

WOOLLEY & WALLIS

EST. 1884



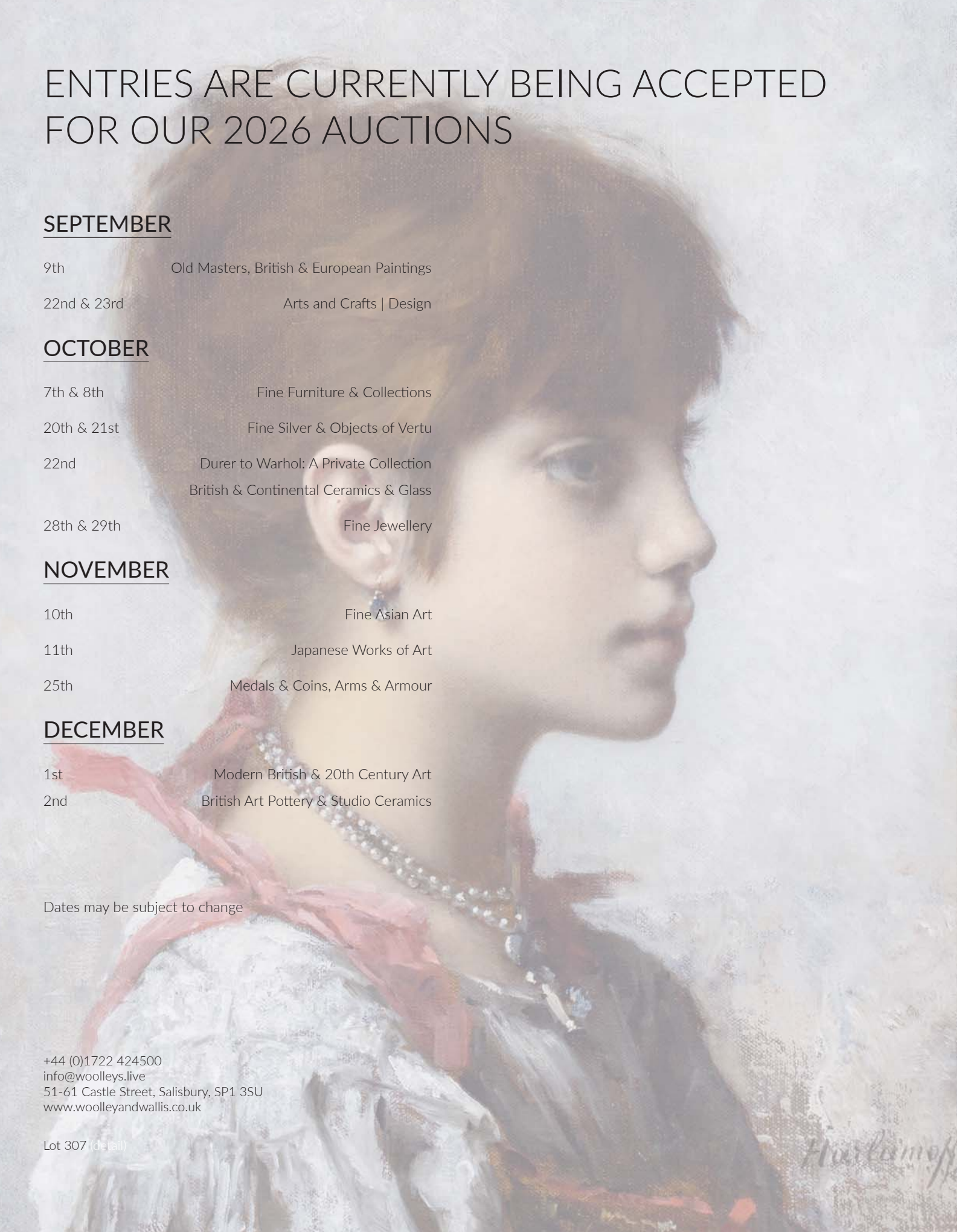
OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 9TH SEPTEMBER 2026





ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR 2026 AUCTIONS



SEPTEMBER

9th Old Masters, British & European Paintings

22nd & 23rd Arts and Crafts | Design

OCTOBER

7th & 8th Fine Furniture & Collections

20th & 21st Fine Silver & Objects of Vertu

22nd Durer to Warhol: A Private Collection
British & Continental Ceramics & Glass

28th & 29th Fine Jewellery

NOVEMBER

10th Fine Asian Art

11th Japanese Works of Art

25th Medals & Coins, Arms & Armour

DECEMBER

1st Modern British & 20th Century Art

2nd British Art Pottery & Studio Ceramics

Dates may be subject to change

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www.woolleyandwallis.co.uk

Lot 307 (detail)

OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 9TH SEPTEMBER 2026

10.00AM

AT OUR CITY CENTRE SALEROOMS, SP1 3SU

VIEWING IN LONDON (HIGHLIGHTS)

Second Floor, 17 Clifford Street, London W1S 3RQ

Tuesday 1st September 10.00am – 4.00pm

Wednesday 2nd September 10.00am – 4.00pm

VIEWING AT OUR OLD SARUM GALLERIES (FULL SALE)

Unit 1B Castle Gate Business Park,
Old Sarum, Salisbury SP4 6QX

Saturday 5th September 10.00am – 1.00pm

Monday 7th September 10.00am – 4.00pm

Tuesday 8th September 10.00am – 4.00pm

Wednesday 9th September By Appointment



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BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 27% (+VAT) on the first £20,000 of the hammer price, reducing to 26% (+VAT) up to £500,000 and 20% (+VAT) thereafter.

TELEPHONE BIDDING

Requests for telephone bidding cannot be accepted after 5pm on Tuesday 8th September.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

⌘ This symbol indicates that an additional levy may be applied for this lot – please see our Terms & Conditions on our website.

COLLECTION OF LOTS BY APPOINTMENT

Collections will be from Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX. Please call 01722 424500 to make an appointment. Please instruct carriers accordingly.

Collection of sold and unsold lots must be within 21 days of the sale – failure to collect within this time may result in storage fees.

LIVE ONLINE BIDDING - FREE OF CHARGE

WOOLLEY'S LIVE

bid.woolleys.live

Please register by 5pm on Tuesday 8th September



Instagram: @woolleyandwallispaintings
@woolleyandwallissalerooms



Facebook: Woolley & Wallis



Pinterest: Woolley and Wallis

ILLUSTRATIONS

Front cover: Lot 125

Back cover: Lot 329

Catalogue £10.00 (£15.00 by post)

PORTRAIT MINIATURES



1

1
CIRCLE OF BERNARD LENS III
 1682-1740

Portrait Miniature of a Gentleman, Wearing a Blue Coat, Red Cloak and Long Wig

On paper laid on card, oval, in an ebonised wooden frame
 95 x 72mm

£250-350



2

2
AFTER ALLAN RAMSAY
 1713-1784

Portrait Miniature of George III in Coronation Robes

Oval, in an ebonised wooden frame
 76 x 63mm

£120-180



3

3
ENGLISH SCHOOL
 19th Century

Portrait Miniature of William Shakespeare (1564-1616)

Oval, in an ebonised wooden frame
 50 x 42mm

£120-180



4

4
CIRCLE OF JEREMIAH MEYER
 1735-1789

Portrait Miniature of Thomas Unett, Wearing a Green Coat, Pink Waistcoat and Powdered Wig

Oval, in a gold plated frame
 52 x 42mm

£200-300



5

5
CIRCLE OF ANDREW PLIMER
 1763-1837

Portrait Miniature of a Gentleman Wearing a Green Coat, and with Powdered Hair

Oval, in a gold frame, the glazed reverse revealing a hair back
 51 x 39mm

£250-350



6

6
THOMAS HAZLEHURST
 c.1740-c.1821

Portrait Miniature of a Gentleman Wearing a Blue Coat

Oval, in a gold frame, the glazed reverse revealing a hair back with green glass border
 69 x 59mm

£200-300



7

7 λ
J. L. HARRISON
 exh. 1784-1793

Portrait Miniature of an Officer in a Blue Coat

Signed and indistinctly inscribed *J L Harrison/****
Court Gdn/London (to reverse)

Oval, in a rectangular ebonised wooden frame
 75 x 60mm

£200-300



8

8 λ
CIRCLE OF HENRY EDRIDGE
 1768-1821

Portrait Miniature of a Gentleman Wearing a Navy Blue Coat and Waistcoat

Oval, in a gold plated frame, the glazed reverse revealing a locket of hair over an opalescent glass back

66 x 55mm

£150-250



9

9 λ
ENGLISH SCHOOL
 c.1800

Portrait Miniature of a Gentleman, Wearing a Black Coat and White Waistcoat

Oval, in a gold plated frame, the glazed reverse revealing a beaded initial C over blue and opalescent glass backs with hair and beaded borders

71 x 59mm

£150-250



10

10 λ
ENGLISH SCHOOL
 c.1800

Portrait Miniature of a Gentleman Wearing a Black Coat and White Stock

Oval, in a gold plated frame, the glazed reverse revealing a cloth back

78 x 64mm

£100-150



11

11 λ
NICHOLAS FREESE
 1761-1831

Portrait Miniature of a Gentleman Wearing a Black Coat with White Cravat

Oval, in a gold plated frame, within a red leather case

83 x 63mm

Provenance:

James Whatman (1711-1811);
 And by family descent to the previous owner;
 By whom sold, Woolley and Wallis, Salisbury,
Fine Old Masters & 19th Century Paintings, 9
 December 2015, lot 195 (as Attributed to
 William Sherlock), where purchased by the
 present private collector

£300-500



12

12 λ
SIR WILLIAM JOHN NEWTON
 1785-1869

Portrait Miniature of a Gentleman Wearing a Black Coat and Yellow Waistcoat

Signed indistinctly with initials and dated *WJN*
1813 (centre right), and further signed, dated
 and inscribed *W J Newton/Pinxit/6 Duke Street/St*
James/1813 (to reverse)

Rectangular, in a gilt metal frame
 78 x 63mm

Provenance:

Phillips, London, 8 February 2000, lot 65, where
 purchased by the present private collector

£150-250



13

13 λ
ENGLISH SCHOOL
 Early 19th Century

Portrait Miniature of a Gentleman, Wearing a Black Coat and White Stock

Oval, in a gold plated frame, the glazed reverse revealing a lock of hair over an opalescent glass back

66 x 54mm

£200-300



14

14 λ
CONTINENTAL SCHOOL
 c.1840

Portrait Miniature of a Gentleman, Wearing a Black Coat and Waistcoat, Standing in Front of a Curtain, a Landscape beyond

Oval, in a gilt metal frame

85 x 68mm

£150-250



15

15 λ
ENGLISH SCHOOL
 c.1800

Portrait Miniature of a Gentleman Wearing a Black Coat and White Stock

Oval, in a gold plated frame, the glazed reverse revealing remnants of initials over a hair back

69 x 57mm

£150-250



16

16 λ
ENGLISH SCHOOL
 c.1800

Portrait Miniature of an Officer in Uniform

Oval, in a red leather case

71 x 57mm

£120-180



17

17 λ
ENGLISH SCHOOL
 19th Century

Portrait Miniature of an Officer in Uniform

Oval, in a rectangular ebonised wooden frame

96 x 78mm

£120-180



18

18 λ
ENGLISH SCHOOL
 c.1800

Portrait Miniature of a Gentleman Wearing a Black Coat and White Waistcoat

Oval, in a rectangular ebonised wooden frame

64 x 51mm

£150-250



19

19 **λ**
HENRI JOSEPH HESSE
 1781-1849

Portrait Miniature of a Young Lady, Wearing a White Dress and Blue Shawl

Signed and dated *Hesse 1832* (centre right)
 Oval, in a rectangular wooden frame
 151 x 117mm

An inscription on the reverse of the frame reads
*Mr dear mother: given ***/by her kind sister Mrs
 Dougal/late of Bath Park W.E/Weddington
 1872/Brackridge Hall.*

£400-600



20

20 **λ**
FRENCH SCHOOL
 18th Century

Portrait Miniature of a Young Lady Wearing a Green Dress

Oval, in a gold plated frame
 54 x 44mm

£150-250



21

21 **λ**
DANIEL SAINT
 French, 1778-1847

Portrait Miniature of a Lady Wearing a White Dress with Lace Trim and a Blue and White Waistband, her Dark Hair in Ringlets

Oval, in a gold frame with blue glass reverse
 75 x 60mm

Provenance:

Bonhams, London, *Fine Portrait Miniatures*, 22 November 2006, lot 167, were purchased by the present private collector

£400-600



22

22 **λ**
A COLLECTION OF 18TH AND 19TH CENTURY PORTRAIT MINIATURES

Ten, each on ivory, some possibly over a printed base

Largest 105 x 88mm; Smallest 35 x 27mm (10)

£200-300



23

23
ENGLISH SCHOOL
 Early 19th Century

Portrait of a Gentleman in Profile, Wearing a Black Coat and Blue Waistcoat

Pencil and watercolour
 106 x 88mm, framed as an oval

Together with English School 19th Century;
 Three Silhouettes of Gentlemen in Profile; Each oval in a rectangular ebonised wooden frame;
 Largest 87 x 71mm; Smallest 65 x 53mm (4)

£100-150



PRINTS

24
ALBRECHT DÜRER
German, 1471-1528

The Prodigal Son (Bartsch; Meder; Hollstein 28)

Engraving, 1496, a good impression, on laid, no watermark, trimmed to just inside the plate
24.5 x 18.7cm; 9 3/4 x 7 1/4 in (sheet)
Unframed

Provenance:

Unidentified collector's mark (CP within circle) (verso);
and two lightly drawn dealers' pricing codes (verso);
Private Collection, Wales

£3,000-5,000

25
AFTER MARTIN SCHONGAUER
c.1435/50-1491

The Temptation of St Anthony

Engraving, a later copy of Bartsch 47 of c.1469-73 (Schongauer's monogram removed, S.ANTHONIUS in its place; QUI NON EST TENTATUS engraved extreme lower right)
27.7 x 21.7cm; 11 x 8 1/2 in (sheet)

£200-400

26
GIOVANNI BATTISTA GHISI, IL MANTOVANO
1503-1575
AFTER GIULIO ROMANO
1499-1546

David Cutting off the Head of Goliath (B.6)

Engraving, c.1540
35.5 x 45.2cm; 14 x 17 1/4 in

£100-200

24



25



26

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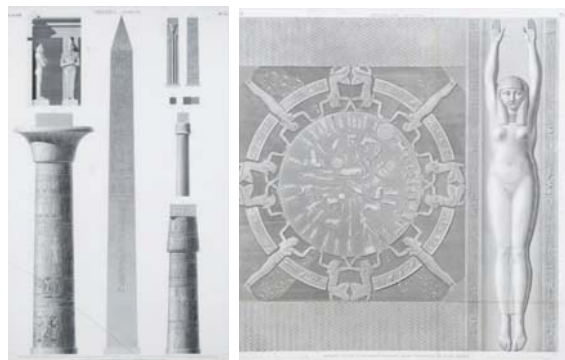
27



28



29



30

27
PIETRO TESTA
Italian, 1612-1650

Il Liceo della Pittura
(Bartsch XX.34)

Etching, published by
Giovanni Giacomo De
Rossi, c.1638 or later
46 x 72cm; 18 x 28½in
(sight)

£150-250

28
JAMES MALTON
1761-1803

'A Picturesque and Descriptive View of the City of Dublin': Leinster House;
College Library; West Front of St Patrick's Cathedral; St Catherine's Church,
Thomas Street; Tholsel; Great Court Yard, Dublin Castle; Royal Infirmary,
Phoenix Park; St Patrick's Cathedral

Eight (from the set of twenty five), aquatints with hand colouring, published by J.
Malton 1793-1797 and by J. Malton and G. Cowen, 1792-1794
26.5 x 37.5cm; 10½ x 14¾in and slightly smaller (8)

£200-300

29
AFTER T. BLAKE
act. 1811-1831

The Interior of the Fives
Court (with Randall and
Turner sparring)

Aquatint with hand
colouring, by C. Turner,
published by W. Sims,
1825, a restrike
39 x 45.5cm; 15¼ x 18in
(image)

£100-150

30
DOMINIQUE VIVANT, BARON DENON
Editor, French, 1747-1825

Voyage dans la Basse et la Haute Egypte

Thirteen engravings from the suite, subjects to include Armant
(`Erment`), Denderah, Elephantine (`Ile d'Elephantine`), Karnak, Luxor
(`Louqsor`), Philae and Thebes (Vol. 1, pls.12, 22, 37, 95; Vol. 2,
pls.36, 88; Vol. III, pls. 11, 24, 27, 28, 30; Vol. IV, pls. 16, 21); after
various artists/archaeologists (including Balzac, Cecile, Chabrol &
Redoute, Chabrol, Dutertre, Jollons & Devilliers, Lancret, Lepere and
Monsalvy); by various engravers (including Adam, Allais, Baltard, Carre,
Chalin, Coupe, Dutertre, Louvel, Moisy, Phelippeaux and Prot), various
sizes

70 x 69cm; 27¼ x 27¼in and smaller (13)

Provenance:

Probably NCM Auctions, London, *Claridge's, The Connaught and The
Berkeley*, 25-26 September, 2024;
Dreweatts, Newbury, *Guy Tobin: For the Love of Objects!*, 7 January
2025, lot 72

£800-1,200



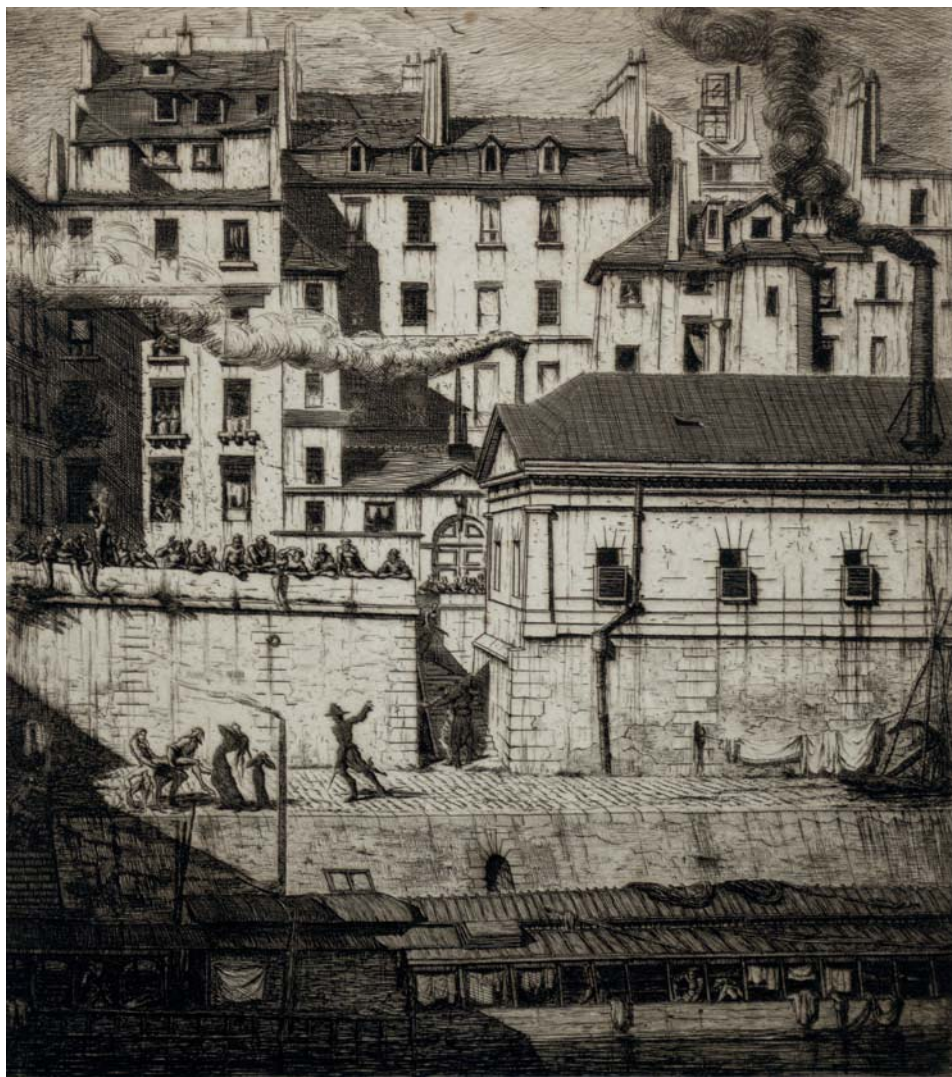
31

31
JOHANN WILHELM WEINMANN
Publisher, German, 1683-1741

'Phytanthoza Iconographia' (pls. 542, 620,
659, 672, 716, 727)

