



# OLD MASTER

## BRITISH & EUROPEAN ART

WEDNESDAY 10 JUNE 2026 | NEWBURY

DREWEATTS

EST. 1759

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WEDNESDAY 10 JUNE 2026 | NEWBURY

LOTS 1-347 | 10.30AM

## VIEWING IN LONDON (HIGHLIGHTS)

Monday 1 June: 10am–4pm  
 Tuesday 2 June: 10am–4pm  
 Wednesday 3 June: 10am–7pm

## VIEWING IN NEWBURY (FULL SALE)

Saturday 6 June: 10am–3pm  
 Sunday 7 June: 10am–3pm  
 Monday 8 June: 10am–4pm  
 Tuesday 9 June: 10am–4pm

## ENQUIRIES & CONDITION REPORTS

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

## PAINTINGS: GLOSSARY OF TERMS

### Paul Henry:

In our opinion a work by the artist.

### Attributed to Paul Henry:

In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

### Studio of Paul Henry:

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

### Circle of Paul Henry:

In our opinion a work from the period of the artist and showing his influence.

### Follower of Paul Henry:

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

### Manner of Paul Henry:

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

### After Paul Henry:

In our opinion a copy of any date after a work by the artist

### Signed / Inscribed / Dated Paul Henry:

In our opinion the work has been signed / inscribed / dated by the artist.

### Bears signature / inscription / date of Paul Henry:

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

λ:

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

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

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

Please note that all pictures are framed unless otherwise stated.

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

Front cover: Lot 167  
 Inside front cover: Lot 182  
 Opposite: Lot 309  
 Inside back cover: Lot 265  
 Back cover: Lot 112

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**DREWEATTS**  
 EST. 1759

# A GUIDE FOR BUYERS

## REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

## BUYER'S PREMIUM

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)

## ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

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

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 27% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

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

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

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

## PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third

party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

## COLLECTIONS, SHIPPING AND STORAGE

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

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

## CONDITIONS OF SALE

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## CONDITION OF ITEMS

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

## EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

## 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.

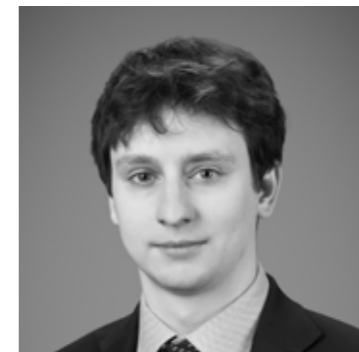
# SPECIALISTS FOR THIS AUCTION



Brandon Lindberg  
Head of Department



Lucy Darlington MRICS  
Head of Sale



Daniele Amesso  
Junior Specialist



Isabelle Rietkerk  
Trainee Specialist & Cataloguer



Beatrix Stark  
Administrator



1

**1**  
FOLLOWER OF CORNEILLE DE LYON  
PORTRAIT OF LEONE STROZZI AGED THIRTY-EIGHT  
WEARING THE ARMOUR OF THE KINGHTS OF MALTA  
Oil on panel  
Inscribed upper left and right 'LEO STROZA / PRIOR / CAPVAE / AN AR. S XXXVIII / SAI / EXPRISSUS'

**Literature:**  
F.. M. Kelly, 'Quelques portraits de François de Guise',  
*Gazette des Beaux-Arts*, January 1938, p. 58, fig. 8

£2,000-3,000



2

**2**  
GERMAN SCHOOL (16TH CENTURY)  
PORTRAIT OF A GENTLEMAN AGED THIRTY-NINE  
Oil on panel  
Dated and inscribed '1556 AETATITS SUE 39' (upper right)  
79.5 x 59cm (31¼ x 23in.)

**Provenance:**  
Sale, Dreweatts, Newbury, *Pablo Bronstein: Diversions of a Contemporary Mind*, 9 January 2024, lot 13

£2,000-3,000



3

**3**  
AFTER JOOS VAN CLEVE  
HALF LENGTH PORTRAIT OF LADY IN GREEN DRESS, FUR WRAP  
AND WHITE HEAD-DRESS, HOLDING A ROSARY  
Oil on canvas  
59 x 44cm (23 x 17¼in.)

**Provenance:**  
Private Collection, Swiftsden House, East Sussex

After the portrait in the Uffizi, Florence

£1,000-1,500



4

**4**  
AFTER FRANÇOIS CLOUET  
PORTRAIT OF ELISABETH OF AUSTRIA, QUEEN OF FRANCE  
Oil on panel  
Bears date '1571' (upper right)  
36 x 25.5cm (14 x 10in.)

After the portrait in the Musée Condé, France

£3,000-5,000

**5**  
MANNER OF FRANÇOIS CLOUET  
A PORTRAIT THOUGHT TO BE OF CHARLES IX OF FRANCE  
Oil on panel  
38 x 32.5cm (14¾ x 12¾in.)

**Provenance:**  
J. Strong, Ripon (according to label, verso)  
The Collection of Col. Campbell  
Fred Keetch Ltd, Exmouth

£700-1,000



5



6

6  
CIRCLE OF DOMENICO FETTI (ITALIAN 1589-1632)  
*ECCE HOMO*  
Oil on panel  
55 x 55cm (21½ x 21½in.)  
Unframed

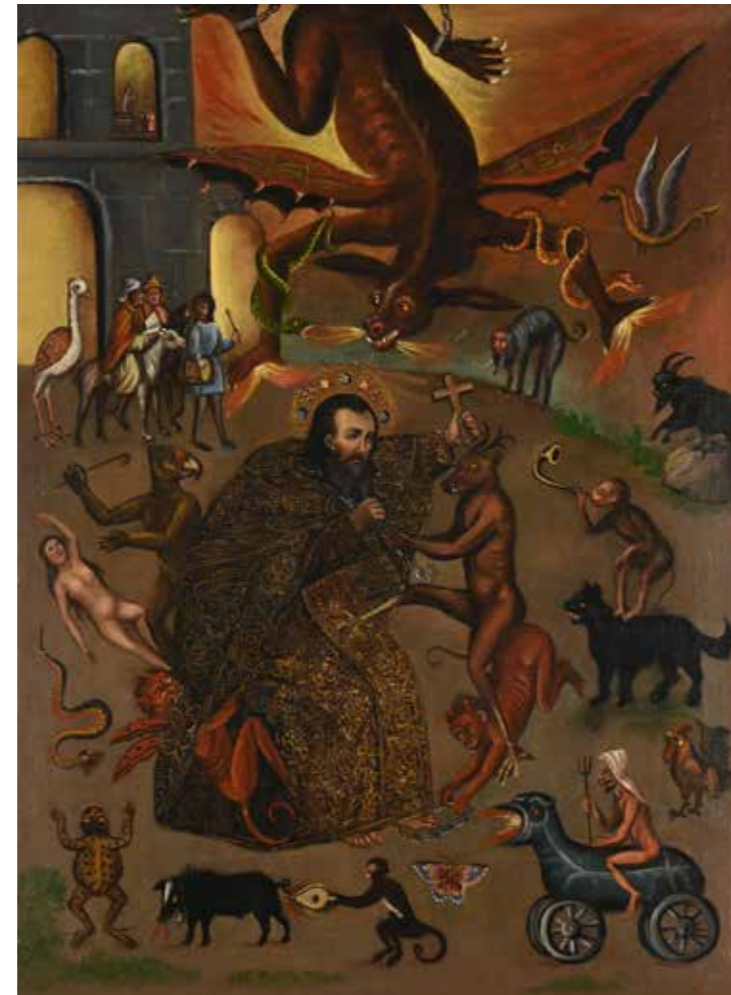
£2,000-3,000

7  
DALMATION SCHOOL (19TH CENTURY)  
*THE TEMPTATIONS OF ST ANTHONY*  
Oil on canvas  
88.5 x 65cm (34¾ x 25½in.)

£1,200-1,800



8



7

8  
CIRCLE OF FRANCESCO SOLIMENA (ITALIAN 1657-1747)  
*SAINT JOHN THE BAPTIST*  
Oil on panel  
34 x 27cm (13¼ x 10½in.)

£2,000-3,000



9

9  
CIRCLE OF PAOLO VERONESE (ITALIAN 1528-1588)  
*PUTTI WITH STORK*  
Oil on canvas  
49 x 151.5cm (19¼ x 59½in.)

£4,000-6,000

10  
FOLLOWER OF FRANCESCO VANNI  
*THE ADORATION OF THE VIRGIN, WITH SAINT JOHN THE BAPTIST, MARY MAGDALENE, SAINT AMBROSE, AND A DONOR KNIGHT FROM THE ORDER OF CALATRAVA*  
Oil on copper  
35 x 27.5cm (13¾ x 10¾in.)

£2,000-4,000



10



11 (recto)



11 (verso)

**11**  
BOLOGNESE SCHOOL  
(17TH CENTURY)  
SAINT JOSEPH WITH THE  
FLOWERING ROD (RECTO);  
SAINT STEPHEN (VERSO)  
Oil on canvas, double-sided  
58 x 40.5cm (22¾ x 15¾in.)

The double-sided nature of the painting suggests it may be a fragment of a banner.

£2,000-3,000

**14**  
ITALIAN SCHOOL (17TH CENTURY)  
THE PREACHING OF SAINT JOHN THE BAPTIST  
Oil on canvas  
69.3 x 86.3cm (27¼ x 33¾in.)

£2,500-3,500



14



12

**12**  
CIRCLE OF BERNARDO STROZZI (ITALIAN 1581-1644)  
STUDY OF A BEARDED MAN  
Oil on panel  
45 x 33cm (17½ x 12in.)

£2,000-3,000



13

**13**  
CIRCLE OF CHARLES LE BRUN (FRENCH 1619-1690)  
MOSES WITH THE TEN COMMANDMENTS  
Oil on canvas  
65.2 x 53.4cm (25½ x 21 in.)

£2,500-3,500



14A

**14A**  
CIRCLE OF FERDINAND BOL (DUTCH 1616-1680)  
JACOB'S DREAM  
Oil on panel  
115 x 90cm (45¼ x 35¼in.)

£600-800



15

**15**  
FOLLOWER OF SIR ANTHONY VAN DYCK  
VIRGIN AND CHILD  
Oil on canvas  
62.5 x 50.2cm (24½ x 19¾ in.)

Provenance:  
Don Carlo Giovone, Duke of Girasole

£1,500-2,000



16

**16**  
CIRCLE OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)  
*THE FLAYING OF MARSYAS*  
Oil on canvas  
42.5 x 37.5cm (16½ x 14¾in.)

£2,000-4,000



17

**17**  
FOLLOWER OF PETER PAUL RUBENS  
*TIGRESS AND THREE CUBS*  
Oil on canvas  
29.5 x 32cm (11½ x 12½in.)

After the tigress in the *Four Continents* in the  
Kunsthistorisches Museum, Vienna

£800-1,200



18

**18**  
CIRCLE OF CARLO INNOCENZO CARLONI (ITALIAN 1687-1775)  
*SKETCH OF TWO FIGURES, POSSIBLY A BOZZETTO FOR A FRESCO*  
Oil on canvas  
19.5 x 28cm (7½ x 11in.)

£800-1,200



19

**19**  
CIRCLE OF JAMES BARRY (IRISH 1741-1806)  
*THE DESTRUCTION OF SODOM AND GOMORRAH*  
Oil on canvas  
35 x 44.5cm (13¾ x 17½in.)

£1,000-1,500



20

**20**  
FLEMISH SCHOOL (17TH CENTURY)  
*THE DENIAL OF SAINT PETER*  
Oil on canvas  
Collection number '478' (inscribed to canvas, verso)  
100 x 85cm (39¼ x 33¼in.)

£8,000-12,000



21

**21**  
MANNER OF PIETER JANSZ. VAN ASCH  
(LATE 18TH CENTURY)  
*RIVER LANDSCAPE WITH DWELLINGS*  
Oil on canvas  
65.5 x 77cm (25¾ x 30¼in.)

£1,000-1,500

**22**  
CIRCLE OF JOSEPH VAN BREDAEL (FLEMISH 1688-1739)  
*TRAVELLERS IN A RIVER LANDSCAPE*  
Oil on copper, oval  
7.5 x 9.5cm (2¾ x 3½in.)

£500-£700



22

**23**  
FOLLOWER OF PETER LE CAVE  
*RURAL LANDSCAPES WITH DROVERS*  
Pastel, a pair  
Each 65.5 x 81cm (25¾ x 31¾in.) (2)

£1,000-1,500



23



24

**24**  
ATTRIBUTED OF JACQUES FOUQUIER (FLEMISH 1590/91-1655)  
*RIVER LANDSCAPE WITH THE BAPTISM OF CHRIST*  
Oil on canvas  
119.5 x 151.5cm (47 x 59½in.)

**Provenance:**

The Collection of the Duke of Northumberland  
Sale, Christie's, 16 July 1954, lot 120 (as Fouquier)  
Peter Claas Esq., from whom purchased by the present owner's father

**Exhibited:**

Fitzwilliam Museum, Cambridge (on loan C. 1985)

£12,000-18,000



25

25  
CIRCLE OF JAN HACKAERT (DUTCH 1629-1685)  
*ITALIANATE LANDSCAPE WITH HUNTERS*  
Oil on panel  
30.6 x 36cm (12 x 14in.)

£1,000-1,500



26

26  
CIRCLE OF GOTTFRIED WALS  
(GERMAN CIRCA 1595-1638)  
*THE FLIGHT INTO EGYPT*  
Oil on copper, oval  
17 x 23cm (6½ x 9in.)  
Unframed

£1,000-1,500



27

27  
FOLLOWER OF ANNIBALE CARRACCI  
*HOLY FAMILY WITH SAINT JOHN THE BAPTIST*  
Oil on copper, oval  
28 x 22.5cm (11 x 8¾in.)  
Unframed

£400-600



28

28  
ATTRIBUTED TO JAN HARMENSZ VIJNCK  
(DUTCH CIRCA 1617-1650)  
*RIVER LANDSCAPE WITH A CHURCH BEYOND*  
Oil on panel, oval  
With traces of a possible signature (lower left)  
57 x 80cm (22¼ x 31¼in.)

Provenance:  
Sale, Christie's, London, 26 October 1973, lot 53

The present lot was attributed to Jan Van Harmensz in 1995,  
by Marijke C. de Kinkelder, formerly of the RKD, Netherlands

£4,000-6,000



29

29  
FLEMISH SCHOOL (17TH CENTURY)  
*WINTER LANDSCAPE*  
Oil on panel  
37 x 58cm (14½ x 22¾in.)

£3,000-5,000



30

**30**  
 CIRCLE OF ALESSANDRO MAGNASCO  
 (ITALIAN 1667-1749)  
 MOUNTAINOUS LANDSCAPE WITH FIGURES  
 AND A HORSE CART ON A PATH  
 Oil on canvas  
 91 x 110cm (35¾ x 43¼in.)  
 Unframed

£1,500-2,000



31

**31**  
 ROMBOUT VAN TROYEN (DUTCH CIRCA 1605-1650)  
 PENITENT PRAYING IN A MOONLIT LANDSCAPE  
 Oil on copper  
 Signed with monogram (lower right)  
 16.5 x 21.5cm (6¼ x 8¼in.)

£700-1,000



32

**32**  
 AFTER JAN WYCK  
 KING WILLIAM III AT THE SECOND SEIGE OF NAMUR  
 Oil on panel  
 37 x 55cm (14½ x 21½in.)

**Provenance:**  
 Unknown sale, 20 November 1981, lot 77

Together with a print after the original painting

After the original painting by Jan Wyck painted *circa* 1695 now in the collection at Mount Stewart, Country Down

£600-800



33

**33**  
 THE MONOGRAMIST A.W. IN. F (FLEMISH 17TH CENTURY)  
 VENUS AND ADONIS  
 Oil on copper  
 58 x 80.5cm (22¾ x 31½in.)

The present picture can be connected stylistically to the oeuvre of the artist signing 'A.W.IN.F.', active in Antwerp in the mid-17th century.

Although traditionally identified solely as the painter Abraham Willemsens (1614-1672), more recent research, based on the inventory records of Antwerp dealers Musson and Forchondt, has revealed the A.W.IN.F. signature likely belonged to a whole family workshop of artists, all signing with the same monogram, which included Abraham, Antoni, Angela and Gilliam Willemsens (see Uwe Cordes, *Das Monogram A.W.IN.F. und die Antwerpener Malerfamilie Willemsens* (Oppenheim, 2021)). The Willemsens workshop's

paintings were often based on the models of the great Antwerp masters and exported to Paris, Spain and the Americas. In the case of this painting, the figures of Venus and Adonis relate to a prototype by Sir Peter Paul Rubens of which several studio versions are known.

We are grateful to Dr Bert Schepers (Centrum Rubenianum) for providing the attribution to the Monogramist A.W.IN.F. on the basis of photographs.

For further discussion see [Dreweatts.com](http://Dreweatts.com)

£4,000-6,000



34

34  
 CIRCLE OF MELCHIOR DE HONDECOETER (DUTCH 1636-1695)  
 POULTRY IN A GARDEN LANDSCAPE WITH A PIGEON IN FLIGHT  
 Oil on canvas  
 98 x 117cm (38½ x 46in.)

£4,000-6,000



35

35  
 PIETER CASTEELS III (FLEMISH 1684-1749)  
 BANTAMS, DUCKS AND PIGEON IN THE GARDEN OF A NEOCLASSICAL VILLA  
 Oil on canvas  
 Signed and dated '1721' (lower left)  
 84 x 123cm (33 x 48½in.)

**Provenance:**  
 Sale, Sotheby's, London, *The British: Paintings and Watercolours*, 29 November 2001, lot 189  
 Private collection, Vienna  
 Sale, Dorotheum, Vienna, *Old Master Paintings, Part II*, 17 April 2013, lot 746 (catalogued as dated 1723)  
 Sale, Koller, Zurich, *Gemälde Alter Meister*, 23 September 2016, lot 3085

£8,000-12,000



36

36  
CIRCLE OF MELCHIOR DE  
HONDECOETER (DUTCH 1636-1695)  
BARNYARD FOWL  
Oil on canvas  
98 x 117cm (38½ x 46in.)

£6,000-8,000



37

37  
WILLIAM GOWE FERGUSON  
(BRITISH 1632-1695)  
STILL LIFE WITH HANGING GAME BIRDS AND A FALCON  
HOOD ON A LEDGE  
Oil on panel  
Signed (lower right, to the ledge)  
55.5 x 45cm (21¾ x 17½in.)

Provenance:  
The collection of R. Gayner Esq.  
Thence by descent

Exhibited:  
London, Victoria and Albert Museum, *The Orange and The  
Rose: Holland and Britain in The Age of Observation, 1600-  
1750*, 22 October-22 December 1964, no. 13

£2,000-3,000



38

38  
TRAJAN HUGHES (BRITISH 1670-?)  
BUZZARD ATTACKING POULTRY IN A FARMYARD  
Oil on canvas  
Signed (lower right)  
105.5 x 100cm (41½ x 39¼in.)

£4,000-6,000



39



41



40

39  
ANTONIO MERCURIO AMOROSI (ITALIAN 1660-1738)  
*PORTRAIT OF A YOUNG BOY HOLDING A BREAD WITH A DOG*  
Oil on canvas  
38.5 x 29cm (15 x 11½in.)

£1,500-£2,500

40  
ITALIAN SCHOOL (LATE 18TH CENTURY)  
MADONNA  
Oil on canvas  
49.5 x 42cm (19¼ x 16½in.)

£1,500-2,000

41  
FOLLOWER OF TIZIANO VECELLIO, CALLED TITIAN  
*PORTRAIT OF THE EMPEROR OTHO*  
Oil on canvas  
77 x 64cm (30¼ x 25in.)

Based on a lost portrait by Titian, originally painted as part of a series of Roman emperors and now known only through copies and engravings.

£600-800

42  
FOLLOWER OF PETER PAUL RUBENS  
*PORTRAIT OF CAESAR VITELLIUS*  
Oil on panel  
51 x 40.5cm (20 x 15¾in.)  
Unframed

£1,000-1,500



42

43  
CIRCLE OF JAN PAUWEL GILLEMANS THE ELDER (FLEMISH 1618-1680)  
*STILL LIFE OF FRUIT WITH BASKET OF FLOWERS ON A LEDGE*  
Oil on canvas  
Bears initials (centre right, to the ledge)  
29.5 x 34cm (11½ x 13¼in.)

£800-1,200



43

44

NICOLAS BERTIN (FRENCH 1668-1736)

*MOSES DEFENDING THE DAUGHTERS OF JETHRO*

Oil on panel

49 x 70.8cm (19¼ x 27¾in.)

**Provenance:**

Probably, The Collection of Baron de Vanballe

Probably, His Sale, Paris, 9 April 1781, lot 90

Probably, The Williot Collection

Probably, His Sale, Paris, 26 February 1788, lot 6

The Collection of Louis Robert de Saint-Victor, Rouen

His Sale, Galerie Le Brun, Paris, 26 November 1822, lot 520

Art market Paris and New York, 1959

Sale, Bonhams, London, 30 October 2013, lot 232

**Exhibited:**

Possibly exhibited in the Paris Salon of 1704

**Literature:**

T. Lefrançois, *Nicolas Bertin 1668-1736*, Neuilly-sur-Seine, 1981, cat. 4, p. 102

A. Schapper, 'Nouvelle acquisitions des musée de province. Musée de Saint-Étienne. A propos d'un tableau de N. Bertin.', *La Revue du Louvre et der Musée de France*, nos. 4-5, p. 358, note 7

The subject of this painting is taken from the Book of Exodus (2:16-22): Jethro's daughters are driven away by Midianite shepherds while drawing water at a well, but Moses comes to their rescue. In gratitude, Jethro gives him his eldest daughter, Zipporah, in marriage. A smaller version of this subject by the artist is in the Musée de l'Hôtel Sandelin, Saint-Omer.

Nicolas Bertin trained under Jean Jouvenet and Bon Boullogne before entering the Academy. He won the Prix de Rome in 1685 and, after returning to France in 1689, worked at Versailles with the support of his brother Claude, a sculptor. Until 1701, his work consisted mainly of small mythological scenes. He was admitted to the Royal Academy in 1703 with Hercules Releasing Prometheus (Louvre, Paris) and became a professor in 1715, later working for Louis XIV at the Château du Trianon and for Elector Max Emmanuel of Bavaria.

We are grateful to the late Alastair Laing for having confirmed the attribution to Nicolas Bertin.

£12,000-18,000



44



45

45  
 ITALIAN SCHOOL (17TH/18TH CENTURY)  
 THE GOLDEN CALF; JACOB BLESSING HIS SONS; REBECCA AND ELIEZER AT THE WELL  
 Oil on canvas  
 154 x 293cm (60½ x 115¼ in.) and smaller (3)

The three canvases offered here are most likely designs for tapestries.

£5,000-8,000



45 (detail)



46

46  
 JAN BAPTIST LAMBRECHTS (FLEMISH 1680-CIRCA 1731)  
 INTERIOR SCENES WITH FIGURES DRINKING AND PLAYING  
 CARDS AT TABLES  
 Oil on canvas, a pair  
 Both signed (lower right)  
 Each 21 x 18.5cm (8¼ x 7¼in.) (2)

Provenance:  
 Sale, Sotheby's, London, *Old Master Paintings*, 13 September 1995, lot 283

£600-800

47  
 FOLLOWER OF PIETER DE BLOOT  
 MERRYMAKING OUTSIDE THE SWAN INN  
 Oil on canvas  
 72 x 89.5cm (28¼ x 35in.) and smaller (2)

£2,000-4,000



47



48

**48**  
RICHARD BRAKENBURG (DUTCH 1650-1702)  
*THE FEAST OF SAINT NICHOLAS*  
Oil on canvas  
Signed (lower right)  
95 x 115cm (37¼ x 45¼ in.)

**Provenance:**  
Milton Galleries, London  
The collection of Robert L. and Elise F. Burwell Jr.  
Their sale, Christie's, New York, *Old Master Paintings*, 25 May 2005, lot 273

The feast of St Nicholas takes place on the 5th of December. The most important holiday in the Netherlands, it has been celebrated in the same way for centuries. Good children receive gifts from the saint. The little girl in the foreground, for instance, carries a toy which she got from the bucket of gifts on the table on the right. Naughty children, like the wailing boy on the right, only get a bundle of twigs in their shoe.

£2,500-3,500



49

**49**  
CIRCLE OF CORNELIS MAHU (FLEMISH 1613-1689)  
*A HURDY-GURDY PLAYER PERFORMING FOR PEASANTS OUTSIDE A TAVERN*  
Oil on panel  
43.5 x 63cm (17 x 24¾ in.)

£800-1,200

**50**  
PIETER DE MOLIJN (DUTCH 1595-1661)  
*THE HAY WAGON*  
Oil on panel  
Signed (lower right, to the box)  
34 x 25.5cm (13¼ x 10 in.)

£3,000-5,000



50

**51**  
FOLLOWER OF DIRK STOOP  
*TRAVELLER WITH HORSE AND DOG*  
Oil on panel  
46 x 36cm (18 x 14 in.)

£2,000-3,000



51

**52**  
FOLLOWER OF PAUL BRILL  
*THE JUDGEMENT OF PARIS*  
Oil on canvas  
64 x 91cm (25 x 35¾ in.)

£600-800



52

**53**  
NICOLAES RYNENBURG (DUTCH CIRCA 1713-1785)  
*COUPLE WITH A BIRDCAGE*  
Oil on panel  
Signed and dated '1749' (lower right)  
44.5 x 35cm (17½ x 13¾ in.)

**Provenance:**  
Sale, Hindman, Chicago, *Old Master, 19th and 20th Century Paintings, Drawings, Sculpture and Prints*, 21 May 1997, lot 1170

£3,000-5,000



53

54

ANNE-LOUIS GIRODET DE ROUCY-TRIOSON (FRENCH 1767-1824)

PORTRAIT OF JEANNE CHARLOTTE SAINT AUBIN (1774-1850)

Oil on canvas, painted oval  
68.5 x 56.5cm (26¾ x 22in.)

**Provenance:**

Harari & Johns Ltd, London, no. P140

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.

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 his mythological works (for examples see Dreweatts, *Tales from the Art Crypt; Works from the Richard Feigen Collection*, 2 July 2025, lots 35-40), 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).

Many of Girodet's works, from preliminary sketches to finished oils, are characterised by a sense of drama and theatricality. The present lot offered here being no exception. Here Girodet employs an unusual composition: depicting Saint Aubin dressed in costume, as if she were mid-scene and about to burst into song.

The playful representation of his sitter is fitting when we consider that Jeanne Charlotte Saint Aubin (1774-1850) was a French soprano opera singer, singing leading roles with the Comédie-Italienne and the Opéra-Comique. In 1782, she married fellow opera singer Augustin-Alexandre Saint-Aubin (1754-1818). The couple went on to have four children who all became professional musicians.

In 2006, *Girodet: Romantic Rebel* at the Art Institute of Chicago, 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 and served to reignite worldwide interest in the artist whose work had largely been overlooked throughout the 20<sup>th</sup> century.

£12,000-18,000



54



55



56

**55**  
 FOLLOWER OF FRANÇOIS BOUCHER  
 (FRENCH 1703-1770)  
*LEDA AND THE SWAN*  
 Oil on canvas  
 57 x 118cm (22¼ x 46¼in.)

The present lot relates to an engraving based on Boucher's original in the National Museum, Stockholm.

£2,000-4,000

**56**  
 ATTRIBUTED TO HUGHES TARAVAL  
 (FRENCH 1729-1785)  
*ADAM AND EVE*  
 Oil on canvas  
 Signed (lower right)  
 71.5 x 59cm (28 x 23in.)  
 Unframed

Provenance:  
 The collection at Seton House

£1,000-1,500

**57**  
 FRENCH SCHOOL (EARLY 18TH CENTURY)  
*FLORA*  
 Oil on canvas  
 101 x 79.5cm (39¾ x 31¼in.)

Provenance:  
 Mr L. Lesser  
 His Sale, Christie's, London, 20 January 1883, lot 145

£5,000-7,000



57



58

**58**  
 FOLLOWER OF NICOLAS POUSSIN  
*PUTTI PLAYING IN A LANDSCAPE*  
 Oil on canvas  
 84 x 70cm (33 x 27½ in.)

£2,500-3,500



59

59

JOHANNES ZACHARIAS PREY (CZECH 1744-1823)

MUSIC AND PAINTING

Oil on canvas, a pair

Music signed (lower left); Painting signed and dated '17 5/20 93' (lower right)

122 x 86.5cm (48 x 34in.)

