

# DREWEATTS

EST. 1759



OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | TUESDAY 24 NOVEMBER 2020



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OLD MASTER, BRITISH AND  
EUROPEAN ART

DONNINGTON PRIORY | TUESDAY 24 NOVEMBER 2020 | 10.30AM

## Coming Up at Dreweatts

### Auctions

22 October-5 November | Timed Online  
The General Sale

4 November | Live Online  
The Spirit of the English country house: Property from James McWhirter, James Graham-Stewart and Alexander di Caracci

5-19 November | Timed Online  
Art on a Postcard Charity Winter Auction

11 November | Live Online  
Chinese Ceramics and Works of Art (Part 1)

12 November | Live Online  
Chinese Ceramics and Works of Art (Part 2) & Japanese, Islamic and Indian Ceramics and Works of Art

24 November | Live Online  
Old Master, British and European Art

25 November | Live Online  
Fine Jewellery, Silver, Watches and Objects of Vertu

26 November | Live Online  
Fine and Rare Wine and Spirits

7 December | Live Online  
Western Manuscripts and Miniatures

9 December | Live Online  
Property from the Phillip Lucas Collection, Spitalfields  
Furniture and Decorations (1600 – 1750)

10 December | Live Online  
Fine Furniture, Sculpture, Ceramics and Carpets (1760 – 1900)

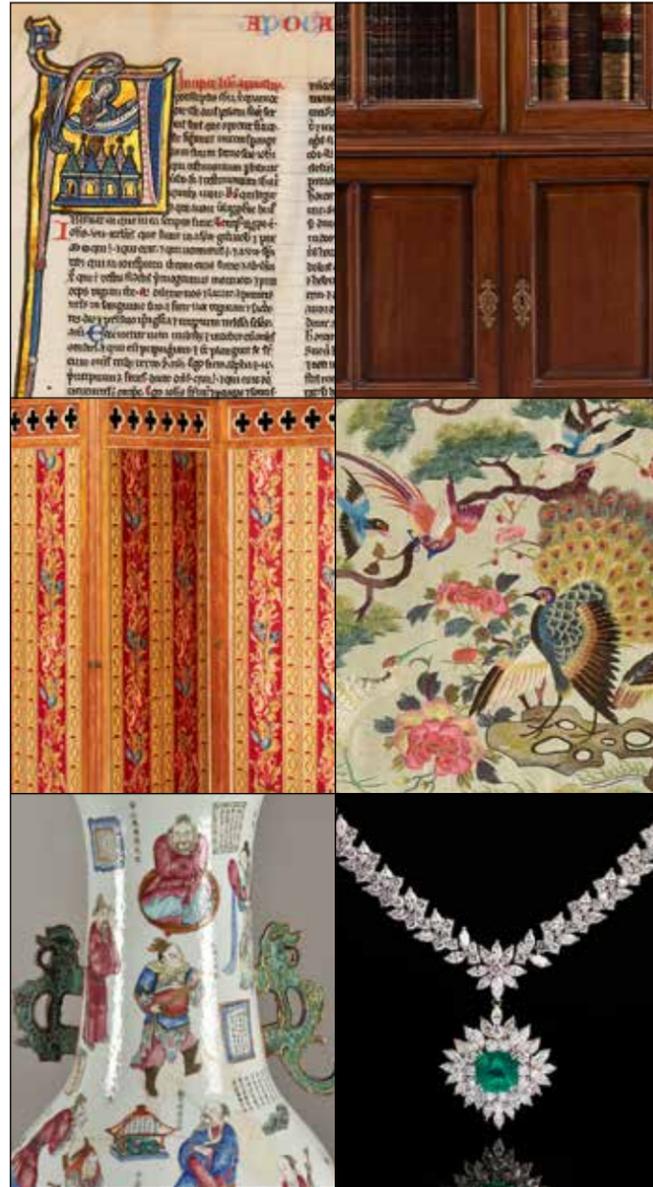
13 January | Live Online  
Jewellery, Silver, Watches, Pens and Luxury Accessories (Part 1)

14 January | Timed Online  
Jewellery, Silver, Watches, Pens and Luxury Accessories (Part 2)

15 January | Timed Online  
The General Sale

### Valuations

Every Tuesday | London  
Jewellery, Silver, Watches & Luxury Accessories



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.

**DREWEATTS** NOW INVITING ENTRIES FOR OUR 2021 AUCTIONS

EST. 1759

NEWBURY  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

Auctions, exhibitions  
and valuations

HAMBRIDGE LANE  
Dreweatts General Sales  
1 Hambridge Lane  
Newbury  
Berkshire RG14 5TU

General sales viewing and  
collections by appointment

LONDON  
Dreweatts  
16-17 Pall Mall  
St James's  
London SW1Y 5LU

Auctions, exhibitions  
and valuations

ENQUIRIES  
For more information,  
please contact  
+44 (0) 1635 553 553  
info@dreweatts.com

dreweatts.com



**DREWEATTS**

EST. 1759

A late 1930s diamond and  
enamel safari bracelet attributed  
to Charlton & Co., circa 1937

Est £8,00-12,000 (+ fees)

**FINE JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU**

25 NOVEMBER 2020 | 10.30AM

AUCTION LOCATION  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

ENQUIRIES  
Jewellery Department  
+44 (0) 1635 553 553  
jsw@dreweatts.com  
Catalogue, viewing details and free  
online bidding at: dreweatts.com