Six (from the set of 1025), engravings with
hand colouring, published c.1737-1745
Each 33 x 21cm; 13 x 8¼in (plate) (6)
Unframed

£250-450



32

32
CHARLES MERYON
 French, 1821-1868

La Morgue (Schneiderman 42; Delteil 36)

Etching with drypoint, 1854, the 4th state of 7

22.8 x 20.2cm; 9 x 8in (plate)

Provenance:

P. & D. Colnaghi & Co Ltd, London, where probably purchased by Frank Norman (d.1958);

By descent to Miss Anne Page (d.2000);

By descent to the present owner, c.2000

£1,000-1,500

33
AFTER JOSEPH NASH
 1809-1878

Windsor Castle: Green Drawing Room;

St George's Hall (2); Rubens Room;

Lower Ward (Abbey Scenery 360)

Five, chromolithographs or tinted lithographs with hand colouring, each bears title in ink (on support sheet lower left), published by T. McLean, 1848, with descriptive text for the plates, within original folder, as issued

Each 33.5 x 47.5cm; 13¼ x 18¾in (image) (5, within folio)

£150-200

34
WILLIAM WALCOT
 1874-1943

Trafalgar Square; Piccadilly Circus; The Bank of England; The Banqueting House, Whitehall

Four, each signed W. Walcot (in pencil to margin)

Each etching with drypoint, printed with light plate tone

24.2 x 31cm; 9½ x 12¼in and smaller (4)

£400-600



33



34

DRAWINGS & WATERCOLOURS

35

FOLLOWER OF ANNIBALE CARRACCI
Italian, 1560-1609

Putto Standing, Right Arm Raised

Black chalk on paper, laid down on old washline support sheet

19.7 x 9.7cm; 7¾ x 3¾in

Provenance:

Two indistinct collectors' marks (lower left)

£300-500



35



36

36

EMILIAN SCHOOL,
18th Century

Venus, Adonis and Hound

Pen and ink, with washes *en brunaille* and *en grisaille*

19.5 x 17cm; 7¾ x 6¾in

Provenance:

Collection of Pier Giulio Breschi (L.2079b) (stamp lower right);

Collection of Claudio Argentieri (L.486b) (stamp lower left)

£200-300

37

JACOPO CONFORTINI
Italian, 1602-1672

Studies of a Seated Woman (the Penitent Magdalene?)

Bears inscription *Salupini* (to verso, in ink, laid down)

Red chalk on light brown paper

15.5 x 17.7cm; 6 x 7in

Provenance:

Nathaniel Hone (1718-1784) (Lugt 2793); Christie's, London, *Old Master Drawings*, 16 April 1991, lot 157

£500-800



37

38

FOLLOWER OF MATTIA PRETI
Italian, 1613-1699

Drunken Silenus (?) with Two Male Head Studies; The Ecstasy of Blessed Ludovica Albertoni (after Bernini)

Two, the latter bearing inscription *Sta Francesca del Bernini disegnata da Dorigny* (lower centre)

Both red chalk

12.5 x 18cm; 5 x 7in; 19.5 x 18cm; 7¾ x 7in, framed as one (2)

£300-500



38



39

39
VENETIAN SCHOOL,
17th Century

Susanna and the Elders

Black chalk heightened with touches of red chalk, on blue paper, on three joined sheets
39.5 x 66.5cm; 15½ x 26¼in

£500-800

40
FOLLOWER OF JEAN BAPTISTE DE LA ROSE
French, 1612-1687

The Penitent St Jerome

Bears signature *Jan Bapte de Roose f* (lower right)
Sepia wash with pen and ink, laid down onto card
24.7 x 19.7cm; 9¾ x 7¾in
Unframed

Provenance:

The Collection of Dr Edward Peart (c.1756/8-1824), his stamp lower left corner (Lugt 892)

£200-300



40



41

41
CIRCLE OF SAMUEL DE WILDE
1748/51-1832

The Dramatist, seated between Comedy and Tragedy (recto); Studies (verso)

Graphite with black crayon, heightened with white chalk
31.5 x 21cm; 12½ x 8¾in

£150-250



42



43

42
ATTRIBUTED TO ADRIAEN HENDRICKSZ. VERBOOM
Dutch, 1627-1673

A River Landscape with Figures in a Boat

Brown ink on paper
15.7 x 16cm; 6¼ x 6¼in

Provenance:

From a Distinguished Collection, London

£300-500

43
JURRIAAN ANDRIESSEN
Dutch, 1742-1819

Classical Landscape with Figures by a Temple

Pen and dark brown ink with washes, graphite underdrawing
26.5 x 21cm; 10½ x 8¾in

Provenance:

The Collection of Raine, Countess Spencer;
By whom given to the vendor's late father

£500-700



44

44
JACQUES GUILLAUME VAN
BLARENBERGHE
 French, c.1679-c.1742

Military Encampment with
 Horses Watering at a Fountain;
 Military Encampment with
 Figures Resting a Cart being
 Repaired

A pair, the former signed with
 initials J:B (lower right), the latter
 signed with initials J:B (lower
 centre)

Both bodycolour on vellum
 Each 15.2 x 21.2cm; 6 x 8¼in (2)

Provenance:

Christie's, London, *Collection of
 Objects of Art and Decoration of Mr
 Edward Joseph*, 12 June 1890, bt.
 Lady Montgomerie Currie (*nee*
 Violet Fane, 1843-1905), £17;
 By descent to her daughter, Sally
 Harbord, 1906;
 Sale, London, 11 March 1964, lot
 216;
 Christie's, New York, *Old Master &
 Early British Drawings &
 Watercolours*, 30 January 2014, lot
 42;
 Private Collection

Literature:

Monique Mailliet-Chassange and
 Irene de Chateau-Thierry,
*Catalogue Raisonné des Oeuvres des
 Van Blarenberghe (1690-1853)*,
 (Lille, 2004), p.89, nos. 1-120-3
 and 4

£800-1,200

45
FOLLOWER OF CHARLES
THÉODORE FRÈRE
 French, 1814-1888

Constantinople

Brown ink with nib and brush on
 paper
 14 x 20.7cm; 5½ x 8¼in

Provenance:

From a Distinguished Collection,
 London

£200-300



45

46
NICHOLAS POCOCK
 1740-1821

The French National Frigate *Vengeance* striking to His Majesty's Ship *Seine*, David Milne, Commander RN; His Majesty's Ship *Seine*, David Milne Esq Commander, towing her Prize the French National Frigate *Vengeance* into Port Royal Harbour, Jamaica, 27th August 1800

A pair, both watercolour on paper, backed onto canvas, verre eglomise glass
 Each 50 x 69.5cm; 19½ x 27¼in (2)

£600-800



46





47

47
HUGH DOUGLAS HAMILTON
Irish, c.1739-1808

Portraits of a Gentleman, wearing a pale coat; Portrait of a Lady wearing a grey dress with blue ribbons and a black shawl

A pair, the former signed and dated *H. D. Hamilton fecit 1770* (lower right)
Pastels with graphite or black chalk, each framed as an oval
26.5 x 21cm; 10½ x 8¼in; 25.5 x 20 cm; 10 x 7¾in (2)

Provenance:

Bonhams, Knightsbridge, *British & Continental Pictures*, 15 September 2009, lot 241;
Alexander Schott, Munich (where identified as Mr. and Mrs Seymore)

Literature:

Neil Jeffares, "Hugh Douglas Hamilton", *Dictionary of pastelists before 1800*, online edition, nos. J.375.2224 & J.375.2225

£700-1,000



48

48
WILLIAM PARRY
1743-1791

Portrait of a Lady, identified as Miss Lovett, Half length, Wearing a Coral Dress with Lace Borders

Bears inscription *Miss .Lovett/ 1782* (in ink, on backboard)
Pastels on paper
36 x 27cm; 14¼ x 10½in, framed as an oval

Literature:

Neil Jeffares, "William Parry", *Dictionary of pastelists before 1800*, online edition, no. J.5744.1065

Parry drew Joseph Venables Lovett and his wife, Anne (née Sherman, 1710-1780); their son Thomas (1749-1801) and his wife, Mary Jones; and some undocumented sisters.

£100-200

49
AFTER OLOF ARENIUS
Swedish, 1700-1766

Portrait of Field Marshal Count Augustin Ehrensvärd (1710-1772)

Pastels on paper, on stretched canvas
43 x 36cm; 17 x 14¼in

£100-200



49



50

50
CIRCLE OF ELLEN SHARPLES
1769-1849

Portrait of Mary Williams, Seated, Half-Length, Wearing a White Dress and Hat, with a Blue Spray of Flowers in a Corsage, a Landscape Beyond

Bears inscription *Mary Williams/ Given to her most affectionate Grandchild/ Elizabeth . Moore Bennett/ on March 18th 1835* (in ink, on the backboard)
Pastels
24.7 x 21cm; 9¾ x 8¼in

£200-300

51
GEORGE SMITH
c.1763-c.1802

Portrait of a Lady, Bust length, Wearing an Elegant White Dress with Blue Ribbon and Sash

Signed *Geo Smith* and further indistinctly inscribed (lower left)
Pastels on paper
53 x 42.5cm; 20¾ x 16¾in

Literature:

Neil Jeffares, "George Smith", *Dictionary of pastelists before 1800*, online edition, nos. J.6844.161

£200-300



51



52



53



54



55

52
CHARLES JAMES RICHARDSON
1806-1871

The Courtyard of Somerset House from the North Wing Entrance

Pen and black ink with blue and grey wash, within black framing lines
45 x 75cm; 17¾ x 29½in

Richardson was originally a pupil of Sir John Soane, but by 1832 was working for himself. There is another comparable depiction of Somerset House by Richardson, signed and dated 1833, in the collection of the Royal Institute of British Architects. We are grateful to Charles Hind, Chief Curator Emeritus at the RIBA, for his assistance with the cataloguing of this lot.

£600-800

54
EDWARD DAYES
1763-1804

Dunkeld Cathedral, Perthshire

Bears inscription *J. Wilke's Circulating Drawing/ Library (paid) - 10.6/ (2)/ Dunkeld Cathedral (to verso)*
Watercolour and pencil, laid down on old mount with framing lines
17 x 21.7cm; 6¾ x 8½in

Provenance:

Christie's, London, *British Art on Paper*, 4 June 2008, lot 8

£250-350

53
GEORGE PYNE
1800-1884

Rugby School

Signed and indistinctly dated *G. Pyne. 18*** (lower right)
Watercolour and pencil
21 x 29.5cm; 8¼ x 11½in

Another view of the school by Pyne, sold at Sotheby's London, 10 November 1994 (lot 109) was dated to 1851.

£300-500

55
JOSEPH NASH
1809-1878

Figures by the Fireplace in the Drawing Room at Speke Hall

Signed and dated *Josh Nash 1856* (lower right)
Watercolour heightened with bodycolour
29.7 x 42.5cm; 11¾ x 16¾in

A variant of the lithograph by Charles Hullmandel, published by Thomas McLean, for *The Mansions of England in the Olden Time* suite, 1839-1849.

£200-300



56



57



58



59

56

ANTHONY VANDYKE COPLEY FIELDING
1787-1855

Near Cuckfield

Signed and dated *Copley Fielding 1845* (lower left)
Watercolour and bodycolour with stopping out, scratching out and gum arabic
24.5 x 35.5cm; 9¾ x 14in

Provenance:

Guy Peppiatt Fine Art Ltd, London, May 2010, where acquired by the present private collector

£250-350

57

ANTHONY VANDYKE COPLEY FIELDING
1787-1855

View on the Downs near Worthing, Cusbury Hill seen through a Shower

Signed *Copley Fielding* (lower left)
Watercolour and bodycolour with stopping out, scratching out and gum arabic
25 x 38.5cm; 9¾ x 15½in

Provenance:

Thomas Agnew and Son Ltd, London, 1970;
Private Collection;

Guy Peppiatt Fine Art Ltd, London, May 2019, where acquired by the present private collector

Exhibited:

London, Society of Painters in Water-Colours, 1839, no.294

£250-350

58

JOHN VARLEY
1778-1842

Aberystwyth Castle

Bears inscription *Aberistwich Castle S. Wales/ J Varley*
1807 (on old label on backboard)

Watercolour
16.5 x 23.5cm; 6½ x 9¼in

Provenance:

Anthony Reed, London, 1986;
John Spink, London, *John Varley Exhibition*, 2008;
Christies, London, 6 July 2020, lot 99 (labels on backboard)

£500-800



60

59

**ATTRIBUTED TO
JOHN VARLEY**
1778-1842

Landscape with a Lake
and Mountains in the
Distance

Watercolour
22.5 x 52cm; 8¾ x 20½in

£200-300

60

**JAMES DUFFIELD
HARDING**
1798-1863

Trees in Norbury Park

Inscribed *Norbury Park/*
Sep.12-1857- (lower
right), bears attribution
James Duffield Harding (to
verso)

Charcoal and stump work
51 x 39.5cm; 20 x 15½in

£120-180



61



62



63



64

**61
FREDERICK NASH
1782-1856**

A Distant View of Paris

Signed *F.NASH* (lower right)
Watercolour
22.2 x 32.5cm; 8¾ x 13¼in

In 1819-1823, Nash produced a folio of studies of Paris (acquired by Sir Thomas Lawrence, PRA) and he published these as a suite of 57 engravings in *Picturesque Views of the City of Paris and its Environs*

£100-150

**62
GEORGE HAYDOCK DODGSON
1811-1880**

Durham Cathedral and Castle

Signed and dated *GDodgson/64* (lower right)
Watercolour and bodycolour over traces of pencil
24.5 x 52.5cm; 9¾ x 20¾in

£150-250

**63
ATTRIBUTED TO JAMES
BURRELL SMITH
1822-1897**

Muckcross Abbey

Watercolour heightened with gum arabic
37 x 51.5cm; 14½ x 20¼in

£50-70

**64
FREDERICK CLIVE NEWCOME
1847-1894**

An Italianate Lake Scene with Figures on a Track

Signed with initials and dated *FCN 1869* (lower left)
Watercolour and pencil heightened with white
34 x 53.5cm; 13½ x 21in

£100-150

**65
HENRY JOHN SYLVESTER STANNARD
1870-1951**

The Haycart; Herding Sheep

A pair, both signed *Sylvester Stannard* (lower right)
Both watercolour, heightened with bodycolour
Each 16 x 32cm; 6¼ x 12½in (2)

Provenance:

Swan Gallery, Sherborne (label on one backboard)

£150-250



65



66

66

EDWARD LEAR
1812-1888

Bordighera

Signed and inscribed *Bordighera* [sic] *Edw Lear del* (in ink, lower left)

Watercolour and bodycolour, with pen and sepia ink
14.5 x 22.5cm; 5¾ x 8¾in

In December 1864, Lear would have arrived in Bordighera, on the French-Italian border, returning from his walking tour along the Riviera to Genoa. Shelley, a poet whom Lear much admired, had been enraptured by the place. In correspondence, Lear praised the creature comforts and admired the cleanliness, the sanitation and the cuisine. From a light four-wheeled carriage called a *vettura*, Lear enjoyed the "poke up queer lanes & into olive woods & palm gardens to find a 'view'. Very beautiful semi oriental places, & Corfu-like groves of olives..". This Italian sojourn left a strong impression: 'Exit from Italy which I am vexed at.'

£5,000-7,000



67

67

EDWARD LEAR
1812-1888

Monaco

Signed and inscribed *Monaco* *Edw Lear del* (in ink, lower right)

Watercolour, with pen and sepia ink
14.7 x 22.5cm; 5¾ x 8¾in

Lear wrote to his friend Chichester Fortescue in November 1864 that he 'had no idea the Cornice was so magnificent in scenery; Eza [sic Eze] and Monaco are wondrously picturesque, and Mentone very pretty'.

£4,000-6,000

68

**EDWARD LEAR
1812-1888**

Nice

Watercolour and bodycolour,
with pen and sepia ink
14.2 x 22.5cm; 5½ x 8¾in

Edward Lear's frail constitution gave him greater comfort when he chose to pass his winters abroad. The warmer climate soothed his bronchitis, asthma, grand mal fits and 'the morbids' (probably his term for incipient depression). He visited Nice each year from 1864-1870; the town had become the fashionable winter resort for the wealthy since being ceded by Italy to France in 1860. Within its streets and gardens, Lear found friends and patrons alike.

Despite its climate, landscape and comfort, the South of France was not quite as isolated as Lear may have chosen. In a letter to Holman Hunt, he wrote: 'If you want to be quiet anywhere for miles round Nice, and sit down to draw - lo! presently, 30 parties of smart young ladies on donkeys immediately surround you - and in a twinkling the ground is white with tablecloths, and liveried servants are opening champagne bottles'.

£5,000-7,000

69

**EDWARD LEAR
1812-1888**

Mentone

Signed and inscribed *Mentone/
Edw Lear del* (in ink, lower right)
Watercolour, with pen and sepia
ink, heightened with scratching
out
14.3 x 22.3cm; 5½ x 8¾in

In correspondence to a friend in November 1864, Lear wrote that he was about to 'flee away south to Mallorca, Marseilles, Montpellier, Mentone, Malta, Malaga, Madiera I don't know which - or much care, provided the place begins with a Nem.' During the winter of 1864-5, he made many detailed studies along much of the south coast of France.

