER TOILET ON THE DAY OF HER WEDDING"
Pencil, black chalk and brown wash
Signed and dated '1837' (lower left)
23 x 19.5cm (9 x 7½ in.)

Provenance:
Sale, Christie's, London, 17 November 1992, lot 33

The present drawing is a *Study for the Bride at her Toilet on the Day of her Wedding*, 1837, National Gallery of Scotland.

64
SIR DAVID WILKIE (SCOTTISH 1785-1841)
POSSIBLY A STUDY FOR THE BANQUET AT MILNWOOD
Pen and brown ink and pencil
Variously inscribed and dated 'May 29th 1806' (lower centre)
25 x 37cm (9¾ x 14½ in.)

Provenance:
Sale, Sotheby's, London 9 April 1991, lot 57
Inscribed 'sold 3 sketches to Sir John Pringle Bart/May 29th 1836 Each £2/Monro Binning Esq copying/a miniature in oil [?]/Mrs Johnstone of Alva [crossed out]'

The present drawing, if it predates the inscription, may be an early idea for *The Banquet at Milnwood*, from Walter Scott's *Old Mortality* (1829-30).

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



66

66 ‡
SIR DAVID WILKIE (SCOTTISH 1785-1841)
HENRY WARDEN BROUGHT BEFORE FATHER EUSTACE
Oil on panel
Indistinctly signed (upper right)
36 x 33.5cm (14 x 13 in.)

Painted *circa* 1830.

Provenance:
William Seguer
His sale, Christie's, London, 4 May 1844, lot 96 (110 gns to Pennell)
Anonymous sale; Christie's, London, 20 April 1990, lot 62

Exhibited:
London, British Institution, 1842, no. 38
Edinburgh, Royal Scottish Academy, 1852, no. 42

Engraved:
C. Fox, 1 December 1830 as the frontispiece to the Waverley Novel, *The Monastery*, vol. II

inscribed 'Henry Warden brought before Father Eustace / for his preaching of the protestant cause / the judge and the accused met face to face / and in that of both was enthroned the/ noble conscience of rectitude / monastery. Walter Scott'. (on a label, verso)

After Sir Walter Scott was declared bankrupt in 1826, his publisher Robert Cadell undertook to issue a complete edition of the *Waverley Novels* issued monthly in 48 volumes with new notes and introductions by Scott and a series of 96 frontispieces and title page vignettes commissioned by Cadell with many artists approached to contribute. Wilkie contributed the present work, the subject of which is taken from 'The Monastery' (1820)

and was engraved in 1830 and also *Breakfast at Milnwood (Old Mortality)*.

William Seguer (1771-1843) to whom the picture first belonged, was an artist, Superintendent of the British Institution and first Keeper of the National Gallery. He was instrumental in forming the collections of Sir Robert Peel and the Duke of Wellington, along with the Dutch Old Masters in the collection of King George IV and was appointed by him to be Conservator of the Royal Galleries, a role he also held under King William IV and Queen Victoria.

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£3,000-5,000



67 (actual size)

67
SIR DAVID WILKIE (SCOTTISH 1785-1841)
COMPOSITION STUDY WITH A LADY AND AN OFFICER
 Pen and brown ink
 7 x 6cm (2¾ x 2¼ in.)
 Unframed

Provenance:
 Sale, Christie's, London, 17 November 1992, lot 32 (part)

The present drawing is an early study for *The Chelsea Pensioners, Apsley House*. We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300



68 (actual size)

68
SIR DAVID WILKIE (SCOTTISH 1785-1841)
STUDY OF A MAN
 Brown ink, unframed
 5 x 4cm (1¾ x 1½ in.)
 Unframed

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£200-300

69 ‡
SIR DAVID WILKIE
(SCOTTISH 1785-1841)
SKETCH FOR THE STATE PORTRAIT OF
QUEEN ADELAIDE
 Pen and brown ink and watercolour over pencil
 Signed and indistinctly dated (lower right)
 27 x 15cm (10½ x 5¾ in.)

Provenance:
 Ladybank Sale of Leslie House effects, Fife
 With William McClaren
 Sale, Sotheby's, London, *Eighteenth and*
Nineteenth Century British Drawings and
Watercolours, 11 April 1991, lot 52
 With Bourne Fine Art, Edinburgh

Wilkie as Painter in Ordinary to the King was commanded to paint the companion picture of Queen Adelaide in Coronation robes in December 1832, the finished work exhibited at the Royal Academy in 1834 (now lost, a later version hangs in the Examination Schools, Oxford). Wilkie had painted King William IV in 1831, exhibited at the Royal Academy in 1832. The date on the present drawing is hard to read, if read as 1836 (as when it was sold previously) it could be a retrospective drawing rather than a study and presumably done for a particular client, though Wilkie was strict about not selling or giving people portraits of the Royal Family. Wilkie has certainly flattered the Queen in his portrayal of her.

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£2,000-3,000



69

70 ±
SIR DAVID WILKIE (SCOTTISH 1785-1841)
THE DEATH OF SIR PHILIP SIDNEY
Oil on panel
36 x 25cm (14 x 9¾ in.)

Provenance:
Commissioned from the artist by Samuel Dobrée (1759-1827), 1818
Thence by descent to his son Bonamy Dobrée (1794-1863), by 1842
Thence by descent to his son Bonamy Dobrée (1818-1907)
Thence by descent to his son Bonamy Dobrée, Jr. (1863-1891)
Thence by descent to his son Professor Bonamy Dobrée (1891-1974)
By whom sold, London, Sotheby's, 19 June 1957, lot 37
There acquired by Harvey Smythe, London
By whom subsequently returned to Sotheby's and to Professor Bonamy Dobrée
Thence by descent to Georgina Dobrée (1930-2008), London
By whom anonymously sold, London, Sotheby's, London, 14 November 1990, lot 62
There acquired by Richard L. Feigen

Literature:
S. Dobrée, *The Book of Death*, London 1819, n.p
A. Cunningham, *The Life of Sir David Wilkie*, London, 1843, vol. II, pp.7-8, 11-13
D. Wilkie, *The Wilkie Gallery, a selection of the best pictures of the late Sir David Wilkie*, London and New York, 1848, n.p. engraving reproduced
W. Bayne, *Sir David Wilkie R.A.*, London, 1903, p.79
H.A.D. Miles et.al, *Sir David Wilkie of Scotland (1785 - 1841)*, exhibition catalogue, Raleigh, 1987, p.85
H.A.D. Miles, *Sir David Wilkie 1785-1841*, exhibition catalogue, London, 1994, pp. 63-65. cat. no.16

Exhibited:
London, British Institution, 1842, no. 22 (lent by Bonamy Dobrée)
Manchester, Art Treasures Exhibition, 1857, no. 267 (lent by Bonamy Dobrée)
London, Grosvenor Gallery, 1888, no. 66 (lent by Bonamy Dobrée, Jr.)
London, Richard L. Feigen & Co., *Sir David Wilkie 1785-1841*, 13 October - 25 November 1994, no. 16

Engraved:
Abraham, Raimbach, 1819
William Greatbach, circa 1848-50

This painting was commissioned by Samuel Dobrée, a distinguished bibliophile and collector of modern masters, who had purchased Wilkie's *Letter of Introduction*, exhibited at the Royal Academy in 1814. In January 1818 Dobrée asked Wilkie for illustrations for his *Book of Death*, an anthology of the deaths of more than 200 notable persons drawn from Chamber's *Encyclopaedia*. As the work was of an historical genre Wilkie suggested Thomas Stothard (1755-1834) as a more appropriate artist, but as this was not forthcoming finally Wilkie agreed to help him. The result was the present painting and *The Death of the Chevalier Bayard*, though only the present work was used as the basis for an engraving by Raimbach, published in 1819.

The present work shows the influence of Titian upon Wilkie at this date in both composition and particularly in colour palette. In 1817 and 1818, Wilkie was copying works by Titian in private collections or on loan to National Gallery and National Galley of Scotland. Sir Philip Sidney, poet and diplomat was appointed Governor of Flushing by Queen Elizabeth in 1585, he was shot during the attack on a Spanish convoy, had managed to ride back to camp, but died from his wounds three weeks later.

Wilkie in his depiction of the scene technically shows the moment after he has been shot. Dobrée's source for the death was Chalmers's revised edition of *The General Biographical Dictionary*, XXVII, 1816, p. 510, 'As Sir Philip was returning from the field of battle, pale, languid, and thirsty, with excess of bleeding, he asked for water to quench his thirst - the water was brought, and no sooner reached his lips than he resigned it to a dying soldier, whose ghastly countenance attracted his notice, speaking these words: " This man's necessity is greater than mine.'" The noble moral of Sidney's worthiness, even in death, often quoted.

A related drawing was offered Christie's, Scotland, 30 October 2003, lot 8.

We are grateful to Alex Kidson for his help in preparing this catalogue entry. The work will be included in Hamish Miles' forthcoming catalogue raisonné of the work of David Wilkie.

£6,000-8,000





SAMUEL PALMER

Rachel Campbell-Johnston

author of *Mysterious Wisdom: The Life and Work of Samuel Palmer*

The Gleaning Field captures the spirit of late summer and with it the glowing essence of Samuel Palmer's greatest works.

Dating to around 1832-33, it was painted towards the end of the decade in which the London-born Palmer was living in the village of Shoreham in Kent. This was a period of some art historical note, for Palmer, an ambitious young man in his twenties, was at that time the mainstay (and now most celebrated member) of the first British art movement ever to be founded: a fellowship of nine friends who referred to themselves as The Ancients.



Inspired by the visionary William Blake, they aimed for nothing less than "a complete revival of art". This would be achieved, they believed, not by following contemporary fashions for precise description, but by returning to England's far older Gothic tradition. By recovering what they saw as the "richness" of an "era of true faith", the Ancients set out to capture a sense of the mystical which, to their minds, could transfigure the entire natural world.

To look at the pictures which Palmer painted in his "valley of vision" is to see rural England through newly enraptured eyes. As he wandered the fields of the fertile Kentish valleys, along wooded ridges and down sloping pastures, among orchards and hop gardens, by hayricks and cattle sheds, he beheld a landscape transfigured as if by some miracle of divine grace. It was as if the world had been "passed through the intense purifying ... heat of the soul's infabulous alchemy," he wrote. "I really did not think there were those splendours in visible creation."

This is the splendour he sets out to capture in his exhibition canvas *The Gleaning Field*. Palmer, a master at portraying the shifting moods of light, conjures the moment a summer storm sweeps over a mown field of corn. A lowering sky intensifies the colour. A patch of stubble gleams pale beneath a brief snatch of blue. Golds and browns gather darker where rain-clouds cast their shadows. A white smock flares bright as it catches a sunbeam. The hills recede into a background of vaporous purples and blues.

Colour was a pure sensual pleasure for Palmer. He used his time in Shoreham to test out new approaches, to experiment with an ever-bolder handling of materials and methods. Peer closer at the great tawny stooks which, at least as much as the gleaning figures, make the subject of this picture. The golden sheaves, swept upwards, by the strokes of a brush, verge upon the abstract. The still life with its sickle that lies in the foreground lends his sketchbook studies an all but impressionistic feel. Realism melts away into an atmospheric sense of mood.

This picture, however, is about more than just aesthetics. Palmer was living in an era of rapid social change. An old agrarian way of life was rapidly fading. Britain was moving towards a modern industrial world. Tradition, perhaps, never feels more charming than when it is vanishing. Palmer sets out to argue for his threatened idyll in a canvas which celebrates pastoral values and the sense of patriotism which he was convinced they enshrined.

He submitted *The Gleaning Field* to the Royal Academy's Summer Exhibition. It was selected and hung in the Great Room where the majority of visitors would have had a chance to admire. But, put into competition with such pieces as JMW Turner's first oil painting of Venice, his peaceful rural scene was all but overlooked.

It isn't now. Palmer may have struggled for recognition in his lifetime, but now he is feted as one of our great home-grown masters and *The Gleaning Field*, among the very few pictures to survive from his most important period, must surely be considered an extremely precious find.

71 ‡

SAMUEL PALMER (BRITISH 1805-1881)

THE GLEANING FIELD

Oil on canvas

42 x 52cm (16½ x 20¼ in.)

Painted *circa* 1832-33.

Provenance:

John Giles, a first cousin of the artist (1811-1880)

His sale, Christie's, London, 2 February 1881, lot 620, for 135 gns.

Bought at the above sale by The Fine Art Society.

Possibly William Fothergill Robinson Q.C.

Possibly Rev. William Fothergill Robinson, Woodspeen, Newbury.

Herbert A. Edwards, Newbury, and thence by descent.

Private Collection, U.K by 2009.

With Lowell Libson.

Acquired from the above in 2010.

Literature:

Raymond Lister, *Catalogue raisonné of the works of Samuel Palmer*,

London, 1988, no.167

Exhibited:

London, Royal Academy, 1833, no.48

London, Fine Art Society, *A Collection of Drawings, Paintings and*

Etchings by the Late Samuel Palmer, 1881, no.2

£300,000-500,000



71

The reappearance of this exquisitely painted and highly finished large work on board is an exciting addition to the Palmer's oeuvre, dated to circa 1832-33. It was painted towards the end of his celebrated Shoreham period when Palmer's highly personalised artistic voice that had taken shape at Shoreham from the mid-1820s amongst 'The Ancients' was maturing. It is one of only a small handful of known Shoreham period oils to remain in private hands.