Together with a copy of M. Battersby's *Trompe L'œil: The Eye Deceived*, 1974 (3)



59

Exhibited:

Norwich, Norwich Castle Museum, *Fine Paintings from East Anglia: Loan Exhibition*, 30 May-30 August 1964, nos. 51 and 52

Literature:

M. Battersby, *Trompe L'œil: The Eye Deceived*, London, Academy Editions, 1974, p. 45, nos. 41 & 42, ill. p. 49

£20,000-30,000

WORKS FROM A PRIVATE COLLECTION  
LOTS 60-67

“ *This private collection of late sixteenth- and early seventeenth- century portraits from a historic house in Yorkshire brings together English, Dutch, Flemish and North Italian examples of elite and courtly portraiture. Across the group, the sitters are presented through the visual language of rank and refinement: ruffs, swords, canes, embroidered costume, strings of pearls, pomanders, heraldry, curtains and formal interiors* ”

60  
CIRCLE OF WILLIAM LARKIN (BRITISH CIRCA 1580-1619)  
PORTRAIT OF A LADY, THREE-QUARTER-LENGTH, IN AN EMBROIDERED DRESS  
Oil on canvas  
95 x 82.5cm (37¼ x 32¼in.)

Provenance:  
Sale, Sotheby's, London, *Seventeenth, Eighteenth and Nineteenth Century British Paintings*,  
17 June 1981, lot 20 (as W. Larkin)

£10,000-15,000



61

CIRCLE OF GILBERT JACKSON (BRITISH FL. CIRCA 1621-1642)  
*PORTRAIT OF A GENTLEMAN, FULL-LENGTH, IN A BLACK TUNIC,  
PINK STOCKINGS AND BLACK SHOES WITH ROSETTES*

Oil on canvas

186 x 114.5cm (73 x 45in.)

£15,000-25,000



61



62

62  
DUTCH SCHOOL (17TH CENTURY)  
*PORTRAIT OF A LADY IN BLACK FUR TRIMMED COSTUME  
AND A RUFF*  
Oil on panel  
Dated '1615' and bears coat of arms (upper left)  
114.5 x 82.5cm (45 x 32¼in.)

£6,000-8,000

63  
CIRCLE OF GILBERT JACKSON (BRITISH FL. CIRCA 1621-1642)  
*PORTRAIT OF A LADY, SAID TO BE MISS ROOKS, IN A BLACK  
AND WHITE DRESS*  
Oil on canvas  
71.5 x 58cm (28 x 22¾in.)

£4,000-6,000

64  
CIRCLE OF ADRIAEN THOMASZ KEY  
(FLEMISH CIRCA 1544-AFTER 1589)  
*PORTRAIT OF A LADY, THREE-QUARTER-LENGTH, IN BLACK  
DRESS WITH GOLD CHAINS, HOLDING A POMANDER*  
Oil on panel  
97.5 x 72cm (38¼ x 28¼in.)

Provenance:  
B. Blundeel, Brussels, 1977  
Lane Fine Art, London, circa 1978-82

£10,000-15,000



63



64

65

CIRCLE OF MARCUS GHEERAERTS THE YOUNGER (FLEMISH 1561-1635)

*PORTRAIT OF A GENTLEMAN, SAID TO BE JOHN ROOKS OF ROYDS HALL*

Oil on canvas

121.5 x 92.5cm (47¾ x 36¼in.)

**Provenance:**

William Seward, Hempond Hill, Mevoil

Hiram Burlingham, New York

His sale, American Art Association, Anderson Galleries, NEW York, 11 January 1934, lot 77

D. Bruce

Sale, Sotheby Parke Bernet, New York, 16 November 1979, lot 43 (as Circle of Federico

Zuccaro, 'Portrait of a gentleman, said to be Sir Walter Raleigh')

Private Collection, UK

£20,000-30,000



65

66  
CIRCLE OF LAVINIA FONTANA (ITALIAN 1552-1614)  
*PORTRAIT OF A GENTLEMAN, IN A RUFF AND STRIPED JERKIN*  
Oil on canvas  
190.5 x 118cm (75 x 46¼in.)  
£20,000-30,000



67  
ATTRIBUTED TO JAN ANTHONIS VAN RAVESTEYN (DUTCH CIRCA 1570-1657)  
*PORTRAIT OF CHRISTOPH VON NAHUYS*  
Oil on panel  
Dated '1618' and bears coat of arms (upper right)  
111 x 85cm (43½ x 33¼in.)

**Provenance:**  
Sale, Sotheby's Mak van Waay, Amsterdam, April 1980, lot 106 (part lot)

£15,000-20,000



# VARIOUS PROPERTIES



68

**68**  
**FLORENTINE SCHOOL (16TH CENTURY)**  
**MYTHOLOGICAL FIGURE WITH PUTTI**  
 Pen and brown ink on paper  
 With collector's stamp for Richard Cosway (L.628) (lower right)  
 12 x 24cm (4½ x 9¼in.)

**Provenance:**  
 The Collection of Richard Cosway

**£800-1,200**

**69**  
**FOLLOWER OF HENDRICK GOLTZIUS, AFTER CORNELIS VAN HAARLEM**  
**CAIN KILLING ABEL**  
 Red chalk on laid paper  
 Inscribed 'Henrr goltio / Kain \* Abel' (lower centre)  
 39 x 42cm (15¼ x 16½in.)

Based on a lost composition by Cornelis van Haarlem engraved by Jan Muller (1571-1628) and Hendrick Goltzius (1558-1617)

**£500-700**



69



70

**70**  
**LUDOVICO CARDI, CALLED IL CIGOLI (ITALIAN 1559-1613)**  
**RECLINING NUDE, POSSIBLY A STUDY FOR MERCURY**  
 Inscribed 'RR' (lower right); with inscription 'Del Cigoli' (centre left)  
 23 x 8cm (9 x 3in.)

**£2,000-4,000**

**71**  
**BOLOGNESE SCHOOL (17TH CENTURY)**  
**STUDY OF A RECLINING FIGURE**  
 Red chalk highlighted with white  
 24 x 42cm (9¼ x 16½in.)

**£1,200-1,800**



71



72

**72**  
FLORENTINE SCHOOL (LATE 16TH CENTURY)  
*FIGURE WITH CORNUCOPIA, POSSIBLY AN ALLEGORY OF ABUNDANCE*  
Black chalk heightened with white and pen on blue paper  
Numbered '47' (upper left); indistinctly inscribed (lower left and right)  
38 x 15.8cm (14¾ x 6in.)

£600-800



73

**73**  
FERRARESE SCHOOL (16TH CENTURY)  
*THE ASSUMPTION OF THE VIRGIN, A FRAGMENT*  
Charcoal, brown wash with white  
Numbered '2922' (upper left)  
30 x 22.5cm (11¾ x 8¾in.)

£700-1,000



74

**74**  
STEFANO MAGNASCO (ITALIAN CIRCA 1635-1665)  
*THE LAMENTATION OF CHRIST*  
Chalk and grey wash on grey paper  
49 x 38cm (19¼ x 14¾in.)

**Provenance:**  
Erich Schleier Collection, Berlin  
Sale, Sotheby's, London, 5 July 2000, lot 184 (as Genovese School 18th Century)  
Sale, Van Ham, Cologne, 17 May 2024, lot 1063 (as Stefano Magnasco)

The authentication of this lot was confirmed by Simonetta Valenti, Rome, at the time of its previous sale at Van Ham, Cologne.

£800-1,200



75

**75**  
AFTER GIOVANNI BATTISTA MORONI  
PORTRAIT OF A GENTLEMAN, TITIAN'S SCHOOLMASTER  
(RECTO); SKETCH OF A FIGURE (VERSO)  
Coloured chalks and stump on laid paper  
28 x 23cm (11 x 9in.)  
Unframed

After the picture in the National Gallery of Art, Washington

£500-700



76

**76**  
ITALIAN SCHOOL (17TH CENTURY)  
SKETCH AFTER MICHELANGELO'S FIGURES IN THE LAST  
JUDGMENT, SISTINE CHAPEL  
Black chalk  
Inscribed 'A. Carracci d'apres / Michelangelo 1594' (lower left)  
35.7 x 25.5cm (14 x 10in.)  
Unframed

£500-700



77 (recto)

**77**  
CIRCLE OF CRISTOFANO RONCALLI,  
CALLED IL POMARANCIO (ITALIAN 1553-1626)  
STUDY OF A PUTTO (RECTO);  
STUDY OF A PROFILE (VERSO)  
Red chalk on laid paper  
Indistinctly inscribed 'Dommen\*co / R[..]'  
(lower right)  
12.5 x 10cm (4¾ x 3¾in.)

£700-900



77 (verso)



78

78  
CIRCLE OF MICHAEL JANSZ. VAN MIERVELT  
(DUTCH 1567-1641)  
PORTRAIT OF A GENTLEMAN IN A BLACK JACKET  
AND WHITE RUFF  
Oil on panel  
65 x 55.5cm (25½ x 21¾in.)

£1,000-2,000



79

79  
ANGLO-DUTCH SCHOOL (17TH CENTURY)  
PORTRAIT OF A LADY, THOUGHT TO BE MARY QUEEN  
OF SCOTS, WITH A WHITE RUFF AND IN A BLACK  
SLASHED DOUBLET  
Oil on panel, feigned oval  
Bears identifying inscription 'Marie Regina[?]' (upper left)  
77 x 61.6cm (30¼ x 24¼in.)

**Provenance:**  
Earl of Lonsdale  
Sale, Christie's, London, 7 April 1966, lot 46 (as Jonson)

£4,000-6,000



80

80  
ITALIAN SCHOOL (17TH CENTURY)  
PORTRAIT OF A LADY, SAID TO BE CATERINA DE GIUNTA  
Oil on canvas  
With identifying inscription (lower right)  
126.5 x 96.6cm (49¾ x 38in.)

**Provenance:**  
Sale, Christie's, London, 14 January 1944, lot 106 (as Sustermans)  
Sale, Christie's, London, 12 March 1945, lot 121 (as Sustermans)

£3,000-5,000



81

**81**  
FOLLOWER OF WILLIAM DOBSON  
*PORTRAIT OF A GENTLEMAN IN A YELLOW BROCADED JACKET, A GOLD  
INLAID GORGET AND A WHITE LACE COLLAR*  
Oil on canvas  
79 x 73cm (31 x 28½in.)

**Provenance:**  
Probably Sale, Brackett & Sons, Tunbridge Wells (according to label verso)  
Sale, Christie's, London, 3 July 1964, lot 96 (as by Hanneman)

£2,500-3,500



82

**82**  
CIRCLE OF ARTUS QUELLINUS THE ELDER (FLEMISH 1609-1668)  
*PORTRAIT OF A MAN*  
Oil on oak panel  
Bears signature 'A. Q. F.' (upper right)  
18.4 x 14.2cm (7 x 5½in.)

**Provenance:**  
Thomas Agnew & Sons Ltd. n. 39473

The picture was sold by Thomas Agnew & Sons as a work by Artus Quellinus, the important sculptor who travelled to Italy, where he studied with François Duquesnoy. With its dramatic directness, and through details such as the subject's dishevelled hair and the duelling scar on his cheek, the portrait is in fact reminiscent of 17th-century Roman art, strongly relating to the work of Simon Vouet and Bernini, most evidently to Vouet's self-portrait in Lyon.

£3,000-5,000

83

STUDIO OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)

*PORTRAIT OF KING CHARLES I IN ARMOUR*

Oil on canvas

102.5 x 78cm (40¼ x 30½in.)

**Provenance:**

Commander Michael Ewall Wentworth, Woolley Park, Yorkshire

Sale, Christie's, London, 17 May 1957, lot 166

Sale, Sotheby's, London, 14 July 1993, lot 23 (as Studio of Anthony Van Dyck)

**Exhibited:**

Ironmongers Hall, Barbican, London

**Literature:**

S.J. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 466, no. IV.49 (as a copy)

The prime autograph version of this picture is in the collection of The Duke of Norfolk, Arundel Castle, Sussex

£30,000-50,000



83

84

FREDERICK GOODALL (BRITISH 1822-1904),  
AFTER SIR ANTHONY VAN DYCK  
*HEAD STUDY OF CHARLES I*  
Oil on canvas  
Signed with monogram and dated '1852' (lower right)  
29.5 x 24.5cm (11½ x 9½ in.)

After the *Triple Portrait of Charles I* in the Royal Collection.

£800-1,200



84

85

CIRCLE OF THEODORE RUSSELL (BRITISH 1614-1689)  
*PORTRAIT OF A GIRL WITH A PEARL NECKLACE AND A  
FLORAL HAIR ADORNMENT*  
Oil on canvas  
38.5 x 31cm (15 x 12in.)

£3,000-5,000



85

86

CIRCLE OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)  
*PORTRAIT OF A LADY IN A BLUE DRESS*  
Oil on canvas  
With old attribution to Van Dyck (to label, verso)  
75 x 61.5cm (29½ x 24in.)

£1,500-2,000



86



87

87

CIRCLE OF SIR ANTHONY VAN DYCK  
(FLEMISH 1599-1641)  
*PORTRAIT OF SIR KENELM DIGBY (1603-1665)*  
Oil on canvas  
76.5 x 64cm (30 x 25in.)

The composition is derived from Anthony van Dyck's portrait in a private collection, in which he captured Kenelm Digby's desolation following the death of his wife. The work was likely conceived soon after this event, during a period when Digby had withdrawn to Gresham College to pursue studies in physics, biology, and chemistry.

In the finished portrait, he is shown with a sunflower in the background - an emblem of constancy that may also carry philosophical and religious meaning, possibly alluding to Digby's return to Roman Catholicism in 1635.

£3,000-5,000

88

WILLIAM WISSING (DUTCH 1656-1687)

*PORTRAIT OF A GENTLEMAN SAID TO BE LORD WILLIAM RUSSELL,  
THREE-QUARTER-LENGTH, IN ARMOUR, WITH FORTIFICATIONS BEYOND*

Oil on canvas

125 x 101cm (49 x 39¾in.)

**Provenance:**

Harold Bowden Bt. (according to label, verso)

Sale, Sotheby's, British Paintings 1500-1850, 14 July 1993, lot 26 (as William Wissing)

**Exhibited:**

Dutch-Flemish Exhibition For The Forces, No. 6 (lent by Harold Bowden Bt.)

£10,000-15,000



88



89

**89**  
 AFTER SIR PETER LELY  
 PORTRAIT OF LETITIA ISABELLA SMITH, LADY ROBARTES,  
 LATER COUNTESS OF RADNOR  
 Oil on canvas, painted oval  
 75 x 60cm (29½ x 23½in.)

The present work is after the three-quarter-length portrait by Peter Lely and Studio, now at Lanhydrock, Cornwall.

£3,000-5,000



90

**90**  
 CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)  
 PORTRAIT CATHERINE OF BRAGANZA (1638-1705), QUEEN  
 CONSORT OF ENGLAND, WEARING A FUR-LINED CLOAK  
 AND HOLDING A STRING OF PEARLS  
 Oil on canvas, feigned oval  
 Traces of signature (lower left)  
 122 x 92cm (48 x 36in.)

£3,000-5,000



91

**91**  
 AFTER SIR PETER LELY  
 PORTRAIT OF SARAH BODVILE, THE HON.  
 MRS ROBERT ROBARTES, LATER VISCOUNTESS  
 BODMIN AND COUNTESS OF RADNOR  
 Oil on canvas  
 124 x 100cm (48¾ x 39¼ in.)  
 In a Kentian frame surmounted by an Earl's coronet

**Provenance:**  
 Probably inherited by Lady Isabella Leigh née Robartes, or  
 Charles Legh at Adlington Hall  
 Thence by descent  
 Their sale, Dreweatts, *Town & Country: Baroness Rawlings, Eaton  
 Square and Adlington Hall, Cheshire*, 22 January 2025, lot 288  
 Thomas Gibson

£7,000-10,000



92

92  
ATTRIBUTED TO MICHAEL DAHL (SWEDISH 1659-1743)  
*PORTRAIT OF A LADY, AS TUCCIA*  
Oil on canvas  
25 x 19.4cm (9¾ x 7½in.)

£2,000-3,000



93

93  
BRITISH SCHOOL (17TH CENTURY)  
*PORTRAIT MINIATURE OF JOHN LOWTHER, 1ST VISCOUNT LONSDALE (1655-1700), WEARING A SUIT OF ARMOUR*  
Watercolour and bodycolour on vellum, oval  
6.5cm (2½in.) high

In a yellow metal frame with spiral twist surmount, later engraved with sitter's identity (verso)

£600-800

94  
CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)  
*PORTRAIT OF WILLIAM, DUKE OF GLOUCESTER (1689-1700)*  
Oil on canvas  
72.5 x 61.5cm (28½ x 24 in.)

Provenance:  
K. M. D. Englefield, Oxford (according to label verso)

£1,000-2,000



94

95  
ATTRIBUTED TO MICHAEL DAHL (SWEDISH 1659-1743)  
*PORTRAIT OF A GENTLEMAN IN A LONG WIG, HOLDING PEN AND PAPER*  
Oil on canvas  
Signed with monogram (lower right)  
92 x 73cm (36 x 28½in.)

Provenance:  
Sale, Christie's, London, 2 July 1928, lot 38  
Sale, Stockholm, 15-17? November 1967, lot 432

£3,000-5,000



95

96  
FOLLOWER OF PIERRE MIGNARD  
*PORTRAIT OF A GENTLEMAN, SEATED THREE-QUARTER-LENGTH, A LANDSCAPE BEYOND*  
Oil on canvas  
44 x 36.5cm (17¼ x 14¼in.)

£2,000-4,000



96

97

CIRCLE OF JOHN BAPTIST GASPARS (FLEMISH 1641-1692)

*PORTRAIT OF A GENTLEMAN, IN ARMOUR WITH HIS HAND ON HIS HELMET*

Oil on canvas

127 x 102cm (50 x 40in.)

**Provenance:**

Sale, Christie's, London, 15 July 1987, lot 33 (as Attributed to Huysmans)

Sale, Christie's, London, 11 July 1992, lot 109 (as Follower of Mignard)

**Exhibited:**

Ironmongers Hall, Barbican, London

£12,000-18,000



97



98

**98**  
IRISH SCHOOL (CIRCA 1700)  
*PORTRAIT OF WILLIAM O'BRIEN, 3RD EARL OF INCHQUIN*  
Oil on canvas, oval  
74.5 x 63cm (29¼ x 24¾in.)

£2,000-3,000



99

**99**  
CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)  
*PORTRAIT OF A LADY, SAID TO BE CATHERINE HOWARD, COUNTESS NEWBURGH*  
Oil on canvas, oval  
75 x 62.5cm (29½ x 24½in.)

£2,000-3,000



100

**100**  
FRENCH SCHOOL (LATE 17TH CENTURY)  
*PORTRAIT OF A GENTLEMAN IN A POWDERED WIG*  
Oil on canvas, oval  
72.5 x 58.5cm (28½ x 23 in.)

£1,000-2,000



101

**101**  
CONTINENTAL SCHOOL (LATE 18TH CENTURY)  
*PORTRAIT OF A LADY IN A LACE EDGED RED DRESS, WITH A TROMPE L'OEIL OF ETCHINGS*  
Oil on canvas; trompe l'oeil possibly on a printed base  
71 x 54.5cm (27¾ x 21¼in.)

£1,500-2,500



102

**102**  
AFTER NICOLAS MIGNARD  
*PORTRAIT OF A LADY TRADITIONALLY IDENTIFIED AS ARMANDE BÉJART*  
Oil on canvas  
72.5 x 56.5cm (28½ x 22in.)

**Provenance:**  
Mrs Linwood, 1893 (according to label verso)  
Possibly the Abinger family (according to label verso)

After the original now in the collection of the Musée Carnavalet, Histoire de Paris. The sitter was formerly identified as Marie or Hortense Mancini, nieces of the Cardinal Mazarin. Another version is housed in the Musée Granet, Aix.

£3,000-5,000



103

**103**  
AFTER SIR JOSHUA REYNOLDS  
*PORTRAIT OF RICHARD BRINSLEY SHERIDAN (1751-1816)*  
Oil on canvas  
76.5 x 63cm (30 x 24¾in.)

**Provenance:**  
The Master of Kinnaird, Rossie Priory

**Engraved:**  
After Reynolds Engraved by C. Turner

The painting relates to the three-quarter-length portrait of Sheridan in the Parliamentary Art Collection, London

£1,000-1,500



104

**104**  
JOHN THEODORE (DIRCK) HEINS SENIOR  
(GERMAN 1697-1756)  
*A PORTRAIT OF MARY, LADY CAPEL*  
Oil on canvas, in a painted oval  
Signed and dated '1751' (lower left)  
75 x 61cm (29½ x 24 in.)

£600-800



105

**105**  
RICHARD WILSON OF BIRMINGHAM  
(BRITISH 1752-1807)  
*PORTRAIT OF SEATED GENTLEMAN WITH A DOG BESIDE*  
Oil on canvas  
132.5 x 97.5cm (52 x 38¾in.)

£2,000-4,000



106

**106**  
CIRCLE OF LOUIS TOCQUÉ (FRENCH 1696-1772)  
*PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS A SELF-PORTRAIT OF THE ARTIST*  
Oil on canvas  
26 x 19.5cm (10 x 7½in.)

**Provenance:**  
Sale, Christie's, London, 28 April 1978, lot 43 (as by L. Tocque)

The present work was formerly attributed to Pieter van der Werff.

£1,000-1,500



107



107

**CIRCLE OF JEAN-BAPTISTE VAN LOO (FRENCH 1684-1745)**  
**PORTRAIT OF SIR SAMUEL FLUDYER, 1ST BT. (CIRCA 1704-1768);**  
**PORTRAIT OF LADY CAROLINE FLUDYER, NÉE BRUDENELL (D. 1801)**  
 Oil on canvas  
 Each 126 x 100.5cm (49½ x 39½in.) (2)

**Provenance:**

By descent in the family of the sitters, by whom sold at the following Sale, Sotheby's, London, 8 July 1990, lot 33 (as 'Jean-Baptiste van Loo'), where acquired by Mr and Mrs Nicholas Stanley, Chieveley House, Berkshire

Sir Samuel Fludyer, 1st Baronet, was the eldest son of a successful clothier and dramatically expanded his father's enterprise upon inheritance of the company. At his death in 1768, Samuel's fortune reputedly amounted to

£900,000. In 1754, Samuel embarked on a career in politics, beginning with his election as MP for Chippenham, before subsequently serving as Lord Mayor of London in 1761. The ostentatious wig Samuel wore whilst entering office as Lord Mayor was satirised in William Hogarth's engraving *Five Orders of Periwigs* (1761). He was later appointed Deputy Governor of the Bank of England in 1766.

Lady Caroline Fludyer was the daughter of the Hon. James Brudenell MP, brother of George, 3rd Earl of Cardigan. Another portrait of Caroline, seemingly depicting her later in life, was executed by Thomas Gainsborough and sold at Sotheby's, New York, 26 January 2016, lot 732.

£6,000-8,000



108

108

**ENGLISH SCHOOL (18TH CENTURY)**  
**A GROUP PORTRAIT, TRADITIONALLY IDENTIFIED AS THE KERR**  
**CHILDREN, IN A WOODLAND LANDSCAPE**  
 Oil on canvas  
 113 x 153cm (44¼ x 60in.)

The present family portrait depicts the four eldest children of James Ker of Blackshiels (1750-1822) and his wife, Mary Nairn Ker (née Bull, 1760-1822). From left to right, the children are Mary, William (not yet breeched), John and James. The picture is believed to have been painted at the grounds of Woodburn, possibly later remodelled to designs by Robert Adam and situated near Dalkeith, which can be seen in the background [see L. Catt, 'The Building

that Was' in *Sir John Soane's Museum Annual Review 2021/22*, pp. 64-7). An account describing Woodburn's 'loftier woods' is redolent of the garden presented in this picture: 'In the fine summer evenings, the luxuriant foliage of the woods, - the varied hues and fragrance of the flowers, - and the rich notes of the blackbird and thrush conspire to invest these lovely banks with the most attractive charms' (*The New Statistical Account of Scotland*, 1845, pp. 69, 497).

£6,000-8,000

109 (NO LOT)



110

**110**  
**JOHN ALEXANDER (SCOTTISH 1686-1766)**  
**PORTRAIT OF GEORGE GORDON, 7TH LAIRD OF BUCKIE (1707-1756)**  
 Oil on canvas, feigned oval  
 Inscribed 'George/Gordon/BVC-/-KIE' (to the feigned oval)  
 73.5 x 60.5cm (28¾ x 23¾in.)

**Provenance:**

Commissioned by Cosmo Gordon, 3rd Duke of Gordon (1720-1752), for Gordon Castle, Morayshire  
 Thence by descent to Charles Gordon-Lennox, 9th Duke of Richmond and Gordon  
 His Sale, Anderson and England, Gordon Castle Sale, 31 August 1938, lot 1315  
 Where purchased by John L. McNaughton, town clerk of Buckie  
 Ston Easton Park, Ston Easton, Bath, inv. no. P9  
 McMillan & Sons Fine Art, London  
 Private collection, UK

**Literature:**

A, Gordon-Lennox, Countess of March, *Catalogue of Pictures at Gordon Castle*, s.n., 1877, p.159  
 J. Holloway, *Patrons and Painters: Art in Scotland, 1650-1760*, Broxburn, Scotland, Alna Press Ltd, 1989, p.89

For further discussion see [Dreweatts.com](http://Dreweatts.com)

£2,500-3,500



111

**111**  
**CIRCLE OF ARTHUR DEVIS (BRITISH 1711-1787)**  
**SIR WILLIAM WENTWORTH AND HIS SON ON A RIVERBANK WITH THEIR DOG**  
 Oil on canvas  
 76.5 x 61cm (30 x 24in.)

**Provenance:**

Robert and Elsie Tritton at Godmersham Park, Kent  
 Sale, Christie's, London, 17 June 1983, lot 103

£4,000-6,000

112

THOMAS HUDSON (BRITISH 1701-1779)

PORTRAIT OF LADY MARY OSBORN, DAUGHTER OF GEORGE EARL OF HALIFAX

Oil on canvas

Signed (to the parapet, centre right); later inscribed 'HUDSON' (lower centre) and 'Lady Mary Osborn 3:d Daughter / of George Earl of Halifax K.B. / Painted by Hudson \*\* Chancellor of the Exchequer 1744' (lower right)

198 x 147.5cm (77¾ x 58in.)

In its original carved and gilded William Kent style frame with fruit and vegetable ornamentation and a classical mask at the top

Private collection (a member of the Osborn family)

**Provenance:**

By descent from the sitter

Sale, Sotheby's, London, *British Paintings 1500-1850*, 13 July 1994, lot 39

Sale, Sotheby's, London, *Important British Paintings 1500-1850*, 25 November 2004, lot 43

Lady Mary Montagu (1719-1743) was the third daughter of George, Earl of Halifax (circa 1684-1739) and Lady Mary Lumley (1690-1726). On 25 September 1740, she married Sir Danvers Osborn, 3rd Baronet (1715-1753) before his appointment as Captain General and Governor of New York, prior to American independence. Her brother, George, 2nd Earl of Halifax (1716-1771) aided the foundation of Nova Scotia in 1749, with the capital of Halifax being named after him.

£40,000-£60,000



112



113

**113**  
**DANIEL GARDNER (BRITISH 1750-1805)**  
 PORTRAIT GROUP OF VISOUNT BROME (1774-1823),  
 LADY MARY CORNWALLIS (1769-1840) AND MISS  
 CAROLINE TOWNSEND (1778-1866) AS CHILDREN,  
 WITH A SPANIEL IN A WOODED LANDSCAPE  
 Pastel, bodycolour and pencil, oval  
 Extensively inscribed 'Lord Viscount Brome Son to  
 Earl Cornwallis/Aged five years/Lady Mary Cornwallis  
 Daughter to Earl Cornwallis/Aged Ten years/Miss Caroline  
 Townshend Eldest Daughter to the/Rt. Honble. Charles  
 Townsend of Honingham in Norfolk/Aged one year and  
 Half/Bean a favourite Dog/Painted by Mr. Gardener/  
 March 1780' (to the frame, verso)  
 75 x 95.5cm (29½ x 37½in.)