## DREWEATTS

EST. 1759

### FINE AND RARE WINE AND SPIRITS

26 NOVEMBER 2020 | 10.30AM

1966 Chateau Latour, 1er Cru Classe  
Pauillac  
1x500cl (Jeroboam)  
Est. £4,500-5,500 (+ fees)

AUCTION LOCATION  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

ENQUIRIES  
Mark Robertson | Dianne Wall  
+44 (0) 1635 553 553  
wine@dreweatts.com  
Catalogue and free online bidding  
at: dreweatts.com



## DREWEATTS

EST. 1759

### FINE FURNITURE AND WORKS OF ART | TO INCLUDE PROPERTY FROM THE PHILLIP LUCAS COLLECTION, SPITALFIELDS | 9 & 10 DECEMBER 2020 | 10.30AM

AUCTION LOCATION  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

ENQUIRIES  
Ben Brown  
+44 (0) 1635 553 553  
furniture@dreweatts.com  
Catalogue, viewing details and free  
online bidding at: dreweatts.com



**AUCTION FORMAT: LIVE ONLINE**

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Monday 23 November.

**FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:**

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

**REGISTRATION:**

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Monday 23 November.

**BUYER'S PREMIUM:**

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

**PAYMENT:**

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

**REMOTE VIEWING SERVICE:**

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details.

**DREWEATTS 360 VIRTUAL AUCTION TOUR:**

The service provides a virtual tour of the galleries at our picturesque Donnington Priory salerooms, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person, all from the comfort of your own home, at your own pace and at a time that suits you!

The Dreweatts 360 Virtual Tour of this sale will be available from Thursday 19 November 2020.

**AUCTION NO. 14296****SPECIALISTS:**

Brandon Lindberg [blindberg@dreweatts.com](mailto:blindberg@dreweatts.com)  
Jennie Fisher [jfisher@dreweatts.com](mailto:jfisher@dreweatts.com)  
Lucy Gregory [lgregory@dreweatts.com](mailto:lgregory@dreweatts.com)  
Francesca Whitham [fwhitham@dreweatts.com](mailto:fwhitham@dreweatts.com)

**VIEWING AT DONNINGTON PRIORY:**

Viewing will be available by appointment only and in strict accordance with government Covid-19 regulations.

Thursday 19 November: 10am – 5pm  
Friday 20 November: 10am – 5pm  
Monday 23 November: 10am – 5pm

Please note there is no viewing on the morning of the sale.

**AUCTION:**

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

**ENQUIRIES:**

+44 (0) 1635 553 553  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)  
[dreweatts.com](http://dreweatts.com)

Front cover: Lot 118  
Inside front cover: Lot 5  
Opposite: Lot 4  
Inside back cover: Lot 111  
Back cover: Lot 213

Catalogues £15 (£17.50 by post)

## Paintings: Glossary of Terms

**Paul Henry:**

In our opinion a work by the artist.

**Attributed to Paul Henry:**

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

**Studio of Paul Henry:**

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

**Circle of Paul Henry:**

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

**Follower of Paul Henry:**

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

**Manner of Paul Henry:**

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

**After Paul Henry:**

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

**Signed / Inscribed / Dated Paul Henry:**

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

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

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

**λ:**

Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.

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

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

Please note that all pictures are framed unless otherwise stated.

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



1

1  
Manner of Francesco Guardi  
*Venetian view*  
Oil on canvas  
56 x 74cm (22 x 29 in.)

£300-500



2  
Italian School (18th Century)  
*Three Venetian views*  
Oil on canvas  
Each 51 x 72cm (20 x 28¼ in.) (3)

Provenance:  
By direct descent from Lady Enid Doreen  
Scudamore-Stanhope Brown (1899-1985)

Lady Enid Doreen Scudamore-Stanhope  
Brown was the daughter of The Hon. Evelyn  
Theodore Scudamore-Stanhope and Julia  
Dasha Potter. Lady Enid was granddaughter of  
Henry Edwyn Chandos Scudamore-Stanhope,  
9th Earl of Chesterfield and sister to Edward  
Henry Scudamore-Stanhope, the 12<sup>th</sup> and last  
Earl of Chesterfield, born on 9 February 1889.

In December 1926 she married, Major  
Alexander Browne of Callaly Castle,  
Northumberland.

The family homes included Beningbrough Hall,  
York and Holme Lacy, Herefordshire.

£2,000-3,000



2



3

3  
Circle of Ferdinand Bol  
*Portrait of a lady*  
Oil on canvas  
71 x 58.5cm (27¾ x 23 in.)

£3,000-5,000



4

4  
Abraham Brueghel (Flemish 1625-1690)  
*Still life with flowers*  
Oil on canvas  
Signed lower left  
38 x 30cm (14¾ x 11¾ in.)

Provenance:  
MacConnal Mason & Son Ltd., London

We are grateful to Fred Meijer of the RKD-Netherlands Institute for Art History, The Hague, for endorsing the attribution to Abraham Brueghel, based on high resolution digital photographs.

£7,000-10,000

5

Follower of Jan Brueghel the Younger

*The Garden of Eden, with the Fall of Man*

Oil on copper

29 x 36cm (11¼ x 14 in.)