£3,000-5,000

68



69



70

GIULIO ROSATI
Italian, 1858-1917

Arab Horsemen

Signed Giulio Rosati (lower right)

Watercolour

52 x 34.5cm; 20½ x 13½in

£3,000-5,000

71

AUGUSTUS OSBORNE LAMPLOUGH
1877-1930

The Great Sphinx of Giza

Signed A. Lamplough A.R.A. (lower left)

Watercolour over traces of pencil

41 x 63.5cm; 16 x 25in

£3,000-5,000

72

EDWARD ANGELO GOODALL, RWS
1819-1908

A Caravan Proceeding up a Hill

Signed E A Goodall RWS (lower right)

Watercolour and pencil heightened with white

32.25 x 51.5cm; 12¾ x 20¼in

Provenance:

By descent in the family of the artist;
Martyn Gregory, London;

Christie's London, *Dramas of Light and Land: The Martyn Gregory Collection of British Art*, 10 March 2022, lot 186

£300-500

73

CHARLES ROBERTSON, RWS
1844-1891

The Green Mosque, Damascus

Signed CRobertson RWS (lower right)

Watercolour

26 x 17.5cm; 10¼ x 7in

£300-400



71



72



73



74



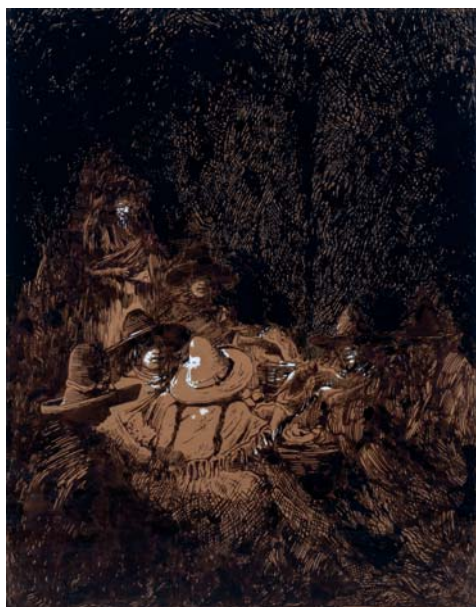
75



76



77



78

74
HENRY JOHN KINNAIRD
1861-1929

Old Mill near Winchester; Herding Sheep at Dusk

Two, the former signed *Henry J. Kinnaird* (lower right) and titled *Old Mill/ near Winchester* (lower left); the latter signed *Henry J. Kinnaird* (lower left)

Both watercolour heightened with white
18.5 x 27cm; 7¼ x 10½in; 12 x 22.5cm; 4¾ x 8¾in (2)

Provenance:

Swan Gallery, Sherborne (label on backboard)

£100-150

75
HENRY JOHN KINNAIRD
1861-1929

Haymaking

Signed *Henry J Kinnaird* (lower right)
Watercolour heightened with white
35 x 49.5cm; 13¾ x 19½in

Provenance:

Swan Gallery, Sherborne (label on backboard)

£120-180

76
GERALD ACKERMANN
1876-1960

Ploughing the Field

Signed *GERALD/ACKERMANN* (lower right)
Watercolour heightened with some scratching out
22.5 x 48.7cm; 8¾ x 18¾in

£200-300

77
RICHARD BEAVIS
1824-1896

Sussex Ox Wagon

Signed and dated *RBeavis/ Aug 31/63* and inscribed *Sussex Ox Wagon* (lower left)

Watercolour and pencil, heightened with white
23.7 x 35.5cm; 9¼ x 14in

Provenance:

Spink & Son Ltd, London (label on backboard)

£150-250

78
MORTIMER LUDDINGTON MENPES
1855-1908

Night Scene at Puebla

Signed *Mortimer Menpes* (lower right)
Indian ink with brush and pen, heightened with white, on paper laid on card,
c.1895

64.5 x 49.5cm; 25½ x 19½in

£150-250

79

**SIR EDWARD
JOHN POYNTER,
BT. GCVO, PRA
1836-1919**

Studies of a Female
Nude

Indistinctly dated

Nov. 19 (on left)

Red chalk

25 x 23cm; 9¾ x 9in

£700-1,000

80

**DOMINGOS
EQUIEPETHA
fl.c.1832**

Portrait of a Naval
Officer, Standing,
Three-Quarter Length,
Wearing Uniform,
Holding his Hat, a
Sword on his Left Hip,
Sailing Vessels beyond

Signed and dated
*Domingos Equipetha/
1832* (lower right)
Pencil and black chalk
55 x 44.5cm; 21½ x
17½in

£200-300

81

**ENGLISH SCHOOL,
19th Century**

Portrait of a Lady,
Half-Length, in
Profile, Wearing a
Russet Dress

Watercolour

18 x 15.5cm; 7 x 6 in

£40-60

82

**FOLLOWER OF
THOMAS WILMER
DEWING
American, 1851-
1938**

Lady in a Pink Gown

Bears signature *T. W.
DEWING* (lower right)
Pastels on paper
54.5 x 40cm; 21½ x
15¾in

Provenance:

Waddington's,
Toronto, *British,
European and
American Art*, 12 June
2000, lot 37 (unsold)

£200-300



79



80



81



82



83



85



86



87



84

83
ALFRED WILLIAM HUNT, RWS
1830-1896

Twixt Land and Sea,
North Wales

Signed and dated A W
HUNT. 1866 (lower right)
Watercolour
47 x 68.5cm; 18½ x 27in

Provenance:

Norman C. Cookson, 1897
Chris Beetles Ltd, London
(label on backboard)
Christie's, London, *The
Fuller Collection of Victorian
Landscape Watercolours*, 7
April 2000, lot 23 (unsold)
Private Collection

Exhibited:

London, Old Water-Colour
Society, Summer 1872,
no.216
Liverpool, Walker Art
Gallery, *Memorial Exhibition
of Pictures by Alfred W.
Hunt*, 1897, no.114
London, Burlington Fine
Arts Club, *Exhibition of
Drawings in Watercolour by
Alfred William Hunt*, 1897,
no.88

£300-500

86
HENRY GEORGE HINE
1811-1895

Figures and Cattle above
Swanage Bay, Dorset

Signed and dated HG HINE
1866 (lower left)
Watercolour
32 x 59cm; 12¼ x 23¼in

Provenance:

Guy Peppiatt Fine Art Ltd,
London, February 2006,
where acquired by the
present private collector

£200-300

84
MYLES BIRKET FOSTER, RWS
1825-1899

The Eagle Tower, Caernarfon Castle

Signed with initials and inscribed *BF Eagle
Tower Carnarvon* (lower left)
Pencil and watercolour, heightened with
white, on pale blue paper
14.2 x 24.2cm; 5½ x 9½in

Literature:

A. & C. Black (Publishers), *Picturesque
Guide Through North and South Wales*,
drawings by Birket Foster, engraved by
Edmund Evans, 1860, p.66 (illustrated)

£200-300

85
HENRY GEORGE HINE
1811-1895

Lobster Fishers at Swanage, Dorset

Signed and dated H G HINE 1863 (lower
left)
Watercolour
23.5 x 55cm; 9¼ x 21½in

Provenance:

Guy Peppiatt Fine Art Ltd, London, April
2006, where acquired by the present
private collector

£200-300

87
TOM LLOYD, RWS
1849-1910

Summer Morning on the Cliffs

Signed and dated *Tom Lloyd* 1904 (lower
right)
Watercolour
17.7 x 33.7cm; 7 x 13¼in

Provenance:

Richard Gardner, Petworth, December
2009, where acquired by the present
private collector

£150-250



88



89



90



91

88
TOM SCOTT, RSA
1854-1927

Loch Landscape with a Rainbow

Signed and dated *Tom Scott. 99.*
(lower left)

Watercolour
24 x 33.7cm; 9½ x 13¼in

Possibly St Mary's Loch, in the
Borders between Selkirk and
Moffat.

£80-120

89
FREDERICK JOHN WIDGERY
1861-1942

Lowering Cloud, Dartmoor

Signed *F. J WIDGERY* (lower left)
Watercolour and bodycolour
49 x 75cm; 19¼ x 29½in

Possibly a view of Hound Tor.

£150-250

90
ROBERT THORNE WAITE, RWS
1842-1935

Landscape at Dusk with Cattle
Watering

Signed *Thorne Waite* (lower right)
Watercolour
25.5 x 35.5cm; 10 x 14in

Provenance:

Swan Gallery, Sherborne (label on
backboard)

£100-150

91
ELLIOT H. MARTEN
fl.1866-1910

Coastal Landscape, possibly in
Dorset

Signed *E H Marten* (lower left)
Watercolour
35 x 52cm; 13¼ x 20½in

Provenance:

E. Chrimes, Bournemouth (as 'English
Coast Scene');
Swan Gallery, Sherborne (labels on
backboard)

£100-150



92

92
CLAUDE HAYES
1852-1922

Near Arundel

Bears strengthened signature *Claude Hayes* (lower left), and inscribed
Near Arundel Surry/Near Arundel in pencil (lower right)
Watercolour over traces of pencil
37.5 x 53.5cm; 14¾ x 21in

Provenance:

Beryl Kendall, London (label on backboard)

£150-200



93

93
GUSTAVE PAUL LOUIS DORÉ
 French, 1832-1883

Lake Landscape

Signed *Gve Doré* (lower left)
 Watercolour over traces of pencil
 39.7 x 72.7cm; 15½ x 28½in

Provenance:

Mrs Aked, from c.1940;
 Given to Colonel Brake c.1990 and thence
 by descent

Doré is associated principally with dramatic book illustrations but his landscapes show a more personal and atmospheric interpretation of the natural world. He travelled widely through the Alps, Scotland and rural France and focused upon the sublime power of nature, with towering peaks, deep valleys, rugged cliffs and expansive skies. The watercolours show a sensitivity to weather, light and mood with atmosphere used to enhance emotional intensity. Freer brushwork and the use of transparent washes are employed with care to capture fleeting moments. Doré's fondness for including deer in such subjects, as here, was intended to reflect both the enormity of the scene and the idyllically Edenesque mood. By exploring themes of awe, isolation, spirituality and the connection between humanity and nature, Doré's landscapes align the artist with the purest aspects of the Romantic tradition.

£2,000-3,000

94
ALBERT GOODWIN, RWS
 1845-1932

Sunset, The Light Ship

Signed *Albert Goodwin* (lower right), and inscribed *Sunset. The Light Ship.* (lower left)
 Watercolour and bodycolour, with black chalk
 25 x 37cm; 9¾ x 14½in

£700-1,000



94

95

**ALBERT GOODWIN,
RWS
1845-1932**

Nile Banks, Cairo

Signed *Albert Goodwin*
(lower right), and inscribed
Nile Banks Cairo (lower left)
Watercolour and
bodycolour with pen and
black ink

24.5 x 36cm; 9¾ x 14¼in

£1,500-2,500



95

96

**ALBERT GOODWIN,
RWS
1845-1932**

Engelberg

Signed and dated 1915/
Albert Goodwin (lower
right), and inscribed
Engelberg (lower left)
Watercolour and
bodycolour with pen and
black ink and scratching
out

24.5 x 36.5cm; 9¾ x
14¼in

£800-1,200



96



97

97

EVGENI EVGENIEVICH LANCERAY
 Russian/French, 1875-1946

Northern Fishing Outpost

Signed and dated *E Lanceray* 1902 (lower right)

Gouache

18.5 x 28.5cm; 7¼ x 11¼in

Provenance:

Ivan Mikhailovich Stepanov, editor and publisher, Derzhavin House, Fontanka, St Petersburg;

Sotheby's, London, *The Russian Sale*, 14 December 1995, lot 254 (when sold with a postcard of the same subject)

£600-800



98



99

98

WILLIAM WALCOT
 1874-1943

Piazza S. Pietro, Rome

Signed and dated *W. WALCOT/* 1908 (lower left)

Watercolour and pencil with

touches of gum arabic

17 x 26.5cm; 6¾ x 10½in

Provenance:

The Fine Art Society Ltd, London, 1909 (according to inscription to backing board)

£200-400



100

HARRY GOODWIN
 1842-1925

Lucerne Twilight

Signed with monogram *HG* and dated 1890 (lower left), bears inscription or inscribed *Dudley Gallery. March 1892./ 1 Lucerne Twilight/ Harry Goodwin/ Old Town House/ Croydon/ Taken from the Hotel des Balances* (apparently in two hands, on label on backboard)

Watercolour with pen and ink and pencil, heightened with bodycolour

53.5 x 34.5cm; 21 x 13½in

£150-250



101

99

WILLIAM YORK MACGREGOR
 Scottish, 1855-1923

A Fishing Village

Signed and dated *WY Macgregor* 1904 (lower left)

Watercolour and black chalk

heightened with bodycolour

38.8 x 49.5cm; 15¼ x 19½in

Provenance:

Dreweatt Neate, Newbury, 23 February 2000, lot 117, where purchased by the present private collector; Property from Burghclere House, Hampshire

£300-500

101

WILLIAM TATTON WINTER, RBA
 1855-1928

On the Road to St Valery, France

Signed *TATTON WINTER.* (lower right)

Watercolour with scratching out

43.5 x 43.5cm; 17 x 17in

Provenance:

Swan Gallery, Sherborne

£100-150

102
CECIL CHARLES WINDSOR ALDIN
1870-1935

A Farmer Greet a Huntsman

Signed *CECIL ALDIN* (conjoined, lower left)
 Pen and black ink with coloured washes, on
 ivory

12.7 x 17.7cm; 5 x 7in

Unframed

£300-400

103
HELENA J. MAGUIRE
1860-1909

Shelter from the Shower

Signed *Helena Maguire* (lower right)
 Watercolour heightened with scratching
 out

74.5 x 52.5cm; 29¼ x 20¾in

£800-1,200



102

104
WILLIAM PAGE ATKINSON
WELLS

Scottish, 1872-1923

Feeding the Chickens

Signed *William Wells* (lower right)
 Watercolour heightened with
 bodycolour and scratching out
 30.7 x 25.8cm; 12 x 10¼in

Provenance:

Duncan R. Miller Fine Arts,
 London

£300-500



103

105
WILLIAM PAGE ATKINSON
WELLS

Scottish, 1872-1923

Tending Geese

Signed *William Wells* (lower right)
 Watercolour heightened with
 bodycolour and scratching out
 30.2 x 35.5cm; 11¼ x 14in

Provenance:

Duncan R. Miller Fine Arts,
 London

£300-500



104

106
WILLIAM PAGE ATKINSON
WELLS

Scottish, 1872-1923

Mussel Gatherers

Signed and dated *William Wells 09*
 (lower left), and inscribed *Mussel*
Gatherers/William
Wells./Sunderland Point where
cotton/was first carried from the
West/Indies (to label)

Watercolour heightened with
 bodycolour and scratching out
 18 x 24.2cm; 7 x 9½in

Provenance:

Duncan R. Miller Fine Arts,
 London

£300-500



105



106



107



108



109

107
WILLIAM HENRY HUNT
1790-1864

Grapes, Medlars, Walnuts, Chestnuts and Capsicums and Chilli,
 South of Spain

Signed *W. HUNT* (lower right), and bears inscription and signature
Grapes, Medlars Walnuts Chestnuts and Capsicums and Chilli/ South of
Spain/ William H Hunt (to verso)

Watercolour
 21 x 26cm; 8¼ x 10¼in

£800-1,200

109
FRENCH SCHOOL,
Early 19th Century

Study of Wild Flowers

Black and red chalk, heightened with white chalk
 40 x 51cm; 15½ x 20in

£200-300



110

108
ENGLISH SCHOOL
c.1900

A Vase of Sunflowers upon a Draped Table

With ESK blindstamp (*Examined South Kensington*) (lower left)

Watercolour and pencil
 32 x 43cm; 12½ x 17in

£100-150

110
ERWIN GRANNER
20th Century

Coat of Arms of The Austrian Empire

Signed *ERWIN GRANNER* (lower right)

Watercolour
 28.5 x 45cm; 11¼ x 17¾in

£150-250



111

111
WILLIAM LIONEL WYLLIE, RA
1851-1931

Nelson's Old Flagship HMS Victory Dressed Overall as usual for Trafalgar Day every 21st October

Signed W L Wyllie (lower right)
 Watercolour and pencil
 33 x 49.5cm; 13 x 19½in

£4,000-6,000

112
WILLIAM LIONEL WYLLIE, RA, RE
1851-1931

Beach Scene with Figures and Fishing Boats

Signed W L Wyllie (lower left)
 Watercolour
 13.5 x 43cm; 5¼ x 17in

£300-500



112



113

113
M. T. HLA
 Burmese, 1874-1946

The Fort, Mandalay; The Royal Lake and the Shwedagon Pagoda

Two, both signed *M T Hla* (lower right and lower left respectively)

Both watercolour

18 x 26.5cm; 7 x 10½in; 12.7 x 18cm; 5 x 7in (2)

Provenance:

By family descent to the present owner

£400-600



114

M. T. HLA
 Burmese, 1874-1946

Portrait of a Gentleman Wearing a Turban; Portrait of a Lady Wearing a Red Necklace

A pair, both signed *M T Hla* (lower right)

Both watercolour

Each 21.5 x 17cm; 8½ x 6¾in (2)

Provenance:

By family descent to the present owner

£300-500



114





115



116



117



118

**115
MUGHAL SCHOOL, AFTER USTAD
MANSUR
d.1624**

Turkey Cock

Watercolour and bodycolour, within a scrolling floral border
14.5 x 11cm; 5¾ x 4¼in (image)

The subject derives from a drawing of a turkey cock produced for the Mughal emperor Jahangir (r. 1605-1627), recording the arrival of this exotic creature in 1612. Muqarrab Khan introduced an intriguing variety of foreign fauna to the Court after a consignment had arrived at the port of Cambay (now Gujarat) on the western coast.

£300-500

**116
ANGLO-INDIAN SCHOOL
18th Century**

Twelve Sketches of Indian Subjects

Nine inscribed in ink *Courez, Courez, Victoire; Why sare vat make you use 'em so/ I suppose he think I can't see him because he out of my sight; If I had yo.. Down here I would be on you all the w.. Down; arrah honey be quiet I can't tell you vat it is; If I had two such boats I'd give the Devil one to take the others away; Tunder alive te ye I wish I had my shillela; Il n'y en a déjà que trop; A tempiores A Morery* (some inscriptions indistinct)
Most with ink writing, figure studies or sketches verso (some possibly by a younger hand)

Watercolour
11 x 16.5cm; 4¼ x 6½in approx (framed as three)

£200-300

**117
AFTER THOMAS DANIELL, RA
1749-1840**

Sher Shah's Mausoleum, Sasaram

Watercolour
46 x 64.5cm; 18 x 25½in

After Daniell's oil (97 x 136cm) of 1810 (Tate Collection).

£150-200

**118
PATNA SCHOOL
c.1830**

Gentlemen of Distinction out Hunting

Watercolour on European paper
32 x 50cm; 12½ x 19¾in

Provenance:

Eyre & Hobhouse, London (label on backboard)

£500-700

OIL PAINTINGS



119

119
EAST ANGLIAN SCHOOL
Late 15th Century

The Assumption of the Virgin

Oil and tempera on coarse linen
 134 x 166cm; 52¾ x 65¼in
 Unframed

Provenance:

Mallett at Bourdon House, London;
 Private Collection;
 Rosebery's, *Old Master, British & European Pictures*, 9 July 2024, lot 1;
 Where purchased by the present private collector

Literature:

Denys Sutton, *English Medieval Paintings Newly Discovered in Norfolk Apollo*, Volume III, 220 (1980), p.464-465

This picture, known as a *dorsarium*, is one of six such works discovered in East Anglia in 1980. Intended as a wall hanging for a church, such pictures were used as decoration from the 13th century until the end of the 15th century. Three possibilities have been suggested as the place of origin: the private chapel of the Lucas family house at Saxham, near Bury St Edmunds; the church of the Holy Trinity at Long Melford; or perhaps even the Abbey church of St Edmund in Bury St Edmunds. Sutton describes how, 'When Bury Abbey church sustained a great and terrible fire in 1465, every effort would have been made to replace what was destroyed', an era that tallies closely with Sutton's proposed dating of this work.

£5,000-7,000



120

120
FLEMISH SCHOOL
c.1700

The World Reversed or The Hares' Revenge

Oil on canvas
 166.2 x 211cm; 65½ x 83in

Provenance:

The Eyre Family, Newhouse, Redlynch, Salisbury, by 1871, and by repute earlier commissioned by them;
 And by family descent

Literature:

John Gough Nichols, *The Herald and Genealogist*, vol.6 (London, 1871), p.460;
Country Life, 31 July 1926, p.179;
 Arthur Foss and Rosemary Joekes, *Country House Treasures of Britain* (National Trust, 1980), p.245

This extraordinary painting is part of a tradition of pictures, showing animals taking revenge on hunters and their dogs, that dates to the early seventeenth century. An anonymous engraving published by Theodoor Galle in 1604 is

entitled *Wild animals taking their revenge on hunters and hunting-dogs*. The earliest depiction of hares alone turning the tables on man is in a ceiling fresco in the villa of Bucovice in Moravia, in a chamber known as the *zajecí sal* (Hall of Hares). Dating from c.1637, this fresco perhaps reflects the tumultuous world of Central Europe during the Thirty Years War. It may be that it had a source in a print also available to later painters of this subject, since like the present picture, the much earlier fresco also includes a huntsman being tossed in a blanket.