**Provenance:**  
 Sir Ailwyn Fellowes  
 Agnew's, London, April 1917  
 Mrs Burns  
 The Viscount Harcourt, by 1921  
 Thence by descent to Hon. Alexander St. Vincent Baring, 6th Lord Ashburton  
 Sale, Christie's, London, *British Drawings and Watercolours*, 30 March 1993,  
 lot 14

**Literature:**  
 G. C. Williamson, *Daniel Gardner*, London, 1921, p.102, repr. opp. p.100  
 N. Jeffares, *Dictionary of Pastellists*, online edition, no. J.338.1193

£3,000-5,000



114

**114**  
**DANIEL GARDNER (BRITISH 1750-1805)**  
 PORTRAIT OF A GENTLEMAN IN A RED COAT BESIDE  
 A SADDLED BAY HUNTER, IN A WOODED LANDSCAPE  
 Watercolour, bodycolour, pencil and pastel  
 88 x 64.5cm (34½ x 25¼in.)

**Literature:**  
 N. Jeffares, *Dictionary of Pastellists*, Online Edition,  
 J.338.1142

£3,000-5,000

**Provenance:**  
 Agnew's, London  
 Sale, Christie's, London, 25 July 1924, lot 31 (as 'Portrait of  
 General Clarges')  
 Sale, Christie's, London, 8 June 2000, lot 52  
 Where purchased by the present owner

115

NICOLAS BERNARD LÉPICIÉ (FRENCH 1735-1784)

*A YOUNG PEASANT GIRL WITH A MARMOT*

Oil on canvas

Signed with monogram and dated '1768' (lower left, to the crate)

80.5 x 106.5cm (31½ x 41¾in.)

A pair of Lepicie paintings of young Savoyards, 'Jouer de vielle' and 'Montreur de Marmotte' are recorded as being in the Jammes Sale, Paris, 18 February 1846, lot 36. It is probable that the lot offered here is the latter painting in the pair. (See, P. Gaston-Dreyfus, 'Catalogue raisonne de l'oeuvre peint et dessine de Nicolas-Bernard Lepicie', Bulletin de la Societe de la Societe de l'Histoire de l'Art Francais, 1922. p. 225, no. 263).

£25,000-35,000



115



116

**116**  
THOMAS BEACH (BRITISH 178-1806)  
*PORTRAIT OF A YOUNG BOY, HALF-LENGTH, IN A VAN-DYCK COSTUME*  
Oil on canvas, oval  
63.5 x 55cm (25 x 21½in.)  
In a Kentian frame

**Provenance:**  
The Property of the late Sir Thomas Sopwith (1888-1989) by the late 1890s  
Thence by family descent  
Sale, Woolley & Wallis, Salisbury, 6 September 2023, lot 328

£4,000-6,000



117

**117**  
CIRCLE OF GEORGE ROMNEY (BRITISH 1734-1802)  
*PORTRAIT OF A LADY, UNFINISHED*  
Oil on canvas  
120 x 92cm (47 x 36in.)

**Provenance:**  
Sale, Christie's, London, 16 December 1966, lot 239 (as Reynolds)  
Sale, Dreweatts, Newbury, 14 December 2022, lot 124 (as Follower of Joshua Reynolds)

Strong similarities can be drawn with *Portrait of a Lady*, traditionally identified as Elizabeth, Countess of Derby, by George Romney, sold at Christie's New York, 6 April 2006, lot 322.

£8,000-12,000

118

THOMAS GAINSBOROUGH (BRITISH 1727-1788)

PORTRAIT OF ANNE ELIZABETH, LADY MULGRAVE (1769-1788)

Oil on canvas, framed as an oval

71.5 x 59cm (28 x 23in.)

**Provenance:**

Reputedly commissioned by Constantine John Phipps, Lord Mulgrave (1744-1792) for the sitter's family

At his death in 1792 the portrait was returned to his son, Henry, later Earl of Mulgrave

Thence by descent to Revd Canon Constantine Charles Henry Phipps, 3rd Marquess of Normandy (1846-1932)

His anonymous sale, Christie's, London, 13 July 1895 (lot 48),

where bought by Cooper (£3,675) (as T. Gainsborough)

Reoffered Christie's, London, 8 May 1897 (lot 96), illustrated,

where bought by Corteau (£1,071) (as T. Gainsborough)

**Literature:**

Sir Walter Armstrong, *Gainsborough & His Place in English Art*, 1898, p.200

Sir Walter Armstrong, *Gainsborough & His Place in English Art* 1904, p.274

Alfred Ewen Fletcher, *Thomas Gainsborough*, 1904, p.220

Ellis K. Waterhouse, 'Preliminary Check List of Portraits by Thomas

Gainsborough,' *Walpole Society* 33, 1953, p.79 (la)

Hugh Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, 2019, Vol. II, (no. 672a) as unknown artist

The present lot was originally listed in *The Portraits, Fancy Pictures and Copies after Old Masters* (Belsey, 2019, no. 672a) as a copy after the original, however after inspecting the work in person in 2022, Belsey upgraded the attribution to a fully authenticated work by Gainsborough.

Belsey notes that it was a relatively common practice for newly married women to commission portraits for both their husbands and their fathers. These would often be painted at the same time, by the same artist, and we know that this is certainly something which Gainsborough did (see the example of *Lady Eden*, Belsey, 2019, nos 304 and 305). In the case of *Lady Mulgrave* Belsey surmises that this was also the most likely scenario and would therefore date Lady Mulgrave's portrait to around the time of the sitter's marriage to Constantine John Phipps, Lord Mulgrave on 20 June 1787. Belsey notes that the thinly applied paint, handled with rapid and confident brushstrokes which in turn define the form of the artist's subject, reflect the qualities of Gainsborough's distinctive style during this period.

Born 7 November 1769, Anne Elizabeth Cholmley was the youngest daughter of Nathaniel Cholmley and his second wife Henriette Catherine (daughter of Stephen Croft of Stillington). Tragically she died in childbirth aged nineteen.

In addition to Lady Mulgrave, Gainsborough also painted her father Nathaniel Cholmley in 1785 (Belsey no. 180) and her husband, Constantine Phipps (Belsey nos. 667-71). Several copies of *Lady Mulgrave* exist, no doubt commissioned by the sitter's family after her untimely death.

Lady Mulgrave also sat for Richard Cosway who painted a portrait miniature now in the Walters Art Gallery, Baltimore (57.120).

£30,000-50,000



118



119

119

CIRCLE OF SIR JOSHUA REYNOLDS (BRITISH 1723-1792)

*BABES IN THE WOOD*

Oil on canvas

64 x 76cm (25 x 29¾in.)

**Provenance:**

The Nelson Doubleday, Jr. Collection, Long Island - North Shore, New York, USA, for many years until purchased by the present owner Private Collection, UK

**Literature:**

Mannings, David, *Sir Joshua Reynolds - A Complete Catalogue of his Paintings*, 2000: Footnote to No: 2044 - Children in the Wood: 'Baldry lists a version of Children in the Wood'  
Baldy, A.L., *Sir Joshua Reynolds - Works of Sir Joshua Reynolds*, 1903: Babes in the Wood - 'A little girl and boy seated against a tree, boy sleeping; in the far distance are the figures of the robbers'.

The story of the Babes or Children in the Wood has been in existence for several centuries and there are many different versions. The outline of the tale is of two young children, a brother and sister, whose parents have died and are left in the care of their wicked uncle who devises a plan to steal their inheritance. He hires two criminals to take the children deep into the woods and abandon them. However, the wild animals and birds take pity on the infants and feed them with wild strawberries and other fruit to enable them to survive until their rescue.

In his 1903 catalogue, A. L. Baldrey describes a version with only one child sleeping which consistent with the present picture. The 'untraced' version mentioned by Mannings (No. 2044) describes and shows both children sleeping.

£3,000-5,000



120

120

SIR THOMAS LAWRENCE (BRITISH 1769-1830) AND STUDIO

*PORTRAIT OF WILLOUGHBY LEGH (1749-1824), OF NORBURY BOOTHES HALL, CHESHIRE*

Oil on canvas

125 x 101cm (49 x 39¾in.)

Painted circa 1805.

**Provenance:**

Recorded in an inventory at Norbury Booths Hall in 1907  
The collection of a lady  
Sale, Christie's, London, 16th April 1982, lot 92  
Sale, Christie's, London, 3rd April 1987, lot 125  
Sale, Christie's, London, *Old Master and English Pictures*, 24th July 1987, lot 210  
The collection of Michael Godfrey  
Sale, Toovey's, West Sussex, *Fine Art*, 17 May 2023, lot 7 (as fully attributed to Lawrence)

**Literature:**

Kenneth Garlick, *'Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings'*, illustrated, cat no. 478, p.222

In his catalogue Garlick notes that a reference in the Coutts list which records a price of £84 for a portrait of 'Mr Legh' may refer to this painting.

£3,000-5,000



121



122

**121 Y**  
**ANDREW PLIMER (BRITISH 1763-1837)**  
 A PORTRAIT MINIATURE OF A GENTLEMAN, PREVIOUSLY IDENTIFIED AS CHARLES BOLAN COTTON, FACING LEFT, WEARING BLUE COAT, WHITE WAISTCOAT AND TIED CRAVAT, HIS POWDERED HAIR WORN EN QUEUE WITH A BLACK RIBBON; Watercolour on ivory, oval 9cm (3½in.) high

Together with another portrait miniature After Andrew Plimer, traditionally paired with the former, depicting a lady, traditionally identified as Mrs Cotton, facing left, wearing a white wrap dress, her powdered hair curled and dressed with a white ribbon, watercolour on ivory, oval, 9cm high

Both miniatures housed in yellow metal frames with applied suspension loop and respective green and blue velvet backing (2)

Please note Dreweatts have applied for Ivory exemption for this lot. Reference KUUGYXZ9 and NS5LKZWD.

£1,500-2,500

**122 Y**  
**FOLLOWER OF ANDREW PLIMER**  
 PORTRAIT MINIATURE OF A LADY, FACING TO THE LEFT, WITH POWDERED WIG, WEARING BLACK DRESS WITH WHITE FICHU, Watercolour on ivory 7cm (2¾in.)

In a yellow metal frame with blue enamelled border surrounding a glass cartouche containing a lock of hair (verso), surmounted by a suspension loop.

Please note Dreweatts have applied for Ivory exemption for this lot. Reference ALVT3TGU.

£400-600



123

**123**  
**SIR HENRY RAEBURN (SCOTTISH 1756-1823)**  
 PORTRAIT OF MISS LILIAS CAMPBELL, SEATED IN HALF-LENGTH, IN A WHITE DRESS, IN A WOODED LANDSCAPE  
 Oil on canvas  
 77 x 64cm (30¼ x 25 in.)

**Provenance:**  
 The Collection of Mr A. C. Thornhill Esq  
 The Collection of Mr J. J. Mowbray Esq (by 1908)  
 The Collection of Mr A. J. Sulley  
 His sale, Christie's, London, *Pictures by Old Masters the property of the late A.J. Sulley, Esq*, 1 June 1934, lot [?], where bought by Mr Malcolm [see Courtauld\_002077\_Witt\_024566\_British\_272330]

**Literature:**  
 Greig, *Life and Works of Sir Henry Raeburn*, 1911, p. 40

**Exhibited:**  
 Edinburgh, *Scottish National Exhibition*, 1 May-31 October 1908 (lent by Mr J. J. Mowbray)

Liliias Campbell of Inverneil, Argyllshire married Sir James Campbell of Inverneil, Argyllshire. She was the daughter of Jonathan Campbell Esq of Askomel, mother of Mrs Pocklington and grandmother of Joseph Pocklington Senhouse Esq. She died in 1806.

£8,000-12,000

124

GEORGE ROMNEY (BRITISH 1734-1802)

PORTRAIT OF MISS COPLEY

Oil on canvas, framed oval

71.5 x 58.5cm (28 x 23in.)

**Provenance:**

Painted for the sitter's brother-in-law, John James Hamilton, later Earl of Abercorn

Passed to the sitter's family

By descent to Sir Wager Watson, 4th Bt.

Sale, Christie's, 7 May 1904, where purchased by Pursey

Sale, Christie's, 3 July 1908, lot 132

Mrs Oakes

Knoedler

Scott & Fowles, New York, No. 510

Mrs J. B. Haggin

Mrs William B. Haupt

By whom given to the Brooklyn Museum, 1968

By whom de-accessioned through Sale, Christie's, 15 November 1991, lot 31

**Literature:**

T. H. Ward & W. Roberts, *Romney: A Biographical and Critical Essay, with a Catalogue Raisonné of his Works*, London and New York, 1904, vol. 2, p.33

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, pp. 146-7, No. 286

For further discussion see [Dreweatts.com](http://Dreweatts.com).

£10,000-15,000



124

125

GEORGE ROMNEY (BRITISH 1734-1802)

PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS EDWARD ADDISON

Oil on canvas

76.5 x 63.5cm (30 x 25in.)

**Provenance:**

Thomas Humphrey Ward (1845-1926), London

From whom acquired by Thomas Agnew & Sons, London, No. 3540, by 1907

From whom acquired by Nathaniel Thayer (1851-1911), Boston

By whose Executors sold, New York, American Art Association, 25 April 1935, lot 69 From whom

acquired by Felix Gouled Gallery, New York

Plaza Art Galleries, New York

Nate B. Spingold (1886-1958), New York

By whom sold, Parke-Bernet Galleries, 2 March 1950, lot 46

Where acquired by Kleemann Gallery, New York

Sale, Sotheby's, New York, *Old Master Paintings*, 5 April 1990, lot 224

Sale, Sotheby's, London, *Old Master & 19th Century Paintings (Online)*, 2-9 April 2025, lot 77

**Exhibited:**

Worcester Art Museum, Worcester, Massachusetts

**Literature:**

T. H. Ward & W. Roberts, II, p. 2

Kidson, Alex, *George Romney; A Complete Catalogue of his Paintings*, Vol III, p. 713, illustrated No. 1552

In his catalogue raisonné, Kidson suggests that the identification of the sitter as Edward Addison is highly unlikely. Despite having connections to Romney through his patron Sir Archibald Campbell, there is no evidence that Addison ever sat for Romney, or paid for a portrait of himself. Furthermore, a positive identification to Addison would require an execution date of 1790 for the present work, which Kidson notes is 'on the late side in terms of style'. (Kidson, III, No. 1552, p.713)

For further discussion on Edward Addison, see T. H. Ward & W. Roberts, Vol II, p. 24, and A. Kidson, Vol III, p. 713.

For further discussion see [Dreweatts.com](http://Dreweatts.com).

£5,000-8,000



125



126

126  
FRENCH SCHOOL (18TH CENTURY)  
PORTRAIT OF A BOY HOLDING A PEN  
Oil on canvas  
50 x 40cm (19½ x 15½in.)

£2,000-4,000



127

127  
AFTER SIR THOMAS LAWRENCE  
PORTRAIT OF THE HON. EMILY MARY LAMB AND HER  
SISTER THE HON. HARRIET ANNE LAMB AS CHILDREN  
Oil on canvas, framed oval  
74.5 x 61.5cm (29¼ x 24in.)

Provenance:  
The Earls of Airlie

£1,500-2,500



128

128  
AFTER JOHN HOPPNER  
PORTRAIT OF JOHN GRANVILLE, SON OF THE REV. JOHN  
(D'EWES) GRANVILLE AND HARRIET GRANVILLE OF CALWICH  
Oil on canvas  
74.5 x 62.5cm (29¼ x 24½in.)

Provenance:  
Previously in the collection of the Granville family

After the original picture now in the collection of the Detroit  
Institute of Arts.

£700-1,000

129  
JOHN OPIE (BRITISH 1761-1807)  
PORTRAIT OF JUDGE GEORGE LEWIS  
NEWNHAM  
Oil on canvas laid to board  
126 x 101.5cm (49½ x 39¾ in.)  
In a Maratta frame

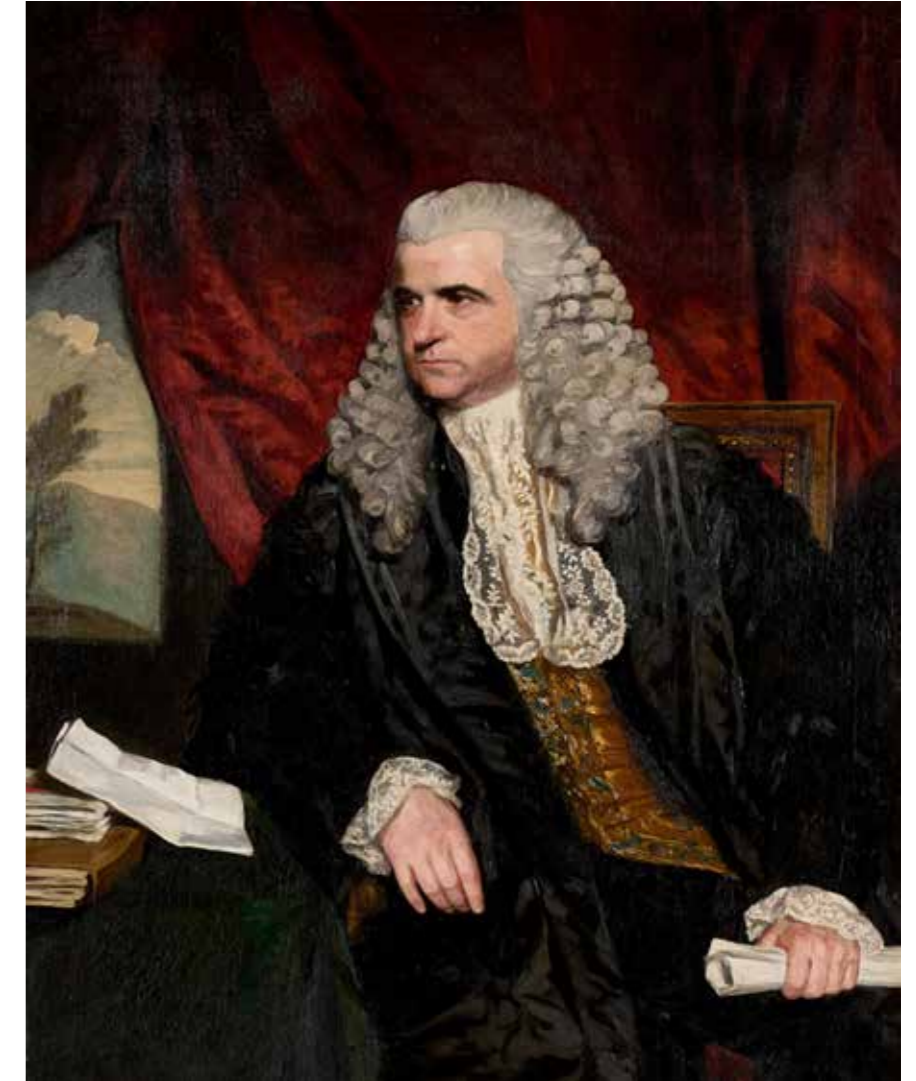
Literature:  
G. Nares, 'Adlington Hall, Cheshire - III:  
The home of Mrs. Legh', Country Life, 12  
December 1952, p. 1962 and fig. 4 ('The  
Dining-Room, beneath the Drawing-  
Room')

George Lewis Newnham (c. 1733-1800)  
was an English lawyer and politician who  
sat in the House of Commons from 1774  
to 1780.

Newnham was the eldest son of Nathaniel  
Newnham, a London merchant and  
MP, and his wife Sarah Adams. He was  
educated at Eton College from 1745 to  
1748 and was admitted to Lincoln's Inn on  
20 November 1749 and Clare College,  
Cambridge on 10 April 1751. He was called  
to the bar on 3 February 1757.

For further discussion see Dreweatts.com

£1,500-2,000



129



130

130  
AFTER GEORGE ROMNEY  
A LADY IN BROWN DRESS: 'THE PARSON'S DAUGHTER'  
Oil canvas, framed oval  
64 x 64cm (25 x 25in.)

After the painting in the Tate Britain, London

£400-600

# AN ENGLISH MAN IN AMSTERDAM

## LOTS 131-148

**131**  
 GERMAN/AUSTRIAN SCHOOL (LATE 18TH CENTURY)  
 PORTRAIT OF A GENTLEMAN IN A GREEN JACKET, WEARING A WIG  
 Oil on canvas  
 43.5 x 33.5cm (17 x 13in.)  
 £400-600



131



132

**132**  
 ENGLISH SCHOOL (LATE 18TH/EARLY 19TH CENTURY)  
 PORTRAIT OF AN ADMIRAL  
 Oil on canvas, oval  
 72 x 55.5cm (28¼ x 21¾in.)  
 £700-1,000

**133**  
 ATTRIBUTED TO SÍREN LAESSOE LANGE  
 (DANISH 1760-1828)  
 A PARROT ON A BRANCH WITH A YELLOW BIRD  
 IN A FOREST LANDSCAPE  
 Oil on canvas  
 Signed and dated '1810' (lower right)  
 58.5 x 67cm (23 x 26¼in.)

£2,500-3,500



133

**134**  
 HENDRICK BLOEMAERT (DUTCH CIRCA 1601-1672)  
 PORTRAIT OF CANON LANDERSCHEID  
 Oil on panel  
 74 x 61cm (29 x 24in.)

**Provenance:**  
 Sale, Kunsthaus Lempertz, Cologne, *Gemälden älterer und neuerer Meister: aus rheinischem Privatbesitz*, 10 May 1916, lot 11

**Literature:**  
 M. G. Roethlisberger and M. J. Bok, *Abraham Bloemaert and his Sons: Paintings and Prints*, II, Doornspijk 1993, p.480, cat. no. H87, fig. H84

The present lot was described as signed when it was offered in Cologne in 1916. Roethlisberger and Bok likewise catalogued the work as 'Said to be fully signed at the upper right'. Although a signature is not currently visible, the significant overpaint may conceal one.

£1,200-1,800



134

135

ATTRIBUTED TO JONATHAN RICHARDSON (BRITISH 1667-1745)  
*PORTRAIT OF COMMANDER THOMAS SCOTT IN A BLUE COAT,  
WITH A SHIP IN THE DISTANCE*

Oil on canvas

Inscribed and dated 'Commodore Scott Obit 1725' (upper left)  
125 x 102cm (49 x 40in.)

**Provenance:**

The Scott Family, Scot's Hall, Smeeth, Kent, and thence by descent  
Agnews, London, 1961

Where acquired by Guy Baliol Scott (1919-2006), Polstead Hall, Suffolk

In 1704, Thomas Scott was in command of the *Mary Galley*. In 1710,  
he was appointed to the command of the frigate *Romney*, in which  
he succeeded in capturing a large privateer off the coast of Portugal.  
In 1717, he commanded the *Buxton*, then part of the Baltic fleet under  
Sir John Norris. In 1721, he was appointed Commodore of a small  
squadron that cruised in the Mediterranean for the protection of trade.  
He died unmarried in Jamaica, having his Commodore's pendant on  
board the *Dragon*, on 14 September 1725.

£6,000-8,000



135



136

**136**  
ATTRIBUTED TO JOHANN RUDOLF DAELLIKER (GERMAN 1694-1769)  
*PORTRAIT OF JOHANNES BERSEHT, HALF-LENGTH, IN A GOLD EMBROIDERED RED JACKET OVER A HARNESS AND A WHITE JABOT*  
Oil on canvas  
84 x 65cm (33 x 25½in.)

**Provenance:**  
Jürg Stuker (according to label verso)  
Sale, Christie's, Amsterdam, *European Noble and Private Collections*, 1 April 2009, lot 357

£1,500-2,000



137

**137**  
FOLLOWER OF ALLAN RAMSAY  
*PORTRAIT OF AN ADMIRAL*  
Oil on canvas  
75 x 62.5cm (29½ x 24½in.)

£600-800



138

**138**  
ENGLISH SCHOOL (18TH CENTURY)  
*PORTRAIT OF A GENTLEMAN IN A BLUE VELVET JACKET*  
Oil on canvas laid to panel, feigned oval  
73 x 58.5cm (28½ x 23in.)

£700-1,000



139

**139**  
ATTRIBUTED TO MARY BEALE (BRITISH 1633-1699)  
*PORTRAIT OF A LADY IN A YELLOW DRESS*  
Oil on canvas, feigned oval  
76 x 64.5cm (29¾ x 25¼in.)

**Provenance:**  
The Collection of Mrs J. Cavendish Smyth  
Her sale, Christie's, London, 5 March 1937, lot 11 (as by Kneller, part-lot)  
The Collection of Mrs Adams, No.7 (according to inscription verso)  
Charles Daggett Gallery, London

£6,000-8,000



140



141

**140**  
FRENCH SCHOOL (19TH CENTURY)  
*PORTRAIT OF A GENTLEMAN IN A BROWN JACKET; PORTRAIT OF A LADY IN A BROWN DRESS*  
Oil on canvas, a pair  
The gentleman signed with initials and dated 'J. V. 1821' (lower right)  
Each 66 x 45cm (25 x 17½in.) (2)

£1,200-1,800

**141**  
FRENCH SCHOOL (19TH CENTURY)  
*PORTRAIT OF A GENTLEMAN WITH A MOUSTACHE*  
Oil on canvas  
45 x 34.5cm (17½ x 13½in.)

£400-600

**142**  
JOHANNES HENDRIK VAN WEST (DUTCH 1803-1881)  
*PORTRAIT OF A BOY WITH A BATLEDORE BAT AND SHUTTLECOCK*  
Oil on canvas  
Signed and dated '1822' (lower left, to the bat)  
91 x 71cm (35¾ x 27¾in.)

Possibly a portrait of Willem van West, the artist's brother.

£800-1,200



143



142

**143**  
RENÉ CADEAU (FRENCH 1782-1858)  
*PORTRAIT OF A GENTLMAN IN A BLACK JACKET*  
Oil on canvas  
Signed and dated '1840' (lower left)  
80 x 64cm (31¼ x 25in.)

£500-700

**144**  
BELGIAN SCHOOL (19TH CENTURY)  
*PORTRAIT OF A LADY WITH A BLUE SCARF*  
Oil on canvas  
71.5 x 57cm (28 x 22¼in.)

£700-1,000



144

145  
CIRCLE OF LOUIS LÉOPOLD BOILLY  
(FRENCH 1761-1845)  
*PORTRAIT OF W. WYNNE*  
Oil on canvas laid to board  
23.5 x 19cm (9¼ x 7½in.)

Provenance:  
Miles Wynn Cato, English and Welsh Pictures

£300-500



145

147  
THÉOPHILE ROBERT (SWISS 1879-1954)  
*PORTRAIT OF A YOUNG BOY IN PROFILE*  
Oil on panel  
Signed and dated '19\*\*' (lower left)  
25.5 x 20cm (10 x 7¾in.)

Provenance:  
Probably Sale, Millon, Drouot-Richelieu, Paris, *Art Moderne*  
1880-1960, 19 March 2012, lot 198

£800-1,200



147



146

146  
FRENCH SCHOOL (EARLY 19TH CENTURY)  
*PORTRAIT OF A LADY WITH A RED PENDANT*  
Oil on canvas board, framed oval  
39.5 x 32cm (15½ x 12½in.)

£700-1,000



148

148  
HENDRIK ADRIAAN CHRISTIAAN DEKKER (DUTCH 1836-1905)  
*PORTRAIT OF A LADY WITH A HAT*  
Oil on canvas  
Signed (lower right)  
69.5 x 55.5cm (27¼ x 21¾in.)

£300-500



149

## VARIOUS PROPERTIES

**149**  
WILLIAM TRAIES (BRITISH 1789-1872)  
*RIVER LANDSCAPE WITH CATTLE*  
Oil on canvas  
Signed (lower right)  
61 x 79.5cm (24 x 31¼in.)

£800-1,200



150

**150**  
THE REVEREND JOHN THOMSON OF DUDDINGSTON  
(BRITISH 1778-1840)  
*FIGURE AND CATTLE BY A HIGHLAND RIVER*  
Oil on panel  
23 x 32.5cm (9 x 12¾in.)