Provenance:

Sale, Sotheby's, 1950s

Thomas Agnews & Sons, Ltd., London (stock no. 2510)

Private Collection, Nigel Warren, purchased from the above on

24 November 1958

Thence by descent to the Estate of Christopher and Rosemary Warren

The Garden of Eden or sometimes titled, Paradise Landscape, can be analysed as a catalogue of exotic animals or a miniature encyclopaedia. Jan Brueghel was the pioneer of the paradise landscape which was to become a popular subject matter that was copied throughout the 17th century right up to the present day. Most notable of Brueghel's followers was Roelant Savery (Dutch 1576-1639). What shaped the Breughel artistic dynasty was their dedication to the observation of rare species and specimens from life. Jan Brueghel lived in Antwerp inspired by exotica on display at the port of Antwerp. His position as painter to the Archdukes granted him access to their zoological menageries. It is recorded that the Archduke purchased a toucan in 1615 after which the bird began appearing in the work of Jan Brueghel. Individual aspects are closely observed to life and yet the scene is completely fantastical, requiring an acceptance that all God's creatures can appear in one place side by side.

In the far distance are two figures which represent Adam and Eve and their disobedience. When the couple are said to have eaten the forbidden fruit of the tree of knowledge of good and evil God punished the couple by evicting them from the Garden of Eden.

The present lot is an accomplished example of the Garden of Eden with the Fall of Man and has remained in private collection since 1958.

£10,000-15,000





6

6  
Manner of Pedro Campana  
*Portrait of a woman carrying a bowl of fruit and flowers*  
Oil on canvas  
77 x 64cm (30¼ x 25 in.)

£200-300

7  
Follower of Pietro Antonio Rotari  
*Portrait of a lady leaning against a plinth*  
Oil on canvas  
44 x 40cm (17¼ x 15½ in.)

£400-600



7

8  
After Anthony Van Dyck  
*Children from the Lomellini Family portrait*  
Oil on canvas  
76 x 64cm (29¾ x 25 in.)

A detail after the work hanging in the National Galleries of Scotland.

£400-600



8



9

9  
Follower of Rembrandt van Rijn  
*Portrait of a gentleman, possibly the artist*  
Oil on panel  
70 x 54cm (27½ x 21¼ in.)

Provenance:

Mr Ernest Innes, Private Collection, London  
Sale, Christie's, London, The sale of the collection of Mrs. C. Innes 13 December 1935, lot 90  
Sale, Sotheby's, London, 7 July 1954, lot 147  
P. F. Toms Esq., Private Collection, Bournemouth

Literature:

Burlington Magazine, October, 43, 1923, p.153-158, illustrated pl. II B.  
Albert Blankert, *Ferdinand Bol (1616-1680), Rembrandt's Pupil* (Doornspijk 1982), catalogued [R]ejected 51, So-called Self-Portrait

£3,000-5,000



10

10  
Bolognese School (17th century)  
*The Madonna of the Rosary with Saint Dominic and Saint Catherine*  
Oil on copper  
42 x 32cm (16½ x 12½ in.)

£1,000-1,500



11

11  
Follower of Giovanni Battista Salvi (Il Sassoferrato)  
*Madonna*  
Oil on canvas  
51.5 x 39.5cm (20¼ x 15½ in.)

£600-800



12

12  
Denys Calvaert (Flemish circa 1540-1619)  
*Holy Family*  
Oil on panel  
66.5 x 54.5cm (26 x 21¼ in.)

£3,000-5,000



13  
Veneto-Cretan School (17th century)  
*The Baptism of Christ*  
Oil on panel  
39.5 x 31cm (15½ x 12 in.)

Provenance:  
Sale, Sotheby's, Olympia, *Old Master Paintings*, 20 April 2004,  
lot 208

£300-500

13



14  
Manner of Follower of Giovanni Battista Salvi (Il Sassoferrato)  
*Madonna and child*  
Pastel on paper  
72 x 60.5cm (28¼ x 23¾ in.)

£400-600

14

15  
Peruvian School (possibly), After Lavinia Fontana  
*The Holy family with St John and the sleeping Christ*  
Oil on canvas laid down to board  
122 x 97.5cm (48 x 38¼ in.)

£2,000-3,000



15

16  
Cuzco School (20th century)  
*Portrait of a saint*  
Oil on canvas  
178 x 118cm (70 x 46¼ in.)

£1,000-2,000



16



17

17  
Follower of Carlo Dolci  
*The Angel Gabriel at the Annunciation*  
Oil on canvas  
66 x 53cm (25 x 20¾ in.)

£800-1,200



18

18  
Domenico Puligo (Italian 1492-1527)  
*The Madonna and Child and the infant St. John*  
Oil on panel, an unfinished sketch  
74 x 56cm (29 x 22 in.)  
Unframed

£800-1,200



19  
Follower of Francois Xavier Henri Verbeeck  
*Gentleman with wine glass; Lady with a guitar*  
Oil on panel, a pair  
Each 26.5 x 24cm (10¼ x 9¼ in.) (2)

Provenance:  
Estate of Christopher and Rosemary Warren

Both works have red wax seals to the reverse of the panels, possibly port entry to Dogana Livorno, Italy.

£1,500-2,500



19



20

20  
Circle of Karen Dujardin (Dutch 1622-1678)  
*Sheep in a landscape with shepherd and dog beyond*  
Oil on panel  
21 x 16cm (8¼ x 6¼ in.)