Palmer first visited the village of Shoreham in Kent in 1824 and settled there in 1826 where he remained for nearly ten years. The landscape around Shoreham was the embodiment of Palmer's visions of pastoral life that he had imagined from his reading and it was there that he translated his intensity of vision into drawings or paintings. The valley at Shoreham teemed with an abundance of crops, corn, fruit and hops harvested by hand using age old methods and eschewing the encroachment of modern life. The village scenery was punctuated by the landmarks of rustic life, a small hamlet of primitive cottages, the mediaeval church with its spire, the carpet of fields and populated with a rollcall of village characters, the rhythm of life directed by the seasons. The resulting works which were executed during Palmer's time living at Shoreham are considered his greatest achievements.

Palmer, who had first met the visionary artist William Blake (1757-1827) in 1824, was quickly joined by several friends, other devotees of Blake, who formed themselves into a loose group calling themselves 'The Ancients'. They shared Palmer's vision of bucolic ideals and idyllic contentment and immersed themselves in the romantic and archaic visions of the past, they included Edward Calvert, Frederick Tatham, George Richmond, Welby Sherman, Francis Oliver Finch, Henry Walter and John Giles.

During Palmer's earlier years at Shoreham we see the development of his art and his experimental use of medium, following methods he largely evolved himself. However, by the early 1830s Palmer's companions had largely left the valley and Palmer began to attend to the development of his career due in part to his straightened finances, and as a result the manifestations of his period at Shoreham evolved into a more conventional expression of his vision. Palmer had begun to spend more time in London and submitted work to the Royal Academy in 1830 and 1831 which although rejected was indicative of a desire for wider recognition and engagement with art establishment. In 1832 the Royal Academy accepted seven works which Palmer had sent in from his recently acquired house in Marylebone, including 'Pastoral' scenes and 'A harvest scene', generic titles which have plagued the future identification of these works. In 1833 Palmer exhibited five works, amongst them 'The gleaning field' (here identified as the present work) and a 'Kentish scene'. The following year Palmer exhibited six pictures at the Royal Academy.

The present work, of exhibition scale and highly finished is the most likely candidate for Palmer's Royal Academy exhibit no. 48 of 1833 'The Gleaning Field' being the only painting by Palmer depicting gleaners as the main subject of the composition. *The Gleaning Field*, circa 1833 (Tate Gallery, London; fig. 1) is smaller in size with many reworkings in pen and ink and competing motifs of the wagon drawn by oxen and the cottage on the edge of the field.



Fig 1. *The Gleaning Field*, c.1833, Samuel Palmer. Tate, bequeathed by Mrs Louisa Mary Garrett 1936. Photo: © Tate.

As a picture intended for exhibition in London at the Royal Academy it is not farfetched to see Palmer's intention for it to convey a message to the London audience. The early 1830s was a period of rural discontent and political unrest and the resulting restlessness was felt in the Shoreham valley. The established way of life in the countryside was in crisis, the boom years of the Napoleonic Wars were over and hardships were felt especially in rural communities through unemployment, the erosion of rights through the continuing enclosure of common grazing land, the passing of the Poor Laws, the imposition of the Church Tithe and increasing mechanisation. There was widespread unrest, most notably marked by the 'Swing' riots of 1830-1 and widespread outbreaks of arson, machine breaking and wage rioting which started in Kent and spread across the whole of southern and eastern England with the military being deployed to support the local law enforcement. The first threshing machine was destroyed on Saturday 28 August 1830. By the third week of October, over one hundred threshing machines had been destroyed in East Kent. The riots spread rapidly through the southern counties of Surrey, Sussex, Middlesex and Hampshire, before spreading north into the Home Counties, the Midlands and East Anglia, moving on as far as Lincolnshire, Yorkshire and Nottinghamshire.

Palmer's imagery is imbued with meaning which would not have been lost on his audience of the 1830s. The exercise of gleaning is the gathering of the discarded leavings of the harvest by the agrarian poor and although resisted by farmers, who regarded it as trespass, the common right remained and was important for the subsistence of the rural poor. The sickle, placed prominently in the foreground of the present work symbolised the traditional harvesting methods as opposed to that of the new machines. The pose of the standing figure of the young woman echoes that of a traditional depiction of Ceres the Roman goddess of grain, the harvest and fertility. Close examination reveals pentimenti as this figure originally was intended to follow a pose from antiquity with one raised arm, however Palmer adapted the figure to show her with two outstretched arms, a pose more often intended as emblematic of Justice. Although the message in the present work concerning the loss of the traditional rural way of life was more subliminal, Palmer overtly expressed his views concerning rural affairs in an address to the Electors of West Kent in support of the Tory candidate during the election that followed the passing of the Reform Act in 1832.¹

John Giles (1810-80), the first owner of this picture, was Palmer's cousin and a near contemporary. Giles was one of the 'Ancients' and a stockbroker rather than an artist. He managed Palmer's precarious financial affairs and was close to George Richmond and his family and remained a lifelong friend of both men and a great admirer of Palmer's works.



Fig 2. *The White Cloud*, c.1833-4, Samuel Palmer. Ashmolean Museum, University of Oxford, bequeathed by Ian Lawrence Phillips, 1987. Photo: © Ashmolean Museum, University of Oxford

Giles died in 1880 and his collection, comprising some 635 lots of which 185 were paintings, was sold by Christie's in 1881. The present work was purchased by the Fine Art Society for the considerable sum of 135 gns in advance of the exhibition they were to devote to the works of Palmer later that year. The picture appears to have been acquired at that time by either George Richmond or his son-in-law, William Fothergill Robinson. Richmond had presented his daughter Julia and Robinson with Palmer's *The White Cloud*, circa 1833-4 (Ashmolean Museum, Oxford; fig. 2) as an anniversary present and Robinson had also been a purchaser at the Giles' sale acquiring *The Bright Cloud*, circa 1833-4, Manchester City Galleries

The Shoreham landscape inspired some of the most intensely original pictures of the British Romantic period, works which distilled Palmer's vision and translated it into a representation which contained all the elements of Palmer's pastoral poetry. The present picture marks a particularly important period in the development of Palmer's vision as well as recording a moment of crisis in the political and economical development of late Georgian England. Its appearance at auction represents a rare opportunity to purchase one of only a handful of Shoreham period oils remaining in private hands.

¹ See David Bindman, 'The Politics of Vision: Palmer's Address to the Electors of West Kent, 1832', in Samuel Palmer 1805-1881, Vision and Landscape, exhibition catalogue, 2005, pp. 28-32.



72

72
JOSEPH MALLORD WILLIAM TURNER (BRITISH 1775-1851)
LANDSCAPE OF KENT
Pencil
22 x 27cm (8½ x 10½ in.)

Drawn circa 1845-50.

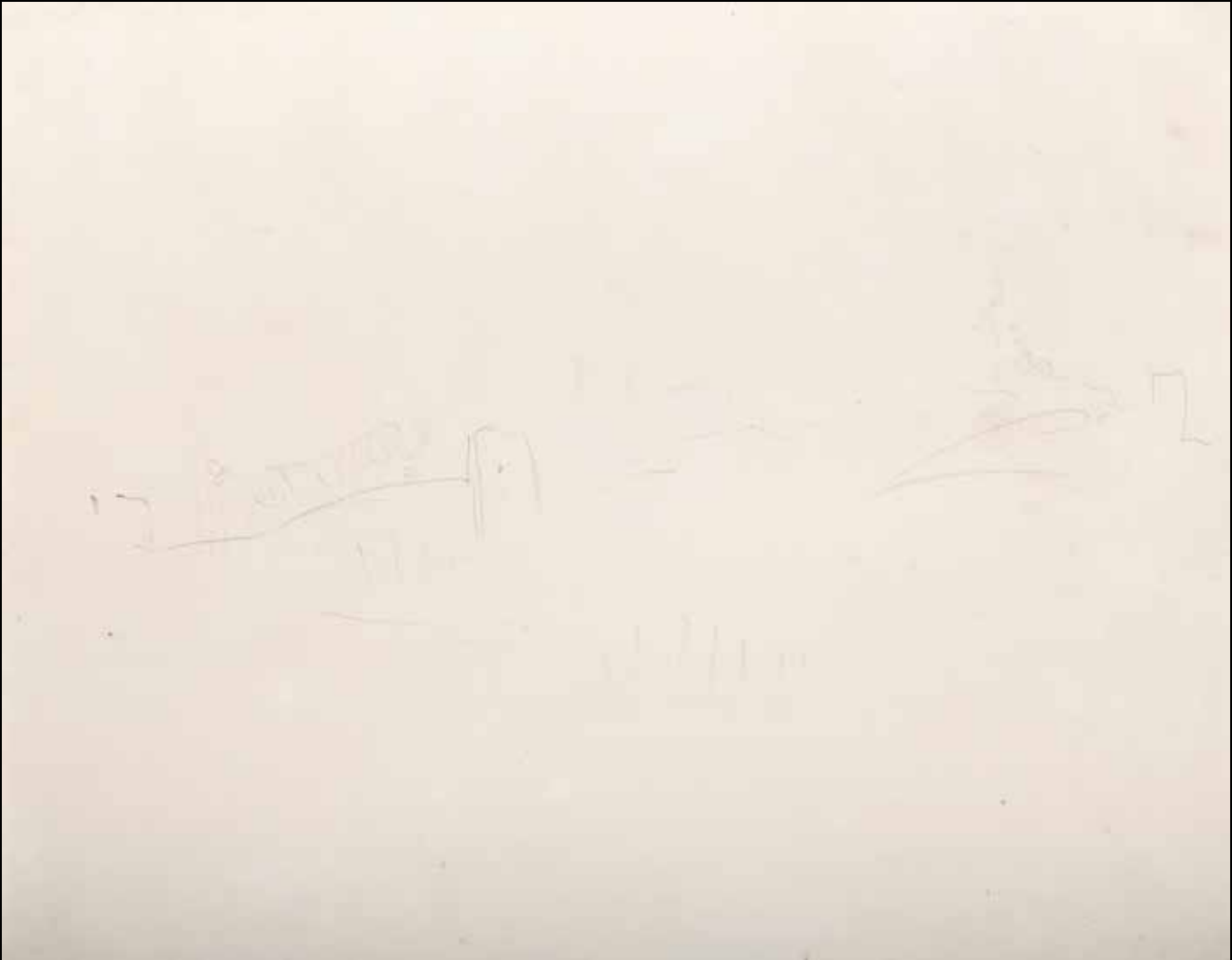
Provenance:
Mrs Sophia Booth (1798-1875), the artist's landlady
Daniel John Pound, her son from whom purchased by
Lawrence W. Hodson, Compton Hall by 1884 and by descent until
Sale, Sotheby's, London, 30 November 1978, part of lot 97, where
purchased by
Richard Feigen (1930-2021)
with Richard L. Feigen & Co., New York

Literature:
Ian Warrell, *Turner's Sketchbooks*, 2014, p. 233.

These two drawings were from a loosely bound group of seventeen pencil drawings, from a sketchbook that Turner used in 1845-1846 to record subjects in Canterbury, Rochester and Maidstone. Ian Warrell proposed grouping the existing sheets (now broken up) as the 'Canterbury, Rochester and Maidstone sketchbook', see Warrell, loc.cit. Throughout the 1840s Turner spent time on the Kent coast, first at Margate and from 1846 at Deal, his visits there being facilitated by the South Eastern Railway being extended to Margate in 1844.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.

£2,000-3,000



73

73
JOSEPH MALLORD WILLIAM TURNER (BRITISH 1775-1851)
CANTERBURY
Pencil
22.5 x 28cm (8¾ x 11 in.)

Provenance:
Mrs Sophia Booth (1798-1875), the artist's landlady
Daniel John Pound, her son from whom purchased by
Lawrence W. Hodson, Compton Hall by 1884 and by descent until
Sale, Sotheby's, London, 30 November 1978, part of lot 97, where
purchased by
Richard Feigen (1930-2021)
with Richard L. Feigen & Co., New York

Exhibited:
London, Lowell Libson and Johnny Yarker, *The Last Turner Sketchbook*,
2020.

£800-1,200

JOSEPH MICHAEL GANDY

Joseph Michael Gandy (1771 – 1843) was an English artist, architect and architectural theorist perhaps best known for his imaginative architectural fantasy paintings depicting Sir John Soane’s designs. Indeed, Gandy worked extensively with Soane both as a draftsman and creative partner from 1798 – 1809.

After entering the office of James Wyatt in the late 1780s at the age of fifteen, Gandy joined the Royal Academy Schools in 1789. A year later he won the Gold Medal for drawing with *A Triumphal Arch*. In 1794, under the sponsorship of architect John Martindale, he travelled to Italy, where he won a medal in the prestigious Concorso Clementino sponsored by the Accademia di San Luca in 1795. He remained in Italy until 1797, when he was forced back to England both by Napoleon’s advancing army and his sponsor’s bankruptcy. It was on his return that Gandy found employment as a draughtsman with Sir John Soane.