Provenance:  
Panter & Hall, Mayfair, London

£400-600



151

**151**  
CIRCLE OF JOHN CONSTABLE (BRITISH 1776-1837)  
*LANDSCAPE WITH A COTTAGE*  
Oil on panel  
18.7 x 29.5cm (7¼ x 11½in.)

£300-£500



152

**152**  
ATTRIBUTED TO JOHN RATHBONE (BRITISH 1750-1807)  
*COTTAGE IN A MOUNTAINOUS LANDSCAPE*  
Oil on panel  
13 x 18cm (5 x 7in.)

£600-800



153

**153**  
ITALIAN SCHOOL (18TH CENTURY)  
*LANDSCAPE WITH A WATERFALL AND A TEMPLE*  
Oil on canvas  
241 x 156cm (94¾ x 61¼ in.)

Provenance:  
The Collection of Yolanda Eleta de Fierro  
Her sale, Sotheby's, Paris, *Una Casa Una Vida: Collection Yolanda Eleta de Fierro - Part 1*,  
21 May 2024, lot 70 (purchased for EUR48,000)

£10,000-15,000

154  
JOHN THOMAS SERRES (BRITISH 1759-1825)  
*ON THE RIVER IRWELL, MANCHESTER*  
Oil on canvas  
Signed and dated '1798' (lower left)  
51 x 61cm (20 x 24in.)  
£8,000-12,000



Painted in 1798, whilst Serres was living in Liverpool (1796-99).

Generous and spendthrift to a fault, it is believed Serres may have left London to escape his growing debts and find new markets for his work. Liverpool was the busiest port outside the capital, growing rich from Transatlantic trade, and Manchester was rapidly becoming 'the world's first industrial city'. (1)

As such, this is one of the earliest views depicting the industrialisation of Manchester, with the river Irwell near the junction with the river Irk, which today runs in culverts beneath the city. To the left is the fifteenth century church of St Mary, today Manchester's Cathedral. In the centre middle ground is Old Salford Bridge, built in the fourteenth century and in 1838 replaced by Victoria Bridge. To the right is the Salford bank of the Irwell, with a factory belching smoke.

Serres frames the scene with a foreground of classical serenity and crystalline light which seems to belong to an age rapidly passing. Trees arch delicately into a blue sky. A man punts a boat on the still waters of the Irwell and another fishes while his sweetheart watches. The intricate tower of St Mary's on the left represents the comforting continuity of the past, while the factory chimney on the Salford bank points to the future, the Victorian era when Manchester would be known as Cottonopolis.

Water-powered cotton-spinning machines, patented by Richard Arkwright in 1769, had transformed the production of textiles and led to the construction of huge mills, where antlike workers toiled under the factory system. Shipowners and mill owners constituted a new breed of art collector seeking both Old Master and contemporary works, including views of their hometowns.

The tall chimneys and large, many-windowed buildings that crowd the horizon are testimony to the extraordinary transformation of Manchester in the last decades of the eighteenth century - mutating from a town of small-scale hand weavers and textile merchants to a powerhouse filled with the 'dark satanic mills' of the Industrial Revolution.

In 1783, Richard Arkwright built the six-storey Arkwright's Mill on Shude Hill, in which semi-skilled workers tended machines spinning vast quantities of cotton. Peter Drinkwater's Piccadilly Mill opened in Auburn Street in 1789, powered by a steam-driven Boulton and Watt engine; by the early 1790s it was employing around 500 people. The population of Manchester tripled between 1770 and 1800, as handweaving declined and country dwellers flocked to the town to find work.

John Thomas Serres (1759-1825) was the son of the marine painter Dominic Serres (1719-1793) who was also his teacher. A brilliant and meticulous draughtsman as well as a fine painter, John Thomas Serres painted naval actions, coastal and river scenes, all of which were considerably influenced by the landscape and theatrical painter Philippe de Loutherbourg (1740-1812).

Serres was in France to witness the fall of the Bastille in July 1789 and travelled to Italy with letters of introduction from Sir Joshua Reynolds, a colleague of his father. By 1790, he was back in London, and the following year married his pupil Olivia Wilmot (1772-1835). Three years later, in 1793, he succeeded his father to become Marine Painter to George III and the Duke of Clarence (later King William IV).

In 1800, he was appointed Marine Draughtsman to the Admiralty. In this capacity Serres was required to sail around the coast of Britain, western France, Spain and the Mediterranean, making drawings of coastlines to aid navigation and locate enemy installations. Some of these were published in *The Little Sea Torch, or True Guide for Coasting Pilots* (1801). Serres taught drawing at the Chelsea Naval School; he published a book entitled *Liber Nauticus* (1805-6), which was designed to help students draw ships. It contained plates of different types of vessels after his own works and those of his father.

His wife, Olivia Serres, proved to be a compulsive fantasist who committed numerous infidelities and frauds while her husband was absent on Admiralty business, forging bank drafts so that Serres was declared bankrupt. The couple separated in 1802, but in 1804 Serres abducted one of his daughters and was put in prison. In 1806, against all the odds, Olivia was appointed Landscape Painter to the Prince of Wales. In 1817 Serres became one of the proprietors of the new Coburg Theatre and later its scenic director, which further ruined him financially. The same year Olivia began claiming to be the daughter of George III's brother the Duke of Cumberland, styling herself Princess Olive of Cumberland; her mania lost Serres the patronage of George IV. Serres was imprisoned for debt in 1825 but released in December on grounds of ill-health; he died within the Rules of the King's Bench on 28th December.

The work of John Thomas Serres is represented in the Royal Collection; the National Maritime Museum, Greenwich; Waddesdon Manor; Eton College and the Victoria and Albert Museum, London.

1) M. Nevell, 'The social archaeology of industrialisation: the example of Manchester during the 17th and 18th centuries', *Archaeology North West*, vol. 6, issue 16, 2001-3, p.27



154



155

**155**  
**RICHARD WILSON (BRITISH 1713-1782)**  
*DOLBADARN CASTLE AND LLYN PERIS*  
Oil on canvas  
22.5 x 28.5cm (8¾ x 11in.)

**Provenance:**  
Earl of Ducie, Tortworth Court  
Thence by descent to Lilian Beresford  
By descent to Kathleen Beresford  
By descent to John G. D. Beresford  
Private Collection, UK

**Literature:**  
P. Spencer-Longhurst, with K. Lowry and  
D. Solkin, *Richard Wilson Online: A Digital  
Catalogue Raisonné*, London: Paul Mellon  
Centre for Studies in British Art, 2014, No. P120K

We are grateful to Dr Paul Spencer-Longhurst  
for confirming the authenticity of this work.

£2,000-3,000



**156**  
**FOLLOWER OF GIUSEPPE ZAIS**  
*HARBOUR SCENE WITH RUINS; FIGURES  
IN AN ITALIANATE LANDSCAPE WITH  
WATERFALL AND RUINS*  
Oil on canvas, a pair  
53 x 64cm (20¾ x 25in.) (2)

£1,000-1,500



156



157

**157**  
**PAUL SANDBY (BRITISH 1731-1809)**  
*FIGURES IN A LAKE LANDSCAPE, TRADITIONALLY  
IDENTIFIED AS LLANBERIS*  
Oil on canvas  
67.5 x 104cm (26½ x 40¾in.)

**Provenance:**  
H. Blairman & Sons Ltd., Circa 1950

£4,000-6,000

**158**  
**FOLLOWER OF JOSEPH MALLORD WILLIAM TURNER**  
*DUNSTANBURGH CASTLE*  
Oil on canvas  
39 x 53cm (15¼ x 20¾in.)

**Provenance:**  
Cliveden House, n. D32 (according to label verso)  
Sale, Phillips, London, *The Crook Collection of Victorian  
Watercolours and Oil Paintings*, 26 July 1976 (according to  
label verso)

£2,500-3,500



158

159

CIRCLE OF ANTOINE DE FAVRAY (FRENCH 1706-1798)

A MAN READING; SEATED WOMAN

Pencil with later watercolour, laid down, a pair

With inscription 'Favray F' (lower left) and (lower right) respectively  
20 x 14cm (7¾ x 5½in.) (2)

£300-500



159

162

ATTRIBUTED TO MARIE LECZINSKA, QUEEN OF FRANCE

(POLISH 1703-1768), AFTER FRANÇOIS-ANDRÉ VINCENT

HEAD STUDY OF A YOUNG WOMAN

Red and black chalk on paper

36.5 x 26.5cm (14¼ x 10¼in.)

After the original work now in the MAH Musée d'art et d'histoire,  
Geneva, or the print by Gilles-Antoine Demarteau (1750-1802).

£1,000-1,500



162



160

160

ROMAN SCHOOL (18TH CENTURY)

THE FACADE OF THE PALAZZO MADAMA, ROME

Black chalk, pen, brown ink and grey wash

29 x 49.5cm (11¼ x 19¼in.)

£800-1,200



161

161

FRENCH SCHOOL (18TH CENTURY)

PORTRAIT OF A GIRL

Red chalk

Indistinctly signed (lower right)

23 x 16cm (9 x 6¼in.)

£400-600



163

163

CIRO FERRI (ITALIAN 1634-1689)

THE DOGE ADORING THE MADONNA IN THE PRESENCE  
OF SAINT MARK AND A JESUIT SAINT, WITH A NAVAL  
BATTLE IN THE BACKGROUND

Pen and brown wash, heightened with white, lunette

Signed (lower left)

27 x 35cm (10½ x 13¾in.)

Provenance:

Skippe Sale, 1958, lot 97 (according to inscription, verso)

£1,000-1,500

164

FOLLOWER OF ANDREA APPIANI

STUDY FOR A RECLINING NUDE

Pencil and coloured chalk

24 x 35cm (9¼ x 13¾in.)

£400-600



164



165

**165**  
**JOHN SELL COTMAN (BRITISH 1782-1842)**  
*STUDY OF TREES*

Pencil  
 Inscribed '9' (lower right); bears W.Bateson's collector's stamp, Lugt.2604a (verso)  
 29 x 24cm (11¼ x 9¼in.)

Executed circa 1805

**Provenance:**  
 Professor William Bateson (1861-1926), Trustee of the British Museum  
 Gerald M. Norman Gallery, London  
 Sale, Dreweatts, 8 August 2017, lot 195, where purchased by the present owner

The present drawing is one of a group of tree studies, executed in pencil dating from circa 1805-1810, from the collection of William Bateson (L. 2604a) which have appeared on the auction market in recent years. Stylistically the strong pencil marks that delineate the trees are very characteristic of Cotman's work of this period, when he spent the summer of 1805 in North Yorkshire exploring the area around Greta Woods and Rokeby Park, and which inspired some of his most celebrated early watercolours.

William Bateson, born in Whitby, was educated at Rugby School and St John's College, Cambridge. He was Director of the John Innes Horticultural Institution in Merton Park, Surrey. He was a Trustee of the British Museum from 1922, to which his widow donated Chinese and Korean art objects and Chinese paintings. She also included 26 drawings, mostly by French masters.

£2,000-3,000

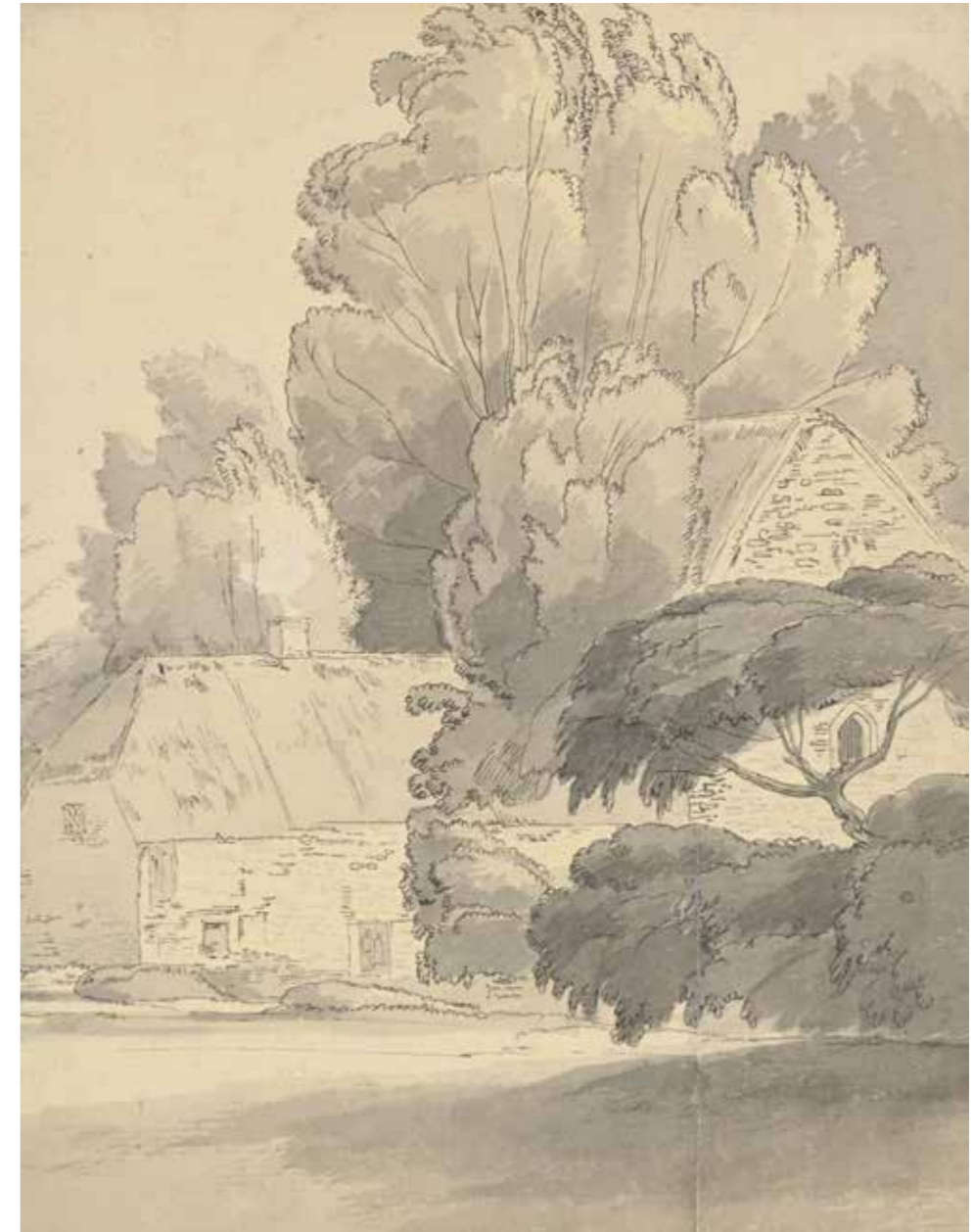
**166**  
**FRANCIS TOWNE**  
 (BRITISH 1739-1816)  
*LANDSCAPE WITH COTTAGE*  
 Pencil, pen and grey ink with grey wash  
 Later inscribed (verso)  
 20 x 15cm (7¾ x 5¾ in.)

**Provenance:**  
 The Collection of James White (1744-1825), Exeter 1816  
 The Collection of John Herman Merivale (1779-1844), 1825  
 The Collection of Rose Mary Merivale (1823-1902)  
 The Collection of Maria Sophia Merivale (1853-1926), May 1915, BP254  
 The Collection of Judith Ann Merivale (1860-1945), May 1915, BP254  
 Squire Gallery [?], London, 1938  
 The Collection of R.C. Rudolf, 1943  
 P & D Colnaghi & Co [?], London, 14 October 1943, No. A.12045  
 The Collection of Joseph Hawksley Elliot (1884-1978), Sheffield, 18 June, 1945 for £12  
 Sale, Christie's, London, 14 March, 1978 lot 90 where bought by Davies for £220  
 Thence by descent

**Literature:**  
 Online catalogue raisonne

**Exhibited:**  
 London, Royal Albert Memorial Museum,  
*Three Exeter Artists of the Eighteenth Century:*  
*Francis Hayman RA,*  
*Francis Towne, John White Abbott,* 1951, No. 31

£3,000-5,000



166

This drawing had a Merivale provenance, as demonstrated by the inscription (not in Towne's hand) of the words "Rose Merivale" on the verso. Rose Merivale is probably John Herman Merivale's daughter Rose Mary Merivale (b.1823, alive 1901), and is likely to have been among those inherited by Judith Merivale (BP254, *Trees & Cottage*).

167

JOSEPH MALLORD WILLIAM TURNER  
(BRITISH 1775-1851)

TRAVELLERS PASSING A RUINED ABBEY  
IN SQUALLY WEATHER

Watercolour on paper  
18.5 x 26cm (7¼ x 10in.)

Executed circa 1791

**Provenance:**

The collection of N. H. Hinde  
His Sale, Christie's, London, *Fine English  
Drawings and Watercolours*, 12 July 1988,  
lot 65

**Exhibited:**

London, Tate Britain, *Turner & Constable:  
Rivals and Originals*, 27 November 2025 -  
12 April 2026, No. 5

**Literature:**

A. Concannon, ed., et al., *Turner &  
Constable: Rivals and Originals*, London,  
2025, p. 71. ill., no. 5

The present watercolour, which was included in the recent exhibition at the Tate Gallery, London 2026, no. 5, *Turner and Constable, Rivals and Originals*, was executed circa 1791 when Turner was around sixteen years old. A precocious talent, Turner was admitted to the Royal Academy Schools aged fourteen and while still a student became a regular exhibitor, exhibiting his first watercolour there in 1790 and his first oil painting in 1793.

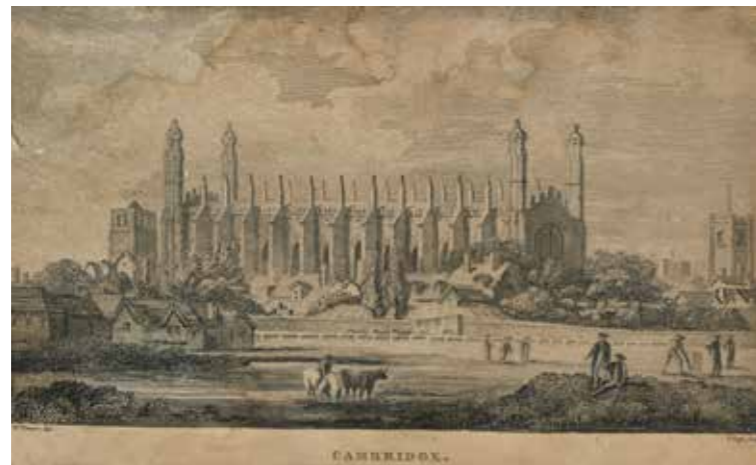
The subject of the ruined abbey may be an early attempt at a *capriccio* view, perhaps inspired by a subject Turner came across when staying with the Narraway Family, friends of his father's, in Bristol or inspired by his visits to Margate, Kent where he attended Coleman's school. Turner has contrasted the crumbling ruins of the Abbey with a gleaming new church glimpsed through the archway, the foliage of the tree on the left-hand side are typical of his early watercolours. The group of figures buffeted by a gust of wind, whilst endeavouring to restrain a misbehaving dog, are reminiscent of those executed by the humorous artist Thomas Rowlandson (1757-1827). Interestingly in 1791, Turner's master Thomas Malton (1748-1804) was engaged in reproducing images after Rowlandson. Stylistically it is similar to *Windy Day, Lullingstone Park, Kent*, see A. Wilton, *The Life and Works of J.M.W. Turner*, London, 1979, no. 22.

£12,000-18,000



167





168



168 (actual size)

168

JOSEPH MALLORD WILLIAM TURNER  
(BRITISH 1775-1851)

CAMBRIDGE WITH KING'S  
COLLEGE CHAPEL

Blue and grey wash over pencil on paper

With early inscription Cambridge/Turner (on the  
reverse)

10 x 15cm (3¾ x 5¾in.)

Together with the engraved image by  
T. Tagg, published 1 June 1795 (Rawlinson 19) (2)

Literature:

A. Wilton, *J.M.W. Turner: His Life and Work*,  
London and Fribourg, 1979, no. 106.

£4,000-6,000

The present drawing is a rediscovery, dateable to circa 1794, and is one of Turner's earliest engraved watercolours. Seventeen engravings after Turner, seven by T. Tagg, were published by Harrison & Co., London for *The Pocket Magazine*, *The Ladies Pocket Magazine* and *Pocket Print Magazine* between 1795 and 1796. The engravings depict views in Wales, London, Oxford, Windsor, Bath, Guildford, Northampton and Bristol.

The preparatory pencil drawing in the Turner Bequest TB XXI-Z has an incised line that frames the drawing and may have been made in connection with the transfer of the subject to another sheet, probably the present watercolour. Turner executed two other views of King's College, Cambridge around this date, see Wilton, *op.cit.*, nos .77 and 78.

The view shows from left to right St Benet's Church, King's College Chapel and Great St Mary's Church, from the South-East with a game of cricket being played in the foreground.

We are grateful to Ian Warrell for his help in cataloguing this watercolour.



169

**169**  
**ATTRIBUTED TO JOHN RUSKIN (BRITISH 1819-1900)**  
*A GROUP OF FOUR LANDSCAPES OF A CATHEDRAL, A BRIDGE OVER A RIVER, A STREAM IN A WOOD, AND A VALE*  
Pencil, wash and bodycolour, in a common mount  
9.5 x 15.2cm (3½ x 5in.) (4)  
Unframed

**Provenance:**  
Possibly James S. Dearden, Master of John Ruskin's Guild of St. George and founder of the Ruskin Association (according to inscription on verso)

£400-600

**170**  
**ATTRIBUTED TO JOHN RUSKIN (BRITISH 1819-1900)**  
*A FRENCH STREET SCENE, POSSIBLY AMIENS*  
Pencil and bodycolour  
22.5 x 16cm (8¾ x 6¼in.)

**Provenance:**  
James S. Dearden, Master of John Ruskin's Guild of St. George and founder of the Ruskin Association (according to label on verso)

£600-800



**171**  
**EDWARD LEAR (BRITISH 1812-1888)**  
*ROMAN CAMPAGNA*  
Pencil, ink and watercolour  
13.5 x 21cm (5¼ x 8¼in.)

**Provenance:**  
William Prescott and thence by descent

The present watercolour is an early work by Lear executed in the late 1830s or early 1840s. During his years in Rome between 1837 and 1848, he made frequent excursions into the Campagna outside Rome, much of which was then wild marshland with ruins of ancient Roman aqueducts and later towers and bridges. This watercolour was probably done on the spot and not being intended for sale is unsigned and undated.

£700-1,000

**172**  
**PETER DE WINT (BRITISH 1784-1849)**  
*STUDY OF CHILDREN CLIMBING A FENCE*  
Watercolour and pencil on paper  
7 x 18cm (2¾ x 7in.)

**Provenance:**  
Bequeathed by the artist to his wife, Harriet de Wint (1791-1866)  
By descent to their granddaughter, Harriet Helen Tatlock (1848-1921)  
By whom gifted to her companion, Muriel Grace Bostock  
From whom acquired by Sir Geoffrey Harmsworth, 3rd Bt. (1904-1980), 1941  
Sale, Christie's, London, *British Art on Paper including Original Book Illustrations*, 13 June 2002, lot 40  
Andrew Wyld, W/S Fine Art, 2005  
Private Collection, UK

**Exhibited:**  
London, W/S Fine Art, *Peter de Wint: Colourist and Countryman*, 16 November-9 December 2005, No. 11

**Literature:**  
A. Wyld, *Peter de Wint: Colourist and Countryman*, London, 2005

£300-500



171



172



173

**173**  
**CIRCLE OF DAVID ROBERTS (SCOTTISH 1796-1864)**  
*GREAT SQUARE AND MARKETPLACE AT CARMONA, SPAIN*  
Chalk heightened with white  
25.5 x 37cm (10 x 14½in.)

The picture is derived from the engraving by Roberts in his *Picturesque Sketches in Spain* (London: Hodgson & Graves, 1837).

£300-500

174

RICHARD PARKES BONINGTON (BRITISH 1802-1828)

*FISHING BOATS AT ANCHOR, BOULOGNE, FRANCE*

Pencil, pen and brown ink, watercolour, with scratching out on paper, watermark

'WHATMAN / TURKEY

Numbered 'No. 80' (verso)

36.5 x 25cm (14¼ x 9¾in.)

**Provenance:**

with Christie's 2003

Private Collection

Sale, Christie's, London, 2 July 2025, lot 251

**Literature:**

P. Noon, *Richard Parkes Bonington: The Complete Paintings*, New Haven and London, 2008, p. 114, no. 50.

The present drawing relates to a series of sheets by Bonington made at Rouen circa 1821-2, all depicting shipping at the quayside and harbour life. A furlled Tricolore ensign is just visible on the ship in the foreground, and Patrick Noon has identified the harbour to be that at Boulogne-sur-Mer. Bonington visited Normandy for the first time in 1821 and in April the following year exhibited at the Salon for the first time, showing two watercolours from the trip, which was formative in his artistic practice.

£6,000-8,000



174



175 (part lot)

**175**  
ATTRIBUTED TO ALEXANDER JOHNSTON (SCOTTISH 1815-1891)  
*SUNDAY MORNING, 'FROM SCENES LIKE THESE OLD SCOTIA'S GRANDEUR SPRINGS...'* (ROBERT BURNS)  
Oil on canvas  
76 x 98cm (29¾ x 38½in.)  
Unframed

Together with a hand drawn and engraved print of the same subject, 44 x 58cm which may well be a modified artist's proof (2)

£600-800



176

**176**  
THOMAS LEESON SCRASE ROWBOTHAM (1782-1853)  
*STONEHENGE LOOKING WEST*  
Watercolour and pencil heightened with white  
Signed and dated '1834' (lower right) and inscribed as titled (on the reverse)  
41.5 x 61.5cm (16¼ x 24in.)

Provenance:  
Sale, Woolley & Wallis, Salisbury, *Old Masters, British and European Paintings - Day 1*, 5 September 2023, lot 147 (as Thomas Charles Leeson Rowbotham (1823 -1875))

£600-800



177

**177**  
ATTRIBUTED TO WILLIAM HENRY HUNT (BRITISH 1790-1864)  
*STUDY OF A RESTING INFANT*  
Black chalk and watercolour heightened with white on paper  
14 x 18.5cm (5½ x 7¼in.)

Provenance:  
Private Collection, USA  
Sale, Bonhams, London, 15 June 2010, lot 142  
Private Collection, UK

£300-500



178

**178**  
FRENCH SCHOOL (LATE 19TH CENTURY)  
*SKETCH OF A LADY WITH A FAN AND A GENTLMAN (RECTO); SKETCH OF A LADY IN PROFILE (VERSO)*  
Black and white chalk on brown paper  
20 x 32.5cm (7¾ x 12¾in.)  
Unframed

£200-300



179

**179**  
CIRCLE OF RICHARD PARKES BONINGTON (BRITISH 1802-1828)  
*ESTHER AND AHASUERUS, AFTER PAOLO VERONESE*  
Oil on millboard laid to panel  
25 x 35cm (9¾ x 13¾in.)  
Unframed

Provenance:  
Spink & Son Ltd., 1954.

Literature:  
Country Life Annual, 1954, p. 140

The picture is a sketch after Paolo Veronese's painting in the Louvre

£1,200-1,800

**181 (NO LOT)**

**180**  
ENGLISH SCHOOL (19TH CENTURY)  
*FUNERAL OF SENOR FORTUNY AT ROME; TWO SKETCHES*  
Pencil and watercolour heightened with white, two works  
Each 13.5 x 9.5cm (5¼ x 3½in.)  
Mounted as one, overall measurements 24 x 32.5cm

'Funeral of Senor Fortuny at Rome' appears to be after a sketch produced by an unrecorded artist for the 12 December 1874 publication of *The Illustrated London News*.

£200-300



180

182

PHILIP JAMES DE LOUTHERBOURG (FRENCH 1740-1812)

A MISTRAL, OR A SEA BREEZE ON A COOL DAY; STORM  
CAUSED BY THE SOUTHERLY WIND

Oil on canvas, a pair

Each 60.5 x 82.5cm (23¾ x 32¼in.)