Provenance:  
Possibly, Sale, Paris, CH. Pottier, 5 October 1932, lot 2129

£800-1,200



21

21  
Dutch School (18th century)  
*The Gin Seller*  
Oil on canvas  
39 x 32cm (15¼ x 12½ in.)

Provenance:  
By direct descent from Lady Enid Doreen Scudamore-Stanhope Brown (1899-1985)

Lady Enid Doreen Scudamore-Stanhope Brown was the daughter of The Hon. Evelyn Theodore Scudamore-Stanhope and Julia Dasha Potter. Lady Enid was granddaughter of Henry Edwyn Chandos Scudamore-Stanhope, 9th Earl of Chesterfield and sister to Edward Henry Scudamore-Stanhope, the 12<sup>th</sup> and last Earl of Chesterfield, born on 9 February 1889.

In December 1926 she married, Major Alexander Browne of Callaly Castle, Northumberland.

The family homes included Beningbrough Hall, York and Holme Lacy, Herefordshire.

£400-600



22

22  
Follower of Claude Joseph Vernet  
*A rocky coastal inlet with figures at a fountain, a hilltop villa beyond*  
Oil on canvas  
127.6 x 101.6cm (50 x 40 in.)

Provenance:  
Removed from a London Belgravia property, designed by Nina Campbell in the 1970's.

£3,000-5,000



23

23  
Follower of Theobald Michau  
*Figures in a town landscape beside a river*  
Oil on panel  
31.4 x 40.5cm (12¼ x 15¾ in.)

£2,000-3,000



24

24  
Italian School (Late 17th century)  
*Saint Anthony with the Christ child in extensive landscape*  
Oil on copper laid down to panel  
70 x 90cm (27½ x 35¼ in.)

£2,000-3,000



25 (part lot)

25  
Rembrandt van Rijn (Dutch 1606-1669)  
*Woman of Samaria*  
Etching from the Millenium Edition, 1999, signed within the plate, from the edition of 2500  
Signed within the plate  
Plate: 11.5 x 10cm (4½ x 3¾ in.)

Together with another titled *The Golf Player*,  
9.5 x 14cm (3 ¾ x 5 ½ in.) (2)

£300-400



26

26  
Giovanni Battista Piranesi (Italian 1720-1778)  
*Teatro Di Marcello from: Vedute di Roma*  
Etching  
Plate: 40 x 54cm (15½ x 21¼ in.)

£400-600

27  
Attributed to Jakob de Wit (Dutch 1695-1754)  
*Putti*  
Graphite and chalk  
20 x 14.5cm (7¾ x 5½ in.)

£500-700



27



28

28  
Follower of Willem van de Velde  
*Study of a ship*  
Pencil  
19 x 22cm (7¼ x 8½ in.)

£300-500

29  
Italian School (circa. 1700)  
*Study of putto*  
Red chalk  
30.5 x 39.5cm (12 x 15½ in.)

£400-600



29



30  
 Dutch School (18th century)  
*Portrait of an elegant woman, seated at her jewellery box*  
 Oil on panel  
 35 x 29cm (13¾ x 11¼ in.)

£300-500

30



31  
 English School (17th century)  
*Portrait of a gentleman, possibly the Duke of Marlborough*  
 Oil on canvas, oval  
 Inscribed to label attached to stretcher verso  
 64 x 51cm (25 x 20 in.)

£600-800

31

32  
 Attributed to Carle van Loo (French 1705-1765)  
*A portrait of Marie Rosalie the artist's daughter*  
 Oil on canvas, feigned oval  
 58 x 46cm (22¾ x 18 in.)

Provenance:  
 Sale, Christie's, London, 24th October 1986, lot  
 173 fully catalogued for £1,400  
 John Barry, London  
 Purchased from the above in 1987

Carle (or Charles Andre) Van Loo (French 1705-1765) was one of the most famous members of the Van Loo dynasty of painters. He was the son of the painter Louis-Abraham Van Loo, younger brother to Jean Baptiste Van Loo and grandson of Jacob Van Loo. With Dutch heritage, this French artist's oeuvre includes religion, history, portrait, mythological and genre scenes.

Here we see an excellent example of the artist's skill in portraiture. The artist's daughter, Marie-Rosalie, was a subject that Van Loo painted regularly and there are at least two other versions of this work.

Another version of this work sold in Paris, Tajan Auctions, 20 June 2012 for EUR16,576 (inc premium), lot 120