With a reputation as someone who was often difficult to work with, Gandy built little over the course of his career; there are just 14 projects listed in Colvin’s *Biographical Dictionary of British Architects 1600 – 1840*, and none of them are of great importance. He was twice sent to debtor’s prison in 1816 and 1830, and Soane would often find himself lending money to Gandy. It is perhaps testament to the former’s high regard of Gandy’s skill as a draughtsman that he did this.

Gandy became an Associate of the Royal Academy in 1803, however he was never elected a full Royal Academician, despite several attempts between 1809 and 1820, and his last architectural commission was in 1825. In 1833, he left central London and relocated to Chiswick where at 58 Grove Park Terrace there is now a blue plaque recording the residence there of ‘Joseph Michael Gandy ... Architectural Visionary’ between 1833 and 1838.

As Brian Lukacher records in *Joseph Gandy: An Architectural Visionary in Georgian England* (Thames and Hudson 2006) ‘for the remainder of his life Gandy focused on scholarly pursuits by continuing his collection of drawings and archaeological research on English castles and by writing a voluminous manuscript of architectural history and theory. He also embarked on an unwieldy project of illustrating a world history of architecture.’

As a contemporary of Turner, Gandy was often compared to the artist by contemporary 19th century critics because his watercolours, (which were his preferred medium), often conjure up images of the Romantic and sublime.

Many of Gandy’s topographical drawings and watercolours of the British coast and countryside, such as those in Richard Feigen’s collection, serve as a form of diary and travelogue, a practice he had begun during his period of study as a young man in Italy. Gandy clearly took much pleasure in sketching these snatched moments in time, with each one succeeding in evoking a wonderful sense of atmosphere and romanticism.

The landscape sketches offered here date from the early 1820s and were acquired from the artist by his friend, the Neoclassical sculptor Sir Richard Westmacott (1775-1856). Westmacott had studied in Rome with Gandy and sometimes purchased works from his often-impecunious friend. He later assembled these watercolours into two albums which he gave to his daughter Maria Poole. One of these albums is today in the Sir John Soane Museum in London, while the other album was eventually broken up and the drawings dispersed in 2004.



74

74 ‡
JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
BRIGHTON, SEPTEMBER 2 1822, 6.30 O’CLOCK;
BRIGHTON SUNRISE, SEPTEMBER 2 1822, 5 O’CLOCK
Pencil and watercolour
Both inscribed (verso)
Each approx. 11 x 19cm (4¼ x 7¼ in.) (2)

£1,000-1,500



75

75 ÷
JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
STORMY LANDSCAPE; COASTAL VIEW NEAR RAMSGATE
 Pencil and watercolour
 The first inscribed and with pencil sketch of floor plan (verso)
 11 x 19cm (4¼ x 7¼ in.)
 One unframed (mounted) (2)

£1,000-1,500



76

76 ÷
JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
CLOUDY STUDY ALONG THE COAST, JULY 3 1822, 5 O'CLOCK; WINTER SKY, DECEMBER 1 1821, 8 O'CLOCK; TWILIGHT LANDSCAPE, NOVEMBER 17 1821, 9 O'CLOCK; CHANGE OF WIND
 Pencil and watercolour
 Each variously inscribed and dated (the latter inscribed only)
 10.5 x 19cm (4 x 7¼ in.) (4)

£2,000-3,000



77

77 ‡
 JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
PEVENSEY; COASTAL LANDSCAPE NEAR MARGATE; SEASIDE LANDSCAPE
 Pencil and watercolour
 The first titled (verso); the third variously inscribed (verso)
 Each approx.11.5 x 19cm (4½ x 7¼ in.)

Together with a fourth work Attributed to Hannah Gandy, *Still life with Oyster and Flowers*, watercolour and pencil, 11.5 x 19cm, all Unframed (mounted) (4)

£2,000-3,000



78

78 ‡
 JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
NEAR LUTCHINGTON, ALTHORPE ESSEX, SEPTEMBER 17TH 1822, 9 O' CLOCK; A PASS THROUGH THE CLIFF NEAR MARGATE; ON A HILL NEAR PECKHAM RYE, AUGUST 27 1822, NOON
 Pencil and watercolour
 Each variously inscribed and dated
 Each approx.10 x 19cm (3¾ x 7¼ in.)
 Unframed (mounted) (3)

£1,500-2,500



79

79 ‡
JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
NEAR SOUTHEND UP THE THAMES, AUGUST 12 1822, 10 O'CLOCK; NEAR LORD CAVENDISH, EASTBOURNE; PURFLEET, OCTOBER 1822, 11 O'CLOCK; ON A HILL ABOVE PECKHAM RYE, AUGUST 27 1822, 12.30 O'CLOCK; VIEWS FROM BABYLON HILL, JULY 15 1820, 2 O'CLOCK
Pencil and watercolour
All variously inscribed and titled
Each approx. 10 x 19cm (3¾ x 7¼ in.)
Three unframed (mounted) (5)

£2,500-3,500



80

80 ‡
JOSEPH MICHAEL GANDY (BRITISH 1771-1843)
CLOUD STUDY; A SKY; LANDSCAPE WITH CLOUDS, NOVEMBER 26 182[?], 9 O'CLOCK
Pencil and watercolour
The first signed (verso); the second inscribed with title (verso) and indistinctly inscribed (recto), the third inscribed with title (verso)
Each image approx. 13.5 x 19cm (5¼ x 7¼ in.)
One unframed (mounted) (3)

Provenance
Maria Poole, née Westmacott (daughter of the sculptor Richard Westmacott)
Thence by descent

£1,000-1,500



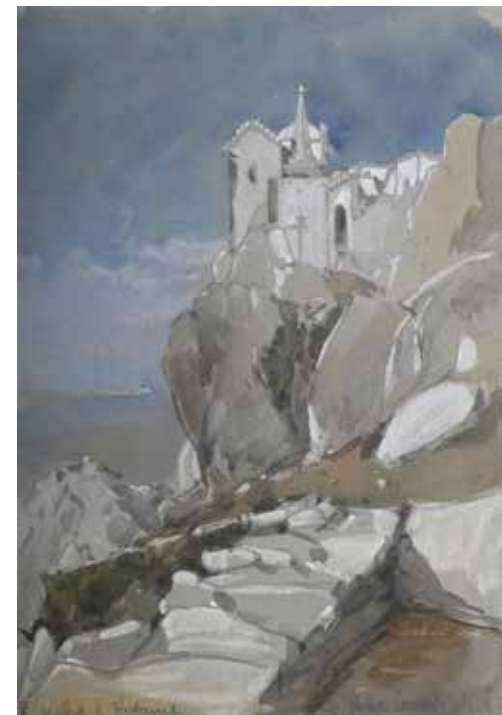
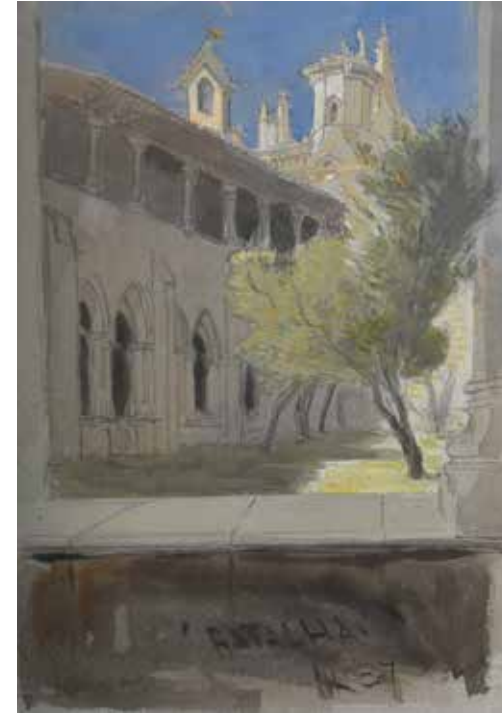
81

81
JOHN WHITE ABBOTT (ENGLISH 1763-1851)
FIVE SKETCHES AFTER RAPHAEL'S TAPESTRY
 CARTOONS, COMPRISING:
THE MIRACULOUS DRAUGHT OF THE FISHES; THE
HEALING OF THE LAME MAN; ELYMAS STRUCK
WITH BLINDNESS; THE SACRIFICE OF LYSTRA; THE
PREACHING OF PAUL
 Pencil, unframed
 The first five signed with a monogram and inscribed
 'RAPAHEL' (along the lower edge)
 14 x 18.5cm (5½ x 7¼ in.)

Together with an additional sketch by the artist: *The*
Mary Magdalene, After Raphael (6)

Provenance:
 Purchased from Cynthia Broadman,
 New York, 14 October 2003 (THE
 MIRACULOUS DRAUGHT OF THE
 FISHES; THE HEALING OF THE LAME
 MAN; THE SACRIFICE OF LYSTRA; THE
 PREACHING OF PAUL)
 Sale, Christie's, London, 17 November
 1992, lots 58J and 58O respectively
 (ELYMAS STRUCK WITH BLINDNESS;
 THE MARY MAGDALENE)

£700-1,000



82

82
JAMES HOLLAND (ENGLISH 1799-1870)
FOUR SKETCHES OF PORTUGAL, COMPRISING:
THE CHRISTUS AT BATALHA; THE CHAPEL AT
LEIREIA; THE PERLKA CONVENT WITH MADDA IN
THE DISTANCE; THE CELL OF ST. HONORIOUS,
CINTRA
 Pencil and watercolour heightened with bodycolour,
 on coloured paper
 signed with monogram, variously inscribed and
 dated between '20 July' and '12 August 1837' with

collector's stamp for Sir William Drake
 Each 26 x 17cm (10 x 6½ in.)
 (4)

Provenance:
 Baron Leverhulme, Bolton-le-Moors
 Sir William Drake, (L.736)
 Sale, Christie's, London, 8 June 2000, lot 98

£1,500-2,000



83

83 ‡
DOMINIQUE LOUIS PAPETY (FRENCH 1815-1849)
LA JEUNE ROMAINE AU BOUQUET DE FLEURS
 Oil on board
 Bears signature (lower right)
 33 x 24.5cm (12 x 9½ in.)

£3,000-5,000



84

84 ‡
THÉODORE ROUSSEAU (FRENCH 1812-1867)
LA MARE AUX BICHES
 Oil on bevelled panel
 Signed (lower left)
 15.5 x 20.5cm (6 x 8 in.)

Painted circa 1848-50.

Provenance:
 Collection Maurice Kann
 Boussod-Valadon, no. 23235 (Getty Research Institute, Los Angeles)
 Sale, Wallis & Son, London, 20 October 1894, lot unknown
 S.P. Avery, London, 1897

Literature:
 M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, no. 411.

£3,000-5,000



85

85
FRENCH SCHOOL (19TH CENTURY)
A MYTHOLOGICAL SCENE, POSSIBLY APOLLO AND MARSYAS
 Oil on canvas
 81 x 65cm (31¾ x 25½ in.)

Provenance
 Sale, Denis Herbette, Doullens, 15 October 2000, lot unknown (as Ecole Francaise Anonymous 19th Century)

£1,000-1,500

86
BENJAMIN ROBERT HAYDON (BRITISH 1786-1846)
STUDY FOR GABRIEL (RECTO); HEAD OF A MAN (VERSO)
 Pencil and black chalk
 Indistinctly inscribed (lower left and lower right, verso overmounted)
 39 x 47cm (15¼ x 18½ in.)

Provenance:
 Walter Brandt
 Sale, Christie's, London, 15 December 1987 (part lot)

£300-500



86



87

87
PAUL ELIE RANSON (FRENCH 1861-1909)
L'HOMMAGE
 Pastel on canvas
 46 x 55cm (18 x 21½ in.)

Painted circa 1900.