**Provenance:**

Cabinet of the Duc de Piquigny, 1769

Gerald F. Annesley, Castlewellan, County Down

**Literature:**

D. Diderot, *Héros et martyrs - Salons de 1769, 1771, 1775, 1781,*

*Pensées détachées sur la peinture, la sculpture, l'architecture, et la  
poésie*, Paris, 1995, p. 75

*L'Année littéraire*, 1769, vol. V, lettre XIII, p. 304

M. Raphaël, *Lettre sur les peintures, gravures et sculptures qui ont été  
exposées cette année au Louvre*, 1769, p. 17

E. Dacier, *Catalogue de ventes et livrets de salons, illustré par Gabriel  
de Saint-Aubin*, 1901-1921, vol. II, p. 79

O. Lefevre, *Philippe-Jacques de Louthembourg 1740-1812*, Paris,  
2012, n. 73 and M. 187, p. 212, 338

**Exhibited:**

Paris, Salon de 1769, n. 99, 100

Belfast Museum and Art Gallery, *Pictures from Ulster Homes*, 10th  
May-15 July 1961

**Related works:**

Sketch by Gabriel de Saint-Aubin on his copy of the Salon of 1769  
catalogue, Paris, BnF.

The two works belong to a series of seascapes and landscapes  
commissioned or purchased by the Duke of Piquigny. The style and  
composition of the paintings relate to de Louthembourg's French  
period around 1768-1770, and their format corresponds to that of the  
numerous seascapes exhibited by the artist in 1769.

A visual testimony of the paintings exhibited at the Salon de Paris in  
1769 is provided by the surviving sketches by the artist Gabriel de Saint-  
Aubin in his personal copy of the catalogue.

Furthermore, one of the pictures entirely fits the description given by  
M. Raphael in his *Letter on the Paintings, Engravings and Sculptures*  
that were exhibited this year at the Louvre, when describing de  
Louthembourg's pictures exhibited in the Salon de Paris in 1769:

"His comrade [Vernet's comrade, i.e. de Louthembourg], I dare say  
his equal, has things just as unique: his waters have a transparency,  
a crystalline finish; there is warmth in the composition of his storms,  
danger is pressing, and it is well expressed on the distressed faces of  
the figures in the painting. I except only one... It is a longboat braving  
the greatest risks in a sudden squall... Fishermen are on the shore  
showing the concern they feel for their comrades and their desire to go  
to their aid. Nearby are two Orientals, I suppose from their dress and  
long beards, who watch all this commotion with seriousness, a 'flegme',  
a 'Spanish gravity'; I was not satisfied with this somewhat unnatural  
trait in these two gentlemen, and two others no less calm who are on  
the other side on a rock, and who take no more part than they in the  
catastrophe threatening this longboat."

£15,000-25,000



182



183

**183**  
PIETRO FABRIS (ITALIAN 1740-1792)  
PORTRAIT OF AN ITALIAN PEDLAR SELLING FLASKS OF WINE AND HANDKERCHIEFS  
Oil on canvas  
Signed and dated '1772' (lower left)  
102.2 x 76.2cm (40 x 30in.)

£4,000-6,000



184

**184**  
PIETRO FABRIS (ITALIAN 1740-1792)  
VIEW OF THE BAY OF NAPLES WITH PEASANTS DANCING AND EATING PASTA OUTSIDE A GROTTA  
Oil on canvas  
Signed on the reverse of the original canvas  
67 x 99cm (26¼ x 38¾in.)

Pietro Fabris is said to have been English and sometimes added the phrase 'English painter' to his signature. He specialised in Neapolitan genre scenes, where the pure, bright colours of the Bay of Naples blended with folkloric depictions of its inhabitants, contrasting the city's grand architecture with the impoverished but vibrant life of its 'lazzaroni'.

Popular among Grand Tourists and expatriates domiciled in the city of Naples, Fabris also enjoyed royal commissions, including that of Ferdinand IV (1751-1825).

£15,000-25,000



185  
JACOPO FABRIS  
(ITALIAN CIRCA 1689-1761)  
*VIEW OF THE GRAND CANAL  
WITH THE FONDACO DEI TURCHI*  
Oil on canvas  
56.5 x 82.5cm (22 x 32¼in.)

Painted circa 1740-1750

Provenance:  
Howard, Davies Street, London  
From whom acquired in 1973 by a  
private collector

£20,000-30,000

Dr Dario Succi has confirmed the attribution to Jacopo Fabris and will include this painting in his forthcoming book on Venetian view painters.

Jacopo Fabris was born in Venice but left the city circa 1719, working as a theatre painter and painter of city views and *capricci* in the courts of Germany before settling in Copenhagen as a Court painter in the 1740s. He continued to paint views of his native city. This work is derived from an engraving titled *Il Fondaco dei Turchi*, pl. 15 from the series *Il Gran Teatro di Venezia*, published by Domenico Lovisa (1690-1750) in 1720 and reprinted several times during the eighteenth century.

The Veneto-Gothic Fondaco dei Turchi, west of the Rialto on the Grand Canal, was constructed in the first half of the thirteenth century by Giacomo Palmier, an exile from Pesaro. The Venetian Republic purchased it in 1381 for Niccolò II d'Este, Marquess of Ferrara. During its early history the building accommodated many visiting dignitaries. From the early seventeenth century until 1838 the palazzo was the combined residence, warehouse and marketplace for the Ottoman Turks in Venice. As with the Grand Canal's Fondaco dei Tedeschi, which housed German merchants, corralling foreigners in a single location enabled the Republic's highly efficient secret police to keep an eye on them. Fabris's painting is a useful record of the way that the Fondaco dei Turchi looked before being rebuilt in an aggrandized and romanticized Veneto Gothic style after 1860. Today it houses the city's Natural History Museum.

To the left of the Fondaco dei Turchi is the austere, thirteenth century Fondaco del Megio, used to store grain and millet, with the lion of St Mark on the upper storey. Further left is Baldassare Longhena's elegant, baroque Palazzo Belloni-Battagia, built 1647-63 for the ambitious, newly ennobled Girolamo Belloni: it almost bankrupted him.

Jacopo Fabris was born in Venice circa 1689 to parents of German origin. He specialized in views of Venice, Rome and other cities, as well as architectural *capricci*. Fabris, like his contemporary Canaletto, was also active as a theatre painter. He visited Rome in his early years but from 1719-21 was a Court Painter for Margrave Carl William of Baden-Durlach in Karlsruhe. From 1724-8 he worked at the Opera House in Hamburg and then for Frederick the Great in Berlin, painting decorations for Georg von Knobelsdorff's new opera house on the Unter den Linden.

In 1742 Fabris moved to Copenhagen. He worked for the hedonistic King Frederick V, under whose reign the arts flourished. Fabris designed theatre sets, painted *capricci* with romantic ruins and taught architecture and perspective at the new Academy of Art in Charlottenborg. He decorated the garden hall at Fredensborg Palace with ideal landscapes (1750-51), working also at Frederiksborg Castle and Bregentved. Fabris's theories were published as *Information on Lessons in Geometry, Perspective and Architecture* (1759). He was granted a Royal Pension and died in Copenhagen in 1761. His widow, the Englishwoman Susanna Jeffreys (c.1703-1786) continued to receive a substantial annuity from the King.





186

**186**  
**LADY CATHERINE VERNON HARCOURT (BRITISH 1811-1877)**  
**POMPEI AND VESUVIUS**  
 Watercolour and pencil heightened with white  
 47 x 69.5cm (18 3/4 x 27 1/2 in.)

**Provenance:**  
 The collection of Charles Cecil Cope Jenkinson, 3rd Earl of Liverpool (1784-1851)  
 The collection of The Hon. Henry Berkeley Portman (1860-1923), later 3rd Viscount Portman  
 The collection of Emma, Viscountess Portman (1862-1929) by 1926  
 Thence by descent to her daughter Lady Moyra Dawson-Damer (1897-1962)  
 Thence by family descent  
 Sale, Chorley's, *A Political Inheritance; The Contents of a Cotswold Country House*, 23 April 2024, lot 270

**Literature:**  
 Lord Hawkesbury, *Catalogues of Portraits at Compton Place and at Buxted Park, in Sussex*, 1903, p. 25, no. 9 (at Buxted Park, in the 'Billiard Room')

£1,500-2,500



188

**188**  
**LADY CATHERINE VERNON HARCOURT (BRITISH 1811-1877)**  
**ISOLA BELLA, LAKE COMO**  
 Watercolour and pencil heightened with white  
 60.5 x 91.5cm (23 3/4 x 36 in.)

**Provenance:**  
 The collection of Charles Cecil Cope Jenkinson, 3rd Earl of Liverpool (1784-1851)  
 The collection of The Hon. Henry Berkeley Portman (1860-1923), later 3rd Viscount Portman  
 The collection of Emma, Viscountess Portman (1862-1929) by 1926  
 Thence by descent to her daughter Lady Moyra Dawson-Damer (1897-1962)  
 Thence by family descent  
 Sale, Chorley's, *A Political Inheritance; The Contents of a Cotswold Country House*, 23 April 2024, lot 268

**Literature:**  
 Lord Hawkesbury, *Catalogues of Portraits at Compton Place and at Buxted Park, in Sussex*, 1903, p. 25, no. 14 (at Buxted Park, in the 'Billiard Room')

£2,000-3,000

**187**  
**GIUSEPPE GHERARDI (ITALIAN 1788/90-1884)**  
**VEDUTA DELLA LOGGIA DEI LANZI**  
 Pencil, watercolour and bodycolour, possibly on a printed base  
 Signed and dated '1823' (lower right)  
 39 x 54cm (15 1/4 x 21 1/4 in.)

A larger oil painting of the same subject by the artist, sold at Pandolfini Casa d'Aste, Florence on 16 November 2022, lot 8 for £9,600.

£1,000-1,500



187



189

**189**  
**ITALIAN SCHOOL (19TH CENTURY)**  
**VIEW OF SAN GIORGIO MAGGIORE FROM THE DOGE'S PALACE, VENICE**  
 Watercolour, bodycolour and pencil  
 Inscribed 'M. del Do[?] di Venezia' (lower left)  
 28.5 x 39cm (11 x 15 1/4 in.)

£1,000-1,500



190

**190 λ**  
**ANTOINE BOUVARD (FRENCH 1870-1956)**  
*THE DOGE'S PALACE AND CAMPANILE, VENICE*  
 Oil on canvas  
 Signed (lower right)  
 48 x 64cm (18¾ x 25 in.)

**Provenance:**  
 Burlington Paintings, London  
 Sale, Dreweatts, *Old Master, British and European Art*,  
 26 May, 2022, lot 206

£4,000-6,000

**191 λ**  
**ANTOINE BOUVARD (FRENCH 1870-1956)**  
*EVENING LIGHT, VENICE*  
 Oil on canvas  
 Signed with pseudonym Marc Aldine (lower left)  
 64 x 49cm (25 x 19¼ in.)

**Provenance:**  
 Eaton Gallery, London  
 Sale, Dreweatts, *Old Master, British and European Art*,  
 26 May 2022, lot 210

£3,000-5,000



191

**192 λ**  
**ANTOINE BOUVARD**  
**(FRENCH 1870-1956)**  
*THE DOGE'S PALACE AND CAMPANILE*  
 Oil on canvas  
 Signed (lower right)  
 48.5 x 64cm (19 x 25 in.)

**Provenance:**  
 Eaton Gallery, London  
 Sale, Dreweatts, *Old Master, British and European Art*,  
 26 May 2022, lot 205

£4,000-6,000

**193**  
**FRANCIS MOLTINO**  
**(ITALIAN 1818-1874)**  
*VENICE*  
 Oil on canvas  
 76 x 126cm (29¾ x 49½ in.)

£2,000-3,000



192



193



194

**194**  
ITALIAN NEOCLASSICAL SCHOOL (EARLY 19TH CENTURY)  
*PORTRAIT OF A WOMAN AND CHILD*  
Oil on panel  
61 x 43.5cm (24 x 17in.)

**Provenance:**  
Sale, Sotheby's, London, 7 December 1994, lot 237 (as Andrea Appiani)

£2,500-3,500



195

**195**  
LOUIS LÉOPOLD BOILLY (FRENCH 1761-1845)  
*PORTRAIT OF A LADY IN A WHITE DRESS*  
Oil on canvas  
21.5 x 16.5cm (8¼ x 6¼in.)

£3,000-5,000



196

**196**  
LOUIS LÉOPOLD BOILLY (FRENCH 1761-1845)  
*PORTRAIT OF A LADY IN A RED DRESS*  
Oil on canvas  
22 x 16.5cm (8½ x 6¼in.)

£3,000-5,000



197

**197**  
FRANZ RICHARD UNTERBERGER (AUSTRIAN 1838-1902)  
*SIRACUSA, SICILY*  
Oil on canvas  
81 x 68.5cm (31¾ x 26¾in.)

**Provenance:**  
M. Newman, London, 1957  
MacConal-Mason, London  
Baron Stanley-Kalms (1931-2025)  
Thence by descent  
Sale, Rosebery's, London, *Old Master, British & European Pictures*, 12 November 2025, lot 453 (as 'after Unterberger')

**Literature:**  
*The Connoisseur*, October 1957, illustrated

£8,000-12,000



198

198  
ATTRIBUTED TO KATE SHEPHERD (BRITISH FL. 1888-1916)  
*PORTRAIT OF AN ARAB*  
Oil on canvas  
42 x 33cm (16½ x 12in.)

A similar example of the artist's work is housed in the collection of the Sheffield Museums (VIS.1253).

£2,500-3,500



199

199  
VIRGILE DHUICQ (LATE 19TH CENTURY)  
*A FRENCH-ALGERIAN TIRAILLEUR STANDING ON CITY BATTLEMENTS*  
Oil on canvas  
Signed, inscribed and dated 'aux Brest 7/11/70' (lower left)  
92 x 65.5cm (36 x 25¾in.)

Provenance:  
Sale, Christie's, South Kensington, *Travel, Science and Natural History*, 22 April 2010, lot 221

£3,000-5,000

200 †

CIRCLE OF HORACE VERNET (FRENCH 1789-1863)

*PORTRAIT OF A MOOR, WEARING A TURBAN*

Oil on canvas

46 x 38cm

Dressed in a coloured turban and cloaked in a traditional North African garment – probably a burnous worn over a richly embroidered red tunic– the figure depicted, of African origin, raises his eyes towards the sky with an expression of dignity and pride. The sitter's noble bearing, together with the contrast between the luminous drapery and the depth of the dark tones, lends the portrait an aristocratic presence. This upward gaze gives the work a romantic and contemplative dimension. In the background, a sunset with yellow, orange and red tones tinges the blue sky, echoing the warm colours of the turban and reinforcing the harmony of the composition.

The painting is of evident quality and, although the artist remains unidentified, it bears a strong resemblance to the work of Horace Vernet. In particular, similarities may be observed with *Portrait of an Arab*, sold at Sotheby's New York on 16 February 1995 (lot 55), a work painted in 1837 during Vernet's travels with the French army in Algeria.

The painting is preserved on its original canvas and stretcher, and retains a fine giltwood frame of the period.

£15,000-20,000



200



201

201

**WILLIAM JAMES MÜLLER (BRITISH 1812-1845)**

*TRIBESMEN BESIDE RUINS AT PINARA, LYCIA*

Oil on canvas

33.5 x 54cm (13 x 21¼in.)

**Provenance:**

Private Collection, UK  
 Dr Kenneth Carl Pfeiffer Smith (1910-1999), Bristol  
 Sale, Sotheby's, Torquay, 14 October 1981, lot 273  
 Sale, Sotheby's, Billingshurst, 26 January 1999, lot 119  
 Sale, Gorrings's, Sussex, 11 September 2008, lot 1528

**Archival:**

Witt Library, Courtauld Institute of Art (box no. 031407)

This oil sketch was painted during Müller's 1843-44 expedition to Lycia (modern Turkey) and reflects his mature, expressive Orientalist style. Likely completed quickly in the field, it uses rich, contrasting colours and loose brushwork. The scene shows tribesmen resting among ruins beneath Mount Cragus, possibly referencing a storm witnessed during the trip.

For further discussion see [Dreweatts.com](http://Dreweatts.com).

£2,000-4,000



202

202

**JOHN PHILLIP (SCOTTISH 1817-1867)**

*THE LETTER-WRITER OF SEVILLE*

Oil on canvas

70 x 90cm (27½ x 35¼in.)

**Provenance:**

The Caelt Gallery, London (according to label verso)

A study for the picture in The Royal Collection (RCIN 401188).

Queen Victoria and Prince Albert were introduced to the work of John Phillip by Sir Edwin Landseer. The Queen wrote in October 1852: 'We were much pleased with some sketches & studies, of Spanish gypsies at Seville & Ronda, & of some Sevillanas, by an artist of the name of Phillip' (Journal, 31 October, 1852). The Letter Writer of Seville was bought by Prince Albert and given to Queen Victoria on Christmas Eve 1854. It hung in the Duchess of Kent's Sitting Room at Osborne. The couple subsequently bought several other paintings from the artist and also commissioned him to paint the marriage portrait of the Princess Royal and Prince Frederick William of Prussia (RCIN 406819).

£3,000-5,000



203

**203**  
**CIRCLE OF THOMAS DANIELL (BRITISH 1749-1840)**  
**AND WILLIAM DANIELL (BRITISH 1769-1837)**  
*NEET ATOOR IN THE DINDIGUL DISTRICT, 1792*  
 Watercolour  
 44 x 63cm (17¼ x 24¾in.)

It has been suggested that the present lot is most likely an early copy of the original by a student.

£800-1,200



204

**204**  
**ENGLISH SCHOOL (19TH CENTURY)**  
*AKBAR'S TOMB, AGRA, INDIA*  
 Oil on canvas, possibly paper laid to canvas  
 13.3 x 20.4cm (5 x 8in.)

£300-500



205

**205**  
**FOLLOWER OF FREDERICK ARTHUR BRIDGMAN**  
*IN THE NURSERY*  
 Oil on canvas  
 Bears signature 'M. BERTUCHI' (lower right)  
 36 x 44cm (14 x 17¼in.)

£1,000-1,500



206

**206**  
**FOLLOWER OF JEAN JOSEPH BENJAMIN CONSTANT**  
*AT THE BAZAAR: THE CARPET SELLER*  
 Oil on panel, a pair  
 The first indistinctly signed (lower left)  
 35 x 49cm (13¾ x 19¼in.) (2)

£2,000-3,000

# SOLD TO BENEFIT TURNER'S HOUSE, TWICKENHAM | LOTS 207-213



207

**207**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*STUDY OF A RESTING FIGURE*  
 Pencil  
 Inscribed with the artist's shorthand (upper right)  
 10 x 13cm (3¾ x 5in.)  
 Unframed

£200-300



208

**208**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*STUDY OF CHINESE FIGURES IN A MARKET*  
 Pencil  
 Extensively inscribed with the artist's shorthand (verso)  
 10 x 14cm (3¾ x 5½in.)  
 Unframed

£300-500

**209**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*VARIOUS FIGURE STUDIES INCLUDING MEN AROUND A TABLE, A BARBER AND A MAN DRINKING*  
 Pencil  
 Inscribed with the artist's shorthand (throughout) and dated '1836' (lower left)  
 Each 20 x 16cm (7¾ x 6¼in.)  
 Unframed

£400-600

**210**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*STUDY OF A MAN CARRING A BOX ON HIS SHOULDER; STUDIES OF A TANKA BOAT AND TWO FIGURES SWEEPING (RECTO) WITH STUDIES OF VARIOUS FIGURES (VERSO)*  
 Pencil  
 The first sheet 17 x 7.5cm (6½ x 2¾in.); the second 16 x 10.5cm (6¼ x 4in.) (2)  
 Unframed

£400-600

**211**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*STUDY OF PENHA HILL, MACAU*  
 Pencil  
 16 x 17cm (6¼ x 6½in.)  
 Unframed

£400-600



211



212

**212**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*STUDY OF A CHINESE MAN AT A DESK WITH AN ABACUS AND A STUDY OF A HAND HOLDING A HAMMER*  
 Pencil and ink  
 Inscribed with artist's shorthand and dated '1842' (centre right)  
 18.5 x 18cm (7¼ x 7in.)  
 Unframed

£400-600



209



210



**213**  
**GEORGE CHINNERY (BRITISH 1774-1852)**  
*VARIOUS STUDIES OF FIGURES AND CATTLE*  
 Pencil, pen and ink  
 Inscribed with the artist's shorthand (throughout) and dated '1833' (lower right)  
 18 x 27cm (7 x 10½in.)  
 Unframed

£500-800



213



214

**214**  
JOHN HOLLAND (BRITISH 19TH CENTURY)  
*STILL LIFE WITH FLOWERS AND A PUMPKIN*  
Oil on canvas  
Signed (lower left)  
93 x 71cm (36½ x 27¾in.)

No artist of this name is recorded as doing flower paintings. Another comparable work in the collection of a Mr. Frank A. Rut, in St Louis, USA, signed *John Holland Fct* is recorded in the Witt Collection under James Holland (1799-1870) (see Courtauld\_030927\_witt\_043466\_0046).

£1,000-1,500



215

**215**  
DANISH SCHOOL (19TH CENTURY)  
*PORTRAIT OF A YOUNG BOY WHITTLING*  
Oil on canvas  
95.5 x 74cm (37½ x 29in.)

£800-1,200



216

**216**  
AMERICAN NAÏVE SCHOOL (19TH CENTURY)  
*CHILD HOLDING ROSES*  
Oil on canvas  
90 x 70cm (35¼ x 27½in.)

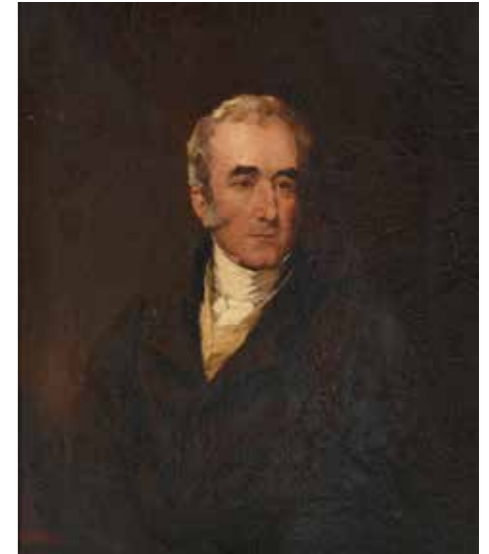
£700-1,000



217

**217**  
MANNER OF JAN ANTON VAN DER BAREN  
*A BOUQUET OF FLOWERS IN A GLASS VASE*  
Oil on canvas  
50.5 x 39.5cm (19¾ x 15½in.)

£1,000-1,500



218

**218**  
BRITISH SCHOOL (19TH CENTURY)  
*PORTRAIT OF A GENTLEMAN IN A BROWN COAT*  
Oil on canvas  
30 x 24cm (11¾ x 9¼in.)

**Provenance:**  
Sale, Lindsay Burns & Company, Perth, *Two Day Antiques, Fine Art & Interiors Sale*, 4 February 2026, lot 621 (with the suggestion that the sitter could be Sir William Bolland)

£400-600



219

**219**  
ENGLISH NEOCLASSICAL SCHOOL (EARLY 19TH CENTURY)  
*PORTRAIT OF A LADY IN A WHITE DRESS*  
Oil on canvas  
46 x 41cm (18 x 16in.)

£700-1,000

220

RAMSAY RICHARD REINAGLE (BRITISH 1775-1862)

*FRANCES TURNER, MRS ROBERT WILLIAMS, WITH HER TWO SONS ROBERT AND WILLIAM*

Oil on canvas

Signed and dated '1817' (lower centre)

241 x 150cm (94¾ x 59 in.)

Provenance:

Bridehead Manor, Littlebredy, Dorchester, Dorset

Exhibited:

London, Royal Academy, 1817, No. 275 (as 'Portrait of a lady and her two sons')

£12,000-£18,000



220



221

**221**  
**BRITISH SCHOOL (19TH CENTURY)**  
*A PORTRAIT OF THREE SIBLINGS IN A LANDSCAPE, THE BOY ATOP A HORSE*  
 Oil on canvas  
 178 x 128cm (70 x 50¼in.)  
 £4,000-6,000



222

**222**  
**ROBERT FAULKNER (BRITISH 19TH CENTURY)**  
*PORTRAIT OF A LADY IN A YELLOW DRESS WITH PARKLAND BEYOND*  
 Oil on canvas  
 234.5 x 144.5cm (92¼ x 56¾in.)

**Provenance:**  
 Simon Dickinson, London (according to label verso)  
 Private Collection, UK

Robert Faulkner lived and worked in London and was the son of Benjamin Rawlinson Faulkner (1787-1849), the Manchester portrait painter. He exhibited at the Royal Academy in 1847 and 1849.

£6,000-8,000

223  
FRENCH SCHOOL (EARLY 19TH CENTURY)  
*PORTRAIT OF A LADY SEATED IN A LANDSCAPE*  
Oil on canvas  
43 x 32.5cm (16¾ x 12¾in.)

19th-century French fashion heavily incorporated Eastern textiles and aesthetics, driven by Orientalism and trade. Key imports like Indian cotton chintz, Kashmir shawls, and Chinese silks were integrated into luxury garments. This trend featured a blending of European structure with Eastern decorative elements, emphasizing opulent patterns, exotic fabrics, and luxurious comfort. (See [www.metmuseum.org/essays/orientalism-visions-of-the-east-in-western-dress](http://www.metmuseum.org/essays/orientalism-visions-of-the-east-in-western-dress))

£500-800



223

224  
ENGLISH SCHOOL (19TH CENTURY)  
*STILL LIFE OF FLOWERS ON A LEDGE WITH  
LANDSCAPE BEYOND*  
Oil on canvas, oval  
64 x 51cm (25 x 20 in.)

£1,000-1,500



224

225  
ENGLISH SCHOOL (19TH CENTURY)  
*STILL LIFE OF FRUIT*  
Oil on canvas laid to board  
Indistinctly signed and dated '74' (lower right)  
23.5 x 29cm (9¼ x 11¼in.)

£500-800



225

226  
FRANK MOSS BENNETT (BRITISH 1874-1953)  
AFTER SIR THOMAS LAWRENCE  
*PORTRAIT OF LADY TEMPLETOWN AND HER  
ELDEST SON*  
Oil on canvas  
Signed, inscribed and dated 'After Sir T. Lawrence 1911'  
(lower right)  
155 x 105cm (61 x 41¼in.)

After the original portrait painted by Sir Thomas  
Lawrence in 1802, now in the National Gallery of Art,  
Washington, DC

£2,000-3,000



226

227  
FOLLOWER OF TOBIAS STRANOVIVUS  
*STILL LIFE WITH BIRDS AND FRUIT*  
Oil on canvas  
80 x 59cm (31¼ x 23 in.)

£2,000-3,000



227



228

**228**  
**THOMAS KEYSE (BRITISH 1720-1800)**  
*A BASKET OF GRAPES, FRUIT AND A ROEMER ON A LEDGE*  
Oil on canvas  
Signed and dated '1760' (lower centre)  
69.5 x 89cm (27¼ x 35in.)

**Provenance:**  
Sale, Christie's, London, *British Pictures*,  
18 April 1996, lot 89

£4,000-6,000



229

**229**  
**EDWARD LADELL (BRITISH 1821-1886)**  
*STILL LIFE OF PEACHES, GRAPES AND RASPBERRIES ON A TABLE*  
Oil on canvas  
Signed with monogram (lower left)  
43.5 x 35.5cm (17 x 13¾in.)

£4,000-6,000



230

**230**  
**GERMAN SCHOOL (19TH CENTURY)**  
*VANITAS STILL LIFE WITH SKULL AND SNAKE; VANITAS STILL LIFE WITH SKULL AND BONES*  
Oil on panel, a pair  
Each 32.5 x 26.2cm (12¾ x 10¼in.) (2)

£2,000-4,000



231

**231**  
JOHN COLLIER (BRITISH 1850-1934)  
*PORTRAIT OF A LADY IN A RED DRESS, HOLDING A FAN*  
Oil on canvas  
Signed and dated '1900' (lower left)  
236 x 142.5cm (92¾ x 56in.)

£5,000-8,000



232

**232**  
JOHN COLLIER (BRITISH 1850-1934)  
*PORTRAIT OF A LADY IN A BLACK DRESS, HOLDING A BOOK*  
Oil on canvas  
210 x 125cm (82½ x 49in.)

**Provenance:**  
The Earl of Ducie (according to a label verso)

£5,000-8,000

233

THOMAS SIDNEY COOPER (BRITISH 1803-1902)

REPOSING ON GOD'S ACRE

Oil on canvas

Signed and dated '1875' (lower right)

122.5 x 164cm (48 x 64½in.)