£5,000-7,000



32

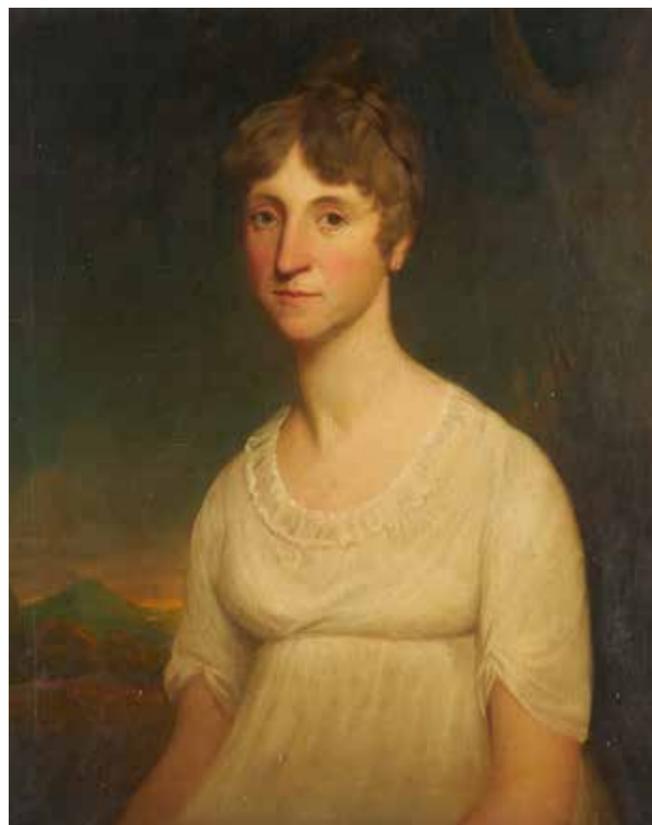
33  
 Circle of Pierre Mignard  
*Portrait of a lady with pearls*  
 Oil on canvas  
 73 x 58cm (28½ x 22¾ in.)

Provenance:  
 Sale, London, Bonhams, 24 September 2014, sale 22122, lot 322

£400-600



33



34

Michael Keeling (British 1750-1820)

*Portrait of Rev William Heath and his wife, Agnes Coussmaker*

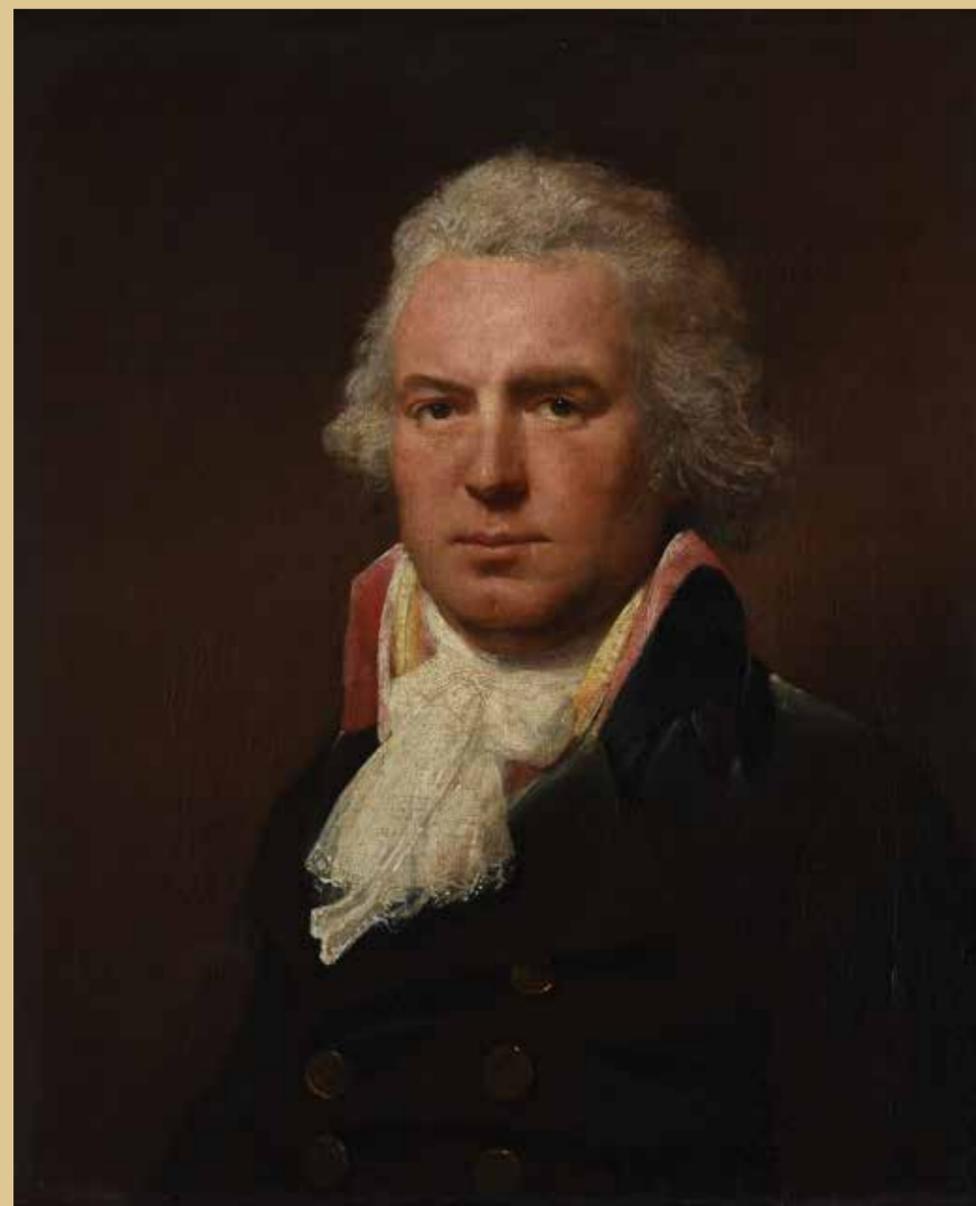
Rev William Heath signed and dated 1805 lower right