Exhibited:
 Saint-Germain-en-Laye, Maurice Denis Musée/Jardin, *Paul Ranson: Fantasmies et sortilèges*, 29 October 2009-24 January 2010

£1,500-2,000

88
ALEXANDRE- GABRIEL DECAMPS (FRENCH 1803-1860)
PORTRAIT OF A GUERRIER TURC
 Oil on paper laid down on canvas
 Signed with initials (lower right), inscribed 'Decamps' (verso)
 24 x 17.5cm (9¼ x 6¾ in.)
 Unframed

Provenance
 Sale, Sotheby's, Monaco, 25 June 1990, lot 705

£1,000-1,500



88



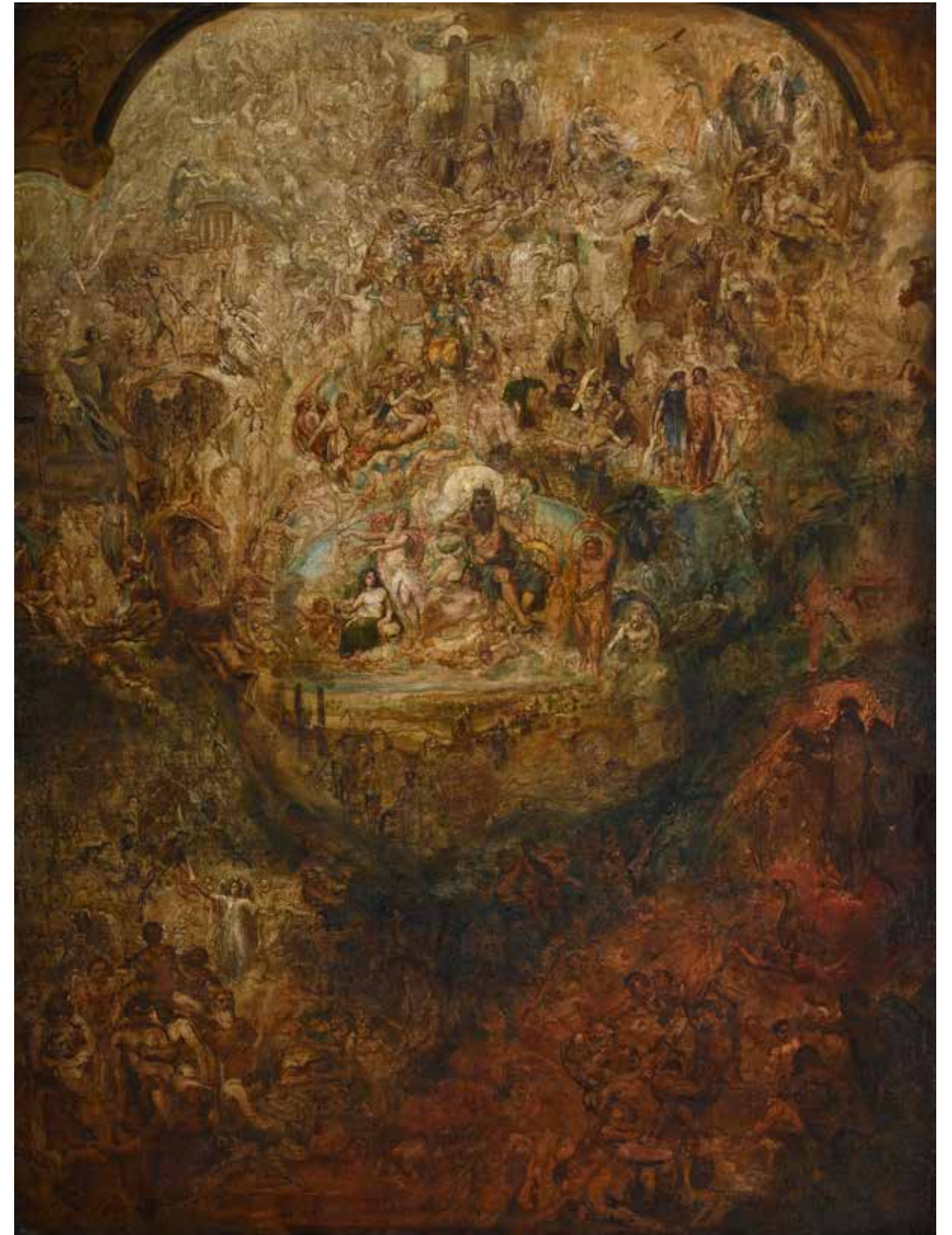
89
WILLIAM RIMMER (AMERICAN 1816-1879)
MADONNA
 Oil on canvas
 Signed (lower left)
 152.5 x 73.5cm (60 x 28¾ in.)
 Painted circa 1874-1877

Provenance:
 Private Collection, Andover, Massachusetts
 Sale, Robert W. Skinner Inc., Bolton,
 Massachusetts, 25 May 1983

Literature:
 Jeffrey Weidman, *William Rimmer: Critical Catalogue Raisonné* (Indiana University, 1982, dissertation), vol.2, pp.655-657, no.106; illustrated, vol.5, p.1559, no.72; related drawing, vol.3, pp.1020-1021, reproduced, vol.7, p.1854, no.CM108

Exhibited:
 Brockton, Brockton Art Museum, William Rimmer: A Yankee Michelangelo, 6 October 1985 - 12 January 1986, no. 31. Travelled to the Cleveland Museum of Art, 25 February - 20 April 1986, and the Brooklyn Museum of Art, 6 June - 20 July 1986

£2,000-3,000



90
JAMES MATTHEWS LEIGH (ENGLISH 1808-1860)
THE LAST JUDGEMENT
 Oil on canvas
 113 x 86.5cm (44¼ x 34 in.)

£3,000-5,000



91



92

91
AFTER HENRY WILLIAM PICKERSGILL
LORD ELDON AND HIS DOG PINCHER
Oil on board
25.5 x 18cm (10 x 7 in.)

Provenance:
Salander-O'Reilly Galleries, New York

After the picture exhibited at The Royal Academy in 1833 (no.88) and formerly in Merchant Taylors' Hall.

John Scott, 1st Lord Eldon, was one of the greatest lawyers of his generation, a dominant figure in Georgian public life, and ranks among the most important Lord Chancellors in the long history of that office. He is depicted with his constant companion Pincher, a German Spaniel or Deutscher Wachtelhund (German Quail Dog), who belonged to his son the Hon. William Henry John Scott who died in 1832.

Pincher's cherished place at the heart of the Eldon family is shown by his appearance in several family pictures including several by Henry Perronet Briggs (1793-1844). Landseer painted Pincher twice, adding him into one of Briggs portraits and a portrait of the dog himself.

Twiss's contemporary account *The Public and Private Life of Lord Chancellor Eldon*, 1844, records the vivid account of Eldon's niece Miss Forster of Pincher's theft and subsequent recovery, after a reward was offered, in November 1832. Eldon's devotion to the dog was enduring and Pincher was remembered in the Chancellor's will, 'To Lady Elizabeth and Lady Frances are left also some specific articles; and life-annuities are given to each. Pincher, described as 'my favourite dog,' is bequeathed to Lady Frances, with an annuity of £8 during his life, 'to provide food for the said dog.' After the death of Lady Frances in 1838, Pincher was transferred by Mr. Edward Banks into the family of the 2nd Earl of Eldon, he died 19 May 1840, and was buried at Encombe in Dorset.

£300-500

92
JOHN GILBERT GRAHAM (SCOTTISH 1794-1866)
PORTRAIT OF MRS. OSWALD OF SCOTSTON
Oil on canvas
Signed and dated '1855' (lower left)
126.5 x 102cm (49¾ x 40 in.)
Unframed

£700-1,000



93

93
CIRCLE OF WILLIAM BEECHEY (BRITISH 1753-1839)
A PORTRAIT OF A YOUNG GIRL, SAID TO BE MISS ANNE CAMPEN OF BRISTOL HOLDING A RABBIT
Oil on canvas
90 x 70cm (35¼ x 27½ in.)

Painted circa 1810.

Provenance:
Sale, Bonhams, *British and Continental Pictures and Old Master Drawings*, 5 July 2005, lot 214 (as Attributed to Sir William Beechey)

£1,000-1,500



94

94
SAMUEL OWEN (ENGLISH 1769-1857)
SHIPPING OFF A COASTAL FORT
Watercolour
Signed (to the stern of the boat)
13 x 18.5cm (5 x 7¼ in.)

£200-400



97

97
GEORGE BROOKSHAW (BRITISH 1751-1823)
ROYALE MUSCADINE GRAPES, PLATE. XLVIII from ‘Pomona Britannica; or, A Collection of the Most Esteemed Fruits’
Aquatint and engraving, printed in colour and finished by hand
34 x 21.5cm (13¼ x 8¼ in.)
Together with Pierre Joseph Buchoz’s *Le Comte d’Angivillers*, and *Le Drap D’or*, engraving with hand-colouring, [1781]. All unframed (3)

£150-250



98

98
CHARLES THOMAS BALE (BRITISH 1849-1925)
STILL LIFE WITH A BASKET OF STRAWBERRIES
Oil on canvas
Signed (lower right)
51 x 76cm (20 x 29¾ in.)

£400-600



99

99
CHARLES THOMAS BALE (BRITISH 1849-1925)
STILL LIFE WITH A BASKET OF FRUIT AND FLOWERS
Oil on canvas
Signed and dated ‘1884’ (lower left)
51 x 76cm (20 x 29¾ in.)

£400-600



95 (part lot)

95
ATTRIBUTED TO HENRY ALKEN JUNIOR
(BRITISH 1784-1851)
ON THE SCENT; OVER THE BROOK
Oil on panel, a pair
15.5 x 30cm (6 x 11¾ in.)
One unframed (2)

£500-800

96
AFTER CHARLES BIRD KING
OKEE-MAKEE- QUID, A CHIPPEWA CHIEF
Coloured lithograph by Thomas Loraine McKenny (1785 - 1859)
Published London, 1836
52.5 x 37cm (20½ x 14½ in.)

McKenney & Hall’s History of the Indian tribes of North America, London 1837 (vol.I, pl. facing p.[125])

£100-200



96



100 (part lot)

100
ARY SCHEFFER (DUTCH 1795-1858)
Portrait of a Mother
Pencil
Inscribed in French (lower edge)
11 x 11.5cm (4¼ x 4½ in.)

Together with two pencil drawings by Jules Lanson (19th century), comprising: *A Couple Reading by the Fire*, and *A Visit to the Shoemaker*, both signed (lower left; and lower right respectively), the first indistinctly inscribed (along the lower edge), each 13 x 25cm (5 x 9¾ in.) (3)

£200-400

101
FOLLOWER OF EUGENE CARRIER
The Head of a Man
Pencil
24 x 16cm (9¼ x 6¼ in.)
Unframed

Together with:
A study of figures before a barn, signed with initials 'h.m.' (lower left), pencil, unframed (18.5 x 14.5 cm); *Faust in his Study*, inscribed (lower right), pastel and watercolour, unframed (20.4

x 27 cm); *The Lamentation*, pencil and black chalk on buff paper, unframed (16.5 x 23 cm); A study of a cavalry charge, pencil, unframed, (10 x 15 cm); and a portrait sketch of a man, indistinctly signed (lower right), (15 x 9.4 cm), a collection of drawings by various 19th century French artists, Under a red cover stamped "Blanche Album" and two reproduction prints (Qty)

£200-300



102 (part lot)

102
RODOLPHE BRES DIN (FRENCH 1822-1885)
Three Sketches, Comprising: Four Mounted Horsemen; Soldiers on Horseback and Standing; Joseph and Potiphar's Wife
Pen and ink
With the artist's studio stamp (on the mount)
The largest 5 x 8cm (1¾ x 3 in.)
Unframed (3)

Provenance:
Ian Woolmer Family Collection, New York (according to a label of the back of *Joseph and Potiphar's Wife*)

£600-800



101 (part lot)

103
FRENCH SCHOOL (19TH CENTURY)
Theatre des Folies Dramatiques
Pen, ink and bodycolour
Signed with initials and dated 'R.Y 1839' (lower right) and inscribed as titled (along the upper edge)
21.5 x 12.5cm (8¼ x 4¾ in.)

Together with two sketches by various hands, one pencil portrait of a gentleman, the other a watercolour portrait of a woman, the largest 24 x 25cm (3)

£100-150



103 (part lot)

104
FRENCH SCHOOL (19TH CENTURY)
Russian Winter Scene
Black chalk heightened with white and red
13.5 x 10.5cm (5¼ x 4 in.)

Together with a pair of studies of a Gothic Church, French School (19th century), grey ink and wash, one indistinctly signed or inscribed (lower left), each 27 x 22cm (3)

£100-150



104 (part lot)

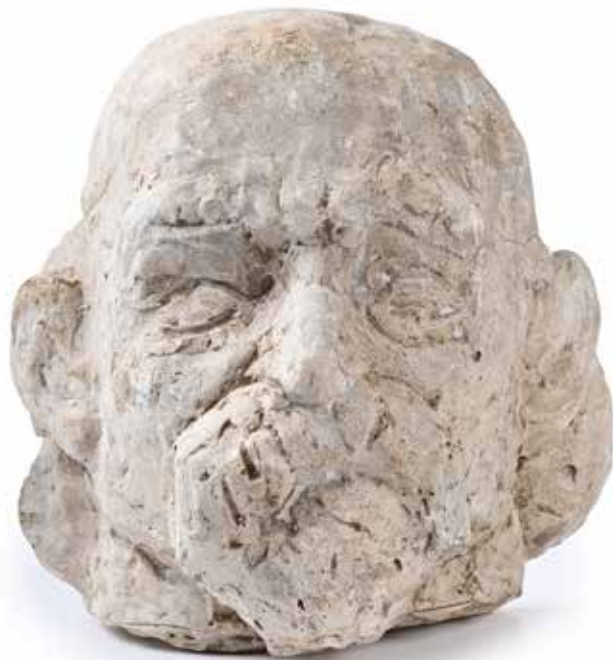
105
FRENCH SCHOOL (19TH CENTURY)
Children Dancing
Pencil
12.5 x 17cm (4¾ x 6½ in.)

Together with two further French School (19th century) works comprising: a watercolour drawing of *Cinderella*, 19 x 14cm, and a pencil sketch of figures, 14.5 x 11cm (3)

£100-150



105 (part lot)



106

106
LOUIS VALTAT (FRENCH 1869-1952)
TÊTE DE CEZANNE
Plaster
Height: 29cm (11¼ in.)

Executed *circa* 1910.

£500-700



108

108
LOUIS VALTAT (FRENCH 1869-1952)
TÊTE D'ENFANT
Painted plaster
Signed (to back)
Height: 23cm (9 in.)

Executed *circa* 1910.

£500-700



109

109
LOUIS VALTAT (FRENCH 1869-1952)
TÊTE D'ENFANT
Terracotta
Indistinctly signed (to base of neck)
Height: 30cm (11¾ in.)

Executed *circa* 1910.