Together with a sketch for 'Reposing on God's Acre', pencil, signed and dated '1874' (lower centre), 12.5 x 8.5cm (2)

**Provenance:**

i) Charles Seeley MP (1803-1887), Fuzedown Park, Surrey

His sale, Christie's, London, 29 May 1886, lot 101

(150 guineas, to McLean)

Sale, Christie's, London, 29 January 1887, lot 104

(140 guineas, to Heath)

Lawrence Whittaker, Accrington, Lancashire

By whom presented to the Corporation of Accrington, in 1908

Transferred to Haworth Art Gallery, Haworth Park, Accrington, in 1921

By whose Trustees sold, Phillip's, London, 22 June 1970, lot 139

Where acquired by the Forbes Magazine Collection, New York

Their sale, Christie's, London, *The Forbes Collection of Victorian Pictures and Works of Art*, 19 February 2003, lot 299

Private collection

ii) The Fine Art Society, London

**Exhibited:**

i) London, Royal Academy, 1875, no. 246

Accrington, Haworth Art Gallery, opening exhibition, 1921, no. 65 (lent by Lawrence Whittaker in 1908)

New York, Metropolitan Museum of Art; Princeton, Princeton University; Atlanta, The High Museum of Art; Cincinnati, Cincinnati Art Museum; Louisville, The Allen House, *The Royal Academy (1837-1901) revisited: Victorian Paintings from the Forbes Magazine Collection*, 1975-1976, no. 7

Louisville, J.B. Speed Art Museum; New York, The Forbes Magazine Galleries; Memphis, Dixon Gallery and Gardens; Birmingham, Alabama, Birmingham Museum of Art; Williamstown, Sterling & Francine Clark Art Institute; Naples, Florida, Naples Fine Art Center Galleries; Palm Beach, The Society of the Four Arts; Leeds, Leeds Art Gallery, England, *Virtue Rewarded: Victorian Paintings from the Forbes Magazine Collection*, 1988-1990, no. 47

Provo, Brigham Young University Museum of Art, *Masterworks of Victorian Art from the Collection of John H. Schaeffer*, 15 February-16 August 2008

Springville, Springville Museum of Art, *The John H. Schaeffer Collection of Victorian and European Art*,

26 August 2009-28 February 2010

Sydney, Art Gallery of New South Wales, *Victorian Visions: Nineteenth Century Art from the John Schaeffer Collection*, 20 May - 29 August 2010, no. 16

**Literature:**

i) 'Mr T. Sidney Cooper's pictures' in *Kentish Gazette*, 6 April 1875, p. 5

H. Blackburn (ed.), *Academy Notes*, London 1875,

*Gardeners' Chronicle*, 8 May 1875, p. 590

'Royal Academy Exhibition - fourth notice' in *Illustrated London News*, vol. 66, no. 1867, 22 May 1875, p. 486

C. Clement and L. Hutton, *Artists of the Nineteenth Century*, London 1879, vol. I, p. 154

T.S. Cooper, *My Life*, London 1890, vol. II, pp. ix, 190 and 319

*Catalogue of Oil Paintings, Water-Colour Drawings, etc.*, exh. cat., Accrington 1921, n.p., no. 65

M. Freeman, 'Kinetic Art in the Forbes Collection', in *New Jersey Music & Arts*, November 1974, reproduced p. 35

C. Forbes, *The Royal Academy (1837-1901) revisited: Victorian Paintings from the Forbes Magazine Collection*, exh. cat., New York 1975, pp. 32-33, no. 7, reproduced p. 33

S. Sartin, *Thomas Sidney Cooper, C.V.O., R.A.*, Leigh-on-Sea 1976, p. 68, no. 215

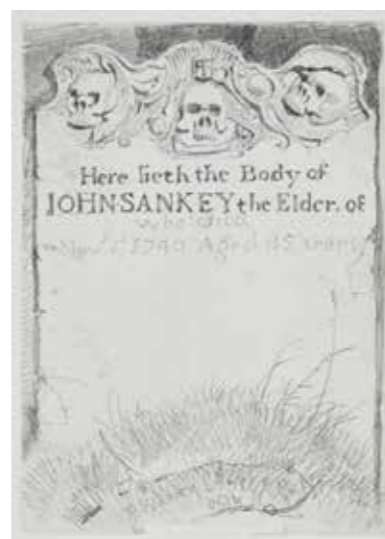
B. Stewart, *Thomas Sidney Cooper of Canterbury Kent*, Rainham 1983, reproduced p. 40

S.P. Casteras, *Virtue Rewarded: Morality and Faith in Victorian Paintings from the Forbes Magazine Collection*, exh. cat., Kentucky 1988, pp. 12-13, no. 47, reproduced

R. Beresford, *Victorian Visions: Nineteenth Century Art from the John Schaeffer Collection*, exh. cat., Sydney 2010, p. 72, no. 16, reproduced in colour pp. 20-21 (detail) and p. 73

K. Westwood, *Thomas Sidney Cooper C.V.O., R. A. His Life and Work*, Ilminster 2011, vol. I, p. 382, vol. II, reproduced in colour pp. 212-13

£10,000-15,000



233 (detail)



233

*Reposing on God's Acre* was one of three works exhibited by Thomas Sidney Cooper at the Royal Academy in 1875. Cooper noted in his memoirs 'To the exhibition of 1875 I sent three paintings, of which *Reposing on God's Acre*, a scene in a churchyard with sheep, seemed to be the most generally noticed.' (T.S. Cooper, *Autobiography*, 1890, vol. 2, p.190). In spite of this statement there are few press reports on his Royal Academy exhibits of 1875. Yet this painting must count as one of the most impressive and significant works by this prolific and long-lived artist who, over an exhibiting career at the Royal Academy of 69 years (the longest on record), rarely ever seems to have painted a picture which did not involve either cows or sheep.

Painted when he was in his early 70s, it marks the peak of Cooper's career and artistic prowess. In the late 19th century male life expectancy was 40 years of age; thus Cooper was already an old man and certainly not to know in 1875 that he would live another 27 years – remarkable even by today's expectations of longevity. Rich in symbolic interpretation, the painting depicts Cooper's local churchyard at the end of the day with the sun setting in the distance. In his characteristically fine rendering of the sheep's wool, he depicts youth and old age, with one of the lambs resting its head on a

gravestone, while mature sheep gather round the central yew tree, a symbol of immortality - outliving both man and animal. Although Cooper's work is not generally regarded as deeply symbolic, in the present painting he is clearly reflecting on his own mortality, and perhaps wondering how much longer he will retain his remarkable talent.

The setting of the painting is the churchyard of St Michael and All Angels, Harbledown, on the outskirts of Canterbury, only a few hundred yards from Cooper's house, Vernon Holme. The 12th century flint and stone parish church was enlarged in the 13th century and again in the 1880s. The unusual 18th century gravestones featured in the painting, with their scrolled tops carved with skulls, hour-glasses and angels, can still be found in the churchyard. Cooper's preparatory sketch of the tallest gravestone, that of John Sankey (d. 1740) also formerly in the Forbes Magazine Collection, provides evidence of his usual practise of working from careful studies executed 'from nature'. Some artistic licence is evident in order to create a more balanced composition, both in the re-positioning of the gravestones and in the height of the ancient yew tree, which also survives.

'God's Acre' is an ancient Saxon term describing a churchyard burial ground or cemetery. It was a subject used by other artists including Emily Osborn and Benjamin Williams Leader, whose painting *God's Acre, Evening* (1894) shows a similar country churchyard. It was also popular in 19th century literature: one of Longfellow's poems entitled *God's Acre* describes it as 'the field and Acre of our God...where human harvests grow'. Thomas Faed exhibited another painting with the same title in 1872 showing a group of children gazing into an open grave. While Cooper's painting contains no open grave, a gravedigger's tools are present in the foreground so we can assume that a grave has been, or is about to be, dug.

Sheep have traditionally been associated with the iconography of Christ and the Church. The notion of the pastoral flock tended by the Good Shepherd was popular amongst Victorian artists, the most resonant being William Holman Hunt's *Hireling Shepherd* (1852, Manchester, Art Gallery). Cooper may well have taken inspiration from Sir Edwin Landseer's *The Baptismal Font* (c. 1870, Royal Collection) exhibited at the Royal Academy in 1872 (152). It shows a flock of sheep in the open countryside gathered around a Gothic font carved with the head of Christ crowned with thorns, upon which three doves alight, symbolising the Holy Spirit and Trinity. Commissioned by Queen Victoria, Landseer's work is full of religious references and meaning; the Good Shepherd and his 'flock'.

Based on Dutch 17th century traditions, Cooper's painting technique remained largely the same throughout his long career. He made a vast quantity of oil studies and pencil sketches of animals and landscapes and used them to help formulate his composition once he had decided on an overall theme. He then composed his subject on a small scale, either in pencil or oil and transferred the composition to a commercially prepared canvas or panel with a smooth white ground. He proceeded to draw with a pencil the outlines of all the principal forms.

The finished result was so accurate that Cooper was said to have considered it as fine as an engraver's etching. He then applied a monochrome underpaint, of dead colour, before applying the final colours, progressing to build up the pigment towards the highlights: white in the animals, blues on the sky and strong emphasis on details in the foreground foliage. While his work is characterised by a highly finished surface reminiscent of the Dutch masters of the 17th century, Cooper's style was also influenced by the Belgian animal painter Eugène Verboeckhoven whom he befriended when he was teaching in Brussels in the late 1820s. Cooper's best pictures have a technical achievement and scale that sets him apart from most of his contemporaries.





234

234  
THOMAS SIDNEY COOPER (BRITISH 1803-1902)  
*AFTERNOON RESPITE*  
Oil on canvas  
Signed and dated '1887' (lower right)  
74.5 x 62cm (29¼ x 24¼in.)

£1,500-2,500

235  
WILLIAM SHAYER SENIOR (BRITISH 1787-1879)  
*A GYPSY ENCAMPMENT BY A DEAD OAK TREE; A GYPSY ENCAMPMENT BY A TRACK*  
Oil on panel, a pair  
Signed (lower left) and (lower right) respectively  
Each 40 x 51cm (15½ x 20in.) (2)

Provenance:  
Berwick House, Shropshire  
Sale, Dreweatts, *Old Master, British and European Art*, 27  
May 2021, lot 27

£3,000-5,000



235



236

236  
THOMAS MILES RICHARDSON THE YOUNGER  
(BRITISH 1813-1890)  
*FIGURES ON THE BANK OF AN ITALIANATE LAKE*  
Oil on canvas  
Signed and dated '1845' (lower right)  
92.5 x 136cm (36¼ x 53½ in.)

Provenance:  
Frost & Reed Ltd, London, No. 4269  
Sale, Dreweatts, *Old Master & 19th Century Paintings*,  
14 December 2011, lot 115

£3,000-5,000

237  
ABRAHAM COOPER (BRITISH 1787-1868)  
*SHOOTING IN A ROCKY LANDSCAPE*  
Oil on canvas  
39.5 x 49cm (15½ x 19¼in.)

£1,500-2,500



237



238

**238**  
ATTRIBUTED TO JOHN BERNEY CROME  
(BRITISH 1794-1842)  
*COTTAGE IN A MOONLIT RIVER LANDSCAPE*  
Oil on canvas  
99 x 125.5cm (38¾ x 49¼in.)

**Provenance:**  
C. Marshall Spink, London, where purchased  
19 November 1962

£2,000-3,000



239

**239**  
NORWICH SCHOOL (19TH CENTURY)  
*FISHING ON A LAKE WITH A TOWN BEYOND*  
Oil on canvas  
29 x 50cm (11¼ x 19½in.)

£600-800



240

**240**  
EUGÈNE VERBOECKHOVEN (BELGIAN 1799-1881)  
*SHEEP AND LAMB IN A LANDSCAPE*  
Oil on panel  
14.5 x 18cm (5½ x 7in.)

£500-800



241

**241**  
JOHN BERNEY CROME (BRITISH 1794-1842)  
*THE THAMES AT NORTHFLEET*  
Oil on canvas  
90 x 111cm (35¼ x 43½in.)

**Provenance:**  
Sale, Christie's, London, *The Country House Sale: Pomfret House and Tetworth Hall*, 5 November 2008, lot 478

£8,000-12,000



242

**242**  
ATTRIBUTED TO JAN JACOB SPOHLER (DUTCH 1811-1866)  
*FIGURES SKATING IN A WINTER LANDSCAPE*  
Oil on panel  
19 x 25cm (7¼ x 9¾in.)

**Provenance:**  
W. H. Patterson Fine Art, London  
Sale, Lindsay Burns & Company, Perth, *Two Day Antiques, Fine Art & Interiors Sale*, 4 February 2026, lot 618

£700-1,000



243

**243**  
SIDNEY RICHARD PERCY (BRITISH 1821-1886)  
*LLANBEDR, NORTH WALES*  
Oil on canvas laid to board  
Signed and dated '1869' (lower right)  
35 x 59.5cm (13¾ x 23¼ in.)

**Provenance:**  
Garfield Galleries, Toronto

£1,000-1,500



244

**244**  
EDMUND JOHN NIEMANN (BRITISH 1813-1876)  
*WINDSOR CASTLE FROM THE THAMES*  
Oil on canvas  
35 x 45cm (13¾ x 17½in.)

£400-600



245

**245 λ**  
ALFRED FONTVILLE DE BREANSKI (BRITISH 1877-1957)  
*SWANS AT SUNSET IN A RIVER LANDSCAPE*  
Oil on canvas  
Signed (lower right)  
49 x 74cm (19¼ x 29 in.)

**Provenance:**  
Royal Exchange Art Gallery, London

£500-800



246

**246**  
ATTRIBUTED TO THOMAS CRESWICK (BRITISH 1811-1869)  
*CATTLE WATERING IN A MOUNTAINOUS LANDSCAPE*  
Oil on canvas laid to board  
Bears signature (lower right)  
75 x 61.5cm (29½ x 24in.)

£600-800

**247**  
THOMAS SMYTHE (BRITISH 1825-1906)  
*OFF TO MARKET; REST BY THE WAY*  
Oil on canvas, painted tondo, a pair  
Both signed (lower right)  
Each 40 x 40cm (15½ x 15½in.) (2)

**Provenance:**  
Sale, Sotheby's, Belgravia, *Fine Victorian Paintings, Drawings and Watercolours*, 18 March 1980, lot 83

£1,500-2,500



247



248

**248**  
**FREDERICK WATERS WATTS (BRITISH 1800-1870)**  
*ANGLER IN A RIVER LANDSCAPE*  
Oil on canvas  
50 x 73cm (19½ x 28½in.)

**Provenance:**  
W. H. Patterson, London

£1,000-1,500



249

**249**  
**EDMUND JOHN NIEMANN (BRITISH 1813-1876)**  
*BONSALL CROSS, DERBY*  
Oil on canvas  
Signed, titled and dated '71' (lower left)  
46 x 61cm (18 x 24in.)

£500-700



250

**250**  
**SIDNEY RICHARD PERCY (BRITISH 1821-1886)**  
*THE PATH ACROSS THE COMMON*  
Oil on canvas  
Signed and dated '1848' (lower left)  
49 x 74.5cm (19¼ x 29¼in.)

**Provenance:**  
Sale, Anderson & Garland, Newcastle, *Fine Art & Antiques*, 17 September 2013, lot 315  
Sale, Christie's, London, *Victorian & British Impressionist Art*, 12 March 2014, lot 104

£800-1,200



251

**251**  
**DAVID BARES (BRITISH 1840-1921)**  
*A WELSH HOMESTEAD*  
Oil on canvas  
Signed and dated '1880' (lower right)  
60 x 90cm (23½ x 35¼in.)

**Provenance:**  
Sale, Sotheby's, Chester, 12 January 1989, lot 3027

£700-1,000

**252**  
**GEORGE WHITTON JOHNSTONE (BRITISH 1849-1901)**  
*AN ANGUS LANDSCAPE*  
Oil on canvas  
Signed (lower left)  
59.5 x 89cm (23¼ x 35in.)

**Provenance:**  
Malcolm Innes Gallery, London and Edinburgh  
Sale, Dreweatts, *Old Master, British & European Art*, 12 June 2024, lot 99

£800-1,200



252

**253**  
**HERMANN HERZOG (GERMAN 1832-1932)**  
*CATTLE IN AN ALPINE LANDSCAPE*  
Oil on canvas  
Signed and dated '1873' (lower left)  
35 x 53cm (13¾ x 20¾in.)

£1,000-1,500



253

**254**  
**CHARLES STUART (BRITISH 1838-CIRCA 1907)**  
*HIGHLAND LANDSCAPE WITH A STAG AND DOE*  
Oil on canvas  
Signed (lower left)  
45 x 60cm (17½ x 23½in.)

£700-1,000



254

**255**  
**PROSPER BACCUET (FRENCH 1798-1854)**  
*FIGURES IN A MOUNTAINOUS LANDSCAPE, GREECE*  
Oil on canvas  
Bears signature, inscribed and dated 'P Baccuët, Grece, 1829' (lower right)  
17.5 x 43cm (6¾ x 16¾in.)

£1,000-1,500



255



256

256  
WILLIAM REDMORE BIGG (BRITISH 1755-1828)  
*THE COTTAGE DRAW-WELL*  
"QUICKLY THE GENEROUS TAR DESCENDS THE WELL;  
BUT WHO THE MOTHER'S FRANTIC FEARS CAN TELL;  
WHO CAN EXPRESS THE MOTHER'S HEARTFELT JOY,  
WHEN IN HER ARMS, UNHURT, SHE CLASPS HER BOY?"  
Oil on canvas  
100 x 125.5cm (39¼ x 49¼in.)

Exhibited:  
Royal Academy, London, 1813, no. 232

£3,000-5,000



257

257  
AFTER JULES BRETON  
*THE RECALL OF THE GLEANERS, ARTOIS*  
Oil on canvas  
44 x 87.5cm (17¼ x 34¼in.)  
  
After the original picture exhibited at the Salon of 1859  
and now in the Musée d'Orsay, Paris.

£700-1,000



258

258  
R. ST. LEDGER PIGOT (ACTIVE CIRCA 1864-1871),  
AFTER CHARLES LANDSEER  
*LEFT IN CHARGE*  
Oil on canvas  
Signed and dated '1870' (lower left)  
100 x 126cm (39¼ x 49½in.)

£1,000-1,500



259

259  
HAYNES KING (BRITISH 1831-1904)  
*SEWING LESSON*  
Oil on canvas  
Signed and dated '1873' (lower right)  
70 x 93cm (27½ x 36½in.)

Provenance:  
Sale, Bonhams, London, 14 July 2021, lot 8

£3,000-5,000



260

260  
ALFRED HOLST TOURRIER (BRITISH 1836-1892)  
*CHECKMATE*  
Oil on canvas  
Signed (lower right)  
63 x 90cm (24¾ x 35¼in.)

£700-1,000



261

261  
ALEXANDER ROSELL (BRITISH 1859-1922)  
*A BREAKDOWN*  
Oil on canvas  
Signed and dated '1910' (lower left)  
56 x 77cm (22 x 30¼ in.)

£1,200-1,800



262

**262**  
**THOMAS BROOKS (BRITISH 1818-1891)**  
*THE SISTER'S GRAVE*  
 Oil on canvas  
 Signed and dated '1857' (lower left)  
 90.5 x 70cm (35½ x 27½in.)

**Provenance:**  
 W. S. Hattrell  
 Sale, Christie's, London, 17 January 1969, lot 45 (as 'In the Churchyard')  
 Sale, Christie's, South Kensington, 17 March 2010, lot 47  
 Sale, Christie's, London, 12 December 2013, lot 81

**Exhibited:**  
 London, British Institution, 1858, no. 517

**Literature:**  
 J. Dafforne, 'British Artists: Their Style and Character No. CVI: Thomas Brooks', *Art Journal*, 1872, p.198

£3,000-5,000



263

**263**  
**ANDREW GEDDES (SCOTTISH 1783-1844)**  
*PORTRAIT OF A GENTLEMAN IN A BLACK COAT RESTING ON A TREE TRUNK*  
 Oil on canvas  
 Signed and dated '19 September 1880' (lower left)  
 36.5 x 28.5cm (14¼ x 11in.)

£400-600



264

**264**  
**ALFRED GLENDENING JUNIOR (BRITISH 1861-1907)**  
*AN INTERESTING STORY*  
 Oil on canvas  
 Signed with monogram and dated '1892' (lower left)  
 100.5 x 75cm (39½ x 29½in.)

**Provenance:**  
 Sale, Bonhams, London, *19th Century and British Impressionist Art*, 30 March 2022, lot 15

**Exhibited:**  
 London, Royal Academy, 1892, no. 911

£5,000-8,000

265 †  
JOHN ATKINSON GRIMSHAW (BRITISH 1836-1893)  
*BEECHWOOD*  
Oil on board  
Signed and dated '1867' (lower left)  
40.5 x 52cm (15¾ x 20¼in.)

Provenance:  
Alexander Hassé Gallery, Leeds  
Private collection  
Sale, Christie's, London, 16 March 1973, lot 47  
Private collection, New York, acquired from the above  
Thence by descent

£25,000-35,000



265



265

This haunting, elegiac image demonstrates a sensitivity to nature and attention to detail associated with Grimshaw's early Pre-Raphaelite manner, influenced by the work of Leeds artist, John William Inchbold (1830-1888). Grimshaw admired and emulated Inchbold's painstaking method and exquisite finish, here describing each fallen leaf interlaced with ground ivy, brambles and bindweed, the texture of lichen and moss on bark and brick, while maintaining overall balance across the surface of the painting. Championing Ruskin's doctrine of 'truth to nature' with as much description as possible, Grimshaw's ethereal landscape offers an intricate and delicately observed account of natural scenery at the bounds of a beautiful beech wood.

Even at this early stage, the artist favoured autumn scenes for their poetry, patterns and rich palette, as well as a love of the straight, slim trunks and spreading branches of beech trees. In this exceptional work, thin bands of dense apricot cloud strafe the sky, described with pastel like softness, with glimpses of sepia and violet beyond, a final burst of the glories of the day. On the misty horizon, beyond a small, thatched cottage, distant trees are delicately defined in a tracery of lilac-grey. The last rays of the setting sun suddenly illuminate a path by a dark, sinuous stream, as well as a luminous child and her dog, mesmerised, as we are, by the astonishing effects of nature. The gorgeous ground tapestry of russet, gold and amber leaves reflects the intense twilight tonality, denoting both the splendour of the season and approaching sunset.

Born in Leeds, the son of an ex-policeman, Grimshaw first took up painting while he was employed as a clerk for the Great Northern Railway. He married his cousin Frances Theodosia Hubbarde in 1858 and by 1861, he had abandoned his job in order to devote all his time to becoming an artist. In his early work, John Atkinson Grimshaw was influenced by John Ruskin's creed of 'truth to nature' and adopted the detailed Pre-Raphaelite technique of the Leeds painter, John William Inchbold. He was also fascinated by the relatively new art of photography and may have used a *camera obscura* in developing his compositions. Towards 1865, Grimshaw painted many urban scenes in which moonlight and shadows were the most striking features.

The towns and docks that he painted most frequently were Glasgow, Liverpool, Leeds, Scarborough, Whitby and London. These works have become his best known though he also painted landscapes, portraits, interior scenes, fairy pictures and neo classical subjects. Grimshaw painted mostly for private patrons. He exhibited five works at the Royal Academy in 1874, 1880, 1885 and 1886. He also exhibited at Sir Coutts Lindsay's Grosvenor Gallery in 1885.

By 1870, Grimshaw had become successful enough to move to Knostrop Old Hall, a seventeenth century mansion about two miles from the centre of Leeds, which featured in many of his paintings. He rented another home near Scarborough which he called 'The Castle by the Sea', towards 1876. Grimshaw suffered a serious financial disaster in 1879 and had to leave his house at Scarborough. He moved to London from 1885-87 and rented a studio in Chelsea, leaving his family at Knostrop. He returned to Knostrop, where he died in 1893. Several of his children, Arthur Grimshaw (1868-1913), Louis Grimshaw (1870-1944), Wilfred Grimshaw (1871-1937) and Elaine Grimshaw (1877-1970), became painters.

The work of John Atkinson Grimshaw is represented in the Bradford City Art Gallery, the Shipley Art Gallery, Gateshead, the Gloucester Museum and Art Gallery, the Bankfield Museum, Halifax, the Harrogate Museums and Art Gallery, the Ferens Art Gallery, Kingston upon-Hull, the Huddersfield Art Gallery, Kirklees Metropolitan Council, the Harris Art Gallery, Preston, the Leeds City Art Gallery, the Walker Art Gallery, Liverpool, the Guildhall Art Gallery and Tate Britain, London, the Scarborough Art Gallery, the Wakefield Art Gallery and Museums, the Pannett Gallery, Whitby, the Musée des Beaux-Arts, Brest, France, the Wadsworth Atheneum, Hartford, Connecticut, the Nelson-Atkins Gallery, Kansas City, Missouri, the Minneapolis Institute of Arts, Minneapolis, Minnesota, the Yale Center for British Art, New Haven, Connecticut, the Museum of Art, New Orleans, Louisiana, the Rhode Island School of Design, Providence, Rhode Island in the United States, the Shepparton Art Centre, Welsford, Victoria, Australia and the King George VI Art Gallery, Port Elizabeth, South Africa.



266

**266**  
**HENRY JOHN YEEND KING (BRITISH 1855-1924)**  
*A SUMMER IDYLL*  
Oil on canvas  
Signed (lower right)  
51 x 76cm (20 x 29¾in.)

**Provenance:**  
Sutcliffe Galleries Harrogate, 1996  
Private collection  
Sale, Duggleby Stephenson, York, *Antiques, Fine Art & Collectors*, 8 July 2021, lot 314

£1,000-1,500



267

**267**  
**HENRY JOHN YEEND KING (BRITISH 1855-1924)**  
*THE HAYCART*  
Oil on canvas  
Signed (lower right)  
61 x 91.5cm (24 x 36in.)

**Provenance:**  
Sale, Parker Fine Art Auctions, Farnham, 7 July 2022,  
lot 89 (according to label verso)

£1,500-2,500



268

**268**  
**HENRY JOHN YEEND KING (BRITISH 1855-1924)**  
*YOUNG WOMEN BY A BRIDGE IN A COUNTRY LANDSCAPE*  
Oil on canvas  
Signed (lower left)  
74.5 x 100.5cm (29¼ x 39½in.)

£1,000-1,500



269

**269**  
**LIONEL PERCY SMYTHE (BRITISH 1839-1918)**  
*GIRL WITH A GREYHOUND OUTSIDE A CHATEAU*  
Watercolour  
Signed and dated '1885' (lower right)  
71 x 51cm (27¾ x 20in.)

£2,000-3,000



270

**270**  
**HENRY JOHN YEEND KING (BRITISH 1855-1924)**  
*FEEDING THE DUCKS*  
Oil on canvas  
Signed (lower left)  
63.5 x 50.5cm (25 x 19¾in.)

**Provenance:**  
James Alder Fine Art, Hexham  
Private collection  
Sale, David Duggleby, Scarborough, *Winter Art*, 8  
December 2023, lot 216

£1,000-1,500



271

271 λ  
**HERBERT F. ROYLE (BRITISH 1870-1958)**  
*VIEW OF RICHMOND*  
 Oil on canvas  
 Signed (lower right)  
 75.5 x 100cm (29½ x 39¼in.)

**Provenance:**  
 Sale, Christie's, London, 27 September 1991, lot 118  
 The Old Furniture Galleries, R. N. Myers & Son, Skipton  
 V. C. Boles Esq., Clune Lodge, Tomatin, Inverness

£600-800

272  
**FREDERICK WATERS WATTS (BRITISH 1800-1870)**  
*THREE STUDIES: TREE TRUNKS; PLOUGH; FISHING BOATS*  
 Oil on paper laid to board  
 Each 11 x 16cm (4¼ x 6¼ in.) (3)

**Provenance:**  
 Colnaghi & Co. Ltd., London  
 Sale, Sotheby's, London, *The British Sale*, 19 March 2003,  
 lot 86,87,88

£700-1,000



272

273  
**JOHN MACINTOSH MACINTOSH (SCOTTISH 1847-1913)**  
*ON THE KENNETT*  
 Oil on canvas  
 112 x 142cm (44 x 55¾in.)