Each 76 x 62.5cm (29¾ x 24½ in.) (2)

William Heath (Hanley Hall, Burslem 1766 - Inkburrow, Worcestershire 18th August 1830) married Agnes Catherine Coussmaker (Hackney, London 1st February 1768 - Staffordshire 2nd February 1824) on 4th March 1794 in London. Heath obtained a BA from Christ Church College, Oxford, and was ordained a minister in 1790. In 1799 he was called to the bar in the Inner Temple as a barrister. After Heath's marriage to Coussmaker it is believed that John Newman Coussmaker gifted an oil portrait of Agnes painted by John Hoppner. The painting is believed to have been inherited by General John Macclesfield Heath who sold it through Agnews for a vast sum in 1905. It is now housed in the Taft Museum in Cincinnati, Ohio. Agnes proved beneficial to William as records show she paid for the large extension to the Parsonage at Inkburrow needed to accommodate their ten children.

£1,500-2,000

34



35

35

Lemuel Francis Abbott (British 1760-1803)

*Portrait of Charles Fuhr*

Oil on canvas

63 x 52.5cm (24¾ x 20½ in.)

Provenance:

Sale, Knight Frank Rutley, 18 December 1957, lot 112

Thomas Agnew & Sons, Ltd., London (no. 19006)

Purchased from the above by A.A. Stuart Black, 27 August 1958

Sale, London, Bonhams, 10 December 2003, Lot 16

Exhibited:

London, Thomas Agnew & Sons, Ltd., September 1958, cat no. 30 (exhibition entry attached to stretcher verso)

Charles Fuhr was a merchant and co-owner of the trading house of Hibbert and Fuhr. He owned the Fairyhill Estate in Portland, Jamaica.

£3,000-5,000



36

36  
Circle of George Henry Harlow  
*Portrait of lady in a landscape wearing a red shawl*  
Oil on canvas  
91 x 73.5cm (35¾ x 28¾ in.)

£1,500-2,000

37  
Follower of Joseph Highmore  
*Portrait of a lady as a shepherdess*  
Oil on canvas  
77 x 64cm (30¼ x 25 in.)

£800-1,200



37

38  
Attributed to George Morland (British 1763-1804)  
*Study of a young lady*  
Oil on panel  
14 x 11.5cm (5½ x 4½ in.)

Provenance:  
Collection of Comte R. de Montesquieu (according to a label verso)

£300-500



38



39

39  
Daniel Gardner (British 1750-1805)  
*Group portrait of three children playing at a balcony in a garden, with a spaniel*  
Oil on canvas  
76 x 64cm (29¾ x 25 in.)

Provenance:  
Sale, Christie's, London, *British Pictures 1500-1850*, 23 November 2005, lot 30

£3,000-5,000

**Portraits from the Annesley Family**

The following five portraits depict members of the Annesley family who lived at Bletchingdon Park. The portraits have remained in the family and have been passed through generations to the present owner. Bletchingdon Park is a Grade II listed Palladian estate in Oxfordshire. The house was sold by the Coghill family in 1716 to Lord Valentia and remained in the family until 1948. The house which stands today on the park was built by James Lewis for Arthur Annesley, 5<sup>th</sup> Earl of Anglesey (6<sup>th</sup> Viscount Valentia). Since 1948 the estate has passed through a number of ownerships including William Astor, Hon. Robin Cayzerzer, Lord Rotherwick and Dr. Michael Peagram.



Photo credit: Ed Shepherd Photography



40

**40**  
**English School (18th century)**  
*Francis Annesley (1663-1750)*  
*of Thorganby*  
*Inscribed Francis Annesley Esq*  
*lower right and further inscribed*  
*verso*  
 Oil on canvas  
 76 x 63.5cm (29¾ x 25 in.)

Provenance:  
 By descent to the present owner

Francis Charles Annesley (1663-1750) of Thorganby, son of The Hon. Francis Annesley (1628-1686) and Deborah Annesley (Lot 41), daughter of Reverend Henry Jones, Bishop of Meath. Grandson of Sir Francis Annesley, 1st Viscount Valentia, who purchased Bletchingdon Park in 1716. Francis Annesley (1663-1750) was educated at Trinity College, Dublin and admitted to the Inner Temple in 1684 becoming a bencher in 1713. Annesley was a member of both the British and Irish Parliaments between 1705-1714 and a Director of the New East India Company from 1700. By 1710, Annesley had shifted both his personal and political career to England and went on to marry three times.

£1,000-1,500

**41**  
**English School (17th century)**  
*Deborah Annesley née Jones*  
 Oil on canvas  
*Inscribed Deborah Annesley Wife of the Honorable Francis Annesley Esq lower left and further inscribed verso*  
 76 x 63cm (29¾ x 24¾ in.)

Provenance:  
 By descent to the present owner

Deborah Annesley née Jones, born in Meath, County Meath, Ireland and daughter of Henry Jones, the Bishop of Meath. Deborah was the wife of The Hon. Francis Annesley and mother of Francis Charles Annesley, of Thorganby Esq. (lot 40)

£1,000-1,500



41

**42**  
**English School (18th century)**  
*Portrait of the Reverend Francis Annesley*  
 Oil on canvas  
*Inscribed to stretcher verso*  
 76 x 63cm (29¾ x 24¾ in.)