£500-700



107

107
LOUIS VALTAT (FRENCH 1869-1952)
TÊTE DE FEMME
Terracotta
Signed (to base of neck)
Height: 26cm (10 in.)

Executed *circa* 1910.

£500-700

110
LOUIS VALTAT (FRENCH 1869-1952)
TÊTE D'ENFANT
Painted terracotta
Signed (to base of neck)
Height: 17cm (6½ in.)

Executed *circa* 1910.

£200-300



110



111

111
ALEXANDRE- GABRIEL DECAMPS (FRENCH 1803-1860)
PAYSAGE
Charcoal heightened with white on buff paper
17 x 26cm (6½ x 10 in.)

Provenance:
Sale, Paul Renaud, Drouot Richelieu, Paris, 11 March 1994, lot 64

£500-700



112



113

112
PIERRE BONNARD (FRENCH 1867-1947)
PAYSAGE
Pencil
Stamped *Bonnard* (lower left) and with initials (lower right)
11 x 15cm (4¼ x 5¾ in.)

With a study of a still life, stamped with initials, verso.

Provenance:
Sale, Christie's, South Kensington, 2 December 1996, lot 15

This work is recorded in the Bernheim-Jeune Archives
under no. 196-0716B 42/42.

£600-800

113
PIERRE BONNARD (FRENCH 1867-1947)
PAYSAGE
Crayon and pencil on paper
10 x 16.5cm (3¾ x 6¼ in.)

Drawn in 1923.

Provenance:
Michel Terrasse, Paris (before 1996)

£600-800

MAX BECKMANN

“The Twentieth-Century artist I cherish the most”

RICHARD FEIGEN, IN *TALES FROM THE ART CRYPT*, NEW YORK, 2000, P. 287

Beckmann rose to prominence as a member of the group *Neue Sachlichkeit*. Alongside contemporaries Otto Dix and George Grosz, he eschewed what he saw as the outdated romantic principles of expressionism which had dominated the artistic scene in the years before the First World War. Instead, the *Neue Sachlichkeit* promoted objectivity, action and a return to the order destroyed in the wake of the Great War. Political action and a sense of social urgency are never far from the surface of Beckmann's artistic output. The 1920s saw Beckmann achieve significant success and received many notable accolades, including the Honorary Empire Prize for German Art in 1927. The National Gallery in Berlin acquired two of his most important works, *The Bark* (1926) and *Self Portrait in Tuxedo* (1928) and he was the subject of numerous publications.

However, by 1934, the date of the present work, Germany was firmly under the grip of an increasingly intolerant and powerful Nazi regime. Beckmann's once flourishing career had come under the scrutiny of the authorities and deemed to have subversive tendencies. He promptly lost his teaching post at the art school in Frankfurt and his ability to exhibit was strenuously restricted. In the coming years, Beckmann would become a sure target for the National Socialists' antagonistic attacks on modern art and pilloried as a 'degenerate' artist.

Such political uncertainty led the Beckmanns to curtail their international travel and instead they spent several summers in the early 1930s at the old family home of Beckmann's wife Mathilde "Quappi" von Kaulbach, in Ohlstadt, Upper Bavaria. The studio there was built by her father, the renowned society portrait painter, Friedrich August von Kaulbach. By the time the Beckmanns were visiting Ohlstadt, von Kaulbach was long dead, but the studio proved both a useful base and source of sanctuary and inspiration for Beckmann.

There are only eleven known canvasses painted by Beckmann in Ohlstadt with a further five completed between Ohlstadt and Berlin. Of these works, two were lost during World War II and four are in museum collections (Wiesbaden, Cologne, Washington D.C., and Munich). Whilst some of these works such as *Schneelandschaft Garmisch* (Fig. 1) offer peaceful depictions of the Bavarian landscape, *Grosser Steinbruch in Oberbayern* is more overtly reflective of the tumultuous political situation. Portentous thunderclouds gather in the sky and the hard jagged lines of the quarry in the foreground force their way abruptly into the landscape.

Barbara Copeland Buenger writes "... that for Beckmann, unlike other painters such as Otto Dix, landscape did not represent a retreat into a non-political imagery. Beckmann's deteriorating position in Germany during the early 1930s is expressed in landscapes of the period." (*Max Beckmann* (exhibition catalogue), New York, The Museum of Modern Art, 2002-03, p. 176).

She goes on to explain that "he encoded a personal response to his increasing ostracism in the motifs of the surrounding area. Two landscapes, *Large Quarry in Upper Bavaria* 1934

Fig. 1 Max Beckmann, *Schneelandschaft Garmisch*, oil on canvas, 1934, Staatgalerie Moderner Kunst, Munich © 2021 Artists Rights Society (ARS), New York



(the present work) and *The Moor (Moosberg)* [fig. 2], 1934 show the same quarry near the von Kaulbach's summer home.... Beckmann was probably aware that his subject, a local quarry, also added a further dimension that might have reflected obliquely on his current feeling of uncertainty: the quarry was the site of a Roman settlement established in 400 AD. Protected by this landscape feature, which acted as a natural fortress, it had been a sanctuary for the inhabitants against the Germanic tribes. Since the mid-1920s the stone near the Moorsberg was steadily quarried for state-sponsored construction projects, and by 1934 the Roman settlement had been completely destroyed" (Ibid., p. 177).

On 19th July 1937, Beckmann and his wife boarded a train and fled to Amsterdam. They would never return to live in Germany again. After a decade in Holland, the Beckmanns emigrated to the United States. At the invitation of Perry T. Rathbone, director of the Saint Louis Art Museum, Beckmann took a teaching position at Washington University and

Fig. 2 Max Beckmann, *Das Moor (Moosberg)*, oil on canvas, 1934, Private Collection © 2021 Artists Rights Society (ARS), New York

his first American retrospective was held at the City Art Museum in Saint Louis in 1948. Thanks in no small part to the enthusiasm and dedication of Richard Feigen, Beckmann's work was brought to a wider international audience through his unstinting support and inclusion in numerous exhibitions. According to Frances Beatty's obituary of Feigen published in *The Art Newspaper* in 2021, he "had bought and sold more Max Beckmanns than anyone in America." (*Thirty-seven years with Richard Feigen: the dealer who was a collector first—and sold to feed his habit - undefined*, accessed 13 May 2025).



114 ‡

MAX BECKMANN (GERMAN 1884-1950)
GROSSER STEINBRUCH IN OBERBAYERN (LARGE QUARRY IN UPPER BAVARIA)
Oil on canvas
Signed and dated 0.34 (upper left)
86.5 x 119cm (34 x 46¾ in.)

Painted in Ohlstadt in 1934.

Provenance:
Studio of the artist
Private Collection, Alfred Eisenlohr, Munich (1941-1952)
Thence by descent to Marie Louise Eisenlohr, Munich (1952)
Private Collection, Walter Feilchenfeldt, Zurich, (acquired from the above in 1971)
Kunsthandel Franz Resch, Gauting, (acquired from the above in 1973)
Richard L. Feigen, New York, (acquired from the above in 2001)

Exhibited:
Bern, Kunsthalle Bern, *Max Beckmann, Marguerite Frey-Surbek, Martin Christ, Fernand Riard*, 1938, no. 19 (as *Steinbruch in Bayern*)
Pforzheim, Kunst und Kunstgewerbeverein Pforzheim, *Max Beckmann Ausstellung*, March 1954, no. 24
Karlsruhe, Staatliche Kunsthalle (on loan from 1956-1971)
Tübingen, Tübingen Kunstverein, *Max Beckmann Landschaften und Graphik*, June-July 1958, no. 4

Hamburg, Hamburger Kunsthalle; Bielefeld Kunsthalle, Bielefeld;
Vienna, Kunstforum Wien, *Max Beckmann: Landschaft als Fremde*, 1998-1999, no. 34
Paris, Centre Georges Pompidou; London, Tate Modern; New York, Museum of Modern Art, *Max Beckmann*, 2002-2003, no. 96
New York, Richard L. Feigen & Co, *Max Beckmann from Private Collections*, 2018

Literature:
H. Klinkel in *Stuttgart Zeitung*, Stuttgart, 26 June 1958, n.p.
E and B. Göpel eds., *Max Beckmann, Katalog der Gemälde*, Bern 1976, vol I, cat. no. 392, pp. 265-266, vol II. cat. no. 392, pl. 131
Max Beckmann, Abseits der Großstadt- oberbayerische Landschaft, exhibition catalogue, Schlossmuseum, Murnau, 1998, p.56
Industrie und Natur: Zur Geschichte des Hartsteinwerkes Werdenfels im Murnauer Moos, exhibition catalogue, Schlossmuseum, Murnau 2000, pp.9-10 in detail on the front and back cover
Ich kann wirklich ganz gut male: Fredrich August von Kaulbach - Max Beckmann, exhibition catalogue, Schlossmuseum, Murnau, 2002
R. Smith, *Max Beckmann*, in the New York Times, 6 June 2018, p. C16
A. Tiedemann, ed. *Max Beckmann Catalogue Raisonné der Gemälde*, no. 392 <https://beckmann-gemaelde.org/392-grosser-steinbruch-oberbayern> (accessed on 7 May 2025)

£500,000-700,000



114



115

115
PAVEL TCHELITCHEW
 (RUSSIAN 1898-1957)
MOUNTAIN LANDSCAPE
 Gouache on paper
 46.5 x 28.5cm (18¼ x 11 in.)

£600-800

116 λ
MAXWELL ASHBY ARMFIELD
 (BRITISH 1882-1972)
STILL LIFE WITH BROKEN EGG
 Tempera on board
 Signed with monogram (upper right)
 15 x 19cm (5¾ x 7¼ in.)
 Unframed

Exhibited:
 London, The Fine Art Society,
 October 1971, no. A3/41

£300-500



116



117

117 λ†
PETER ROSE PULHAM (BRITISH 1910-1956)
TROMPE L'OEIL À CLEF
 Oil on panel
 Signed with initials and dated 1939-1945 (to centre of right edge)
 51 x 76cm (20 x 29¾ in.)

Peter Rose Pulham worked initially as a photographer, producing work for *Harper's Bazaar* in the early 1930s before moving to Paris. He famously photographed Picasso in his studio on the Rue des Grands Augustins in 1936 but became increasingly interested in French surrealism and began painting in the late 1930s, returning to London just before the outbreak of World War II. In 1941, a German bomb hit his studio on Old Church Street in Chelsea, destroying many of his paintings. His later work is heavily influenced by Francis Bacon, with whom he became close friends.

£8,000-12,000



118

118
IVAN ALBRIGHT (AMERICAN 1897-1983)
APPEARS THE MAN (NOT IN GRAYSON)
 Lithograph, 1980
 Signed, titled and dated in pencil, numbered
 from the edition of 150, on wove paper, with
 full margins
 Sheet: 59.5 x 50.5cm (23 3/8 x 19 7/8in)

£500-700



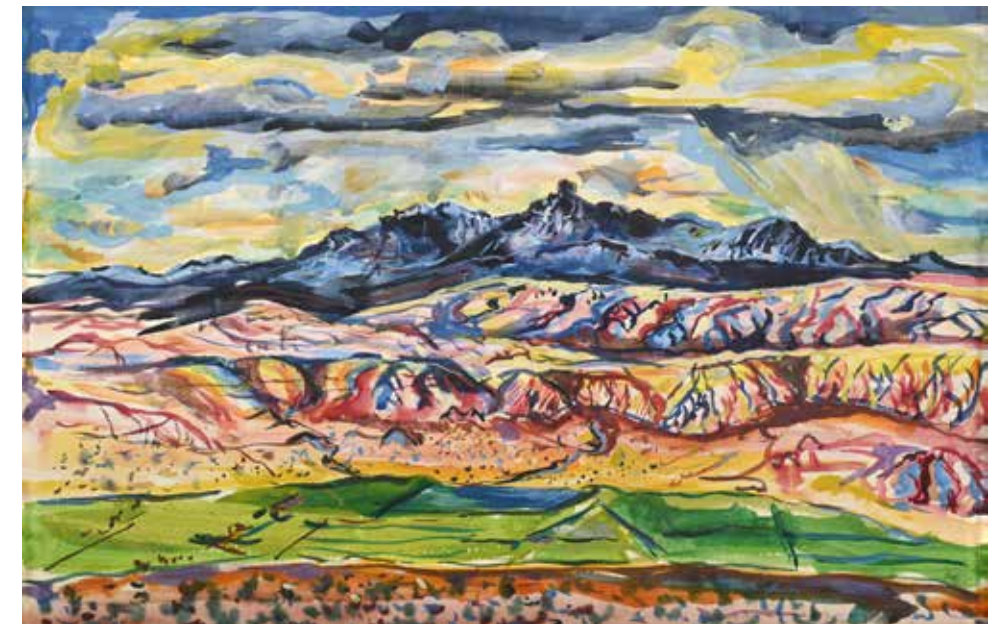
119

119
IVAN ALBRIGHT (AMERICAN 1897-1983)
HAIL TO THE PURE (GRAYSON 22)
 Lithograph, 1977
 Signed and titled in pencil, aside from the
 edition of 100, on wove paper, with full margins
 Sheet: 60.5 x 46cm (23 3/4 x 18 1/8in)

£500-700



120



121

120
IVAN ALBRIGHT (AMERICAN 1897-1983)
STILL LIFE IN MAINE
 Oil on canvas
 Signed (lower right)
 50 x 77cm (19½ x 30¼ in.)