Two further variants of this work are known, one previously at Hampton Court Leominster, and the other at Tetton House, Taunton. For all its recorded history, our painting has belonged to the Eyre (later Eyre-Matcham) family and hung at Newhouse, Wiltshire, known for its links to Nelson and for being one of only two 'trinity' houses in Britain. A letter to *Country Life* in 1927 suggested that the painting was painted for the family as a pun on their name, which was originally Le Heyr, but in any case the painting was certainly *in situ*, and attracting comment from visitors, by the mid-nineteenth century. Various attributions have been suggested, including Van Kessel and Ridinger, and dates ranging from 1640 to 1715.

£10,000-15,000



121



122



123



124

121
FOLLOWER OF GILLIS VAN TILBORGH THE YOUNGER
 Dutch, c.1625-c.1678

The Soldier's Meal

Oil on panel
 24.2 x 34.5cm; 9½ x 13½in

£200-300

123
AFTER DAVID TENIERS THE YOUNGER
 Dutch, 1610-1690

Peasants Merry-making

Oil on panel
 49 x 67.5cm; 19¼ x 26½in

After the original composition in The Prado, Madrid

£400-600

122
CIRCLE OF PIETERS NEEFS THE YOUNGER
 c.1620-c.1675

Procession in a Church Interior

Oil on canvas laid on panel
 28 x 41cm; 11 x 16in

£300-500

124
AFTER DAVID TENIERS THE YOUNGER
 1610-1690

Boors Drinking and Smoking in an Inn

Oil on panel
 20.5 x 26cm; 8 x 10¼in

£150-250

125
ANTWERP SCHOOL
 c.1530

The Adoration of the Magi

Oil on panel with arched top
 101.2 x 69.8cm; 39¾ x 27½in

Provenance:

In the family of the present
 owner by 1916;
 And by descent

Another version of this
 composition is in the Royal
 Collection (RCIN 403955),
 attributed to a Follower of
 Pieter Coecke van Aelst.

£10,000-15,000



125



126



127



128



129

126
**AFTER AELBERT
 JACOBZ. CUYP**
1620-1691

Mountainous Landscape
 with Cattle and Ruins

Oil on copper
 19.7 x 25.5cm; 7¾ x 10in

After the original
 composition by Cuyp,
 c.1642-5 (Rijksmuseum,
 Amsterdam).

£150-250

127
**MANNER OF JAN VAN
 DER CAPELLE**
Dutch, 1626-1679

Dutch Hoys Inshore
 Waiting for Trade

Oil on panel
 22.5 x 29.5cm; 8¾ x 11½in

£200-300

128
AFTER GERBRANDT VAN DEN EECKHOUT
Dutch, 1621-1674

Portrait of an Elderly Lady, Seated, Three-Quarter-
 Length, in a Black Costume with White Ruff and
 Lace Cap

Bears signature, date and inscription *Aetatis
 suae/64/1651/G.V.Eeckhout* (centre left, strengthened)
 Oil on panel
 81 x 68.2cm; 32 x 26¾in

Provenance:

Bonhams, Knightsbridge, *British, Continental and Old
 Master Pictures*, 17 June 2008, lot 15

After the original composition at the Musée Goya,
 Castres.

£600-800

129
**FOLLOWER OF JACQUES
 BLANCHARD**
French, 1600-1638

Portrait of a Lady, Wearing
 Pearls in her Hair

Oil on canvas, within an oval, laid
 on panel
 39 x 34.5cm; 15¼ x 13½in
 Unframed

£150-250

130
STUDIO OF FRANS
FLORIS
Flemish, c.1519-1570

Heracles wearing the Pelt
 of the Nemean Lion

Oil on panel
 50 x 41.5cm; 19¾ x 16¼in

Provenance:

Collection of Legationstrat
 Dr. R. Krippel-Redlich (label
 on reverse);
 Bonhams, Knightsbridge,
British & European Pictures,
 11 September 2012, lot 61

£300-500



130

131
AFTER SIR ANTHONY
VAN DYCK
Flemish, 1599-1641

Study of a Bearded Man
 resting his Head on his
 Hand

Bears inscription *Jacobus*
Robusti/ Il Tintoretto (in ink,
 verso) and remains of an
 inscribed label
 Oil on canvas
 20.2 x 17.2cm; 8 x 6¾in

This is derived from a study
 by Van Dyck, c.1615-17
 (Munich, Alte Pinakothek)
 that was used for the
 apostle to the right of
 Christ in Rubens' 'Christ in
 the House of Simon the
 Pharisee' (Petersburg,
 Hermitage).

£120-180



131

132
CIRCLE OF ADRIAEN
VAN DER WERFF
Dutch, 1659-1722

Venus and Cupid with a
 Putto

Oil on canvas
 46.5 x 40cm; 18¾ x 15¾in

£500-800



132

133
ITALO-FLEMISH
SCHOOL,
Late 17th Century

Lazarus and the Angels

Oil on panel
 48.5 x 42cm; 19 x 16½in

£400-600



133



134

134

CIRCLE OF ANGELO MARIA CRIVELLI
Italian, 1660-1730

A Turkey and other Fowl

Oil on canvas
 120.5 x 99cm; 47½ x 39in
 Unframed

£1,000-1,500



135

135

FOLLOWER OF JACQUES COURTOIS, IL BORGOGNONE
French, 1621-1676

A Cavalry Skirmish on a Stone Bridge over a River

Oil on canvas
 31 x 73.5cm; 12¼ x 29in

£250-350



136

136

FOLLOWER OF PHILIPP PETER ROOS,
CALLED ROSA DA TIVOLI
German, 1655-1706

Study of Four Sheep

Oil on canvas laid on board
 32 x 48cm; 12½ x 19in

£800-1,200

137

FOLLOWER OF WILLEM VAN AELST
Dutch, 1627-c.1683

Still Life of Peaches, Grapes, a Cut Melon and a Wine Bottle
 upon a Draped Table

Oil on canvas
 114.5 x 93.5cm; 45 x 36½in

£1,000-1,500

138

FOLLOWER OF PIETER CASTEELS III
Flemish, 1684-1749

Still Life of Flowers

Oil on canvas
 76 x 62cm; 30 x 24½in

Provenance:

Collection of Peter Kaufmann (label on stretcher)

£600-800

139

CIRCLE OF JEAN GEORGES HIRN
French, 1777-1839

A Bunch of Grapes

Oil on copper, within a part painted oval
 18 x 14cm; 7 x 5½in

£800-1,200



137



138



139



140

140
FOLLOWER OF SOFONISBA ANGUISSOLA
Italian, 1532-1629

Portrait of a Young Gentleman, Standing Three Quarter Length, wearing a Black Doublet and White Ruff Collar

Inscribed *CAROLUS. B./ ... ANOR.* (centre right)

Oil on canvas

105 x 76cm; 41¼ x 30in

Provenance:

Private Collection, Somerset

£800-1,200

141
NEAPOLITAN SCHOOL
18th Century

Portrait of a Nobleman, Seated, Three-Quarter Length, Wearing Robes Decorated with Lace, Holding a Folio

Oil on canvas

132 x 94.5cm; 52 x 37¼in

£500-800

142
CIRCLE OF CHRISTIAN SEYBOLD
German, 1697-1768

Portrait of a Lady, Head and Shoulders, Wearing a Blue Velvet Hat

Oil on canvas

44.5 x 36cm; 17½ x 14¼in

Provenance:

Bonhams, Knightsbridge, *British and Continental Pictures*, 1 March 2011, lot 242

£600-800



141



142

143

CIRCLE OF CARLO CERESA**Italian, 1609-1679**

Portrait of a Young Lady, Standing, Full-Length, Wearing a Blue Dress with Lace Sleeves, Holding a Book, before a Red Swag

Oil on canvas

196 x 106cm; 77¼ x 41¾in

Provenance:

Christie's, London, *Old Master Paintings*, 30

October 1987, lot 133;

Bonhams, London, *Old Master Paintings*, 21

October 2020, lot 114;

Bonhams, London, *Old Master Paintings*, 13-18

February, 2025, lot 96

£2,000-3,000



143



144



145



146



147

**144
MANNER OF SIR
GODFREY KNELLER, BT.
1646-1723**

Portrait of King William III, Half-Length, Wearing Armour, Lace Jabot and a Long Wig, within a Painted Oval

Oil on canvas
76.5 x 64cm; 30 x 25¼in
Unframed

£400-600

**145
FOLLOWER OF SIR
PETER LELY
1628-1682**

Portrait of King Charles II, Half-Length, wearing Garter Robes and Chain

Oil on canvas
78 x 64.5cm; 30¾ x 25½in

Provenance:
The Davies-Cooke Collection, Gwysaney Hall, North Wales; Dreweatts, Newbury, *Old Master, British and European Art*, 11 June 2025, lot 17

£800-1,200

**146
ENGLISH SCHOOL
c.1700**

Portrait of Col. Edward Thornycroft, Three-Quarter Length, Wearing Armour and a Long Wig, a Castle Ablaze Beyond

Oil on canvas
37.3 x 28.6cm; 14¾ x 11¼in

£150-250

**147
AFTER SIR GODFREY
KNELLER, BT.
1646-1723**

Portrait of Queen Anne, Half-Length, Wearing a Dress Decorated with Pearls and Ermine-Trimmed Robes, in a Painted Oval

Oil on canvas
35.5 x 30.5cm; 14 x 12in

£800-1,200



148

148

FOLLOWER OF PIETER NASON

Dutch, c.1612-1688/90

Portrait of a Young Gentleman, Standing, Three Quarter Length, Wearing a Silver-Grey Tunic with Gold Bands and a Red Mantle, in a Park Landscape

Bears inscription *Prince Rupert/ painted by/ Wm Dobson* (in ink, on later label on stretcher) and *Prince Rupert/ painted by Wm Dobson* (in ink, on later label on frame)

Oil on canvas

123 x 101cm; 44½ x 39¾in

Provenance:

Collection of Capt. Richard Henry Prior-Wandesforde (1870-1956);

Auction, 25 February 1982, lot 96 (untraced);

Private Collection, Somerset

£3,000-5,000



149

149
CIRCLE OF ROBERT BYNG
 1666-1720

Portrait of Three Children with a Pet Spaniel

Oil on canvas
 110.5 x 96.5cm; 43½ x 38in

£1,500-2,000



150
FOLLOWER OF CHARLES JERVAS
 c.1675-1739

Portrait of a Lady, Half-Length, Wearing a
 Blue and Red Dress, in a Landscape

Bears later inscription *Cln. Earl March/ Duchess*
Malbrough [sic]/ B-Rf.. (to verso)

Oil on panel, oval
 29 x 25cm; 11½ x 9¾in

£200-300

150

151

**CIRCLE OF JOHN THEODORE HEINS
SENIOR****Anglo-German, 1697-1756**

Portrait of a Girl, Standing Full-Length,
Wearing a Blue Dress and a Red Mantle,
Flowers to her Left, a Playful Dog at her Right
Side

Oil on canvas
127 x 103.5cm; 50 x 40½in

Provenance:

Bonhams, Knightsbridge, *Old Master Paintings*, 28
October 2009, lot 117

£2,000-3,000

151



152

152

FOLLOWER OF JOHN THEODORE HEINS**German, 1697-1756**

Portrait of a Child, Standing, Full-Length, in a Landscape, Wearing a Floral-
Patterned Dress and Red Coat, Holding a Robin

Oil on canvas
112.5 x 87.5cm; 44¾ x 34½in

Provenance:

Reeman Dansie Auctions, Colchester, *Fine Art Sale*, 24 November 2009, lot 802;
Dreweatts, Newbury, *Old Master, British and European Art*, 4 November 2025, lot
147 (as English School, 18th Century)

£1,200-1,800



153

153
FOLLOWER OF ISAAC WHOOD
1688/9-1752

Portrait of the Rev. John Lewes of Bath, Quarter-Length, Wearing a Brocaded Red Coat, Armour Breastplate and White Chemise, in a Painted Oval

Oil on canvas
 76 x 63.5cm; 30 x 25in

£200-400



154

154
ENGLISH SCHOOL,
c.1700

Portrait of a Girl, Half-Length, Wearing a Blue Dress and Holding Flowers

Oil on canvas
 46 x 38.5cm; 18 x 15½in, framed as an oval

Provenance:

Dreweatts, Newbury, 4 June 2008, lot 129

£400-600



155

155
FOLLOWER OF THOMAS HICKEY
1741-1824

Portrait of a Gentleman, Half-Length, Wearing a Pale Grey Coat with Gold Buttons and Braid

Oil on canvas, oval
 29.5 x 24.5cm; 11½ x 9¾in

£150-250



156

156
CIRCLE OF JOHN DOWNMAN
1749-1824

Portrait of a Gentleman, Bust-Length, Wearing a Dark Red Coat and Mustard Waistcoat

Oil on canvas, mounted oval
 26 x 21cm; 10¼ x 8¾in

£200-300



157

**157
FOLLOWER OF HANS HYSING
Swedish, 1678-1752/3**

Portrait of a Lady, traditionally identified as Lady Rachael Russell, Bust-Length, Wearing a Black Dress and a Black and Grey Headdress

Oil on canvas
71 x 59cm; 28 x 23¼in

A later label on the stretcher reads No.43/ *Fine Portrait, believed to be/ Lady Rachael Russell/ in the widow's cap of the day/ Purchased at the Aston Hall/ sale/ query by/ Walker.*

£800-1,200

**159
PIERRE ALEXANDRE WILLE
French, 1748-1821**

Father and Daughter: Threading the Needle

Bears possible traces of a signature (lower right)

Oil on canvas
49 x 57cm; 19¼ x 22½in

Provenance:
Woolley & Wallis, Salisbury, *Old Master, British & European Paintings*, 15 March 2017, lot 354

£1,000-1,500



158

**158
CIRCLE OF
PHILIPPE MERCIER
Franco-German,
c.1689-1760**

Three Musicians:
Portrait of a Lady,
with a Boy Playing a
Lute and a Girl
Playing a Triangle

Oil on canvas
127.5 x 104cm; 50 x
41in

Provenance:
Woolley & Wallis,
Salisbury, *Old Master,
British and European
Pictures*, 12
September 2017, lot
360

£1,500-2,500



159



160

160
CUZCO SCHOOL

St Isidore the Labourer

Oil on canvas
95.7 x 72.5cm; 37¾ x 28½in

£500-700

161
CUZCO SCHOOL

St Michael the Archangel

Oil on canvas
77.5 x 58.5cm; 30½ x 23in

£200-300

162
RUSSIAN SCHOOL

Icon of Mother of God of Tikhvin,
with Ss. Peter and Onuphrius

Oil or tempera on wood, the white
metal oklad offered separately
31 x 26.5cm; 12¼ x 10½in; Oklad 34.5
x 26.75cm; 13½ x 10½in (2)

£150-200



161



162



163

163
SPANISH COLONIAL SCHOOL
c.1737

The Flight into Egypt

Bears inscription DIERON DE LIMOSNA ESTE QU/ ESTE TEMPLO DEL SANTUA/ BELEM ENTRE SALBADOR SA/ FERES JOSEPH CASTILLO MU/ JOSEPH LEON DE GARABITO MU/ JOSEPH LEON DE GARABITO MU/ TO I PEDRO NOLASCO CA/ CABOS DELA MARCHA DEL A/ 1737 (lower right)

Oil on canvas

212.2 x 227.7cm; 83½ x 89½in

£2,000-3,000



164

164
CIRCLE OF JEAN BAPTISTE OUDRY
 French, 1686-1755

A Pointer Espying a Pheasant

Oil on canvas
 77.5 x 132cm; 30½ x 52in

£3,000-5,000

165
WILLIAM ELMER
 1762-1799

Portrait of Edward William Scott (1783-1836), Standing Full-Length, Wearing a Green Suit, Holding a Hoop, with a Dark Bay Horse; Portrait of James Smyth Scott (1782-1854), Standing Full-Length, Wearing a Green Suit, with a Light Bay Horse

A near pair, the latter signed and dated *W Elmer Dublin/ 1790* (lower centre)
 Both oil on canvas
 101.5 x 127cm; 40 x 50in; 101.5 x 126cm; 40 x 49½in (2)

Provenance:

By descent in the family of the sitters

Elmer, born and raised in Farnham, lived in Ireland from 1788-c.1796 before returning to Surrey.

£10,000-15,000



165



166



167



168

166
J. COOK
 fl. 1720-1760

An English Frigate in Two Positions off the 'White Cliffs' of the South Coast

Oil on canvas
 64 x 127cm; 25¼ x 50in

Biographical details about J. Cook are unexpectedly scant. Evidently a follower of the Van de Veldes, his subject matter was principally Mediterranean ports and harbours and he painted a number of topographical views of Alexandria in Egypt.

£1,000-1,500

167
THOMAS WHITCOMBE
 c.1763-c.1824

An English Frigate Signalling her Number off an Anchorage

Oil on canvas
 63 x 91cm; 24¾ x 25¾in

Provenance:

Frost & Reed Ltd, London, as one of a pair (label on frame)

£1,500-2,000

168
SAMUEL WALTERS
 1811-1882

The Barque Lady Charlotte in Two Positions off the South Stack, Holyhead, with the Pilot Cutter Close By

Oil on canvas
 57 x 84.5cm; 22½ x 33¾in

Provenance:

N. R. Omell, London, 21st Annual Marine Paintings Exhibition, no.31 (label on frame)

£4,000-6,000



169

169
**WILLIAM JOHN
 HUGGINS**
 1781-1845

Two English Frigates on a
 Converging Course

Signed W.I.Huggins (lower
 left)

Oil on canvas
 38 x 52cm; 15 x 20½in

£2,000-3,000



170

170
**FOLLOWER OF
 THOMAS LUNY**
 1759-1837

Vessels in a Stiff Breeze
 off a Headland with a
 Ruined Castle

Bears initials TL on spar
 (lower right)

Oil on canvas
 45 x 62.5cm; 17¾ x 24½in

£1,000-1,500



171

171
JAMES EDWARD BUTTERSWORTH
1817-1894

A First Rate Ship-Of-The-Line Heeling Over in a
 Choppy Sea Offshore, with other Vessels Nearby

Signed *J E Buttersworth* (lower right)

Oil on canvas

69 x 91cm; 27¼ x 35¾in

£10,000-15,000



171 (framed)



172

172
ANTON SCHRANZ
 German, 1769-1839

The Parthenon of the Acropolis, Athens, Greece

Oil on canvas
 36.5 x 56.5cm; 14¼ x 22¼in

£6,000-8,000



172 (framed)



173

173

ANTON SCHRANZ**German, 1769-1839**A View of Nafplio, Greece, possibly with
the Battle of Nauplia in the Distance

Oil on canvas

37.5 x 60cm; 14¾ x 23½in

£6,000-8,000

173 (framed)



174
THOMAS BEACH
1738-1806

Portrait of George John Audley, Merchant of Liverpool, three-quarter length, standing in an interior, wearing a brown coat and yellow waistcoat and breeches

Signed and dated *T Beach/1793* (lower right)
 Oil on canvas
 127.1 x 102.3cm; 50 x 40½in

Provenance:

John Audley (1806-1885), grandson of the sitter by 1843;
 By descent to George Audley (1864-1932);
 Sold by his executors Christie's, London, 12 May 1932, lot 12, where purchased by Fane (15 gns);
 Christie's, London, 25 April 1958, lot 106, where purchased by Sherborn (24 gns);
 Sotheby's, London, 15 July 1959, lot 162, where purchased by Sawyer (£50);
 Walker Art Gallery, Liverpool, 1973 (on loan);
 Sotheby's, London, 10 July 1991, lot 130;
 Sotheby's, London, 12 May 1993, lot 14

Literature:

Elsie S. Beach, *Thomas Beach A Dorset Portrait Painter* (1934), p.54, no.5
 Mary Bennett, *Merseyside Painters, People & Places*, vol. 1 (Walker Art Gallery, 1978), p.33, L136

£500-700

174



175

176
CIRCLE OF SIR MARTIN ARCHER SHEE, PRA
1769-1850

Portrait of a Gentleman, Quarter-Length, Wearing a Dark Blue Coat, Cream Waistcoat and Stock

Bears indistinct inscriptions verso (*Martin Shee* and possibly *George Shackram/ of Twickenham Lodge*)

Oil on canvas
 76 x 64cm; 30 x 25½in

£300-500



176

175
AFTER GILBERT STUART
1755-1828

Portrait of a Gentleman, traditionally identified as The Rt Hon. John Beresford (1738-1805), Quarter-Length, Wearing a Buff Coat, Mustard Waistcoat and White Stock

Oil on canvas
 76.5 x 63.5cm; 30 x 25in
 Unframed

Provenance:

The Collection of John D. Beresford, 1948 (by gift)

This 19th-century copy may derive from the mixed-method engraving of the sitter by William Sharp (published 1796).