Provenance:  
 By descent to the present owner

The Reverend Francis (1699-1740) was the eldest son of Francis Charles Annesley of Thorganby (lot 40) and his first wife Elizabeth, daughter of Sir Joseph Martin. Rev. Francis Annesley was educated at Christ Church, Oxford, admitted to St. John's College Cambridge in 1719 and concluded his education at Trinity College, Dublin in 1725. Despite marrying Elizabeth Sutton in 1721 divorce was granted in 1725 on grounds of 'unlawful familiarity and adulterous conversation with Don Rodrigo a person of foreign birth'. In 1729, Annesley married Anne, daughter of Robert Gayer.

£1,000-1,500



42



43

43  
Circle of Michael Dahl  
*Portrait of William Annesley (c. 1710-1770), 1st Baron Annesley and 1st Viscount Glerawley*  
Oil on canvas  
Inscribed Mr William Annesley, Fifth Son of Francis Annesley Esq lower left and further inscribed to stretcher verso  
76.5 x 64cm (30 x 25 in.)

Provenance:  
By descent to the present owner

William Annesley (c. 1710-1770), 1<sup>st</sup> Baron Annesley and 1<sup>st</sup> Viscount Glerawley and son of Francis Charles Annesley of Thorganby (lot 40). William was a barrister at law in Dublin and served as MP for Midleton, Cork between 1741-58. William married Anne, eldest daughter of Marcus Beresford, 1<sup>st</sup> Earl of Tyrone in 1738.

£1,500-2,000



44

44  
Circle of Michael Dahl  
*Arthur Annesley (1712[?]-1786)*  
Oil on canvas  
Inscribed Arthur Annesley Sixth Son of Frances Annesley Esq lower left and further inscribed to stretcher verso  
75 x 63cm (29½ x 24¾ in.)

Provenance:  
By descent to the present owner

Arthur Annesley (1712[?]-1786), inherited the Castlewellan and Thorganby estates from his father Francis Charles Annesley (lot 40) in 1710 and 1719. In 1737, Arthur inherited the personal and unentailed property of the 5<sup>th</sup> Earl of Anglesey, Arthur Annesley, 6<sup>th</sup> Viscount Valentia. By 1742, Arthur had purchased Bletchington Park from the 6<sup>th</sup> Earl of Anglesey, Richard Annesley (c. 1693-1761) known as The Lord Altham, an Irish peer and governor of Wexford.

£1,500-2,000

## Other properties



45

45  
Follower of William James  
*Westminster Bridge from the Thames*  
Oil on canvas  
42 x 68cm (16½ x 26¾ in.)

Provenance:  
Hahn Fine Art Dealers, London (no. 5874)

£2,000-3,000



46

46  
English School (19th century)  
*Lambeth Palace from the River*  
Oil on canvas  
19 x 24cm (7¼ x 9¼ in.)

£200-300



47  
 Attributed to Thomas Lundy (British 1759-1837)  
*Clovelly*  
 Oil on panel  
 38 x 53,5cm (14¾ x 21 in.)  
 £1,000-1,500

47

48  
 John Thomas Serres (British 1759-1825)  
*Amusement, at Naples; Industry, at Vietri in the Gulf of Salerno*  
 Oil on canvas  
 The first signed and dated 1793 lower left; the second signed and dated 1793 lower centre  
 63,5 x 91,5cm (25 x 36 in.) (2)

Provenance:  
 Sale, Dreweatts, 14 December 2010, lot 1142

Literature:  
 Alan Russett, *John Thomas Serres 1759-1825: the tireless enterprise of a marine artist* (2010), pp. 65-6 and plate 3.23.

Exhibited:  
 London, Royal Academy, 1793, no. 165 and 574

£5,000-7,000



48



49

49  
Manner of Sebastian Pether  
*Moonlit landscape with abbey ruins*  
Oil on canvas  
51 x 61cm (20 x 24 in.)

£300-500



50

50  
Manner of Sebastian Pether  
*Moonlit river landscape*  
Oil on canvas  
51 x 61cm (20 x 24 in.)

£300-500



51

51  
Manner of Richard Wilson  
*Classical landscape*  
Oil on canvas  
52 x 61,5cm (20 1/4 x 24 in.)

£400-600



52

52  
Circle of Richard Wilson (British, 1713-1782)  
*Villa Emiliana near Rome*  
Oil on canvas  
14 5/8 x 18 1/2 in. (37.3 x 47 cm.)

Provenance:

James Orrock, Edinburgh, by 1903; his sale, Christie's, London, 6 July 1904 (=2nd day), lot 308 (28 gns. to Agnew).

Literature

B. Webber, James Orrock, R.I.: Painter, Connoisseur, Collector, I, London, 1903, p. 54, illustrated.

£3,000-5,000



53

53  
Jean-Joseph-Xavier Bidault  
(French 1758 -1846)  
*A wooded landscape*  
Oil on paper laid down on canvas  
37.1 x 50cm (14½ x 19½ in.)

Provenance:  
Anonymous sale, Pontoise, Martinot Savignat  
Antoine Dumeyniou, 9 December 2006, lot 211  
Private collection, New York.

This work will be included in the forthcoming  
Catalogue Raisonné of Bidault's works by  
Stéphane Rouvet, who dates the work to  
1810-20.