Painted circa 1940s.

£2,000-3,000

121
IVAN ALBRIGHT (AMERICAN 1897-1983)
LANDSCAPE WITH ROLLING HILLS
 Watercolour and gouache
 Signed (lower right)
 30 x 45cm (11¾ x 17½ in.)

Provenance:
 Sale, Hindman Auctions, Chicago, 15 May 2014, lot 260

£400-600

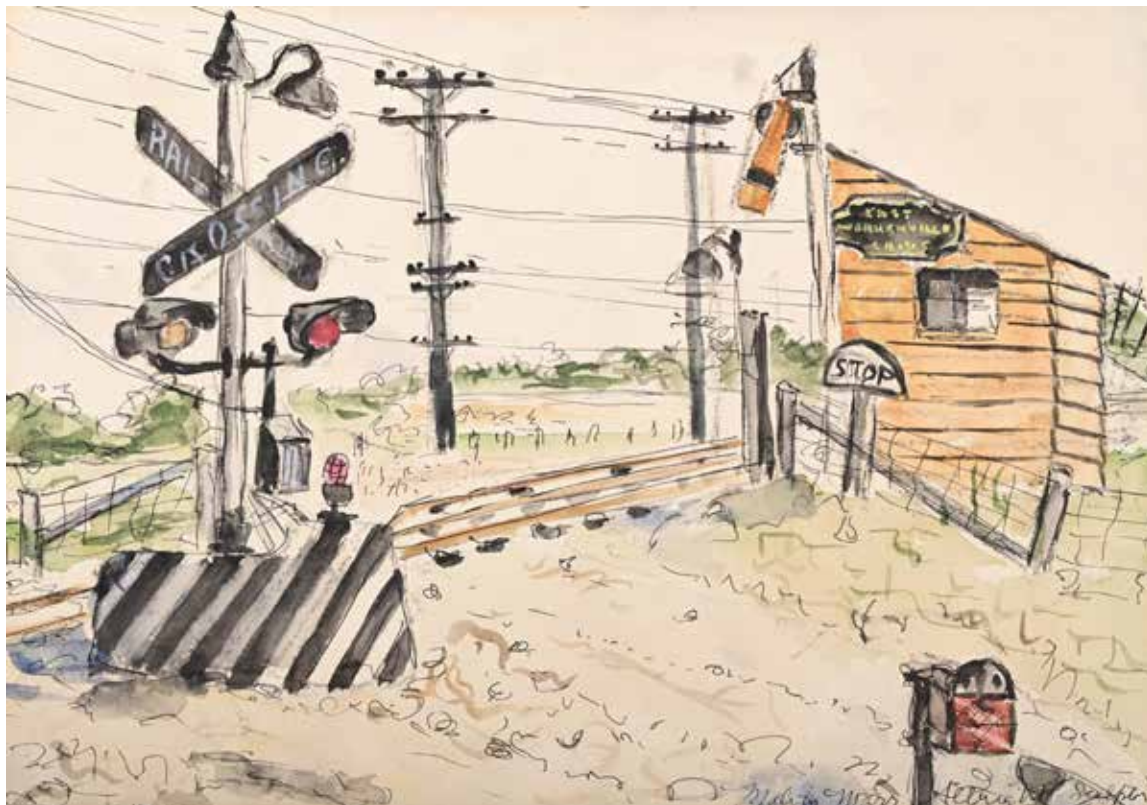


122
MALVIN MARR ALBRIGHT (AMERICAN 1897-1983)
UNTITLED (A HOUSE IN MAPERVILLE)
Watercolour and pencil
Signed and dated 1935 (lower right)
45 x 29.5cm (17½ x 11½ in.)

£500-700

123
MALVIN MARR ALBRIGHT (AMERICAN 1897-1983)
UNTITLED (PRIVATE R.R. STATION OF THE CHAUNCEY MCCORMICKS, EAST WARRENVILLE)
Ink and watercolour
Signed, inscribed and dated 1935 (lower right)
26 x 37cm (10 x 14½ in.)
Unframed

£150-200



123

“Joseph Cornell, whose hermetic fairy-tale world captured my imagination.”
RICHARD FEIGEN, IN *TALES FROM THE ART CRYPT*



124

124 ÷
JOSEPH CORNELL (AMERICAN 1903-1972)
UNTITLED (LE CAIRE)
Printed paper on cardboard box with printed paper reels and red thread
4.8 x 10.6 x 10.6cm (1¾ x 4 x 4 in.)

Executed circa 1939-41.

Cornell is recognised as one of the most famous practitioners of the art of assemblage. His intricately designed boxes containing miniature treasures, have become internationally sought-after and his influence on many successive generations of artists belies the relative obscurity in which he himself lived his life. Apart from a few short years spent finishing his education in Andover, Massachusetts, Cornell lived at home with his mother and disabled brother, whom he helped care for, in a small house in Queens, New York. He had no formal art training, but he was a prodigious reader and kept abreast of the rapidly evolving New York art scene in the post-war years. In the 1930s he had worked as a textile designer at the Traphagen Studio in Manhattan but in 1941 he left to pursue his own art full time.

The basement of the house on Utopia Parkway was transformed into Cornell's studio - a treasure house of found objects, discarded scraps and fragments of formerly cherished possessions, all waiting to be

expertly 'assembled' in one of the artist's shadow boxes. Cornell would spend hours exploring bric-a-brac and thrift shops seeking out the future components of his work - items which on their own were of little or no significance, but brought together by Cornell took on a whole new life.

In his book, *Tales from the Art Crypt*, Feigen describes how, in the late 1950s, he "became very much involved with Joseph Cornell, whose hermetic fairy-tale world captured my imagination. [...] I began to stop at Cornell's little house at 3708 Utopia Parkway on taxi rides to and from La Guardia Airport, close by. I needed patient drivers because I never knew how long a trip Cornell would take me on, through thimble forests, into nineteenth century ballets, crumbling French seaside hotels, voyages to the bottom of the sea and up into starry nights of the interplanetary system, and back down to Renaissance palaces. Sometimes I came away with a box or two, sometimes nothing. I never knew whether to ask Cornell if I could buy something, whether he wanted me to ask or he wanted me not to. Once, when I dared to ask and he agreed to part with a box, he wrote telling me he appreciated the "crisp" manner in which I handled our encounter." (Richard Feigen, *Tales from the Art Crypt*, New York, 2000, pp. 57-58)

£5,000-7,000



125

125
LEE GATCH (AMERICAN 1902-1968)
FAN AND FOREST
Oil on canvas
Signed (lower right)
30 x 107cm (11¾ x 42 in.)

Painted circa 1940s.

Provenance:
Los Angeles County Museum of Art, Mira Hershey
Memorial Collection, no. 47.2

Exhibited:
Los Angeles, Los Angeles County Museum of Art,
Valentiner Memorial Exhibition, April-May 1959

£2,000-3,000



126

126
GEORGE MARSHALL COHEN (AMERICAN 1919-1999)
DOMUS (FLESH PAINTING V)
Oil and gesso on board
Signed with initials (lower right); further signed (verso)
45.5 x 61cm (17¾ x 24 in.)

£600-800

127
GEORGE MARSHALL COHEN (AMERICAN 1919-1999)
FIGURE WITH ATTENDANTS
Oil and collage on canvas
Signed (lower left)
76 x 117.5cm (29¾ x 46¼ in.)

Painted in 1953.

Provenance:
The Alan Gallery, New York

Exhibited:
New York, Museum of Modern Art, no. LS-567-52

£1,000-1,500



127



128

128 ‡
CHARLES HINMAN (AMERICAN B. 1932)
UNTITLED
Acrylic on shaped canvas
Signed and dated '66 (verso)
42 x 86 x 14cm (16½ x 33¾ x 5½ in.)

£5,000-7,000

129 ‡

MORRIS GRAVES (AMERICAN 1910-2001)

THE CLIFF

Tempera on paper laid down to canvas

136 x 70cm (53½ x 27½ in.)

Provenance:

Private Collection, Charles Laughton (1899-1962), Los Angeles

Sale, Christie's, New York, 11 March 1988, lot 301

Exhibited:

San Francisco, California Palace of the Legion of Honor, *Morris Graves*

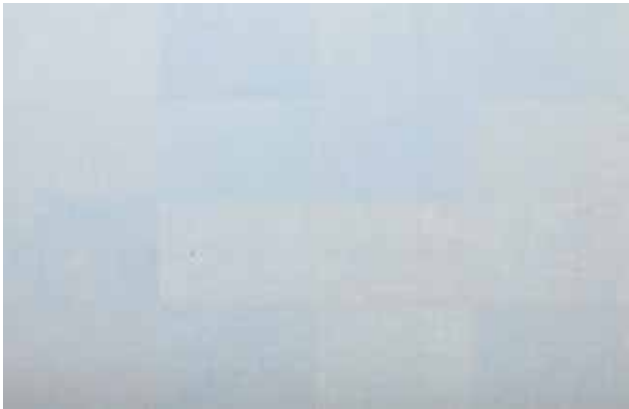
Retrospective Exhibition, May 1948, no.652.48

Born in 1910, Graves grew up in the Seattle area. He was a self-taught artist and one of the founding members of the so-called Northwest School of art, a movement that emerged in the 1930s. Along with Mark Tobey, Kenneth Callahan and Guy Anderson, Graves's work was rooted in the landscape of the Pacific Northwest. The present work, with its muted earthy tones and muted light is typical of the artist's style. Graves was also intrigued by Asian mysticism and aesthetics. He visited the region when he worked as a steamship hand on the American Mail Line between 1928-31 and was immediately impressed by the Japanese approach to nature. It was an influence that would continue to permeate his artistic practice in both his choice of materials in the form of ink and fine papers, and subject, including birds and waves. Whilst experiencing some success, it was an article entitled 'Mystic Painters of the Northwest' in *LIFE* Magazine in 1953 which brought the Northwest group to a national and international audience and, alongside the other three, helped ensure an enduring legacy.

£10,000-15,000



129



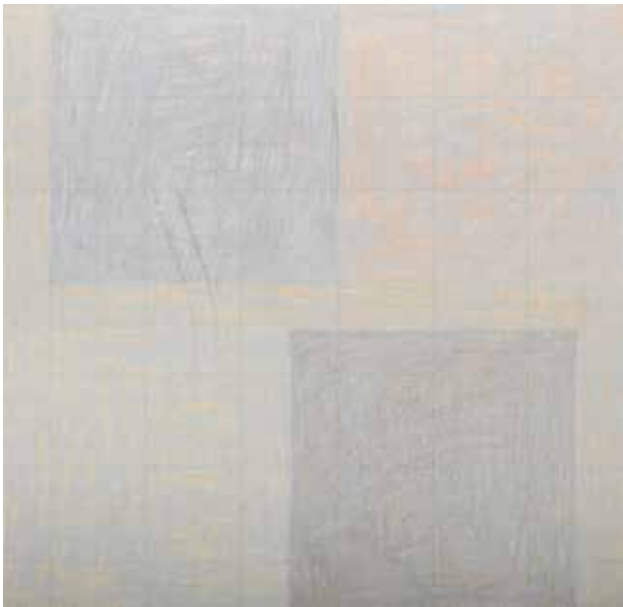
130

130
DONALD KAUFMAN (AMERICAN B. 1935)
DRAWING 4
Coloured pencils on graph paper
Signed with initials and dated 66 (lower right)
43 x 55.5cm (16¾ x 21¾ in.)

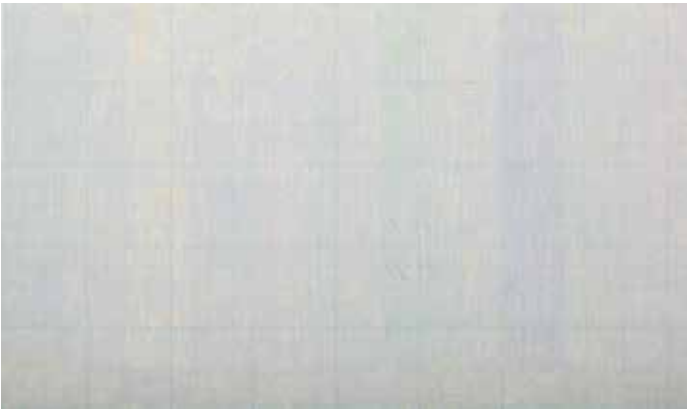
£200-300

132
DONALD KAUFMAN (AMERICAN B. 1935)
DRAWING 3
Coloured pencils on graph paper
Signed with initials and dated 66 (lower right)
28.5 x 44cm (11 x 17¼ in.)

£200-300



132



131

131
DONALD KAUFMAN (AMERICAN B. 1935)
DRAWING 12
Coloured pencils on graph paper
Signed with initials and dated 66 (lower right)
28 x 43.5cm (11 x 17 in.)