£400-600

177

**FRENCH SCHOOL,
Early 19th Century**

Portrait of a Gentleman, Bust length, Wearing a
Dark Coat, Pale Grey Waistcoat and Blue Cravat

Oil on canvas

71 x 57cm; 28 x 22½in

£700-1,000

178

**ENGLISH SCHOOL
c.1800**

Portrait of a Gentleman, Half-Length, Wearing a
Black Coat and Waistcoat

Oil on canvas

76.3 x 63.6cm; 30 x 25in

£200-300

179

**FOLLOWER OF SIR THOMAS LAWRENCE, PRA
1769-1830**

Portrait of a Gentleman, Half-Length, Wearing a
Black Coat and White Stock

Oil on canvas

76.5 x 63.7cm; 30 x 25in

£250-350



177



178



179



180

180

SIR HENRY RAEBURN, RA, RSA
1756-1823

Portrait of Robert Spears, Quarter-
 Length, Wearing a Dark Coat, Yellow
 Waistcoat and White Stock

Oil on canvas
 76.5 x 63.5cm; 30 x 25in

Provenance:

By descent in the family of the sitter
 Private Collection, Buckinghamshire

£3,000-5,000



181

181

CIRCLE OF ARTHUR WILLIAM DEVIS
1762-1822

Portrait of General Alexander Ross (1742-1827), Half-
 Length, Wearing Uniform

Oil on canvas
 76.5 x 64cm; 30 x 25¼in

Provenance:

Charles Ross (1799-1860), son of the sitter, and Lady Mary
 Cornwallis (1804-1872), granddaughter of General Sir Charles
 Cornwallis, 1st Marquess Cornwallis;
 And by family descent

Ross's career spanned major conflicts of the later Georgian era. He entered the Army at the age of 18, joining the 50th Regiment of Foot. He rose steadily through the ranks, serving nobly in the War of Independence and later in campaigns associated with the French Revolution and the Napoleonic Wars. Capable, dependable and sagacious, Ross's experience earned him steady promotion to the rank of General (1812) and throughout his service he showed great efficiency in the training, organisation and management of regiments. He had married Isabella Barbara Evelyn, daughter of Sir Robert Gunning, Bt. in 1795 and Ross's close friendship with Lord Cornwallis (see lot 182) was reflected in the three volumes of correspondence between the two men (edited by his son Charles in 1859).

£1,000-1,500



182

182
JOHN HOPPNER, RA AND STUDIO
1858-1810

Portrait of Charles Cornwallis, 1st Marquess and 2nd Earl Cornwallis (1738-1805), Half-Length, in Uniform, wearing the Sash and Star of The Order of the Garter

Oil on canvas
 76.5 x 63.5cm; 30 x 25in

Provenance:

Charles Ross (1799-1860), son of General Alexander Ross, and Lady Mary Cornwallis (1804-1872), granddaughter of the sitter;
 And by family descent

Charles Cornwallis (1738-1805) was educated at Eton and at Cambridge and succeeded to the Earldom in 1762. He married Jemima Tullekin Jones in 1768 and flourished in the Army where he was promoted to Major-General by 1775, playing a significant role in the American War of Independence. In 1778, he was promoted once again to Lieutenant-General and served under General Sir Henry Clinton, taking charge of the south in 1780 but the surrender at Yorktown (1781) signalled the end of the War. Cornwallis was made a Knight Companion of the Most Noble Order of the Garter in 1786 and appointed Governor-General and Commander-in-chief of India, where he remained for seven years. He was created a Marquess in 1792 and returned to Britain before becoming Commander-in-chief of Ireland in 1798. In collaboration with Viscount Castlereagh, the Chief Secretary to Ireland, Cornwallis played a decisive role in the passing of the Act of Union between Great Britain and Ireland in 1800. The lure of India drew him back in 1805 and he served as Governor-General but he died from a fever just two months later. He was interred at Gausput in Ghazipur, overlooking the Ganges River, a site that is now a protected monument.

£3,000-5,000



183



184



185



186

183
DAVID COX SENR, OWS
1783-1859

Homeward Bound

Bears indistinct inscriptions in ink on
stretcher, including *belongs to David*
Cox Junior

Oil on canvas
28 x 37cm; 11 x 14½in

Provenance:

Thos. Agnew & Sons Ltd, London, as
'Homeward Bound' (no date,
no.10369, label attached to reverse
of frame)

£800-1,200

184
FOLLOWER OF JOHN
CONSTABLE, RA
1776-1837

Warwick Castle

Oil on panel
13.5 x 22cm; 5¼ x 8¾in

£500-700

185
AFTER JOSEPH MALLORD
WILLIAM TURNER, RA
1775-1851

South View of the Gothic Abbey
(Evening) Now Building at Fonthill

Oil on canvas
37.7 x 45cm; 14¾ x 17¾in

After the original watercolour
composition of 1800 by Turner
(Montreal, Musée des Beaux Arts).

£200-300

186
FOLLOWER OF GEORGE
BARRET, RA
c.1728-1784

Extensive Lake Landscape with
Figure and a Ruined Castle

Oil on canvas
78.7 x 126.5cm; 31 x 49¾in
Unframed

£200-400

187
FOLLOWER OF THOMAS BARKER OF BATH
 1769-1847

Peasant tending Cattle and Sheep in a River Landscape

Oil on canvas
 34.5 x 49cm; 13½ x 19¼in

£150-250

188
ENGLISH PROVINCIAL SCHOOL,
 18th/19th Century

A Stag Hunting Party

Oil on panel
 46 x 118.5cm; 18 x 46¾in

Provenance:

Dreweatts, Newbury, *Old Master, British and European Art*,
 11 June 2025, lot 323

£600-900



187



188



189

189
ATTRIBUTED TO W. S. COOPER
 fl. mid-19th Century

A Groom and Bay with a Hackney Coach in a Yard; A Groom and Dark Bay with a Buggy in a Yard

A pair, both oil on canvas
 Each 40.5 x 61cm; 16 x 24in (2)

£300-500





190



191

190
JOHN SYER
1815-1885

Logging Scene in Coastal Marshland, a
Town beyond

Signed and dated *J Syer. 74.* (lower left)
Oil on canvas
65.5 x 99cm; 25¾ x 39in

£1,000-1,500

191
JOHN SYER
1815-1885

A Logging Cart on a Track near a Riverside
Town

Signed and dated *J. Syer. 54.* (lower right)
Oil on canvas
60.5 x 91.5cm; 23¾ x 36in

£800-1,200



192

192
CIRCLE OF WILLIAM COLLINS, RA
1788-1847

Fisherfolk on the shore

Oil on canvas
51 x 73.5cm; 20 x 29in

Provenance:

Bruton Knowles, Gloucester, 11 May 1989, lot
423, (as School of William Shayer Senior), where
purchased by the present private collector

£200-300



193

193
JOHN WRIGHT OAKES
 1820-1887

Heysham on the Lancashire Coast

Signed *JW Oakes* (lower left), and bears indistinct inscription
 label *Heysham on the .../coast J W Oakes* (to label)

Oil on canvas

76 x 102.5cm; 30 x 40¼in

£4,000-6,000



193 (framed)



194

195
CIRCLE OF JOHN GRAHAM-GILBERT, RSA
1794-1866

Portrait of a Young Lady, Seated in a Park, Wearing a Pale Blue Dress with Lace Blouse

Oil on canvas
 61 x 50.5cm; 24 x 20in

£600-800



195



194
CIRCLE OF JOHN
GRAHAM-GILBERT, RSA
1794-1866

Portrait of a Gentleman, Seated Three-Quarter-Length at a Desk, Wearing a Dark Coat and Waistcoat and Buff Trousers; Portrait of Lady, Seated Half-Length at a Table, Wearing a Black Dress with White Lace Blouse with a Box and Basket of Flowers

A pair, both oil on canvas
 Each 61 x 50.5cm; 24 x 20in
 (2)

£600-800

196
FOLLOWER OF SIR FRANCIS GRANT, PRA
1803-1878

Portrait of a Young Lady, Seated, Half-Length, Wearing a Blue Dress with Lace Borders, Holding a Book, her Hair in Long Ringlets

Oil on canvas
 76.5 x 63.7cm; 30 x 25in

£600-1,000



196



197



198



199



200

**197
FOLLOWER OF CHARLES
BAXTER
1809-1879**

Portrait of a Lady, bust length, wearing a Russet Robe, Ivy in her hair

Bears a monogram and date 1861 (the 6 in reverse) (lower right)
Oil on canvas, unstretched, oval
68.5 x 58cm; 27 x 22¾in

£120-180

**198
FREDERIC YATES
British 1854-1919**

Portrait of A Lady In Red Cloak and Plumed Hat

Signed and dated *Fred Yates/* 1901 (lower right)
Oil on canvas
60 x 45.5cm; 23½ x 18in

Provenance:
Dreweatts, Newbury, *Old Master, British and European Art*, 9 October 2024, lot 187

£600-800

**199
JENNY LANJAINAIS
19th Century**

Portrait of a Lady, Mrs Walter Leith (*nee* Alice Lee-Jortin), Bust-Length, Wearing a White Dress, Flowers in her Hair
Oil on canvas
66 x 54cm; 26 x 21¼in, framed as an oval

Provenance:
Dreweatt Neate, Newbury, *Pictures and Books*, 15 July 1998, lot 120

£150-250

**200
CIRCLE OF HARRY HALL
1815-1882**

Portrait of Percy Frederick Williams (1860-1930), Son of Colonel and Mrs Benjamin Williams, CBE, Wearing a Dark Suit and Top Hat, upon a Dappled Grey Horse, in a Rural Landscape

Oil on canvas, arched mount
76 x 64cm; 30 x 25¼in

Provenance:
By descent in the family of the sitter

£300-500



201

201
JOHN LASHBROOK TUDGAY
1798-1874

A Schooner-Rigged Steam Yacht Passing the
 Needles

Signed and dated *I. TUDGAY/ 1871* (on keg in
 foreground)

Oil on canvas
 53.5 x 82cm; 21 x 32½in

£1,500-2,000

202
CIRCLE OF NICHOLAS MATTHEW CONDY
1818-1851

An English Frigate Threading her way through
 Crowded Waters

Oil on board
 25.2 x 35.2cm; 10 x 13¾in

£200-400

203
CIRCLE OF HENRY REDMORE
1820-1887

Dutch Hoys Plying their Trade in a Heavy
 Swell, with Larger Vessels, including a Paddle
 Steamer, in the Distance

Bears signature *A Redmore* (sic, lower left) and
 inscribed *Rink Hunter Row/ Scarbro.* (to verso)

Oil on canvas
 51 x 91.5cm; 20 x 36in

£800-1,200



202



203



204

204
JAMES WEBB
1825-1895

Portsmouth Harbour

Signed *James Webb* (lower right)

Oil on panel

22.5 x 36cm; 8¾ x 14½in

Provenance:

Willow Gallery, London, May 2010 (label on frame),
 where acquired by the present private collector

£1,000-2,000

205
AFTER JOHN HEAVISIDE CLARK
c.1771-1863

View of Montrose with Vessels on the South
 Esk River

Oil on canvas

60.5 x 90.5cm; 23¾ x 35½in

Derived from the artist's colour aquatint from
 'Clark's Views in Scotland' series (1824)

£400-600

206
FOLLOWER OF DANIEL TURNER
fl.1782-1801

A View on the Thames, looking to Lambeth
 Palace

Oil on canvas

28 x 33cm; 11 x 13in

£150-200



205



206



207



208



209



210

207
CIRCLE OF HERMANUS KOECKOEK THE ELDER
1815-1882

A Coastal Marine Scene with Sailing Boats, Fishing Boats and Figures

Bears signature and date *H. Koekkoek 1857* (lower left)

Oil on canvas

46 x 61.2cm; 18 x 24in

£2,000-3,000

208
ABRAHAM HULK
Anglo-Dutch, 1813-1897

Squally Weather on the Dutch Coast

Signed *A. Hulk.* (lower left)

Oil on canvas

57.5 x 87.5cm; 22¾ x 34¾in

£3,000-5,000

209
FOLLOWER OF JOHANNES HERMANUS KOECKOEK
Dutch, 1778-1851

Sailing Vessels in Distress in Perilous Seas

Bears signatures *J H Koekkoek/Koek* (lower left)

Oil on panel

36.5 x 50.5cm; 14¾ x 19¾in

£300-500

210
GERARDUS JOHANNES DELFGAAUW
Dutch, 1884-1947

Windmills by a Canal

Signed *G.J.DELFGAAUW* (lower right)

Oil on canvas

30.2 x 40.5cm; 12 x 16in

£300-400



211



212



213



214

211
JAN MICHEL RUYTEN
Belgian, 1813-1881

Figures and Boats at a Waterfront of a Dutch River Town

Signed *Jn. Ruyten ft./* 1851 and with monogram (lower right)
Oil on panel
53.5 x 68.5cm; 21 x 27in

Provenance:
Omell Galleries, London (label verso)

£600-800

213
LAURENT DE BEUL
Belgian, 1821-1872

The End of the Day

Signed and dated *Laurent. De Beul/*1862 (lower right)
Oil on panel
50 x 69.5cm; 19¾ x 27½in

Provenance:
Woolley & Wallis, Salisbury, *Old Masters, British & European Paintings*, 11 September 2018, lot 376

£500-700

212
FOLLOWER OF HENDRICUS
JOHANNES SCHEERES
Dutch, 1829-1864

The Artist's Home

Oil on canvas
13.5 x 15.5cm; 5¼ x 6in

£100-150

214
FOLLOWER OF JAN KOBELL
III
Dutch, 1800-1838

A Grey Horse with Cattle and Figures by a Barn

Oil on canvas
30.5 x 41.5cm; 12 x 16½in

£250-350



215

215
FOLLOWER OF THÉODORE ROUSSEAU
French, 1812-1867

Workers Digging near Trees

Oil on paper
24.5 x 35cm; 9¾ x 13¾in

£100-200



216

216
CHARLES LEICKERT
 Dutch, 1816-1907

Winter in Holland

Signed *Ch Leickert. ft* (lower right)

Oil on canvas

81.5 x 117cm; 32 x 46in

Provenance:

Rayner MacConnal, London (label verso)

£6,000-8,000



216 (framed)



217

217
JOHAN BERNARD KLOMBECK
 Dutch, 1815-1893

&

EUGENE VERBOECKHOVEN
 Belgian, 1798-1881

Tending Cattle and Sheep in a Wooded Landscape

Signed by both artists and dated *J B Klombeck f 1856/*
E Verboeckhoven Jnr (lower left)

Oil on canvas

93 x 126cm; 36½ x 49½in

£12,000-18,000



217 (framed)



218

218
SIDNEY RICHARD PERCY
1821-1886

Autumn

Signed and dated *S R Percy.66* (lower left), and inscribed *No.2 Autumn/ Sidney R Percy/Gt Missenden Bucks* (to label)
 Oil on canvas
 51.5 x 97cm; 20¼ x 38¼in

Provenance:

Richard Gardner Antiques, Petworth, March 2009, where acquired by the present private collector

Exhibited:

London, Royal Society of British Artists, 1867, no.299

£3,000-5,000

219
SIDNEY RICHARD PERCY
1821-1886

In the Thames Valley

Signed *SRPercy.* (lower left)
 Oil on canvas
 40.5 x 61cm; 16 x 24in

Provenance:

Frost & Reed Ltd, London (label on stretcher)
 Millington Adams Ltd, Knutsford, November 2013, where acquired by the owner

£1,000-1,500

220
SYDNEY ARTHUR WATSON
1881-1932

Loch Tay, Perthshire

Signed and dated *Sydney Watson 19* (lower left), and inscribed '*LOCH TAY*' / *PERTHSHIRE. NB.* (to verso)
 Oil on canvas
 41 x 61cm; 16 x 24in

£1,500-2,000



218 (framed)



219



220



221



222



223



224



225

221
ALFRED VICKERS
1786-1868

A Farm by the River

Signed A Vickers (lower right)
Oil on canvas
25 x 38.5cm; 9¾ x 15¼in

Provenance:
Stephen Garratt Fine Paintings,
Southampton and London,
November 1980 (£1250)

£200-300

224
A. COLE
Late 19th Century

Tending Cattle on a Riverside Path at Dusk,
possibly at Mapledurham on the Thames

Signed A. Cole. (lower left)
Oil on canvas
51 x 76.5cm; 20 x 30in

Provenance:
Stephen Garratt Fine Paintings, Southampton and
London, November 1981, as Alfred Benjamin Cole
(£1500)

£150-200

222
CARL BRENNIR
1850-1920

Silver Birches: A Girl and Dog
with Sheep on a Heath

Signed and dated C. BRENNIR
1909 (lower left)
Oil on canvas
41 x 61.5cm; 16¼ x 24¼in

Provenance:
Stephen Garratt Fine Paintings,
Southampton and London,
November 1980 (£1050)

£120-180

223
FOLLOWER OF JOHN
DEARMAN
fl.1824-1857

Cattle Watering at a Country
Pool

Oil on canvas
45.5 x 76cm; 18 x 30in

£100-200

225
ATTRIBUTED TO
CLARENCE HENRY ROE
1850-1909

Wooded Scene with a Bridge
over a Brook, a Cottage
beyond

Oil on canvas
91.5 x 71cm; 36 x 28in

£300-500



226



227



228



229

226
CIRCLE OF PETER DE WINT
1784-1849

Cornfield

Bears indistinct signature (lower left)

Oil on panel

21.5 x 44.5cm; 8½ x 17½in

£100-200

227
HENRY JOHN BODDINGTON
1811-1865

Rustic Landscape with Children by a Stream

Signed indistinctly *****Boddington (lower left)

Oil on canvas

63.5 x 77cm; 25 x 30¼in

£200-300

228
FREDERICK HENRY HENSHAW
1807-1891

Chepstow Castle, Monmouthshire

Signed *F H Henshaw* (lower right), and inscribed *Chepstow Castle/ Monmouthshire/ F. H. Henshaw* (to label)

Oil on canvas

41 x 61cm; 16 x 24in

Provenance:

Stephen Garratt Fine Paintings, Southampton and London, November 1980 (£950)

£100-200

229
AMERICAN SCHOOL,
19th Century

A Settlement with a Railroad

Oil on paper, within a painted border

25 x 30.2cm; 9¾ x 12in

£300-500



230



231

230
HENRY W. PEARSALL
 fl.1824-1861

At Close of Day

Oil on panel
 71 x 92cm; 28 x 36½in

Provenance:

David Messum, The Studio, Marlow,
 Buckinghamshire (label on frame)

£2,500-3,500

231
JOSEPH THORS
 Dutch, 1835-1920

Figures in a Punt on a Reedy Backwater

Signed with initials JT (lower right)
 Oil on panel
 13 x 27cm; 5 x 10½in

Provenance:

Swan Gallery, Sherborne (label on backboard)

£100-150



232

232
HENRY CHARLES TRERY
 fl.1844-1854

Setting Off to Market

Signed and dated H. C. Tre../1844 (lower centre),
 bears later inscribed label on stretcher
 Oil on canvas
 60.5 x 74cm; 23½ x 29in

£150-250

233
WILLIAM HUGGINS
1820-1884

'Malta', a Bay Horse

Signed and dated W Huggins.1861.
 (lower right)

Oil on canvas
 63.5 x 76cm; 25 x 30in

Provenance:

Collection of the Lieutenant Colonel
 the Rt. Hon. Lord Richard
 Cavendish, CB, CMG, DL, JP (1871-
 1946) of Holker Hall, Lancashire;
 Oscar and Peter Johnson Ltd,
 London;
 Private Collection

Malta was the favourite mount of Lt.
 Gen. Edward Seager, CB (1812-
 1883). Seager was Lieutenant and
 Adjutant of the 8th Hussars at the
 time of the Charge of the Light
 Brigade and fought at Alma,
 Balaclava (where *Malta* sustained
 wounds), Inkerman and at The Siege
 of Sebastopol. He claimed that he
 owed his life to the gallant *Malta*
 who carried him through.