**Provenance:**  
 Sale, Dreweatt-Neate, *Pictures and Books*, 23 February 2000, lot 191

£1,000-1,500



273

274  
**GUSTAV PORŠ (CZECH 1888-1955)**  
*SNOWY LANDSCAPE*  
 Oil on canvas  
 Signed (lower left)  
 74 x 104cm (29 x 40¾in.)

£700-1,000



274

275  
**EUGÈNE CHIGOT (FRENCH 1860-1923)**  
*LE CHAMP DE FOIRE À MOULINS*  
 Oil on canvas  
 Signed (lower right)  
 102 x 73cm (40 x 28½in.)

Painted in 1916

**Provenance:**  
 Kaplan Gallery, London

**Exhibited:**  
 Musée Galléria, *Eugène Chigot Retrospective*, October 1954

£600-800



275

276 †

JEAN-FRANÇOIS RAFFAËLLI (FRENCH 1850-1924)

L'INONDATION DANS LA PLAINE

Oil on board

Signed (lower right)

64.5 x 84cm (25¼ x 33 in.)

**Provenance:**

Mr Vatin, acquired from the artist on 6 July 1910

His sale, Hôtel Drouot, Paris, 20 February 1942, lot 121 (as 'L'inondation'), where purchased by the present owner

Jean-François Raffaëlli (1850-1924) was a French painter, printmaker, and sculptor of Italian origin. Although often associated with Impressionism, he occupied a distinctive position on the margins of the movement. He started painting in 1870 and had a picture accepted for exhibition at the Salon that year. In October 1871 he began three months of study under Jean-Léon Gérôme at the École des Beaux-Arts in Paris but had no other formal training. Rather than focusing on academic history painting or idealized scenes, Raffaëlli turned his attention to the streets, suburbs, and working-class districts of Paris. This choice of subject matter reflected both his personal curiosity and a broader cultural interest in contemporary life that emerged in the second half of the nineteenth century.

In 1880 and 1881, at the urging of Edgar Degas, Raffaëlli exhibited in the Impressionist exhibitions despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood and in reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, 'M. Raffaëlli seems to us to differ noticeably from the artist known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...', while the reviewer for *L'Art* commented that the artist 'does not content himself with the approximate. He pursues to the very end what he undertakes' (quoted in M. Young, 'Heroic Indolence: Realism and the Politics of Time in Raffaëlli's Absinthe Drinkers,' *Art Bulletin*, June 2008, vol. XC, no. 2, pp. 237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal.

Raffaëlli is especially known for his portrayals of the Parisian outskirts, or banlieues, which were often neglected by artists in favor of more picturesque urban scenes. He depicted laborers, ragpickers, tramps, and small tradespeople, presenting them with dignity but without sentimentality. His figures are frequently shown in stark environments, empty roads, industrial wastelands, or as in this case flooded fields

It appears that in 1910, the Walker Art Gallery, Liverpool, requested the current painting for be included in their annual exhibition, but the artist had already sold the painting to Mr Vatin.

We are grateful to Galerie Brame & Lorenceau and the Comité Raffaëlli for confirming the authenticity of this work. The work will be included in their digital Raffaëlli Catalogue critique, now in preparation.

£10,000-15,000



276



277

277  
 HEINRICH LOSSOW (GERMAN 1843-1897)  
 A PRECARIOUS GAME  
 Oil on panel  
 Signed (lower left)  
 30 x 22cm (11¾ x 8½in.)

Provenance:  
 Sale, Christie's, South Kensington, *19th Century European Art*,  
 16 June 2004, lot 266

The composition is derived from one of Jean Honoré-Fragonard's versions of *La Gimblette*, perhaps known through a print.

£2,500-3,500



278

278  
 ATTRIBUTED TO LUIGI CROSIO (ITALIAN 1835-1915)  
 MUSICAL SCENES  
 Oil on canvas, a pair  
 One signed and dated '1878' (lower left); the other signed  
 and dated '1877' (lower right)  
 Each 24 x 32cm (9¼ x 12½in.) (2)

£800-1,200



279

279  
 VITTORIO REGGIANINI (ITALIAN 1858-1938)  
 THE LETTER; THE TREAT  
 Oil on canvas  
 Both signed (lower left)  
 Each 49 x 39.5cm (19¼ x 15½in.) (2)

Provenance:  
 Sale, Bonhams, London, *19th Century European, Victorian and British Impressionist Art*, 1 March 2017, lot 37

£5,000-8,000



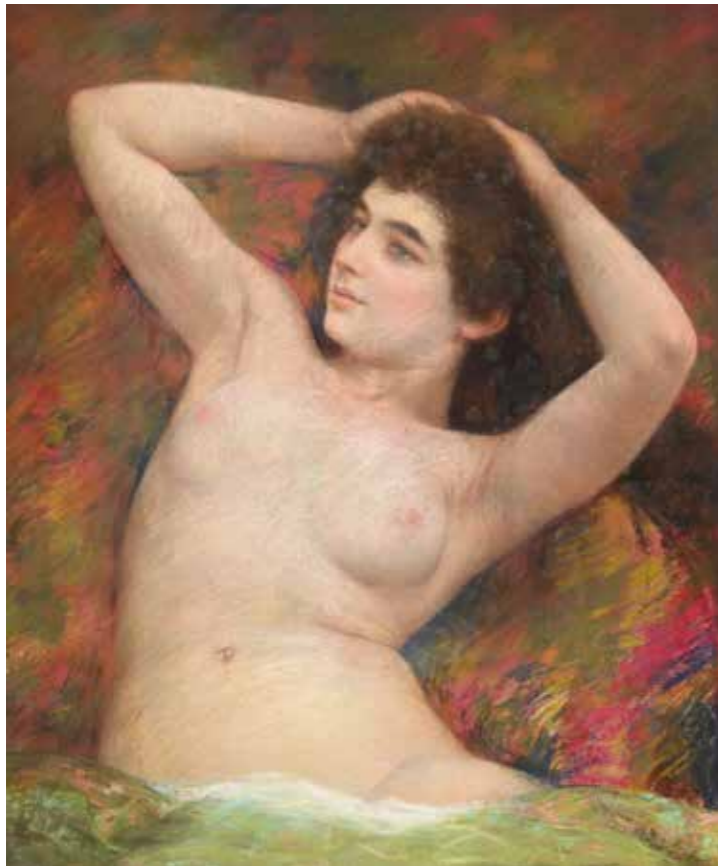
280

**280**  
ALLAN DOUGLAS DAVIDSON (BRITISH 1873-1932)  
*THE WOOD NYMPH*  
Oil on board  
Signed (lower left)  
25.5 x 20.5cm (10 x 8in.)

**Provenance:**  
The Collection of Bryan and Valerie Steele  
Sale, Sworders, Essex, *Fine Interiors*, 25 June 2019, lot 470

**Exhibited:**  
London, The Royal Institute of Oil Painters, no. 2

£1,000-1,500



281

**281**  
MICHEL FRONTI (FRENCH 1862-1935)  
*RECLINING NUDE*  
Pastel on paper laid to canvas  
Signed (lower right)  
53 x 44cm (20¾ x 17¼in.)

£1,000-1,500



282

**282**  
FREDERICK AUGUST NEUBAUER  
(AMERICAN 1855-?)  
*BIRTH OF VENUS*  
Oil on canvas  
Signed and dated 'VII.93' (lower left)  
121 x 71cm (47½ x 27¾in.)

**Provenance:**  
Sale, Christie's, London, *19th Century European Art*, 3 December 2003, lot 52  
Private collection  
Sale, Rosebery's, London, *Old Master, British & European Pictures*, 12 November 2025, lot 462

£4,000-6,000



283

**283**  
**CIRCLE OF SIR EDWARD COLEY BURNE-JONES (1833-1898)**  
*PORTRAIT OF MARGARET BURNE-JONES (1866-1953)*  
 Watercolour and bodycolour heightened with white  
 56 x 40cm (22 x 15½in.)

**Literature**  
 The Burne-Jones Catalogue Raisonné, Burne-Jones Catalogue Raisonné | Portrait of Margaret Burne-Jones as Attributed to Francis Augustus Lathrop.

Francis Lathrop (1849-1909) was American by birth and studied in New York and Dresden. James Abbot McNeill Whistler invited him to study with him in London. By 1870 he began working with other painters including in the large studio of Edward Coley Burne-Jones. It has been suggested that the frame on the current picture is a Philip Burne-Jones, the artist's son, design.

£4,000-6,000



284

**284**  
**JOHN ROGERS HERBERT (BRITISH 1810-1890)**  
*A CAPTIVE MUSICIAN SINGING FOR HIS LIBERTY - 'NONE BUT THE FREE CAN SING OF LIBERTY'*  
 Oil on canvas  
 Signed and dated '1883' (lower right)  
 123 x 161cm (48¼ x 63¼in.)

**Provenance:**  
 Walter Bagshaw, London

**Exhibited:**  
 London, Royal Academy, 1883, no. 1522

**Literature:**  
 Royal Academy, The Exhibition of the Royal Academy of Arts, London, 1883, p. 54, no. 1522

£5,000-8,000

285  
JOHN BYAM LISTON SHAW (BRITISH 1872-1919)  
*ONE GENERATION PASSETH AWAY... (ECCLESIASTES I, IV)*  
Oil on panel  
Signed and dated '1901' (lower right)  
25.5 x 40.5cm (10 x 15¾in.)  
£4,000-6,000



285

286

SIR JOHN EVERETT MILLAIS (BRITISH 1829-1896)

STUDY OF A GIRL WALKING BY THE SEA (RECTO); PORTRAIT  
STUDY OF EFFIE (VERSO)

Pencil, pen and ink (recto); pencil (verso)

Signed with monogram and dated '1861' (recto, lower right)

20 x 14cm (7¾ x 5½in.)

Provenance:

Thomas Agnew & Sons, London, no. 29836

Exhibited:

London, Thomas Agnew & Sons, *French and English Drawings,  
19th and 20th Centuries*, 1968, no. 68

The portrait of Millais' wife Effie Gray appears to be a study for *Peace Concluded* (now in the Minneapolis Institute of Fine Art), which the artist completed in 1856, the year after they married. When the painting was exhibited at the Royal Academy, John Ruskin proclaimed that 'This picture is as brilliant in invention as consummate in executive power... [it] will rank in future among the world's best masterpieces' (John Ruskin, 'Academy Notes, 1856' in *The Works of John Ruskin*, 1903, p. 56).

In a letter dated 14 April 1856 to William Bell Scott, William Michael Rossetti wrote 'He [Millais] means now to do ... a cliff and sea-shore picture by night, with the rather absurd incident of a somnambulist girl followed by her father with a lantern. Doubtless he will make something strange and impressive out of it; but *meaning* is not apparent' (Roger W. Peattie (ed.), *Selected Letters of William Michael Rossetti*, 1990, p. 65). While the study is dated '1861', evidently the subject of somnambulism was on Millais' mind five years earlier. It is therefore possible that Millais began the sleepwalking scene on the reverse of the study of Effie in 1856, using pencil to complete the girl's head and to roughly describe the setting and nightgown. He may then have returned to reinforce the work in brown ink at the later date. Indeed, the subject is brought to fruition in Millais' *The Somnambulist* of 1871, which shares some compositional similarities with the present drawing, albeit the sleepwalker becomes a young woman.

We are grateful to Malcolm Warner for his assistance in cataloguing this work.

£3,000-£5,000



286 (verso)



286 (recto)



287

**287**  
**EDUARD VEITH (AUSTRIAN 1856-1925)**  
*THREE QUARTER LENGTH PORTRAIT OF JULIA KAI*  
Oil on canvas  
Signed (centre right); signed, inscribed and titled (to stretcher verso)  
89 x 73cm (35 x 28½ in.)

**Provenance:**  
Private Collection, Swiftsden House, East Sussex

£1,000-1,500



288

**288**  
**AFTER WILLIAM PATRICK ADAM**  
*LADY*  
Oil on canvas-board  
46 x 24cm (18 x 9½ in.)

After the original signed work of the same title by Adam, which was sold at Sotheby's, London on 17 May 2007 (*British and Continental Pictures*, lot 84).

£1,500-2,500



289

**289**  
**HARRIET HALHED (BRITISH 1851-1933)**  
*ARRANGING FLOWERS*  
Oil on canvas  
Signed (lower left)  
68 x 100cm (26¾ x 39¼ in.)

£700-1,000

**290**  
**WILLIAM LUCAS (BRITISH 1840-1895)**  
*PORTRAIT OF A LADY WITH A BOOK*  
Watercolour heightened with white  
Signed and dated '1872' (lower left)  
32 x 25.5cm (12½ x 10 in.)

£500-700

**291 (NO LOT)**



290



292

292  
HORACE FISHER (BRITISH 1861-1928)  
*A VENETIAN INTERIOR*  
Oil on canvas  
Signed, inscribed and dated 'Venice 1884' (lower right)  
88.5 x 75.5cm (34¾ x 29½in.)

£2,000-3,000



293

293 λ  
DOUGLAS ION SMART (BRITISH 1879-1970), AFTER GEORGE CLAUSEN  
*A TWILIGHT INTERIOR*  
Watercolour  
Signed with monogram (lower left); further signed (verso)  
18.5 x 15cm (7¼ x 5¾in.)

Provenance:  
The Maas Gallery, London, no. 14934

£700-1,000



294

294  
CIRCLE OF JULES BASTIEN-LAPAGE (FRENCH 1848-1884)  
*FIGURES IN A STORMY LANDSCAPE*  
Oil on canvas  
40.5 x 32.5cm (15¾ x 12¾ in.)

£700-£1,000



295

295 †  
EDWARD ATKINSON HORNEL (SCOTTISH 1864-1933)  
*THE BUTTERFLY*  
Oil on canvas  
Signed and dated '1919' (lower right)  
51.5 x 61cm (20¼ x 24in.)

Provenance:  
Sale, Sotheby's, Hopetoun House, *Scottish Pictures*, 19 April 1999, lot 136  
Sale, Sotheby's, Gleneagles, *Fine Scottish and Sporting Pictures and Sculpture*, 30 August 2000, lot 1170

£4,000-6,000



296

296 λ  
ALFRED JONNIAUX (BELGIAN 1882-1974)  
*NUDE BY A FIRE*  
Oil on canvas  
Indistinctly signed (lower left)  
75 x 61.5cm (29½ x 24in.)

£2,000-4,000



297

297 λ  
NORMAN HEPPLER (BRITISH 1908-1994)  
*SEATED NUDE*  
Oil on canvas  
Signed (lower right)  
91 x 70cm (35¾ x 27½in.)

£1,000-1,500



298

298  
ETTORE FORTI  
(ITALIAN 1850-1940)  
*POMPEIIAN LULLABY*  
Oil on canvas  
Signed and inscribed 'Roma'  
(lower right)  
24.5 x 32cm (9½ x 12½in.)

Provenance:  
Sale, Christie's, South Kensington,  
*Nineteenth Century European Art*,  
12 September 2007, lot 137

£2,000-4,000



299

299  
DELPHIN ENJOLRAS  
(FRENCH 1857-1945)  
*THE MODEL*  
Pastel  
Signed (lower right)  
36 x 53cm (14 x 20¾in.)

£2,000-3,000



300

**300**  
SIGISMUND GOETZE (BRITISH 1866-1939)  
*PORTRAIT OF A YOUNG BOY WITH A  
WHITE HAT*  
Oil on canvas  
Signed and dated '07' (lower left)  
47.5 x 36cm (18½ x 14in.)

£1,200-1,800



301

**301 λ**  
JOHN GEORGE HOOKHAM (BRITISH 1899-1972)  
*PORTRAIT OF THE ARTIST'S COUSIN, GLADYS COOMBS (1899-1963);  
TOGETHER WITH A FIGURE STUDY (VERSO)*  
Oil on canvas  
80 x 55cm (31¼ x 21½in.)  
Painted circa 1920-25

**Provenance:**  
The sitter, Gladys Coombs  
Thence by family descent until 2025

£600-800



302

**302**  
JULES LENTREIN (BELGIAN 1875-1943)  
*PORTRAIT OF A WOMAN SEWING BY A MIRROR*  
Oil on canvas  
Signed and dated '1911' (lower left)  
62.5 x 37cm (24½ x 14½in.)

£600-800



303

**303**  
WILFRED GABRIEL DE GLEHN (BRITISH 1870-1951)  
*PORTRAIT OF LOUISE ROGERS*  
Oil on canvas  
Signed (lower right)  
61 x 51cm (24 x 20in.)

**Provenance:**  
Sale, Thomson Roddick, Dumfries, 2 December 2025, lot 320  
Where purchased by the present owner

**Exhibited:**  
Southport, Atkinson Art Gallery

This painting appears to be a sketch for *Miss Louise Rogers* exhibited at the Royal Academy in 1920.

£5,000-7,000

304

RÉNE-FRANÇOIS-XAVIER PRINET (FRENCH 1861-1946)  
*BESSIE DAVIDSON AU SALON À LUXEUIL, RÉUNION CHEZ  
LES DESGRANGES*

Oil on canvas  
134 x 175cm (52¾ x 68¾in.)

Painted circa 1917.

**Provenance:**

Madame René-François-Xavier Prinnet, the wife of the artist  
By whom gifted to Odile Bonnat, France, 1954  
Thence by descent within the Desgranges family  
Their Sale, Beaussant Lefèvre & Associés, Paris, *Estampes,  
Dessins, Tableaux et Sculptures Modernes et Contemporains, Art  
Nouveau, Art Deco*, 11 December 2009, lot 216, where acquired  
by the late husband of the present owner

The Australian painter, Bessie Ellen Davidson (1879-1965) was best known for her landscapes, portraits of friends, intimate interiors and still lifes. In the present work, her mentor and friend, René-François Prinnet, places her at the heart of a gathering of their Montparnasse artistic circle. Painted around 1917, the interior is possibly the Desgranges family home in Luxeuil or the Prinnet residence in Bourbonne-les-Bains. The figures include Robert Cornille, a recovering French army officer; Davidson herself; Jeanne Prinnet; the painter Félix Desgranges and his wife; and their daughter Germaine Besnard at the piano. The composition is both a celebration of friendship and a poignant reflection of the emotional gravity of wartime. As described by biographer Penelope Little, it represents 'a gathering very much touched by the war' (P. Little, *A Studio in Montparnasse: Bessie Davidson: An Australian Artist in Paris*, Victoria, 2003, pp. 74-77).

After studying in Adelaide at the Advanced School for Girls under Rose McPherson (otherwise known as Margaret Preston), Davidson attended the Künstlerinnen-Verein in Munich before moving to Paris. She trained at the Académie de la Grande Chaumière under Prinnet and it was here she met Germaine Desgranges, who was to become a lifelong friend. In Paris, Davidson embraced impressionism and post-impressionism; the tonal restraint characteristic of her earlier works was increasingly replaced by vibrant and luminous application of colour.

Shortly after arriving in France, Davidson began exhibiting at major institutions, including the *Salon de la Société des Artistes Français* and later the *Société Nationale des Beaux-Arts*. In 1922, she became the first Australian woman elected to the latter, eventually serving as its secretary. She was a founding member of the *Salon des Tuileries*, exhibiting regularly between 1923 and 1951, and a founding vice-president of *La Société Femmes Artistes Modernes*. Davidson also contributed to the *Société Nationale Indépendantes* and the *Salon d'Automne*. In recognition of her achievements, she was awarded the *Chevalier de la Légion d'Honneur* in 1931, the first Australian woman to receive the distinction.

During World War II, following the death of her partner of two decades, Marguerite Leroy, Davidson lived in Grenoble and was rumoured to be involved in the French Resistance. From 1945 onward, she returned to her studio in Paris. Davidson's work is lauded in Madeleine Bunoust's *Quelques femmes peintres* (1936), alongside her contemporaries Mary Cassatt, Berthe Morisot, Marie Laurencin and Suzanne Valadon.

£15,000-25,000



304



305

305 λ  
SOPHIE JENSEN (BRITISH 1912-2007)  
*TIVOLI GARDENS, COPENHAGEN*  
Oil on canvas  
Signed and dated '1928' (lower right)  
68 x 85cm (26¾ x 33¼in.)

£3,000-5,000



306

306  
ATTRIBUTED TO ROBERT PEYTON REID (SCOTTISH 1859-1945)  
*A MOTHER AND DAUGHTER FEEDING DUCKS IN A PUNT*  
Oil on canvas  
65 x 92cm (25½ x 36in.)

£2,000-3,000



307

307  
ALBERT LUDOVICI JUNIOR (BRITISH 1852-1932)  
*THE CATTLE MARKET, SANDWICH*  
Oil on board  
Signed (lower left)  
24 x 35cm (9¼ x 13¾in.)

£1,000-1,500



308

308 λ  
PAUL SEGUIN BERTAULT (FRENCH 1869-1964)  
*SORTIE DE L'OPERA, PARIS*  
Watercolour  
Signed and dated '1894' (lower right); signed and inscribed (verso)  
36 x 53cm (14 x 20¾in.)

Provenance:  
Sale, Hindman Auctions, *American and European Art*, 22 May 2020, lot 22

£600-800



309

309 λ  
GEORGE OWEN WYNNE APPERLEY (1884-1960)  
*EL JOVEN PRINCIPE*  
Oil on canvas  
Signed and dated '35' (lower right)  
66 x 47.5cm (25 x 18½in.)

Provenance:  
By descent from the artist's estate

£5,000-8,000



310

**310**  
FOLLOWER OF PETER MONAMY  
*MEN-O-WAR OF THE RED SQUADRON  
BECALMED*  
Oil on canvas  
67.5 x 110cm (26½ x 43¼in.)

£3,000-5,000



311

**311**  
FOLLOWER OF WILLEM VAN DER VELDE  
THE YOUNGER  
*A MAN-O-WAR FIRING A SALUTE AND  
OTHER SHIPPING BECALMED*  
Oil on canvas  
39 x 55cm (15¼ x 21½in.)

£1,000-1,500



312

**312**  
FOLLOWER OF PETER MONAMY  
*'THE EVENING GUN'; A MAN-O-WAR  
BECALMED AND OTHER SHIPPING OFF THE  
COAST*  
Oil on canvas  
54 x 98cm (21¼ x 38½in.)

£3,000-5,000



313

**313**  
FOLLOWER OF FRANCIS HOLMAN  
*THE THREE-MASTED ENGLISH MERCHANTMAN COLUMBUS, IN THREE POSITIONS OFF THE  
ENTERANCE TO SOUTHAMPTON WATER, WITH CALSHOT CASTLE IN THE DISTANCE BEYOND*  
Oil on canvas  
The right-facing ship partially inscribed 'MBUS' (to the stern)  
68 x 122cm (26¾ x 48in.)

**Provenance:**  
Peter Johnson, London

Research suggests this vessel to be the Hull registered merchantman *Columbus*, 250 tons, built at Boston (when still a British possession) in 1773, for Mr James Gammel and regularly employed on the North Atlantic American trade.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.

£3,000-5,000



314

**314**  
THOMAS LUNY (BRITISH 1759-1837)  
*A SHIP-OF-THE-LINE IN TWO POSITIONS OFF THE SEVEN SISTERS*  
Oil on canvas  
Signed (to rock lower right)  
88 x 146cm (34½ x 57¼ in.)

£4,000-6,000



315

**315**  
JOSEPH HEARD (BRITISH 1799-1859)  
*A SAILING SHIP OFF TYNEMOUTH*  
Oil on canvas  
Signed and dated '1849' (lower left)  
44 x 64cm (17¼ x 25in.)

Provenance:  
The Parker Gallery, London

£2,000-3,000



316  
FOLLOWER OF WILLIAM JAMES  
*LONDON FROM THE THAMES*  
Oil on canvas  
76 x 128cm (29¾ x 50¼in.)

£8,000-12,000

316



317

**317**  
WILLIAM CLARK OF GREENOCK (SCOTTISH 1803-1883)  
*THE FIRTH OF CLYDE*  
Oil on canvas  
Signed and dated '1867' (lower left)  
61 x 92cm (24 x 36in.)

Provenance:  
Williams and Son, London

£4,000-6,000



318

**318**  
JOHN WILSON CARMICHAEL (BRITISH 1800-1868)  
*DUTCH SHIPPING OFF THE SCHELDT*  
Oil on canvas  
Signed and dated '1839' (lower left)  
61.5 x 97cm (24 x 38in.)

£4,000-6,000



**319**  
**JAMES WILSON CARMICHAEL (BRITISH 1800-1868)**  
*BELOW WATERLOO BRIDGE; WHITEHALL GARDENS*  
 Watercolour, a pair  
 Both signed with initials and dated '1849' (lower left and right, respectively)  
 Each 29.5 x 44.5cm (11½ x 17½ in.) (2)

**Provenance:**  
 The Fine Art Society Ltd., London

£1,000-1,500



**320**  
**CHARLES EDWARD DIXON (BRITISH 1872-1934)**  
*THE LOWER POOL*  
 Watercolour, bodycolour and pencil  
 Signed, titled and dated below the mount (lower left)  
 25.5 x 74.5cm (10 x 29¼ in.)

£700-1,000

319



320

**321**  
**ATTRIBUTED TO ALFRED THOMPSON BIRCHER (AMERICAN 1837-1908)**  
*COASTAL LANDSCAPE*  
 Oil on canvas  
 40.5 x 64cm (15¾ x 25in.)

£1,000-1,500



321

**322**  
**JEANNA BAUCK (SWEDISH 1840-1926)**  
*SHIPPING OFF THE COAST*  
 Oil on canvas  
 Signed (lower right)  
 33 x 46cm (12 x 18in.)

£600-800



322

**323**  
**FOLLOWER OF EUGÈNE MODESTE EDMOND LE POITTEVIN**  
*FISHING BOAT OFF SHORE WITH A MAN-O-WAR BEYOND*  
 Oil on panel  
 Indistinctly signed 'L. POTEVYN [?]', inscribed and dated '1870' (lower left)  
 18 x 25cm (7 x 9¾in.)

**Provenance:**  
 Geoffrey Lambert Fine Art, Guernsey  
 Sale, Lindsay Burns & Company, Perth, *Two Day Antiques, Fine Art & Interiors Sale*, 4 February 2026, lot 619 (as L. Potevyn)

£300-500



323

324

WILLIAM LIONEL WYLLIE (BRITISH 1851-1931)

*THE FLOWING RIVER WINDS PAST PALACE, PARK, AND THE HOMES OF TOILING MILLIONS*

Oil on canvas

122 x 183.5cm (48 x 72in.)

**Provenance:**

Malcolm Henderson Gallery, London, 1973

**Exhibited:**

London, Royal Academy, 1924, no. 333

**Literature:**

*Pall Mall Pictures*, 1924, illustrated p.43

M. A. Wyllie, *We Were One - A Biography of W.L. Wyllie*, 1935, p.293 (where the two versions are confused)

Exhibited by Wyllie in 1924, *The Flowing River Winds Past Palace, Park, and the Homes of Toiling Millions* together with another submission from the same year, *The Towers, Spires and Bridges of our City*, depicts London as a modern city steeped in history driven by human interaction, groundbreaking architecture and industrial innovation. Not only that, but Wyllie was also painting at home. Being born in London himself in 1851, despite relocating to Portsmouth in 1906, he continued to paint scenes along the Thames in the city he loved until well into the 1920s.

The present lot was based upon several watercolour sketches (see examples in the collection of the National Maritime Museum, London). It is likely that at least some of these sketches were made in January 1924, when Wyllie was staying at the Ship Hotel in Greenwich.

Another, slightly smaller version of this painting entitled *A View from Greenwich* was presented by Wyllie to Greenwich Town Hall (now in the collection of Greenwich Heritage Centre). Both paintings relate closely to a contemporary etching entitled *The Thames from Greenwich Park, Looking North-West*.

The view in *The Flowing River Winds Past Palace, Park, and the Homes of Toiling Millions* is looking west to the city of London, with St Paul's Cathedral and Tower Bridge visible on the horizon. The high aerial vantage is from slightly east of the Royal Observatory, which occupies the lower left corner. Beyond the observatory are the spires of St Mary's and St Alfege (on the left, demolished in 1936).

On the right of the painting a three-masted ship is being towed upstream by a tug, heading towards Sir Christopher Wren's magnificent Royal Naval College, where it will likely continue past the dockyards of the Isle of Dogs and on to Deptford Reach.