£200-300

133
DONALD KAUFMAN (AMERICAN B. 1935)
GROVES CORNERS
Oil on canvas
Signed, titled and dated 1968 (to canvas overlap)
102 x 102cm (40 x 40 in.)
Unframed

£200-300



133

134 λ
RICHARD SMITH (BRITISH 1931-2016)
P.T.O. APOLLINAIRE
Screenprint in colours with collage, 1968
Signed in pencil, numbered from the edition of 150, on wove paper,
the full sheet printed to the edges
Sheet: 51 x 44.5cm (20 x 17½ in)

£500-700



135

136 λ
RICHARD SMITH (BRITISH 1931-2016)
UNTITLED MAQUETTE 47
Mixed media with acrylic and pastel on paper and
foam core suspended with wire in wooden box
39.5 x 39.5cm (15½ x 15½ in.)

Executed in 1990.

£600-800



134

135 λ
RICHARD SMITH (BRITISH 1931-2016)
LOWER CASE A
Acrylic on shaped canvas
45.5 x 46 x 13cm (17¾ x 18 x 5 in.)

Executed in 1966.

Provenance:
Kasmin, London

£3,000-5,000



136



137

137 λ

ÖYVIND FAHLSTRÖM (SWEDISH 1928-1976)
 SKOGSSPÅR (TRAIL OF PRINTS IN THE WOODS)
 Ink, watercolour and gouache
 Inscribed and dated 16B/62 (lower right)
 29 x 20cm (11¼ x 7¾ in.)

Provenance:

Sale, Sotheby's, London, 22 February 1990,
 lot 400

Exhibited:

Barcelona, Museu d'Art Contemporani de Barcelona,
 Öyvind Fahlström, *Another Space for Painting*,
 October 2000-January 2001 (illustrated in the
 catalogue, p.116)
 Lucca, Fondazione Ragghianti, Öyvind Fahlström,
Another Space for Painting, March-May 2001
 New York, The Yellow Chair Gallery, Öyvind
 Fahlström: *Myth Science*, September-November 2015

£2,000-3,000



138

138 λ ≠

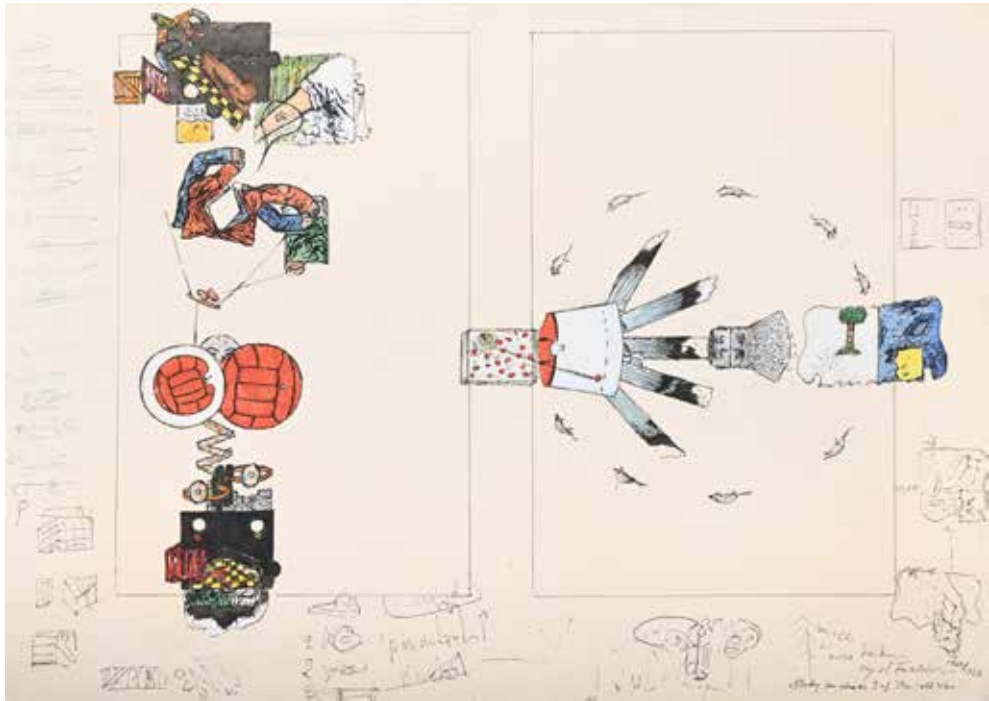
ÖYVIND FAHLSTRÖM (SWEDISH 1928-1976)
 DAS NICHTS DONNERT WEITER (NOTHINGNESS THUNDERS ON)
 Ink, watercolour and scratching out on copper
 28 x 50cm (11 x 19½ in.)

Painted in 1955.

Provenance:

Sale, Sotheby's, London, 22 February 1990, lot 405 (sold for £24,000)

£6,000-8,000



139



140

139 λ
ÖYVIND FAHLSTRÖM
 (SWEDISH 1928-1976)
STUDY FOR PHASE 3 OF THE COLD WAR
 Tempera, ink, and pencil on paper
 Signed, titled and dated 1964 & 1968
 (lower right)
 25 x 35cm (9¾ x 13¾ in.)

Provenance:
 Sidney Janis Gallery, New York
 Sale, Sotheby's, London, 22 February 1990,
 lot 415

Exhibited:
 Barcelona, Museu d'Art Contemporani de
 Barcelona, *Öyvind Fahlström, Another Space*
for Painting, October 2000-January 2001
 (illustrated in the catalogue, p.23)
 Lucca, Fondazione Ragghianti, *Öyvind*
Fahlström, Another Space for Painting,
 March-May 2001
 New York, The Yellow Chair Gallery, *Öyvind*
Fahlström: Myth Science, September-
 November 2015

£1,000-1,500

140 λ
ÖYVIND FAHLSTRÖM (SWEDISH 1928-1976)
6 ELEMENTS FOR 'NIGHT MUSIC 2'
 Ink and acrylic on paper, six sheets framed as one
 Each sheet variously inscribed
 Overall 39 x 71cm (15¼ x 27¾ in.)

Executed in 1975.

Provenance:
 Arnold Herstand & Company, New York
 Aurel Scheibler, Cologne

£1,000-1,500



141

141
RAY JOHNSON (AMERICAN 1927-1995)
UNTITLED (ANDY WITH COWS)
 Mixed media collage on illustration board
 Signed and dated 1976 (lower right)
 37.5 x 37.5cm (14¾ x 14¾ in.)

Provenance:
 Estate of the artist

£2,000-3,000

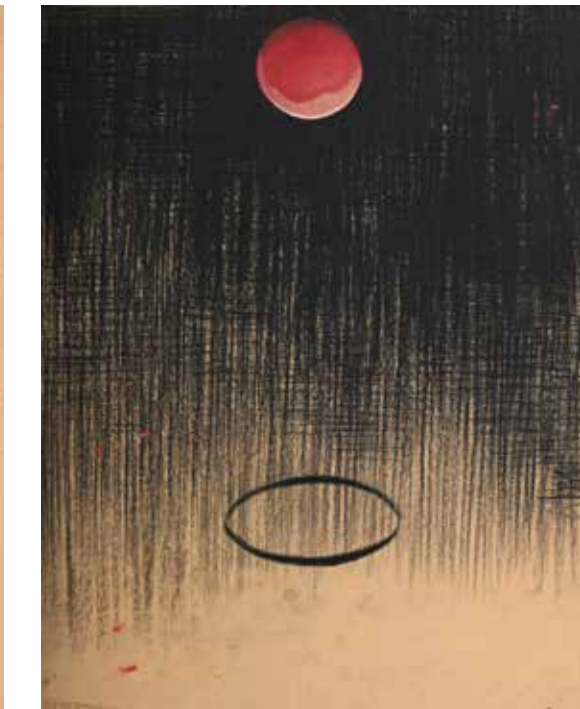
142
SAM FRANCIS (AMERICAN 1923-1994)
UNTITLED
 Watercolour
 22.5 x 33cm (8¾ x 12 in.)

Provenance:
 Sale, The Plaza Art Galleries, New York,
 8 November 1973, lot 315

£600-800



142



143

143 λ
GIUSEPPE GALLO (ITALIAN B. 1954)
UNTITLED (DIPTYCH)
Oil and pastel on paper
One signed and dated 1987-1989 (verso)
Each 46 x 35cm (18 x 13¾ in.) (2)

£500-700



144

144 λ
JEAN REVOL (FRENCH 1929-2012)
UNTITLED (TWO WORKS)
Charcoal
One signed with initials and dated III I 63, the other signed with initials and dated 68 (lower right)
52 x 41cm (20¼ x 16 in.) & 51.5 x 39cm (20¼ x 15¼ in.) (2)

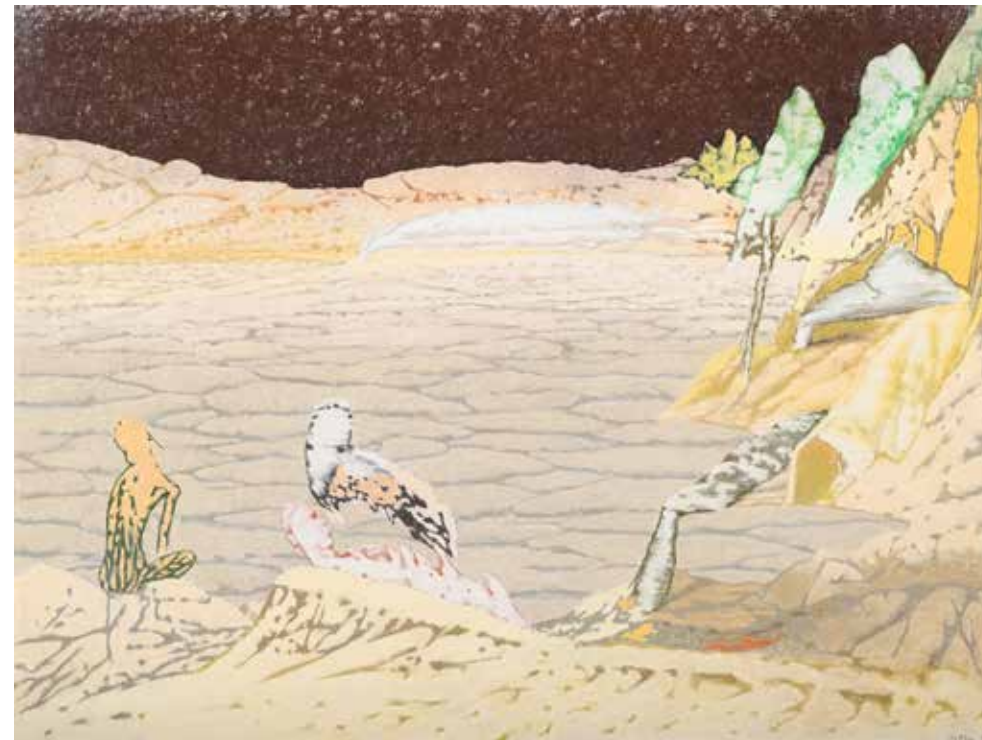
£200-300

145
IRVING PETLIN (AMERICAN
1934-2018)
*STUDY FOR THE CLAY
FOUNTAIN...MORNING*
Pastel
Signed and dated 73 (lower right)
48 x 65.5cm (18¾ x 25¾ in.)

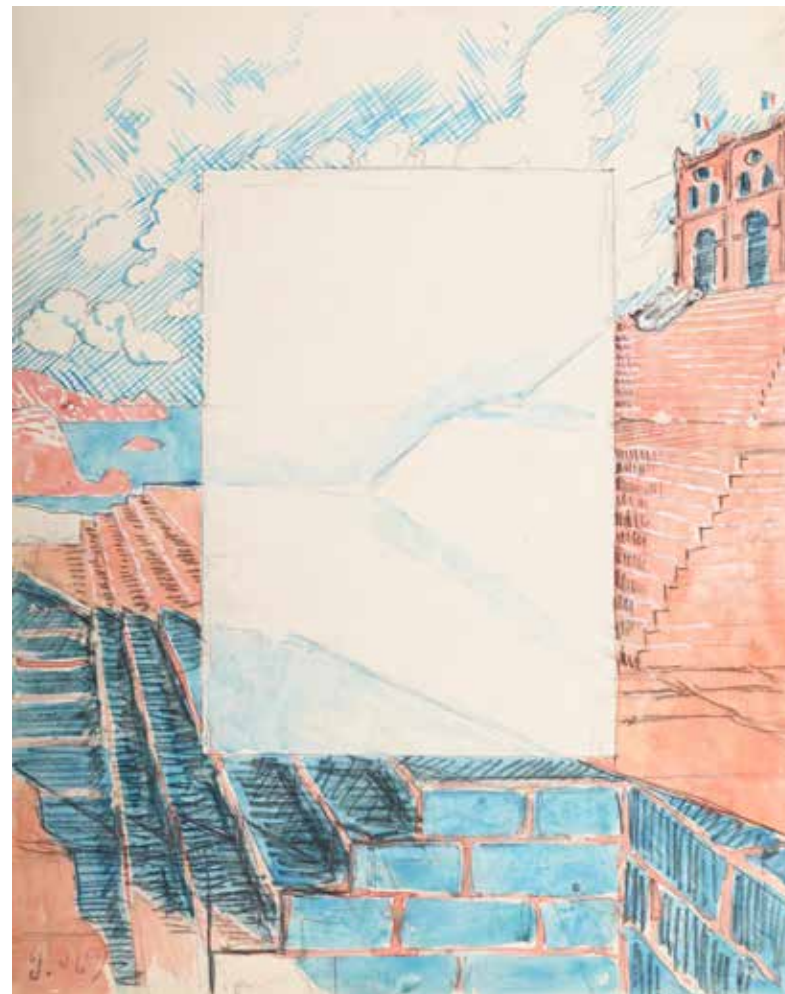
£800-1,200

146
PIERRE ROY (FRENCH 1880-1950)
L'ESCALIER DE LA MEDICI
Watercolour and pencil
Stamped with signature (lower left)
31.5 x 24.5cm (12¼ x 9½ in.)