When safely back at home, Seager
 put *Malta* out to breed and she had
 two foals, aptly named *Alma* and
Balaclava.

£3,000-5,000



233

234
HARRY HALL
1814-1882

Admiral Harcourt's Dark Bay
Ellington, with Tom Aldcroft Up

Signed, dated and inscribed Harry Hall./
Newmarket 1856 (lower centre)

Oil on canvas
 59 x 76cm; 23¼ x 30in

Provenance:

Williams & Son, London, where
 purchased by the present owner's
 father;
 And by descent

Ellington, by *The Flying Dutchman* out
 of *Ellerdale*, won the Epsom Derby in
 1856.

£2,000-3,000



234



235

235
WILLIAM GILL
fl.1826-1869

A Midsummer Night's Dream: Puck with Nick Bottom as the Donkey

Oil on panel,
 56.5 x 37.5cm; 26¼ x 14¾in, framed and mounted with an arched top

Provenance:
 David Messum Fine Art, Marlow, Buckinghamshire (label verso)

£1,000-1,500

236
FOLLOWER OF GEORGE GARRARD, ARA
1760-1826

The Horse Rustlers

Oil on canvas
 54.5 x 43.5cm; 21½ x 17in

£300-500

237
FOLLOWER OF FREDERICK RICHARD PICKERSGILL, RA
1820-1900

Memories of Mother

Oil on canvas
 59.5 x 48cm; 23½ x 19in
 Unframed

£100-150



236



237



238

238
FREDERICK DANIEL HARDY
1827-1911

A Midnight Feast

Signed and dated *F D Hardy*/
 1866 (lower right)
 Oil on panel
 22 x 35.5cm; 8½ x 14in

Provenance:

Christopher Wood Gallery,
 London (label verso)

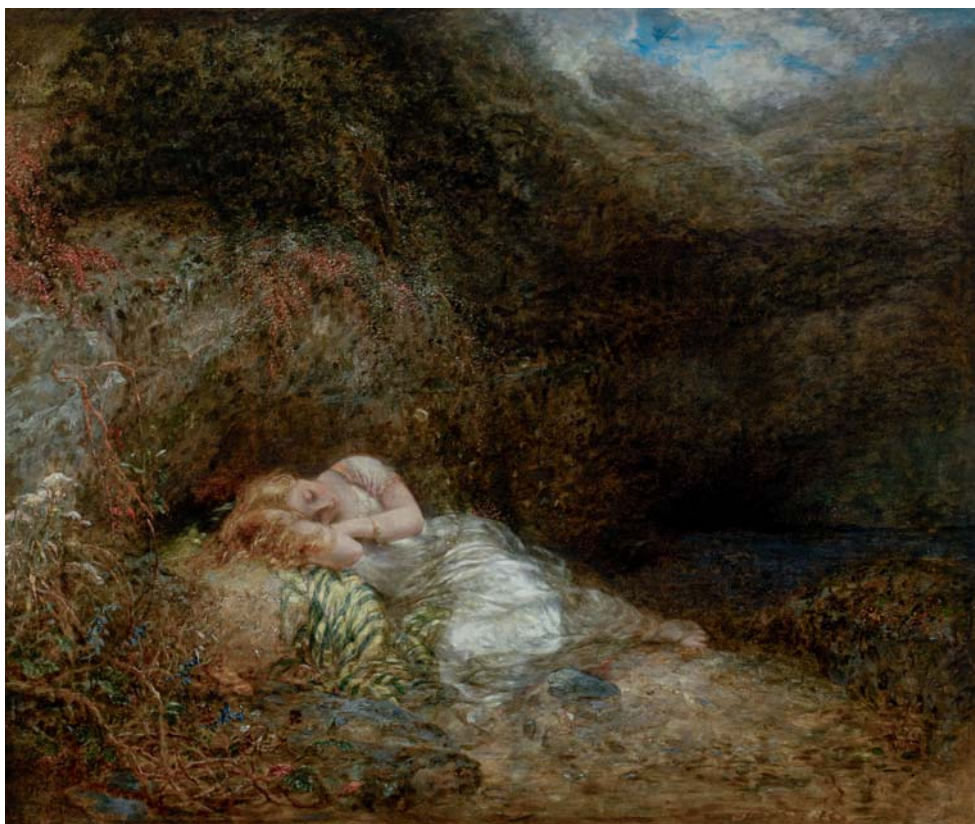
£4,000-6,000

239
ARTHUR JOSEPH WOOLMER
1805-1892

Peaceful Rest

Bears name .. *Woolmer*
 (indistinctly incised on stretcher)
 Oil on canvas
 51 x 60.5cm; 20 x 23¾in

£1,200-1,500



239



240



241

240
GEORGE PAUL
CHALMERS
1833-1878

The Auld Dominie

Signed *Geo Chalmers*
(lower left)
Oil on panel
30.5 x 25cm; 12 x
9¾in

£100-200



242

241
MARK MILBANKE
1875-1927

Portrait Francis Johnston (1831-1911), Seated Three-quarter-
Length, in a Chair at a Desk, Wearing a Grey Suit and Buff
Waistcoat

Signed and dated *MARK MILBANKE/ 1901* (lower right)
Oil on canvas
128 x 97cm; 50½ x 38¾in

Provenance:
By descent in the family of the sitter

£200-300



243

242
E. N. EUSTACE
act.1899

A Kangaroo by Black Dog Creek, Australia; Birds over Black Dog
Creek

Two, bears inscription *E. N. Eustace/ Artist/ 1899 The old man at Black
Dog Creek and Paintings on Gum Leaves/ . Australia* on support sheet
Both oil on gum leaf
12 x 12cm; 4¾ x 4¾in; 10.5 x 12.5cm; 4¼ x 5in, framed as one (2)

£150-250

243
LOUIS HUBNER
German, c.1694-1769

Capercaillie, Pheasant, Grouse, Woodcock and Partridge in a
Landscape

Signed and dated *L Hubner Pinxit/ 1760* (lower centre)
Oil on canvas
71 x 88.5cm; 28 x 34¾in

£500-700

244

**ATTRIBUTED TO HENRIK
THEODOR LUNDH**
Swedish, 1812-1896

A Brace of Partridge hanging
from a Nail

Inscribed and dated Mr. AFR 1834
on a painted tag

Oil on canvas

56 x 46.5cm; 22 x 18½in

£400-600



244

245

ALICE S. RICHARDS
fl.c.1892-1893

Old Servants

Bears signature *Richard* (sic, upper
right), bears later inscription "Old
Servanis"/ A. Richard/ 23 Romals
Road/ Tulse Hill./ SE/ 18/3 92 (sic,
verso)

Oil on canvas laid on panel
45.5 x 40cm; 18 x 15½in



245

Exhibited:

London, The Royal Society of
British Artists, 1893/4, no.190

£600-800

246 Φ

MANUEL VENTURA MILLAN
Spanish, 1923-1984

Still Life of Gamebirds and
Cartridges; Still Life of
Gamebirds and Brassware

A pair, both signed M. V. Millan
(lower right)

Both oil on panel

Each 44 x 61.5cm; 17¼ x 24¼in
(2)

£200-300



246



247

CORNELIS RAAPHORST
Dutch, 1875-1954

A Troublesome Trio

Signed C Raaphorst (lower left,
conjoined)

Oil on canvas

30 x 40cm; 11¼ x 15½in

£800-1,200



247



248



250

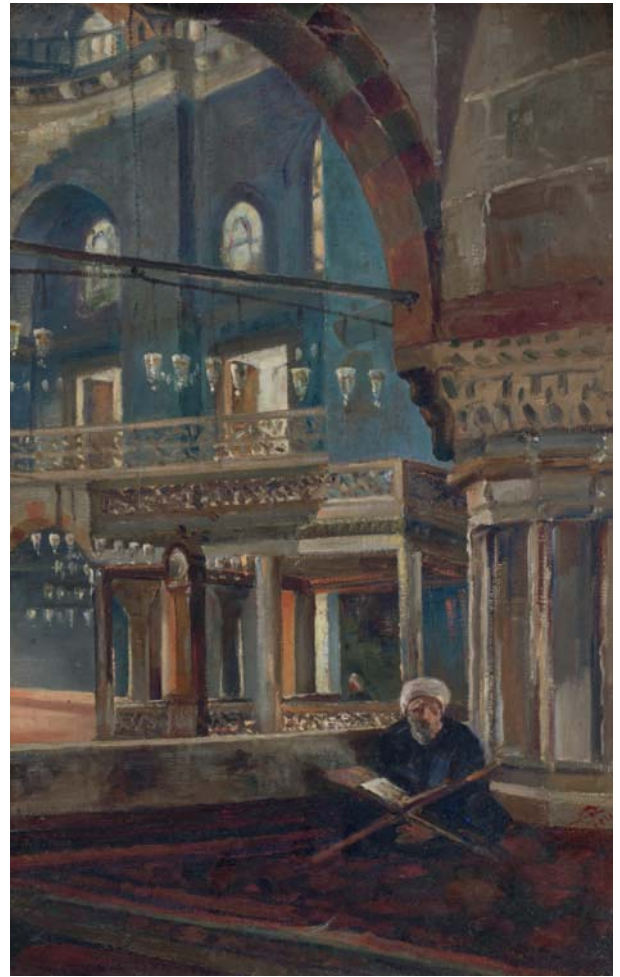
248
JANE VIVIAN
fl.1861-1877

Coblenz on the Rhine

Signed *J Vivian* (lower left), and further signed and inscribed "Coblenz on the Rhine" £15.0.0/ *J Vivian* (to artist's label)

Oil on canvas
38.5 x 30.5cm; 15¼ x 12in

£200-300



249

249
FOLLOWER OF WLADIMIR PETROFF
c.1880-1935

A Moslem reading The Koran in a Mosque

Signed with monogram and indistinctly dated (lower right)

Oil on canvas
56 x 36.5cm; 22 x 14¼in

£300-500



251

250
WLADIMIR PETROFF
c.1880-1935

The Blue Mosque, Constantinople

Signed and dated *W.Petroff.1929* (lower right)

Oil on canvas laid on board
34.5 x 46.8cm; 13½ x 18½in

£300-500

251
LUIGI MARIA GALEA
Maltese, 1847-1917

Marsamxett Harbour at Valletta, Malta

Signed *L.M.Galea* (lower left)

Oil on card
11 x 26.5cm; 4¼ x 10½in

£800-1,200



252

252
ERNST CARL KOERNER
 German, 1856-1927

The Great Sphinx of Giza

Signed and dated *Ernst Koerner/ 1918*. (lower right)

Oil on canvas

84.5 x 127cm; 33¼ x 50in

£6,000-8,000



252 (framed)



253



254



255

253
SALVATORE CANDIDO
 Italian, 1798-1869

La Villa Reale, Naples

Oil on canvas
 40.7 x 60.5cm; 16 x 23¾in

£2,000-3,000

254
CHARLES EUPHRASIE KUWASSEG
 French, 1838-1904

Venice, Sunset

Signed and dated C. Kuwasseg fils/ 1868 (lower left)

Oil on canvas laid on board
 56.5 x 100.5cm; 22¼ x 39¾in

£2,000-3,000

255
ALFRED POLLENTINE
 1836-1890

The Grand Canal and the Santa Maria della Salute, Venice

Signed A Pollentine (on barge freeboard lower right)

Oil on canvas
 76.5 x 127cm; 30 x 50in

£3,000-5,000



255 (framed)



256

256
ROBERT WALKER MACBETH RA
1848-1910

When Jove Makes Hay with the Weather

Signed with initials and dated RM 1901 (lower right)

Oil on canvas
 133.8 x 189.6cm; 52¾ x 74¾in

Provenance:

Property of the artist;
 By whom sold, Christie, Manson & Woods, London, 28 November 1908, lot 112 (bt Harrison £56 14s);
 Dr E. S. Langworthy, by 1911;
 Purchased at auction in Northumberland, 1950s;
 And by family descent to the previous owner;
 By whom sold, Woolley and Wallis, Salisbury, *Old Masters, British & European Paintings*, 4 September 2026, lot 938, where purchased by the present private collector

Exhibited:

London, Royal Academy, 1901, no.150;
 London, Royal Academy, *Exhibition of Works by Five Deceased British Artists*, Winter Exhibition 1911, no. 106 (The Storm at Haytime)

£4,000-6,000

257
ALFRED DE BREANSKI
1852-1928

Llyn-y-Ddinas, Beddgelert, North Wales

Signed and dated *Alfred. de Breanski/ 1887* (lower left), and further signed and inscribed 'Llyn-y-Ddinas' Beddgelert/ N. Wales/ Alfred. de Breanski (to verso)

Oil on canvas
 61.5 x 91.5cm; 24¾ x 36in

£5,000-7,000

258
ALFRED DE BREANSKI
1852-1928

Evening, Arrochar

Signed *Alfred. de Breanski* (lower left), also signed and inscribed *Evening - "Arrochar" NB-/ Alfred. de Breanski Senr* (verso)

Oil on canvas
 50.5 x 76.5cm; 20¼ x 30in

£3,000-5,000



257



258



259



260



261



259
ALFRED FONTVILLE DE BREANSKI
 1877-1957

Ullswater

Signed *Alfred.de.Breanski junr.* (lower left), and bears inscription *Ulleswater [sic]/Alfred de Breanski junr (to verso)*

Oil on canvas
 46 x 61.5cm; 18 x 24½in

Provenance:

Millington Adams Ltd, Knutsford, where acquired by the present private collector

£600-800



262

260
ALFRED FONTVILLE DE BREANSKI
 1877-1957

The Village Pond, Twilight

Signed *A. F. de Breanski* (lower right), inscribed *The Village Pond Twilight/ A. F. de. Breanski (verso)*

Oil on canvas
 40.5 x 61cm; 16 x 24in

£300-400

262
H. EAST
 fl.1900-1920

Evening Glow

Signed *H. EAST* (lower right)
 Oil on canvas
 30.5 x 40.5cm; 12 x 16in

Provenance:

Swan Gallery, Sherborne

£100-150

261
GEORGE BLACKIE STICKS
 1843-1938

Sunrise on the East; Glentill

A pair, both signed and dated *GBSticks/1891* (lower right), and further signed and inscribed *Sunrise. on the East/GB. Sticks/1891* and *Glentill/ G. B. Sticks/1891* (respectively to verso)

Both oil on canvas

Each 46 x 41cm; 18 x 16in (2)

£300-500



263

263
JOHN JAMES WILSON
1818-1875

Spring Study with Hedging

Signed with initials and dated JJW. 1837 (lower right), and further signed JWilson Jun (to verso)

Oil on board

20 x 27.5cm; 7¾ x 10¾in

£400-600



264

264
HENRY H. PARKER
1858-1930

The River Mole, near Dorking, Surrey

Signed *Henry Parker* (lower right), and further signed and inscribed *The River Mole. Near Dorking. Surrey./ Henry. H. Parker* (to verso)

Oil on canvas

51 x 77cm; 20 x 30¾in

£800-1,200



265

265
A. STONE
c.1900

A Wooded River Scene

Signed *A Stone* (lower left)

Oil on canvas

50.5 x 76cm; 20 x 30in

£200-300

266
EDWARD NOEK
fl.1901

Lang's Cottage Coombe Fishacre, South Devon

Signed *E. Noek* (lower left), and further signed, inscribed and dated *Lang's Cottage Coomb Fishacre S Devon/ by Edward Noek 1901* (to stretcher)

Oil on canvas

61 x 51cm; 24 x 20in

Provenance:

Roland Goslett, Richmond, December 1993

£500-700



266



267



268



269



270

267
CIRCLE OF RICHARD HENRY NIBBS
1816-1893

Wreckers with a Boat in a Cove

Oil on canvas
 76.5 x 64cm; 30 x 25in

£300-500

268
WILLIAM EDWARD WEBB
c.1862-1903

At Dartmouth

Signed *W. WEBB* (lower right), and further signed and inscribed "AT DARTMOUTH"/ *W WEBB* (to verso)
 Oil on canvas
 50.5 x 40.5cm; 20 x 16in

£200-300

269
W. B. WEBB
19th/20th Century

Fishing Boats nearing a Harbour Wall

Signed *W. B. Webb* (lower right)
 Oil on canvas
 51 x 87cm; 20 x 34¼in

£300-400

270
WILLIAM THORNLEY
fl.1858-1898

Fishing Boats in Choppy Coastal Waters

Bears signature *T B Hardy* (lower left)
 Oil on canvas
 20 x 40.5cm; 7¾ x 16in

£150-250



271



272

271
ALEXANDER B. MACGIBBON
 fl.1894-1901

Evening on the Maas, Holland

Signed MACGibbon (lower right), inscribed "Evening on The Maas Holland"/ by A. B. MacGibbon/ Exhibited, Antwerp 1894 where it/ was awarded a gold medal, also/ at Munich where it got a bronze/ medal (in ink, on label on backboard) and Received from W [...] Handley Esqr the/ Sum of One hundred and fifty seven/ pounds, ten shillings £157.10/- being/ price paid for picture, "Evening on/ the Maas Holland"/ 29th June 1898/ A. B MacGibbon/ Address/ Boskennell/ Near Ivy Bridge/ South Devon (in ink, on label on backboard)

Oil on canvas

83 x 184.5cm; 32¾ x 72¾in

£1,200-1,800



273

273
FOLLOWER OF FRANCOIS ETIENNE MUSIN
 Belgian, 1820-1888

Fisherfolk with Boats on a Shore at Evening,
 Boulogne

Oil on canvas

75 x 120.5cm; 29½ x 47½in

£250-350



274

274
CIRCLE OF HENRY THOMAS DAWSON
 1841-c.1896

Hay Barges at Sunset

Bears a monogram HD (lower right)

Oil on canvas

41 x 76.5cm; 16¼ x 30in

Provenance:

Corfield, Lymington, Hampshire, January 1989, as
 by Henry Thomas Dawson (£445)

£150-200

272
GEORGE GREGORY
 1849-1938

Fishing Boats in Onshore Winds

Signed and dated Geo. Gregory/ 1876 (lower left)

Oil on canvas

45.5 x 81.5cm; 18 x 32in

£800-1,200



275



275
EDWIN HAYES
 1819-1904

Vessels in Rough Weather off a Pier, Possibly at Gorleston; Vessels off Calshot Castle

A pair, both signed *E. Hayes* (lower left)

Both oil on canvas

21 x 30.7cm; 8¼ x 12in; 20.5 x 30.5cm; 8 x 12in (2)

Provenance:

Duke's Auctions, Dorchester, *Paintings and Drawings, Furniture and Works of Art*, 15 April 2010, lot 194

£800-1,200



276



277

276
CIRCLE OF EDWIN HAYES, RHA
 1819-1904

Returning to Harbour, in Choppy Seas

Oil on canvas

51 x 76.5cm; 20 x 30in

£200-300



277
J. DAY
 19/20th Century

Sunlit Harbour; Moonlit Harbour

A pair, each signed *J DAY* (lower right and lower left)

Both oil on canvas

Each 51 x 77cm; 20 x 30¼in (2)

£150-200



278

278
DAVID JAMES
 1853-1904

A Breezy Day, Tenby

Signed and dated *D. James 87*
 (lower right), also signed and
 inscribed *A BREEZY DAY*
TENBY/D James 87 (verso)
 Oil on canvas
 45 x 76cm; 17¾ x 30in

£3,000-5,000

279
CHARLES NAPIER HEMY,
RA, RWS
 1841-1917

A Plymouth Trawler

Signed with initials and
 indistinctly dated *C.N.H. 190.*
 (lower right)
 Oil on board
 47.5 x 70cm; 18¾ x 27¾in

Provenance:

Roger King Fine Art, Newport,
 Rhode Island (label on
 backboard)

£1,500-2,000



279



280

280
JAMES MCINTYRE
fl.1867-1898

'You Naughty Boy!'