Much of the centre of the composition is taken up by the college, the former Dreadnought Hospital to its west on Romney Road and to the east the Royal Hospital School College (now the National Maritime Museum).

Queen's House is at the centre with the drill ship 'Fame' on the parade ground to the north. (The third drill ship of this name to occupy the front of the Queen's House since 1843, built in 1872-3 by Green's of Blackwall, the last great builders of Indiamen).

On the riverfront to the west of the college's twin domes can be seen the lawns of Pepys Walk, beyond which is the bulk of the riverside Ship Hotel (no longer extant) beside the cupola of the Greenwich Foot Tunnel built in 1902 – its northern counterpart can be seen amongst the heavy industry of the dockyards and factories.

William Lionel Wyllie (1851-1931), was arguably one of the most prolific and distinguished maritime artists of the late 19th and early 20th centuries.

His passion for the sea extended beyond painting it, and he was a keen sailor who frequently raced a 14-foot international dinghy which he himself designed. When it came to painting and sailing, Wyllie would partake whatever the weather. In his book, the artist's grandson recalls a time in 1924, when Wyllie worked through a storm whilst it flooded the ground floor studio at his house in Portsmouth. Wyllie resorted to painting in bare feet whilst his daughter and grandson bailed out the water which was pouring through the teak doors for over three hours (Quarm & Wyllie, p.18).

In addition to exhibiting at institutions including the Royal Academy, Royal Institute, the New English Art Club and Grosvenor Gallery, from 1906, Wyllie became closely associated with the Royal Navy and when he died in 1931, he was buried with full naval honours.

His work is in collections at the Tate, Royal Academy, Imperial War Museum, and the National Maritime Museum.

£15,000-20,000



324



325



326

325 λ  
FRANK HENRY MASON (BRITISH 1875-1965)  
*THE WIND STANDS FAIR FOR ENGLAND, THERMOPYLOE  
PASSING BEACHY HEAD*  
Oil on canvas  
Signed (lower right)  
74.5 x 120.5cm (29¼ x 47¼in.)

£800-1,200

326 λ  
FRANK HENRY MASON (BRITISH 1875-1965)  
*'RUNNING HER EASTING DOWN', IN THE  
ROARING FORTIES*  
Oil on canvas  
Signed (lower left)  
75.5 x 127cm (29½ x 50in.)

£600-800



327

327  
PEDRO RIBERA (SPANISH 1867-1949)  
*FIGURE ON A HORSE FORDING A RIVER*  
Oil on canvas  
Signed and inscribed 'Souvenir de S. Gabriel (Mexico)...1905' (lower right)  
50 x 64.5cm (19½ x 25¼in.)

Provenance:  
Sale, Christie's, South Kensington, *Travel, Science and Natural History*, 22 April 2010, lot 178

£1,500-2,500



328

328 λ  
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)  
*GILBERT WITH THE HOUNDS, BEXWORTH CHURCH IN THE BACKGROUND*  
Oil on canvas  
Signed and dated '1953' (lower left); inscribed 'The Cambridgeshire' (lower right)  
46 x 56cm (18 x 22in.)

£5,000-8,000



329

329 λ  
LIONEL DALHOUSIE ROBERTSON EDWARDS (BRITISH 1878-1966)  
*THE SOUTH STAFFORDSHIRE HUNT AT LONGDON GREEN, LICHFIELD*  
Oil on canvas  
Signed, inscribed and indistinctly dated '194./So. Staff' (lower right)  
59 x 92cm (23 x 36in.)

Provenance:  
Sale, Bonhams, London, *19th Century Paintings*, 27 January 2011, lot 121

£10,000-15,000

330

HEYWOOD HARDY (BRITISH 1842-1933)

*REFRESHMENTS AT A WAYSIDE INN*

Oil on canvas

Signed (lower right)

65 x 92cm (25½ x 36in.)

Provenance:

Private collection, UK

£8,000-12,000

A painter of equestrian, hunting and genre scenes often set in the eighteenth century, as well as a distinguished portraitist, Heywood Hardy was the youngest son of the artist James Hardy Snr (1801-1879).

He began his career as an animal artist in Keynsham; however, following initial failure, he joined the 7th Somerset Volunteers for a brief period. In 1864, Hardy went to Paris and entered the Ecole des Beaux-Arts, where he studied with the battle painter, Pielse. He then visited Antwerp, returning to England shortly before 1868.

In 1870, Hardy settled in London and shared a studio with Briton Riviere. His career flourished and he was elected a member of several societies, including the Royal Society of Painters and Etchers, the Royal Institute of Oil Painters and the Royal Society of Portrait Painters. He was an Associate of the Royal Watercolour Society. Hardy also worked as an illustrator, contributing to *The Illustrated London News* and *The Graphic Magazine*.

Famed for his sensitive portrayal of animals, Hardy was invited to many country estates and commissioned by several distinguished patrons, including Colonel Wyndham Murray, the Marquis of Zetland and the Sitwells of Renishaw.



330

331

JAMES POLLARD (BRITISH 1797-1867)

OMNIBUSES OUTSIDE THE NAG'S HEAD, HOLLOWAY

Oil on canvas

45.5 x 61cm (17¾ x 24in.)

**Provenance:**

Sale, Christie's, London, 18 January 1946, lot 103

Leggatt Brothers, London, 1947 (according to Witt Library mount)

Private collection, UK, since the 1950s

**Literature:**

N.C. Neville, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh on Sea, 1972, p.33, cat no. 159

£10,000-15,000



331

JAMES SEYMOUR (BRITISH CIRCA 1702-1752)

A MATCH ON THE DOWNS WITH A GREY BEATING THE DUKE OF BOLTON'S CHESNUT

Oil on canvas

Signed with initials and dated '1733' (lower left)

62 x 91.5cm (24¼ x 36in.)

**Provenance:**

Sackville Pelham, 5th Earl of Yarborough (1888-1948) (label on the reverse of the frame)

Arthur Ackermann & Sons, London

Private collection, UK

Sale, Sotheby's, London, 29 November 1978, lot 113

Private collection, UK

**Literature:**

R. Wills, *James Seymour 1701-1752*, p.156, no. 30, illus. in colour

A grey horse gallops towards the finishing post, trailed by a chestnut whose jockey wears the colours of Charles Powlett, 3rd Duke of Bolton (1685-1754). The scene is probably the Hog's Back on the North Downs near Guildford; there was a racecourse at the village of Mellow from 1701. Seymour painted very few Matches, contests between two, or sometimes three, horses for which each owner provided a prize purse. He captures the energy and speed of the horses, the excitement of the jockeys and the sweep of the downland landscape, with clouds spiralling up into a pale blue sky.

Seymour had a circle of clients with connections to the Guildford and Epsom racecourses; the 3rd Duke of Bolton's seat was not far away at Hackwood Park, Hampshire. He painted a portrait of the Duke out shooting *circa* 1740 (Government Art Collection, on loan to the Royal Armouries, Leeds) and *The stables and two famous running horses belonging to His Grace the Duke of Bolton, 1747* (Paul Mellon Collection, Yale Center for British Art, New Haven, CT). The Duke followed his father the 2nd Duke, owner of the celebrated Bay Bolton, in being an aficionado of the Turf. A Whig politician who served in the cabinet of Sir Robert Walpole, the 3rd Duke of Bolton is most renowned - or notorious - for his twenty-three-year relationship with the actress Lavinia Fenton, whom he finally made his second Duchess in 1751. Lavinia had sprung to fame as Polly Peachum in John Gay's satire on Italian opera (and on Walpole's corrupt government), *The Beggar's Opera* (1728). In William Hogarth's painting of *The Beggar's Opera* (1731; Tate Britain, London), Lavinia/Polly pleads for the life of her lover, highwayman Captain Macheath, while gazing towards her real-life lover, the Duke of Bolton, who sits in the audience.

James Seymour was born in London, the son of a banker, goldsmith and diamond merchant, who supplied plate for racing trophies. Seymour's father was an amateur artist, a member and, in 1702, a Steward of the Virtuosi Club of St Luke, to which John Wootton and Peter Tillemans also belonged.

Seymour began to draw at an early age and studied pictures and prints in his father's collection. In 1720 he attended the art academy in St Martin's Lane founded by Louis Chéron and John Vanderbank; the raffish Vanderbank became a friend. Encouraged by his father, he received introductions to the leading artists of the day. Seymour developed a passion for horse racing and is believed to have owned racehorses. He was among the first English painters to specialise exclusively in sporting subject matter. In 1739 the *Universal Spectator* declared that Seymour was 'reckoned the finest draughtsman in his way [of horses, hounds etc.] in the whole world'. George Vertue noted his 'genius to drawing of Horses', as well as his life as a young rake: 'the darling of his Father run thro some thousands - livd gay high and loosely - horse racing gameing women &c.' (*Note books*, vol. III, p.86). Seymour's prolific output in paintings and sketches belies this portrait of indolence.

Among Seymour's patrons were the banker Peter Delmé, John Jolliffe, MP, the 3rd Duke of Bolton and the 6th Duke of Somerset. He was commissioned by the latter to decorate a room with portraits of racehorses; however, they quarrelled and the project never materialised. Many of Seymour's racing, hunting and stable scenes were engraved, among them *Twelve Prints of Hunters and Running Horses* (c.1750) and thirty-four racehorse portraits (1741-54). According to Vertue, the latter part of Seymour's life 'was spent in the lowest circumstances of debt' (*op. cit.*, vol. III, p.86). He died unmarried in Southwark on 30th June 1752.

The work of James Seymour is represented in Tate Britain, London; the Yale Center for British Art, New Haven, CT and the Virginia Museum of Fine Arts, Richmond, VA.

£15,000-25,000



332



333

333  
HENRY BERNARD CHALON  
(BRITISH 1770-1849)  
*HUNTERS AND A FOAL IN A  
LANDSCAPE*  
Oil on panel  
40 x 60.5cm (15½ x 23¾in.)

£1,500-2,500



334

334  
ENGLISH SCHOOL (18TH CENTURY)  
*SHOOTING SCENE*  
Oil on panel  
26 x 46.3cm (10 x 18in.)

£800-£1,200



335

335  
ARTHUR GILBERT (BRITISH 1819-1895)  
*LAKE SCENE WITH ANGLERS FISHING*  
Oil on canvas  
Signed and dated '1859' (lower right)  
33.5 x 45cm (13 x 17½in.)

£300-500



336

336  
BRITISH SCHOOL (19TH CENTURY)  
*ARAB HORSE WITH GROOM AND  
PYRAMIDS BEYOND*  
Oil on canvas  
41.5 x 71.5cm (16¼ x 28in.)

£1,000-1,500



337

337  
ENGLISH SCHOOL (19TH CENTURY)  
*PORTRAIT OF A LADY WITH RIDING  
CROP*  
Oil on canvas  
Signed and dated 'Syr. Scott 1855'  
(lower right)  
127 x 102cm (50 x 40in.)  
Unframed

Provenance:  
Miss. P. Memmo, 25 October 1936

£500-800



338

**338**  
**FOLLOWER OF JOHN FREDERICK HERRING SENIOR**  
*A BRAKE AND FOUR, A HUNT WITH A PACK BEYOND*  
 Oil on canvas  
 69 x 95cm (27 x 37¼in.)

£1,500-2,500



339

**339**  
**EDGAR HUNT (BRITISH 1876-1953)**  
*CHICKENS IN A YARD WITH A HORSE AND A GOAT*  
 Oil on canvas  
 Signed (lower left)  
 57 x 82cm (22¼ x 32¼ in.)

**Provenance:**  
 By repute gifted by the artist on the occasion of the wedding of his friend, and the present owner's grandfather  
 Thence by descent

£2,000-4,000

**340**  
**ATTRIBUTED TO ÉDOUARD-JORIS MOERENHOUT (BELGIAN 1801-1893)**  
*ON THE BEACH AT ZEEBRUGGE*  
 Oil on panel  
 Signed and dated '1834' (lower left)  
 60.5 x 83cm (23¾ x 32½in.)

**Provenance:**  
 Sale, Bonhams, London, *19th Century European, Victorian and British Impressionist Art*, 18 March 2014, lot 102

It has been suggested that the passenger in the carriage is the Duke of Wellington.

£2,000-3,000



340

**341**  
**WILLIAM HUGGINS (BRITISH 1820-1884)**  
*A FORAGING PARTY*  
 Oil on board, tondo  
 Signed and dated '1854' (lower centre)  
 26.5 x 25cm (10¼ x 9¾in.)

£4,000-6,000



341

**342**  
**EMILE BRISSET (FRENCH 1860-1904)**  
*CARRIAGE RIDE TO THE HUNT*  
 Oil on canvas  
 Signed and dated '93' (lower right)  
 94 x 89cm (37 x 35in.)

£1,000-1,500



342



343



344

343  
ENGLISH SCHOOL (19TH CENTURY)  
*PHEASANTS IN A WOODLAND  
LANDSCAPE*  
Oil on canvas  
Indistinctly signed and dated 'J.E. AKE[?] 1887'  
(lower left)  
94.5 x 117.5cm (37 x 46¼in.)

£2,000-3,000

344  
ALFRED DUKE (BRITISH 1863-CIRCA 1905)  
*A TERRIER; A JACK RUSSELL*  
Oil on canvas, a pair  
Both signed (lower left and lower right  
respectively)  
40.5 x 30.5cm (15¾ x 12in.) (2)

£800-1,200

345 λ  
COLIN W. BURNS (BRITISH B.1944)  
*WOODCOCK IN BRACKEN*  
Oil on canvas  
Signed (lower left)  
46.5 x 60.5cm (18¼ x 23¾in.)

Provenance:  
Sale, Christie's, London, *The Irish and Sporting Art Sale*, 8 May  
2009, lot 150

£1,500-2,500



345

346 λ  
COLIN W. BURNS (BRITISH B.1944)  
*WINTER WOODCOCK IN BRACKEN*  
Oil on board  
Signed (lower left)  
36.5 x 44.5cm (14¼ x 17½in.)

Provenance:  
Burlington Fine Art, London  
Where acquired by the present owner in 2017

£1,500-2,500



346

347 λ  
CHARLES FREDERICK TUNNICLIFFE (BRITISH 1901-1978)  
*A COVEY OF PATRIDGES*  
Watercolour and pencil heightened with white  
Signed (lower right)  
44 x 60.5cm (17¼ x 23¾in.)

Together with a copy of C. F. Tunnicliffe's *Sketches of Bird Life*,  
edited and introduced by R. Gillmor, 1981 (2)

£800-1,200



347

## INDEX

### A

Adam, William 288  
 Alexander, John 110  
 American Naïve School 216  
 Amorosi, Antonio 39  
 Anglo-Dutch School 79  
 Apperley, George 309  
 Appiana, Andrea 164  
 Atkinson Hornel, Edward 295

### B

Baccuet, Prosper 255  
 Bares, David 251  
 Barry, James 19  
 Bastien-Lapage, Jules 294  
 Bauck, Jeanna 322  
 Beach, Thomas 116  
 Beale, Mary 139  
 Belgian School 144  
 Bennett, Frank 226  
 Bertault, Paul 308  
 Bertin, Nicolas 44  
 Bigg, William 256  
 Bircher, Alfred 321  
 Bloemaert, Hendrick 134  
 Boilly, Louis 145, 195, 196  
 Bol, Ferdinand 14A  
 Bolognese School 11, 71  
 Bonnington, Richard 174, 179  
 Boucher, François 55  
 Bouvard, Antoine 190, 191, 192  
 Brackenbug, Richard 48  
 Breanski, Alfred 245  
 Breton, Jules 257  
 Bridgman, Frederick 205  
 Brill, Paul 52  
 Brisset, Emile 342  
 British School 93, 218, 221, 336  
 Brooks, Thomas 262  
 Burne-Jones, Edward 283

### C

Cadeau, Rene 143  
 Caracci, Annibale 27  
 Cardi, Ludovico 70  
 Carlo, Carloni 18  
 Carmichael, James 319  
 Carmichael, John 318  
 Cateels III, Pieter 35  
 Cave, Peter 23  
 Chalon, Henry 333

Chigot, Eugene 275  
 Chinnery, George 207, 208, 209,  
 210, 211, 212, 213  
 Clouet, François 4, 5  
 Colin, Burns 345, 346  
 Collier, John 231, 232  
 Constable, John 151  
 Constant, Jean 206  
 Continental School 101  
 Cooper, Abraham 237  
 Cooper, Thomas 233, 234  
 Crewswick, Thomas 246  
 Crome, John 238, 241  
 Crosio, Luigi 278

### D

Daelliker, Rudolf 136  
 Dahl, Michael 92, 95  
 Dalmation School 7  
 Daniell, Thomas 203  
 Danish School 215  
 Davidson, Allan 280  
 De Bloot, Pieter 47  
 De Glehn, Wilfred 303  
 De Louterberg, Philip 182  
 De Lyon, Corneille 1  
 De Wint, Peter 172  
 Dekker, Hendrik 148  
 Devis, Arthur 111  
 Dhuciq, Virgile 199  
 Dixon, Edward 320  
 Dobson, William 81  
 Duke, Alfred 344  
 Dutch School 62

### E

Edwards, Lionel 328, 329  
 English Neoclassical School 219  
 English School 107, 108, 132, 138, 180,  
 204, 224, 225, 334, 337, 343  
 Enjolras, Delphin 299

### F

Fabris, Jacopo 185  
 Fabris, Pietro 183, 184  
 Faulkner, Benjamin 222  
 Favray, Antoine 159  
 Ferguson, William 37  
 Ferrarese School 73  
 Ferri, Ciro 163  
 Fetti, Domenico 6  
 Fisher, Horace 292  
 Flemish School 20, 29

Florentine School 68  
 Fontana, Lavina 66  
 Forti, Ettore 298  
 Fouquier, Jacques 24  
 French School 57, 100, 126, 140, 141, 146,  
 161, 178, 223  
 Fronti, Michel 281

### G

Gaisborough, Thomas 118  
 Gardener, Daniel 113, 114  
 Gaspars, John 97  
 Geddes, Andrew 263  
 German School 2, 230  
 Gheeraerts, Marcus 65  
 Gherardi, Giuseppe 187  
 Gilbert, Arthur 335  
 Gillemans, J.P. 43  
 Glendening, Alfred 264  
 Goetze, Sigismund 300  
 Goltzius, Hendrick 69  
 Goodall, Frederick 84  
 Greenock, William 317  
 Grimshaw, John 265

### H

Hackaert, Jan 25  
 Halhed, Harriet 289  
 Harcourt, Catherine 186, 188  
 Hardy, Heywood 330  
 Heard, Joseph 315  
 Heins, Theodore 104  
 Hepple, Norman 297  
 Herbert, John 284  
 Herring, John 338  
 Herzog, Hermann 253  
 Holman, Francis 313  
 Hondecoeter, Melchior 34, 36  
 Hookham, George 301  
 Hoppner, John 128  
 Hudson, Thomas 112  
 Huggins, William 341  
 Hughes, Trajan 38  
 Hunt, William 177  
 Hunt, Edgar 339

### I

Irish School 98  
 Italian Neoclassical School 194  
 Italian School 14, 40, 45, 76, 80, 153, 189

### J

Jackson, Gilbert 61, 63

James, William 316  
 Jensen, Sophie 305  
 Johnston, Alexander 175  
 Johnstone, George 252  
 Jonniaux, Alfred 296

### K

Key, Adriaen 64  
 Keyse, Thomas 228  
 King, Haynes 259  
 King, Henry 266, 267, 268, 270  
 Kneller, Godfrey 94, 99

### L

Ladell, Edward 229  
 Lambrechts, Jan Baptist 46  
 Lange, Siren 133  
 Larkin, William 60  
 Lawrence, Thomas 120, 127  
 Le Brun, Charles 13  
 Lear, Edward 171  
 Leczinska, Marie 162  
 Lely, Peter 89, 90, 91  
 Lentrein, Jules 302  
 Lepicie, Nicolas 115  
 Lossow, Henrich 277  
 Lucas, William 290  
 Ludovici, Albert 307  
 Luny, Thomas 314

### M

Macintosh, John 273  
 Magnasco, Alessandro 30  
 Magnasco, Stefano 74  
 Mahu, Cornelius 49  
 Mason, Frank 325, 326  
 Mignard, Pierre 96  
 Mignard, Nicolas 102  
 Millais, John Everett 286  
 Moernhout, Edouard 340  
 Molijn, Pieter 50  
 Moltino, Francis 193  
 Monamy, Peter 310, 312  
 Moroni, Giovanni 75  
 Muller, William 201

### N

Neubauer, Frederick 282  
 Niemann, Edmund 244, 249  
 Norwich School 239

### O

Opie, John 129

### P

Percy, Sidney 243, 250  
 Phillip, John 202  
 Pigot, R 258  
 Plimer, Andrew 121, 122  
 Poittevin, Eugene 323  
 Pollard, James 331  
 Pomarancio, Cristofano 77  
 Pors, Gustav 274  
 Poussin, Nicolas 58  
 Prey, Johannes 59  
 Prinnet, Rene 304

### Q

Quellinus, Arthur 82

### R

Raeburn, Henry 123  
 Raffaelli, Jean-François 276  
 Ramsay, Allan 137  
 Rathbone, John 152  
 Ravesteyn, Jan 67  
 Reggianni, Vittorio 279  
 Reid, Payton 306  
 Reinagle, Ramsay 220  
 Reynolds, Joshua 103, 117, 119  
 Ribera, Pedro 327  
 Richardson, Jonathan 135  
 Richardson, Thomas 236  
 Robert, Theophile 147  
 Roberts, David 173  
 Roman School 160  
 Romney, George 124, 125, 130  
 Rosell, Alexander 261  
 Roucy-Troison, Anne-Louis 54  
 Rowbotham, Thomas 176  
 Royle, Herbert 271  
 Rubens, Paul 17, 42  
 Ruskin, John 169, 170  
 Russell, Theodore 85  
 Rynenburg, Nicolaes 53

### S

Sandby, Paul 157  
 Serres, Thomas 154  
 Seymour, James 332  
 Shaw, John 285  
 Shayer, William 235  
 Sheperd, Kate 198  
 Smart, Douglas 293  
 Smyth, Lionel 269  
 Smythe, Thomas 247  
 Solimena, Francesco 8

Spohler, Jan 242  
 Stoop, Dirk 51  
 Stranovius, Tobias 227  
 Strozzi, Bernado 12  
 Stuart, Charles 254

### T

Taraval, Hughes 56  
 The Monogramist 33  
 Thomson, John 150  
 Tischbein, Wilhelm 131  
 Tocque, Louis 106  
 Tourrier, Alfred 260  
 Towne, Francis 166  
 Traies, William 149  
 Troyen, Rombout 31  
 Tunnicliffe, Charles 347  
 Turner, William 158, 167, 168

### U

Unterberger, Franz 197

### V

Van Asch, Pieter 21  
 Van Bredael, Joseph 22  
 Van Cleeve, Joos 3  
 Van der Baren, Jan 217  
 Van der Velde, Willem 311  
 Van Dyck, Anthony 15, 16, 83, 86, 87  
 Van Miervelt, Michael 78  
 Van West, Johannes 142  
 Vanni, Francesco 10  
 Vecellio, Tiziano 41  
 Veith, Eduard 287  
 Verboeckhoven, Eugene 240  
 Vernet, Horace 200  
 Veronese, Paolo 9  
 Vijnck, Jan 28  
 Vincent, François-Andre 165

### W

Wals, Gottfried 26  
 Watts, Frederick 248, 272  
 Wilson (of Birmingham) Richard 105  
 Wilson, Richard 155  
 Wissing, William 88  
 Wyck, Jan 32  
 Wyllie, William 324

### Z

Zais, Giuseppe 156

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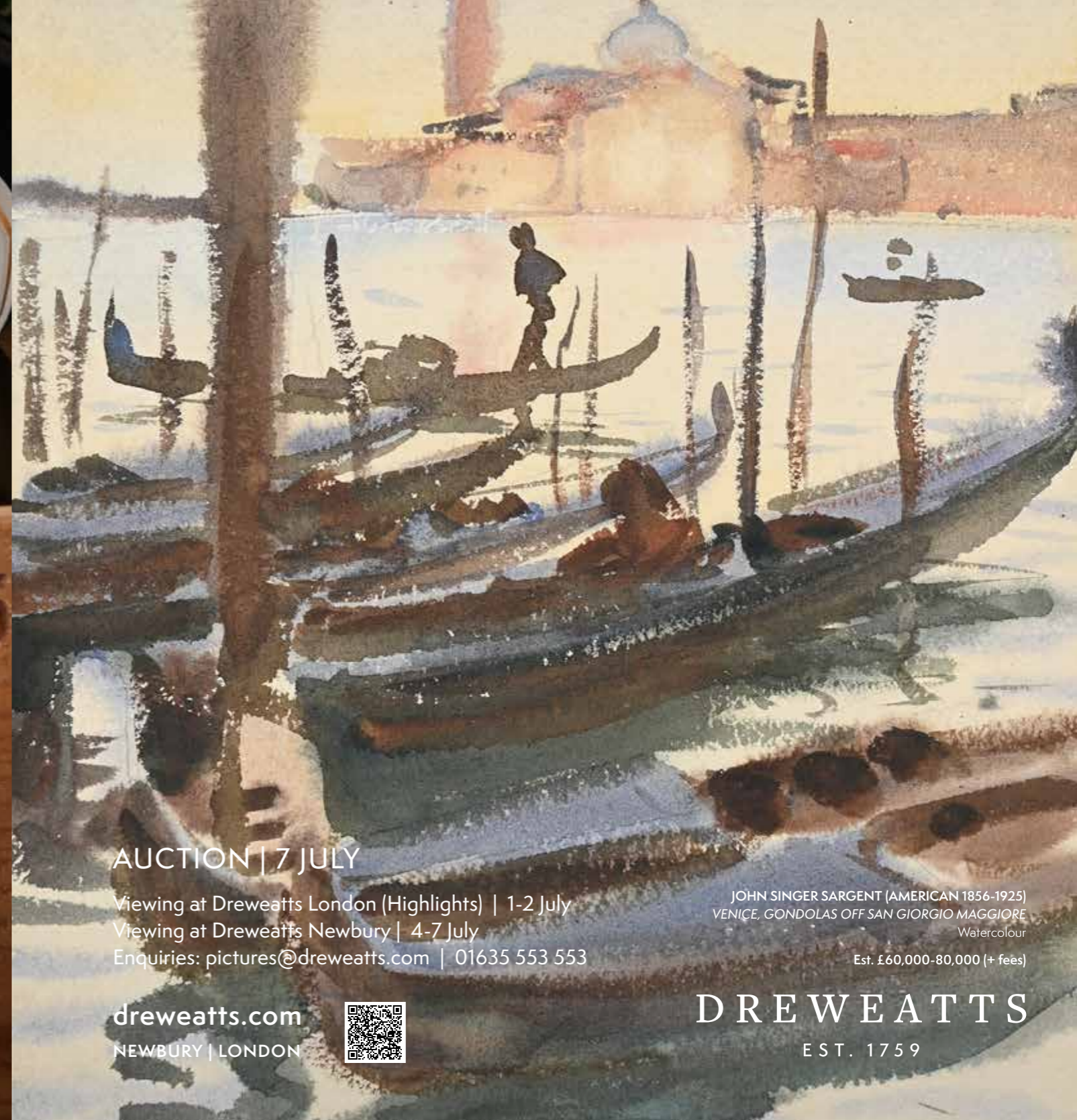
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Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding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

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://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 (  $\theta$  ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A beta symbol (  $\beta$  ) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. 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. (  $\Omega$  ) Indicates that the lot is being sold whilst subject to temporary importation 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 (  $\ddagger$  or  $\Omega$  ) 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  $\ddagger$  or  $\Omega$  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 in the UK, 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. **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  $\lambda$  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.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

(a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and

(b) Other fees agreed in your Consignment Agreement, such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and

(c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and

(d) A fee equivalent to the Buyer's Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

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, comprising the hammer price together with a premium charged per lot at the following rates: 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; and 20% (24% including VAT) of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and ⋈), as set out under the Information for Buyers, as well as any applicable Web Premium.

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 (‡), omega (Ω) and beta (⋈). 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 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 the appropriate 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 layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

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

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

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

## GENERAL

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

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

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

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

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

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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