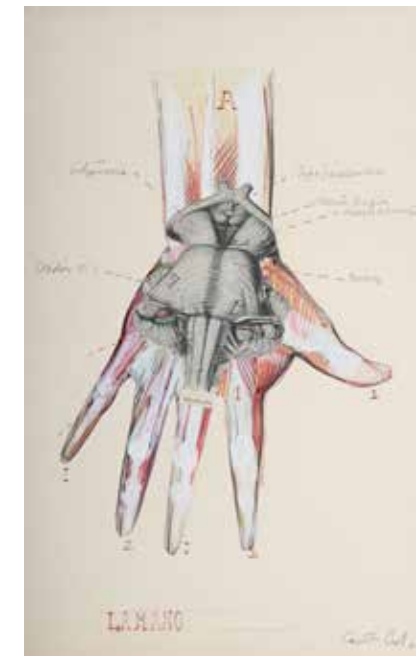
£400-600



145



146



147

147
ENRIQUE CASTRO-CID (CHILEAN 1937-1992)
UNTITLED
Pencil, watercolour, gouache and printed collage
Signed and dated 64 (lower right)
32 x 20cm (12½ x 7¾ in.)

£250-350



148

148
ROBERT WILSON (AMERICAN B. 1941)
16 DRAWINGS: DEATH DESTRUCTION AND DETROIT
 Pencil
 The largest 15.5 x 20cm (6 x 7¾ in.) (16)
 Each framed in perspex cases

Drawn in 1978.

Exhibited:
 New York, Neuberger Museum
 Denmark, Louisiana Museum of Modern Art, *Drawing Distinctions*,
 August-September 1981

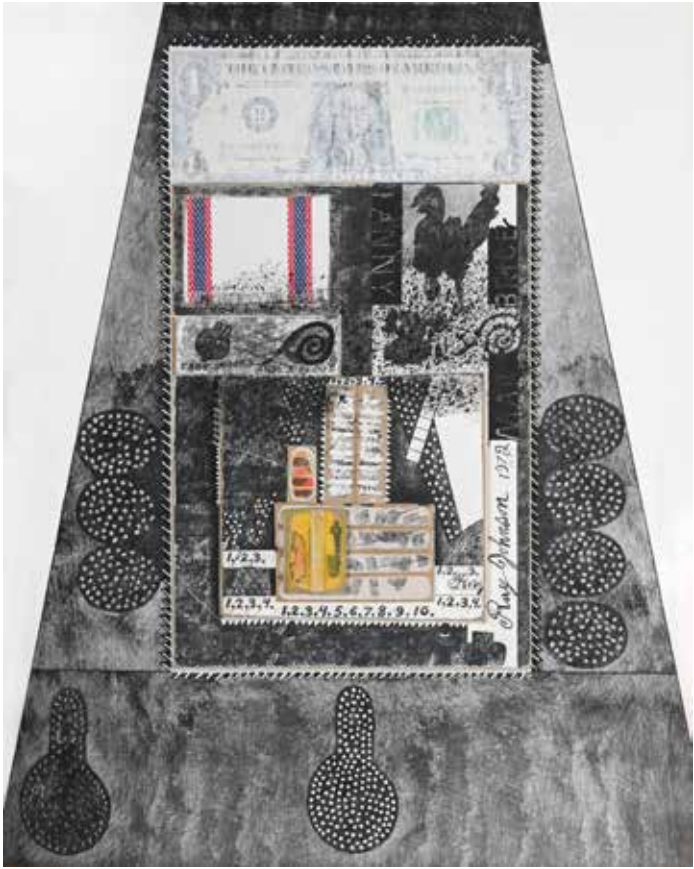
£500-700

149
RAY JOHNSON (AMERICAN 1927-1995)
BABY SNOOKS
 Mixed media and collage on board
 Signed and dated 1971-1991 (to edge of collage); further signed,
 titled, dated 1972 and inscribed with artist's estate stamp (verso)
 38 x 29cm (14¾ x 11¼ in.)

Provenance:
 Manny Silverman Gallery, Los Angeles

£1,000-1,500

150 (NO LOT)



149

151
20TH CENTURY SCHOOL
UNTITLED
 Red and black ink on paper
 16.5 x 11.5cm (6¼ x 4½ in.)

£100-150



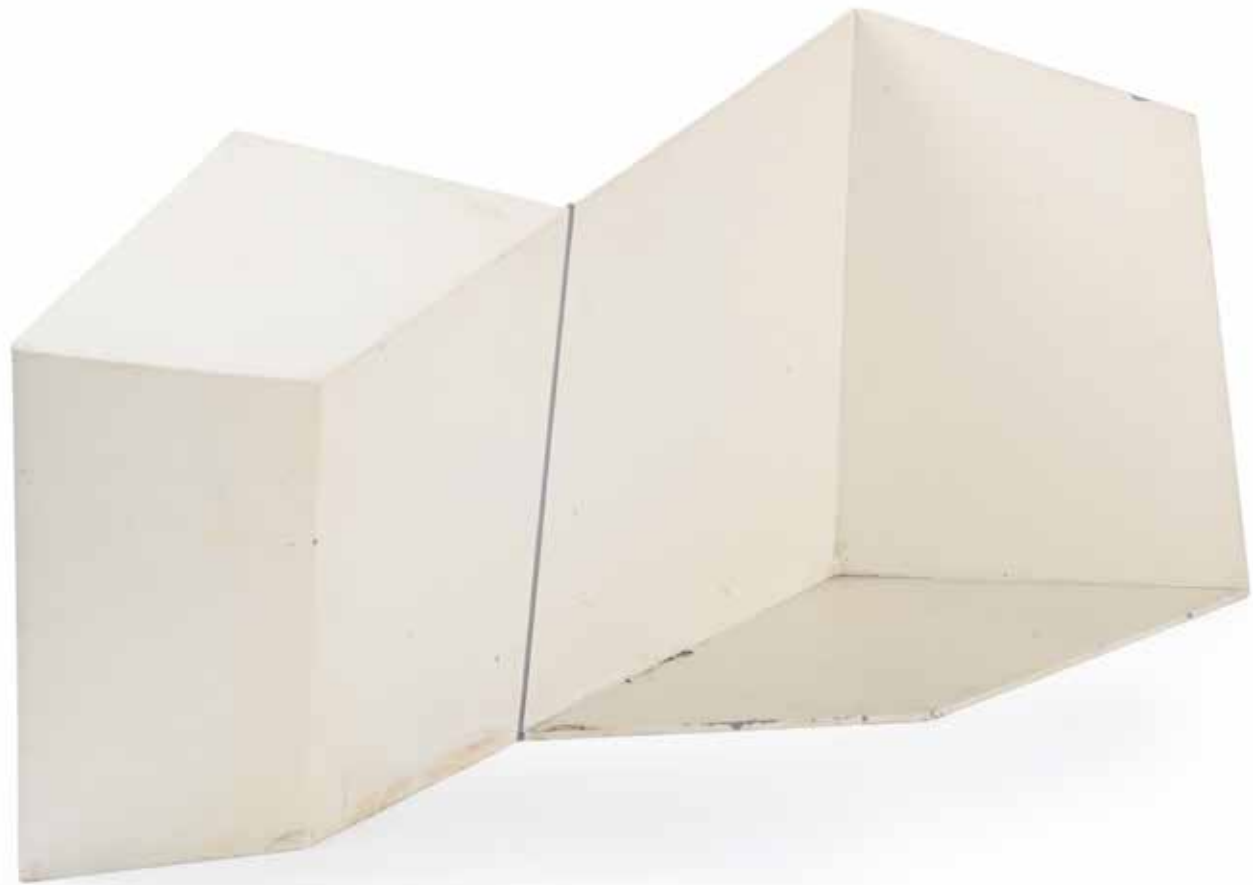
151

152
JULIE LANGSAM
 (20TH/21ST CENTURY)
RIETVELD LANDSCAPE (RIETVELD SCHRODER HOUSE)
 Charcoal
 Signed, titled and dated 2002 (lower left)
 56 x 76cm (22 x 29¾ in.)
 Unframed

£100-150



152



153

153
DAVID HALL (20TH CENTURY)
SNO III
 Painted metal
 Signed, titled, dated 1966 and numbered 5/9
 (to label underside)
 22.5 x 54 x 19.5cm (8¾ x 21¼ x 7¾ in.)

£200-300

154 λ
JEAN-PIERRE GIOVANELLI (FRENCH B. 1936)
NO MILK TODAY
 Mixed media assemblage in perspex box
 Signed, titled and numbered 6/8
 20 x 20 x 8cm (7¾ x 7¾ x 3 in.)

£100-150



154



155

155 ‡
CHARLES HINMAN (AMERICAN B. 1932)
FAN DANCE
 Painted aluminium
 Stamped 24-30 (verso)
 33 x 69cm (12 x 27 in.)

Executed in 1968.

£600-800



156

156
JAMES ROSENQUIST (AMERICAN 1933-2017)
HOLY ROMAN EMPIRE THROUGH CHECKPOINT CHARLIE
Mixed media with collage and masking tape
Signed, variously inscribed and dated 1994 (to masking tape)
31 x 103.5cm (12 x 40½ in.)

£2,000-3,000

157
JAMES ROSENQUIST (AMERICAN 1933-2017)
FLASHLIFE POSTER
Fourteen offset lithographs printed in colours, 1989
Each signed in black felt tip pen, published by Feigen & Company, on occasion of the artist's exhibition at Feigen Gallery, Chicago, on wove paper, the full sheets printed to the edges
Each sheet: 64 x 97.5cm (25 1/8 x 38 3/8in)
Unframed (14)

£200-300



157 (part lot)

158 (NO LOT)



159

159
JAMES ROSENQUIST (AMERICAN 1933-2017)
SEE-SAW, CLASS-SYSTEMS (GLENN 22)
Lithograph printed in colours, 1968
Signed, dated and inscribed 'See Saw' in pencil, numbered from the edition of 100, published by Richard Feigen Graphics, New York, with their blindstamp, on Arches paper, the full sheet printed to the edges
Sheet: 61 x 87.2cm (24 x 34 3/8 in)

£1,200-1,800



160

160
LEO RABKIN (AMERICAN 1919-2015)
WITH A FEINT ROSY RAY OF HOPE
Ink, watercolour and collage
Signed and dated 1965 (lower right)
25.2 x 20cm (9¾ x 7¾ in.)

£500-700

161
KIRSTEN KRAA
(AMERICAN 1941-2000)
UNTITLED 71
Oil on canvas
Signed (verso)
79.5 x 47cm (31¼ x 18½ in.)

Painted in 1963.

Exhibited:
San Diego, La Jolla Museum of Art

£200-300

162
ROBERT WILSON (AMERICAN B. 1941)
*DRAWING FROM 'I WAS SITTING
ON MY PATIO THIS GUY APPEARED I
THOUGHT I WAS HALLUCINATING'*
Pencil
54 x 75cm (21¼ x 29½ in.)

Drawn in 1977.

Provenance:
Paula Cooper Gallery, New York

£500-700



163

163
KIM KEEVER (AMERICAN. B. 1955)
RIVER KEEPER
C-print
Signed (to label verso)
122 x 161cm (48 x 63¼ in.)

Executed in 2003, this work is number 1
from an edition of 3 + 1 Artist's Proof.

£200-300



161



162

164
ELIZABETH HUEY (AMERICAN B. 1971)
THE BURNED OVER DISTRICT
Acrylic and oil on panel
Signed (to stretcher verso)
153 x 183cm (60 x 72 in.)
Unframed

Painted in 2006.

Provenance:
Kinz + Tillou Fine Art, New York

£700-1,000



164

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COMING UP AT DREWEATTS & FORUM AUCTIONS

- 3 June | Dreweatts
The Attic Sale: Powderham Castle & Brocklesby Park
- 4 June | Forum Auctions
Modern British Prints
- 11 June | Dreweatts
Old Master, British and European Art
- 11 June | Forum Auctions
Salvador Dalí and Paul Delvaux: European Masters of Surrealism
- 12 June | Dreweatts
Fine Jewellery
- 19 June | Dreweatts
Art & Interiors
- 19 June | Forum Auctions
A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library
- 24 June | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits
- 24 & 25 June | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 2 July | Dreweatts
Tales from the Art Crypt:
Works from The Richard Feigen Collection
- 2 & 3 July | Forum Auctions
Prints & Multiples 1500-2025
- 8 July | Dreweatts
Japanese Prints: Art Of The Woodblock
- 10 July | Dreweatts
Modern and Contemporary Art
- 17 July | Forum Auctions
Fine Books, Manuscripts and Works on Paper
- 29 July | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits
- 30 July | Dreweatts
Art & Interiors



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DREWEATTS
EST. 1759



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IMPORTANT NOTICES

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

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

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

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

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

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

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. 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.

Y 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 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. 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 rated 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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