Signed *J. McIntyre* (lower left)
 Oil on canvas, laid on
 Masonite
 70.7 x 91.5cm; 27¾ x 36in

Exhibited:

London, Royal Academy,
 1891, no.35

£800-1,200

281
HENRY SMARTLY
fl.1839-1848

A Visit to the Tinsmith

Signed and dated *Smartly*
 1845 (lower right), indistinctly
 inscribed with provenance on
 labels on the stretcher
 Oil on canvas
 46 x 38cm; 18 x 15in

£150-250

282
R. HAYWARD
fl.c.1910

Fireside Stories

Signed *R. Hayward*. (lower
 right)
 Oil on board
 40 x 28cm; 15¾ x 11in

£120-180

283
ARTHUR JOHN EISLEY
1860-1952

Are You There?

Oil on canvas
 73 x 53.5cm; 28¾ x 21in

The subject was used as an
 advertisement for biscuits
 and cakes at Peek Frean & Co
 Ltd.

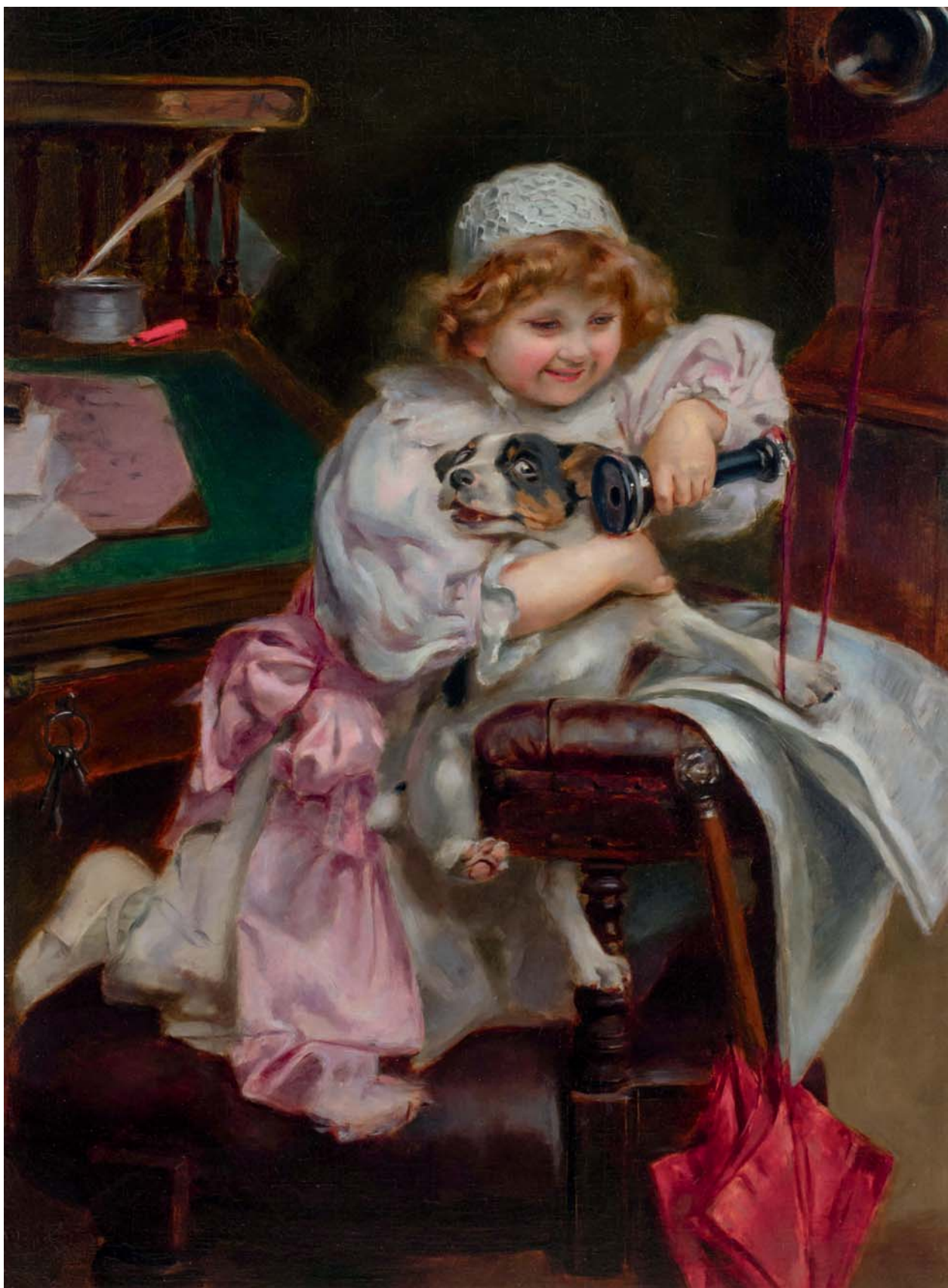
£3,000-5,000



281



282



283



284



285

284
JONATHAN PRATT
1835-1911

Posies for Sale

Signed and dated J. Pratt/ 1865
(lower right)

Oil on canvas, laid on panel
45.5 x 35.5cm; 18 x 14in

£200-300

285
CIRCLE OF ARTHUR TREVOR
HADDON
1864-1941

Flower Sellers

Bears indistinct signature (lower left)

Oil on canvas
46.5 x 33cm; 16¼ x 13in

£200-300



286

286
ANNE MILNES
fl.1892-1910

The Admirer

Signed A Milnes (lower left)

Oil on canvas
91.5 x 71cm; 36 x 28in

£600-900



287

287
CIRCLE OF JOHN GEORGE BROWN
1831-1913

Boy with Sticks; A Young Lad

Two, both oil on canvas, the former laid on board, the latter laid on panel

75.5 x 32.5cm; 29¾ x 12in; 69 x 33.5cm; 27 x 13¼in (2)

£500-700





288



289



290



291

288
WILLIAM BRADLEY LAMOND,
RBA
1857-1924

Mindin' the Bairn

Signed *W. B. Lamond* (lower right)
 Oil on board
 27.5 x 38cm; 10¾ x 15in

Provenance:
 David C. Lamond, Dundee;
 The Swan Gallery, Sherborne (labels
 verso)

£300-500

289
EMILE GOBBAIRTS
19th Century

A Music Class

Signed *A Gobbairts* (lower left)
 Oil on panel
 42 x 54cm; 16½ x 21¼in

Provenance:
 Dreweatts, Newbury, *Art & Interiors*,
 6 February 2025, lot 102 (where
 described as titled and dated verso)

£200-300

290
ALEXANDRE-MARIE
GUILLEMIN
French 1817-1880

Flowers for Grandma

Signed *A Guillemain* (lower left)
 Oil on panel
 67 x 81cm; 26¾ x 31¾in

Provenance:
 William Rodman & Co, Belfast, (label
 verso);
 John Magee Ltd, Belfast, (label
 verso)

£500-700

291
BERNARD POTHAIST
Dutch, 1882-1966

The Happy Family

Signed *B Pothast*. (lower right)
 Oil on canvas
 50 x 60.5cm; 19¾ x 23¾in

£800-1,200



292

292
JOHN EMMS
1843-1912

The New Forest Hounds, with Henry Martin Powell (1868-1943),
 Master of Foxhounds

Signed JNO EMMS (lower right)

Oil on canvas

76 x 114.5cm; 30 x 45in

Provenance:

Sotheby's, London, *Victorian Paintings, Drawings and Watercolours*, 14 June 1989, lot 105;
 Private Collection

Henry Martin Powell (1868-1943), of Wilverley Park, Lyndhurst, served as Master of Foxhounds of The New Forest Hunt between 1894-99 and again between 1905-07. His father Colonel William Martin Powell (1824-1909) had been Honorary Secretary to the Hunt between 1853-1887. In her history of the New Forest Hunt, Mary S. Lovell notes Henry "dashing style of riding" and records that he was said to be "the best woodland huntsman who ever lived in the Forest" (Mary S. Lovell, "A Hunting Pageant", 1981 p.134). He was also a great patron of Emms, commissioning the a portrait of the New Forest Foxhounds, which sold at auction \$760,000 in 2006, a record price for the artist.

£4,000-6,000



292 (framed)



293

293

JOHN EMMS
1843-1912

The Gamekeeper

Signed and dated JNO EMMS/ 1897 (lower right)

Oil on canvas

74 x 151cm; 29 x 59½in

Provenance:

Christie's, London, *19th Century Pictures and Continental Watercolours*, 25 March 1988, lot 80
 Private Collection

£8,000-12,000



293 (framed)

ALBERT DURER LUCAS (1828-1919)

Albert Durer Lucas was the son of engraver and sculptor Richard Cockle Lucas (who was involved with devising a notorious bust of Flora, acquired by Berlin Museum as a work by Leonardo da Vinci). However, unlike his father, Albert became synonymous with detailed and finely coloured compositions of wild flowers with insects. Drawing upon subjects found within a few miles of his home in Padwell Road in Southampton, Lucas refined his technique with meticulous execution and rich but natural colour to create closely focused compositions of the natural world. Working with the eye of both a botanist and an entomologist, his small but beautifully balanced studies of the teeming splendour of nature were an abiding fascination and dominated his oeuvre to the exclusion of almost any other theme. He is buried in Southampton Old Cemetery.

Examples of his work are in the Southampton City Art Gallery, Russell-Cotes Art Gallery & Museum in Bournemouth, the Shipley Art Gallery, and elsewhere.

This group is from a private collection, assembled by the owner's late father.



294



294 ALBERT DURER LUCAS 1828-1918

Daisies and Red Admiral Butterfly;
Yellowhammer's Nest

Two, the former signed and dated 1888./ A D Lucas. (lower right) and inscribed Albert Durer Lucas/ AET. 60./ 1888/ 50. Padwell Road/ Southampton (verso), the latter signed A:D: Lucas (lower right) and inscribed Yellowhammer nest and Albert/ Durer/ Lucas/ 1889/ 50 Padwell Road/ Southampton (verso)

The former oil on board, the latter oil on canvas

Each 21 x 15.5cm; 8¼ x 6in (2)

£500-700

295 ALBERT DURER LUCAS 1828-1918

Pine Wood Heath and Blue Bells

Signed and dated A D Lucas/ 1881 (lower left), inscribed Pine Wood Heath/ Blue Bells/ 7=7 and Albert/ Durer/ Lucas/ Chilworth/ Romsey/ Hants. and No.1/ Badge of Mac Alistair and Gold Medal Melbourne 1880/ Bronze Medal Sydney 1879 and further indistinctly inscribed (to stretcher)

Oil on canvas
25 x 20.2cm; 9¾ x 8in

£400-600



295



296

296 ALBERT DURER LUCAS 1828-1918

Wild Flowers

Signed A D Lucas/ 1889 (lower centre), inscribed Albert Durer Lucas/ 1889/ 50 Padwell Road/ Southampton/ Stitchwort Cranesbill, small Forget me not/ Germander Speedwell Pimperne, star [?]/ cow wheat curious as being the same now/ as in the Fossil ages/ pea green oak Moth (to verso)

Oil on board
19.5 x 14.5cm; 7¾ x 5¾in

£200-300

297

**ALBERT DURER LUCAS
1828-1918**

Primroses and Violets; Heather and Peacock Butterfly

Two, each signed and dated A. D. Lucas/ 1874 (lower right and lower left)

Both Oil on canvas

25.5 x 20.5cm; 10 x 8in; 26 x 21cm; 10¼ x 8¼in (2)

£500-700

297



298

**ALBERT DURER LUCAS
1828-1918**

Spring Bank with a Bird's Nest, Chilworth Church in Distance

Signed and dated A. D. Lucas./ 1882 (lower left), inscribed *Chilworth Church in distance./ AD. Lucas./ Chilworth/ Romsey/ Hants./ £7-7s (to overlap) and Wood sorrel ivy Cranebill Blubell (to stretcher)*

Oil on canvas

25.5 x 20.2cm; 10 x 8in

£400-600

298

299

**ALBERT DURER LUCAS
1828-1918**

An Urn of Heather and a Butterfly within a Niche

Signed A D. LUCAS (lower left) and dated 1882. (lower right)

Oil on canvas

40.5 x 30.5cm; 16 x 12in

£300-500

300

**ALBERT DURER LUCAS
1828-1918**

The Vase of Ceres

Signed A. D. LUCAS (lower left) and dated 1880 (lower right), and extensively and indistinctly inscribed (to stretcher)

Oil on canvas

40.5 x 30.5cm; 16 x 12in

£400-600

301

**ALBERT DURER LUCAS
1828-1918**

Cross-leaved Heath Furze and Dodder

Signed A D Lucas/ 1898 (lower right), inscribed *Cross leaved Heath./ Furze and dodder. and A. D. Lucas./ 50. Padwell Road Southampton (to overlap) and Azure blue Butterfly (to stretcher)*

Oil on canvas

20.5 x 15cm; 8 x 6in

£300-500

299



300



301



302



303



304



305

302
GEORGE BUNN
fl.1887-1898

Vessels on the Beach

Signed and dated *Geo. Bunn./95* (lower left)

Oil on canvas

58.5 x 80cm; 23 x 31½in

Provenance:

Sotheby's, London, *Marine Sale*, 18 June 2003, lot 31

£500-800

304
ALEXANDER YOUNG
1865-1923

Unloading the Catch

Signed *A. Young* (lower left)

Oil on canvas

50.7 x 76.3cm; 20 x 30in

Provenance:

Dreweatt Neate, Newbury, 15 September 2004, lot 158, where purchased by the present private collector;
Property from Burghclere House, Hampshire

£400-600

303
CIRCLE OF ROBERT MCGOWN COVENTRY, ARSA, RWS
1855-1914

Harbour Scene with Puffers

Oil on canvas laid on board

24 x 32cm; 9½ x 12½in

£400-600

305
PAUL LOUIS DELANCE
French 1848-1924

Saint Malo

Signed *Paul DELANCE* (lower left) and inscribed *St Malo* (lower right)

Oil on canvas

50 x 80.9cm; 19¾ x 31¾in

Provenance:

Dreweatt Neate, Newbury, 29 January 2003, lot 161, where purchased by the present private collector;
Property from Burghclere House, Hampshire

£400-600



306

306
JULES ACHILLE NOEL
 French, 1815-1881

La Plage du Treport

Signed and dated *JULES NOEL / TREPORT / 1869* (lower right)

Oil on canvas

27.5 x 38.5cm; 10¾ x 15¼in

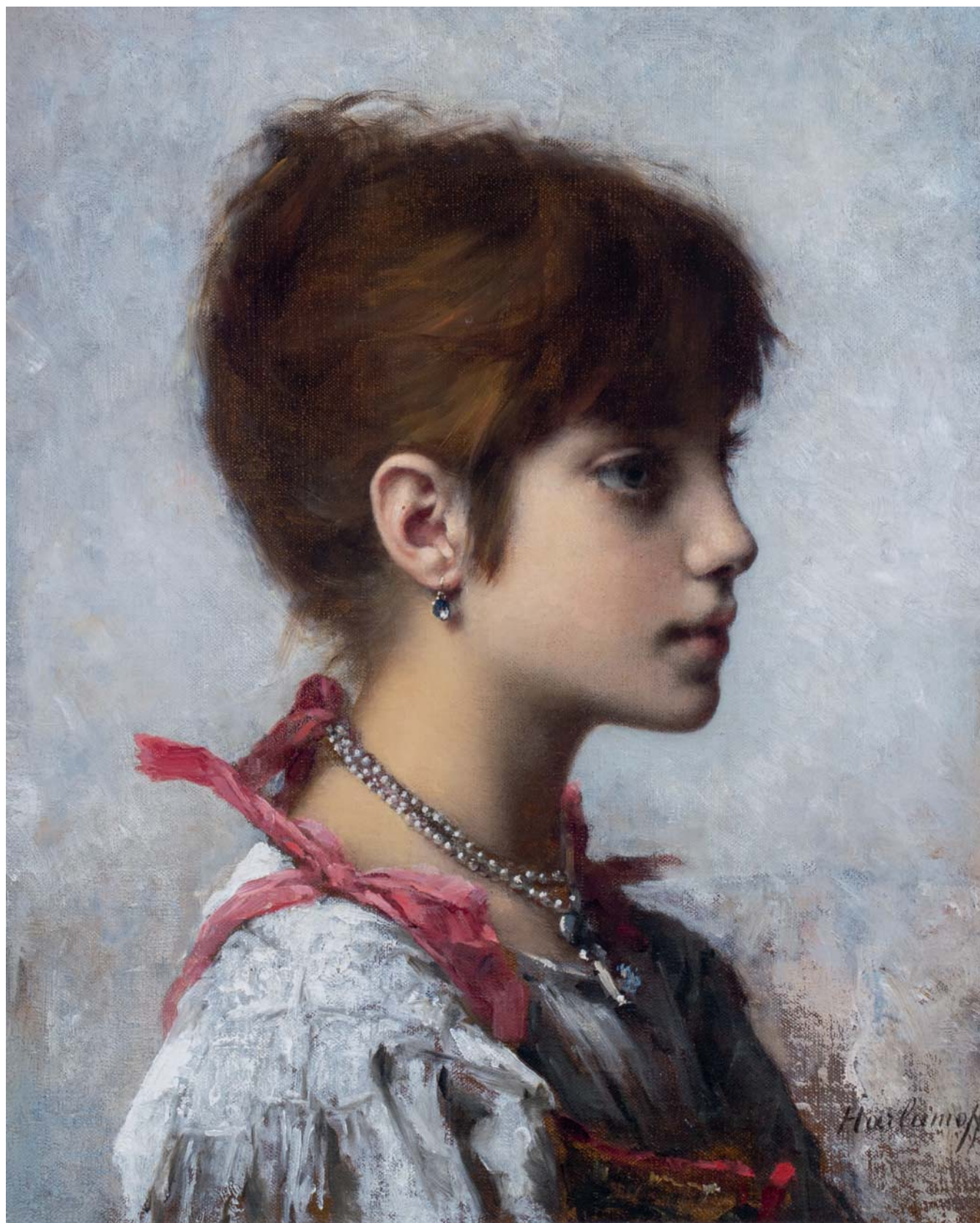
Provenance:

Richard Green, London (label on frame)

£4,000-6,000



306 (framed)



307
**ALEXEI
 ALEXEEVICH
 HARLAMOFF**
 Russian, 1840-1925

Pink Ribbons

Signed *Harlamoff*
 (lower right)
 Oil on canvas
 42 x 34cm; 16½ x
 13¼in

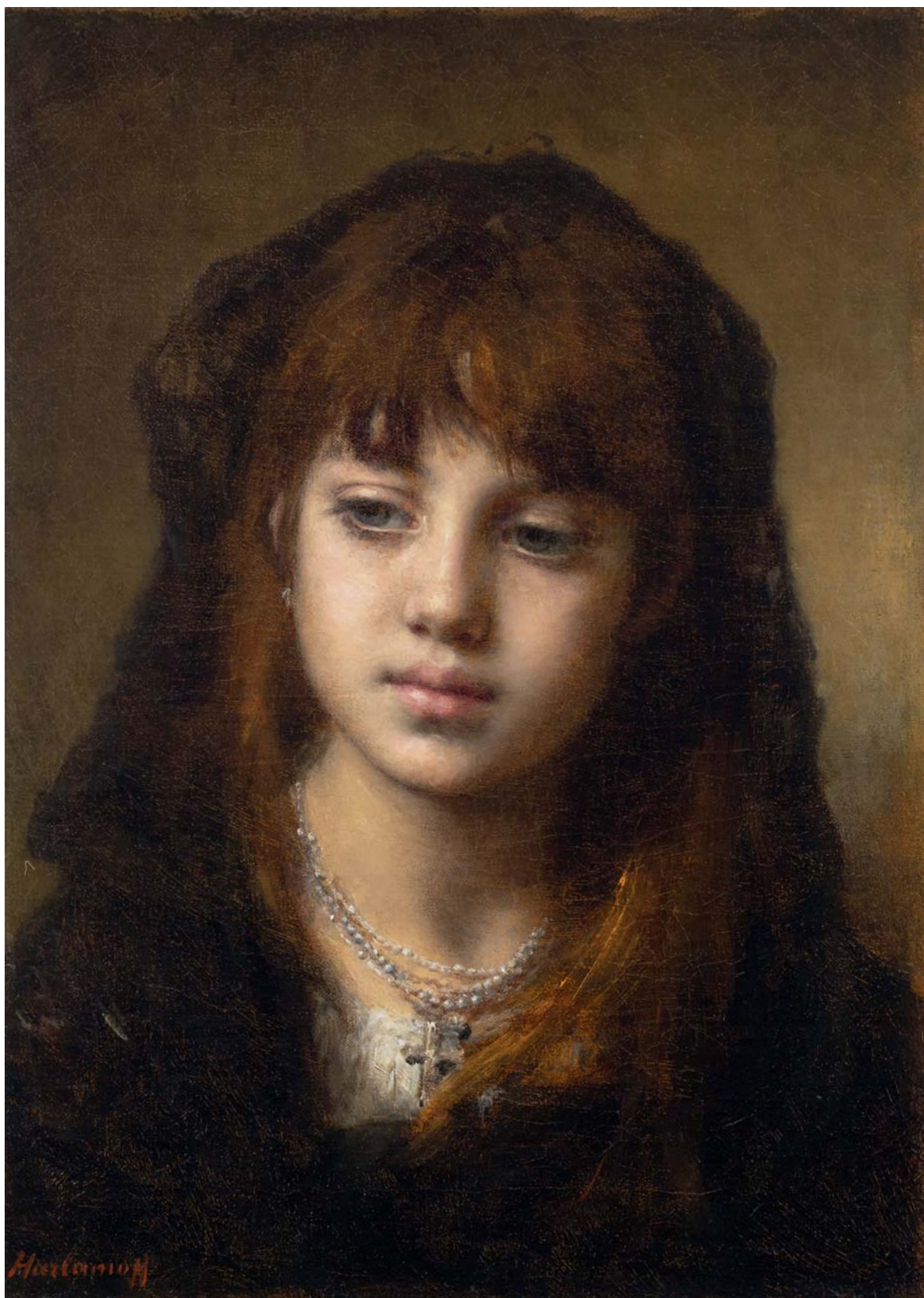
Provenance:

HRH The Grand
 Duke Mikhail
 Mikhailovitch of
 Russia;
 Richard Green,
 London (label verso)

Literature:

Olga Sugrobova-
 Roth and Eckart
 Lingenauber, Alexei
 Harlamoff:
 Catalogue Raisonné
 (Düsseldorf, 2007),
 p.130, no.59; p.
 136, pl.59

£20,000-30,000



308
**ALEXEI
 ALEXEEVICH
 HARLAMOFF**
 Russian, 1840-1925

Innocence

Signed *Harlamoff*
 (lower left)
 Oil on canvas
 44 x 31.5cm; 17¼ x
 12½in

Provenance:

Richard Green,
 London

Literature:

Olga Sugrobova-
 Roth and Eckart
 Lingenauber, Alexei
 Harlamoff: Catalogue
 Raisonné
 (Düsseldorf, 2007),
 p.132, no.67; p.142,
 pl.67

£30,000-40,000

308



309

309
NOEL GEORGES BOUVARD
 French, 1912-1975

Venice

Signed *Bouvard* (lower right)

Oil on canvas

50 x 65cm; 19¾ x 25½in

£1,200-1,800



310

310
NOEL GEORGES BOUVARD
 French, 1912-1975

A Side Canal, Venice

Signed *Bouvard* (lower right)

Oil on canvas

50 x 65cm; 19¾ x 25½in

Provenance:

Mitchell Galleries Ltd, London
 (label on frame verso)

£1,200-1,800

311 Φ

ANTOINE BOUVARD**French, 1870-1956**

Sunshine, St Mark's, Venice

Signed *Bouvard* (lower right)

Oil on canvas

25 x 34cm; 9¾ x 13½in

Provenance:

Leslie Lewis, London

Willow Gallery, London, October
2008, where acquired by the
present private collector**£1,500-2,000**

311

312 Φ

ANTOINE BOUVARD**French, 1870-1956**

Venice

Signed *Bouvard* (lower left)

Oil on canvas

24 x 33cm; 9½ x 13in

Provenance:Willow Gallery, London, May
2008, where acquired by the
present private collector**£1,500-2,500**

312



313



314



315



316

313 Φ
ANTOINE BLANCHARD
 French, 1910-1988

Paris: Rue Royale

Signed *Antoine Blanchard*. (lower right), inscribed *A.*

Blanchard./PARIS./RUE ROYALE (verso)

Oil on canvas
 45.5 x 56cm; 18 x 22in

£1,500-2,500

314
ALEXANDER WILLIAM
WELLWOOD RATTRAY, ARSA
 1849-1902

Venice

Signed *Wellwood Rattray* (lower left) and inscribed *Venice* (lower right)

Oil on canvas
 22.5 x 32cm; 8¾ x 12½in

Provenance:

By descent to the present owner

£200-300

315
HEINRICH HERMANNS
 German, 1862-1942

The Koepelkerk, Amsterdam

Signed *HEINRICH HERMANN* (lower left)

Oil on canvas
 61 x 85cm; 24 x 33½in

£400-600

316 Φ
EDOUARD LEON CORTES
 French, 1882-1969

Les Grands Boulevards, Paris

Signed *EDOUARD CORTES*. (lower right)

Oil on canvas
 50.5 x 65cm; 20 x 25½in

Provenance:

Willow Gallery, London, May 2010, where acquired by the present private collector

£12,000-18,000



317

317
WILLIAM MARSHALL BROWN, RSA
1863-1936

Bringing in the Catch

Signed *Marshall Brown* (lower right)

Oil on canvas

91.5 x 145cm; 36 x 57in

Provenance:

Woolley & Wallis, Salisbury, *Modern British & 20th Century Art*, December 4th 2008, lot 262

Private Collection

£2,500-3,500

318
ADAM EDWIN PROCTOR
1864-1913

The Village Shop

Signed and dated *Adam E Proctor*. 96. (lower right)

Oil on canvas

91.5 x 61cm; 36 x 24in

Provenance:

Sotheby's, London, *British Sale: Paintings, Drawings and Watercolours*, 15 June 2000, lot 356

Exhibited:

Possibly London, Royal Academy, 1896, no.925 (as 'The Sweets of Life')

This is believed to be a view of a shop at Shere in Surrey.

£1,000-1,500



318



319



320



321



322



319 Φ
FRANCES MABEL
HOLLAMS
1877-1963

The Turnip Field

Signed and dated *F M Hollams/ 1900* (lower left), and inscribed *No. II "The Turnip Field"/ Miss F. M. Hollams Dene Park Tonbridge* (to stretcher)
 63.5 x 76cm; 25 x 30in

Provenance:

By descent in the family of the artist

£800-1,200

320 Φ
FRANCES MABEL
HOLLAMS
1877-1963

Flooded Road

Signed *F. M. Hollams* (lower right), and bears inscription *Flooded Road/ Mrs Hollams/ Puttenden/ Tonbridge* (to overlap)
 Oil on canvas
 38 x 51cm; 15 x 20in

Provenance:

By descent in the family of the artist

£800-1,200

321 Φ
FRANCES MABEL
HOLLAMS
1877-1963

Mrs Somers-Cocks' Hunter 'Nancy'

Signed and dated *F. M. Hollams/ 1929* (or 1920) (lower right)
 Oil on board
 31 x 41cm; 12¼ x 16¼in

Provenance:

By descent in the family of the artist

£700-1,000

322 Φ
FRANCES MABEL HOLLAMS
1877-1963

The Artist's First Dog, Scamp

Signed and dated *FM Hollams/ 94* (lower left), bears faint initials *FMH* (in pencil, lower right)
 Oil on canvas, cut down
 38 x 29.2cm; 15 x 11½in

Together with *Porch Door, Dene Park*; signed with initials *FM* in monogram and inscribed *Dene Park*. (lower left); watercolour; 31.5 x 21cm; 12½ x 8¼in (2)

Provenance:

By descent in the family of the artist

Dene Park (near Shipbourne, Kent) was the artist's childhood home.

£200-300



323

323
ROWLAND WHEELWRIGHT
1870-1955

A Coming Storm

Signed R. WHEELWRIGHT (lower left),
 and inscribed A COMING STORM./ R.
 WHEELWRIGHT./ 18 GROSVENOR Rd./
 WATFORD/ HERT.S. (to verso)

Oil on canvas
 90 x 182cm; 35½ x 71½in

Provenance:

Sotheby's, London, *Victorian Pictures*,
 12 November 1992, lot 222

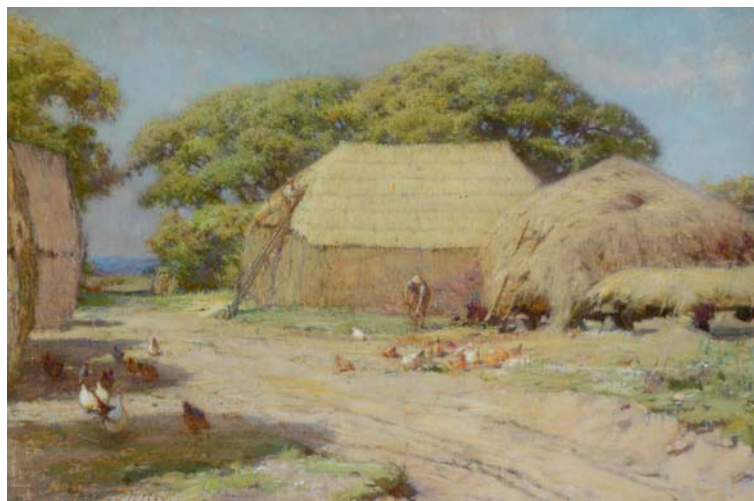
£5,000-8,000



323 (framed)



324



325



326



327

324
JAMES CAMPBELL NOBLE, RSA
 1845-1913

Landscape Scene

Signed *J Campbell Noble* (lower right)

Oil on canvas

50.5 x 61cm; 20 x 24in

Provenance:

Adam Gallery, John Street, Bath

£400-600

325
JAMES VALENTINE JELLEY
 1856-1950

Building Hayricks on Staddle Stones

Signed *J V Jelley*. (lower left)

Oil on board

19 x 28.5cm; 7½ x 11¼in

Exhibited:

Birmingham, City Museum & Art Gallery, *Masterly Art (Birmingham School of Art 1884-1920)*, November 1986-January 1987 (lent by Colmore Galleries) (label on backboard)

£200-300

326
JOHN RATHBONE HARVEY
 1862-1933

Their Daily Toil

Signed *J R Harvey* (lower right)

Oil on canvas

56 x 76cm; 22 x 30in

£150-250

327
PERCY TARRANT
 1855-1934

Sheep Dipping

Oil on board

14.2 x 17.2cm; 5½ x 6¾in

£200-300



328

328
WILLIAM LIONEL WYLLIE, RA
1851-1831

Pleasure Boating at Hampton Court Reach

Signed W. L. Wyllie (lower right)

Oil on canvas

46 x 81cm; 18 x 31¾in

£4,000-6,000



328 (framed)



329
**THOMAS BENJAMIN
 KENNINGTON**
 1856-1919

The Lavender Gown

Signed *T B Kenning**** (lower right)

Oil on canvas

52.5 x 43.5cm; 20¾ x 17in

£5,000-8,000



330
EDUARD CHARLEMONT
 Austrian, 1848-1906

Portrait of the Hon. Alice Antoinette
 Evelina Henrietta de Worms (1865-
 1952), Standing, Full-Length,
 Wearing a Black Dress with White
 Lace Collar and Cuffs, a Yellow Sash
 and Jewellery, Holding a Plumed
 Hat, her Shoes with Red Soles and
 Heels

Signed and dated *Ed. Charlemont 1873.*
 (lower right)

Oil on panel

141 x 80.5cm; 55½ x 31¾in

Provenance:

By descent in the family of sitter, until
 sold

Duke's, Dorchester, *Paintings and
 Drawings, Furniture and Works of Art*, 15
 September 2016, lot 823

The Hon. Alice de Worms was the
 daughter of the first Baron Pirbright
 (1840-1903) and the great
 granddaughter of Mayer Amschel
 Rothschild (1744-1812), the founder
 of the Rothschild banking dynasty. She
 married her second husband David
 MacLaren-Morrison in 1892 and their
 daughter Theodora (1900-1928)
 married Herbert Weld (1852-1935) of
 Lulworth in 1923.

£3,000-5,000

330



331

331
JOSEPH HERBERT BENTLEY
1866-1934

Portrait of a Lady, Half-Length, Wearing a Cream Chiffon Dress and Gold Neck Chain

Signed and dated *J H Bentley. 190..* (the last digit indistinct)
 Oil on canvas
 76.5 x 64cm; 30¼ x 25¼in

£1,000-1,500

332
WALTER E. SPINDLER
c.1865-1940

Portrait of the Actress Sarah Bernhardt (1844-1923), Quarter-Length, in Profile, Wearing a Dark Dress

Signed, inscribed and dated *Walter Spindler [incised]/A MADAME LOUIS MAES/ HOMMAGE AFFECTUEUX/ WALTER SPINDLER/ OLD PARK 1885.* (upper left) and *SARAH BERNHARDT/ Sept 1885* (lower left), bears inscription [...] *Spindler 57 Avenue [...] Paris 1893* (to upper overlap) and *Old Park 1885* (to lower overlap)
 Oil on canvas
 56 x 40.5cm; 22 x 16in

Provenance:

Bonhams, Knightsbridge, *The Chelsea Collection of Severin Wunderman*, 30 September 2009, lot 6

£800-1,200



332



333

333
CIRCLE OF WILLIAM
BREAKSPEARE, RBA
1856-1914

The Lace Shawl

Oil on board
 23 x 15cm; 9 x 6in

£100-150

334
VEREKER MONTEITH
HAMILTON
1856-1931

Morning Practice

Oil on canvas
 40.6 x 50.9cm; 16 x 20in

Provenance:

Dreweatt Neate, Newbury, 30 January 2002, lot 129, where purchased by the present private collector;
 Property from Burghclere House, Hampshire

Exhibited:

London, Beaux Arts Gallery, *Memorial Exhibition of Paintings by the late Vereker Hamilton, Principally of the Russian Ballet*, 1934, no.16

This work possibly depicts a group of dancers taught by Laurent Novikoff (1888-1956) at the Mayfair School of Dancing.

£800-1,200



335
HUGH ALLAN
1862-1909

The Japanese Fan

Signed and dated *Ugolin Allan/ 96* (*Ugolin* indistinct, lower right)

Oil on canvas
 41 x 31cm; 16 x 12¼in

Provenance:

Sotheby's, London, 19th Century Paintings and Watercolours, 17 July 2002, lot 310

£500-800

334

336
GLADYS MARGUERITE
BAKER
1889-c.1974

The Distraction of City Temple and St Andrews Holborn

Inscribed with title and further indistinctly dated (to stretcher)

Oil on canvas
 61 x 50.5cm; 24 x 20in

£700-1,000



335



336



337
SIR ALFRED EAST,
RA
1844-1913

In Japan

Signed *ALFRED/ EAST*
 (lower left)
 Oil on canvas
 61 x 91.5cm; 24 x 36in

Provenance:

The artist's grandson, J.
 A. Churchill

Marcus Huish,
 Managing Director of
 the Fine Art Society,
 commissioned East to
 spend six months in
 Japan 1889-1890. The
 ensuing exhibition of
 104 paintings from this
 extensive tour was held
 at the Fine Art Society
 shortly after East's
 return.

£3,000-5,000

337



338

338
HENRY JOHN YEEND KING
1855-1924

The Goose Girl at Dusk

Signed *YEEND KING* (lower right),
 initialled *YK* (verso)
 Oil on canvas
 50.5 x 76.5cm; 19¾ x 30in

£300-500

339
EDGAR BARCLAY
1842-1913

Walk in Spring, Hampstead Heath

Signed *E BARCLAY* (lower left) and dated
 1908 (lower left)
 Oil on canvas
 93 x 61.5cm; 36½ x 24¼in

Provenance:

Christie's, South Kensington, *Victorian
 Paintings*, 3 November 1994, lot 133, where
 purchased by the present private collector;
 Property from Burghclere House,
 Hampshire

£800-1,200



339



340



341

340
AMBROSINI JÉRÔME NÉ
JAMES PARKER,
1810-1883

Portrait Study of a Girl,
 possibly Miss James

Signed and inscribed *Miss James/
 204 Portland Road/ A Jérôme /
 Feby 9 1864* (in pencil, verso)
 Oil on paper
 31 x 25.5cm; 12¼ x 10in,
 mounted as an oval
 Mounted and unframed

£200-300

341
ENGLISH SCHOOL
c.1900-1920

Girl Preparing Rhubarb

Oil on canvas
 61 x 51cm; 24 x 20in

Provenance:
 Roland Goslett, Richmond, April
 1987 (as by 'Weston')

£600-900



342



343

342
CIRCLE OF HENRY JAMES
PIDDING, RBA
1797-1864

Learning to Read

Oil on canvas
 44 x 37cm; 17¼ x 14½in

£600-800

343
AFTER GOTTFRIED
LINDAUER
Czech/New Zealand, 1839-
1926

Heeni Hirini and Child

Oil over a printed base
 48 x 38.5cm; 19 x 15¼in

After the original oil on canvas of
 1878 (Auckland Art Gallery, Toi o
 Tāmaki), the gift of Henry
 Partridge, 1915.

Lindauer's painting was awarded
 a gold medal when displayed at
 the St Louis World's Fair in 1904
 but the honour was given to
 Lindauer's patron Henry
 Partridge and not to the artist.
 Formerly identified as *Ana
 Rupene and Child*, this subject
 was one of the most popular oil
 paintings in this genre and a large
 number of variants are known to
 exist.

£200-300



344



344
OLIVER CLARE
1852-1927

Summer Fruits; Autumn Fruits

A pair, both signed *OLIVER CLARE* (lower right)
Both oil on board
Each 21 x 27.5cm; 8¼ x 10¾in (2)

£500-700



345



345
VINCENT CLARE
1856-1917

A Basket of Summer Fruits;
A Pannier of Summer Flowers

A pair, both indistinctly signed *Vincent Clare* (lower right)
Both oil on canvas
Each 30.5 x 25.5cm; 12 x 10in (2)

£400-600



346



346
CHARLES AUGUSTUS HENRY LUTYENS
1829-1915

Putti with Garlands of Flowers; Putti with Fruit

A pair, each signed *Lutyens* (lower right, under frame)
Both oil on canvas laid on panel, mounted as oval
Each 35.5 x 30cm; 14 x 11¾in (2)

£400-600

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