£2,000-3,000



54

54  
Follower of Gasper Dughet  
*Landscape with waterfall and figures along  
the bank*  
Oil on canvas  
49.5 x 65cm (19¼ x 25½ in.)

Provenance:  
Sir Max Waechter (1837-1924)  
His widow, Armatrude née Hobart (1890-1981),  
Grimston Garth, Yorkshire  
Thence by descent to the present owner

£1,000-2,000



55

55  
Johann Christian Vollerdt (German 1708-1769)  
*Villagers in a castle landscape*  
Oil on canvas  
Signed with strengthened signature and dated 1762 lower left  
62 x 78cm (24¼ x 30½ in.)

£4,000-6,000



56

56  
William Joseph J. C. Bond (British 1833-1926)  
*Setting sail, the farewell*  
Oil on panel  
Signed and dated 1902 lower right  
25 x 32.5cm (9¾ x 12¾ in.)

£400-600

57  
Circle of William Shayer Snr. (British 1787-1879)  
*Figures and cart on a beach*  
Oil on board  
29 x 24cm (11¼ x 9¼ in.)

£500-700



58

58  
Follower of Henry Bright  
*Figures by the sea*  
Oil on panel  
Bears signature and indistinctly dated 18[??] lower left  
23 x 30cm (9 x 11¾ in.)

£500-700



57

59  
Frederick Waters Watts (British 1800-1862)  
*Cart outside a country cottage, village scene beyond*  
Oil on canvas  
Signed and indistinctly dated 38[?] lower right  
33 x 41cm (12 x 16 in.)

Provenance:  
Oscar and Peter Johnson Ltd., Lowndes Lodge  
Gallery, London

£400-600

60  
Attributed to William Shayer Snr.  
(British 1787-1879)  
*Figures and donkey by the shore*  
Oil on canvas  
Indistinctly signed lower right  
64 x 76cm (25 x 29¾ in.)

£1,500-2,000



59



60



61



62

61  
Attributed to William Traies (British 1789-1872)  
*Landscape with shepherd and flock in the foreground with castle and bridge beyond*  
Oil on canvas  
47 x 64cm (18½ x 25 in.)

£1,000-1,500

62  
Attributed to John Laporte (British 1761-1839)  
*Bothwell Castle, Lanarkshire, Scotland*  
Oil on canvas  
Bears signature lower right  
16 x 26cm (6¼ x 10 in.)

£200-300



63

63  
John Middleton (British 1828-1856)  
*Deer in a country landscape*  
Oil on canvas  
54 x 98.5cm (21¼ x 38¾ in.)

£1,500-2,000

64  
Pieter Gerardus Van Os (Dutch 1776-1839)  
*Cattle and livestock by a country cottage*  
Oil on canvas  
Signed and dated 1829 lower left  
54 x 64cm (21¼ x 25 in.)

Provenance:  
The Estate of Lady Dodds

£600-800



64



65

65  
English School (19th century)  
*A view of Oxford from the Thames*  
Oil on panel  
42 x 60cm (16½ x 23½ in.)

£500-700



66

66  
Willem Vester (Dutch 1824-1895)  
*Cows in a river landscape*  
Oil on canvas  
Signed Lower left  
44 x 71cm (17¼ x 27¾ in.)

£400-600



67

67  
James Charles (British 1851-1906)  
*Cows in a meadow landscape*  
Oil on canvas  
Signed Lower left  
43 x 58cm (16¾ x 22¾ in.)

£400-600

68  
Jules Jacques Veyrassat (French 1828-1893)  
*Horses and figures resting outside an inn, a study*  
Oil on canvas  
Signed lower right  
38 x 58cm (14¾ x 22¾ in.)

Provenance:  
The Rowley Gallery, London

£800-1,200



68

69  
English School (19th century)  
*Figures in a boat, with ducks on the river*  
Oil on canvas  
30.5 x 46cm (12 x 18 in.)

£300-400



69

70  
Follower of John Crome the Elder  
*Figure beneath a tree with a cottage beyond*  
Oil on canvas  
45 x 55cm (17½ x 21½ in.)

Provenance:  
Messrs Reynolds & Co.

£300-500



70



71

71  
Attributed to Anthony Devis  
(British 1729-1817)  
*Farming scene with church in the distance*  
Pencil, conte and wash  
22.5 x 31cm (8¾ x 12 in.)

Provenance:  
New Grafton Gallery, London

£300-400



72  
Attributed to Anthony Devis  
(British 1729-1817)  
*Abbey ruins in a landscape*  
Pen and ink with white heightening  
12 x 19cm (4½ x 7¼ in.)

Together with another work possibly by  
the same hand and a further watercolour  
Dutch School, circa. 1800, Estuary scene with  
fisherman and windmill, various sizes (3)

£300-500



72 (part lot)



73

73  
François-Thomas-Louis Francia (French 1772-1839)  
*A pair of fishing landscapes*  
Watercolour with white heightening  
Both signed and dated 1816  
Each 21 x 26.5cm (8¼ x 10¼ in.) (2)

Provenance:  
From the collection of Tom Coates

£600-800



74

74  
Circle of Paul Sandby (British 1731-1809)  
*Greenwich Observatory*  
Watercolour  
33 x 49,5cm (12 x 19¼ in.)

Provenance:  
Cooling Galleries Ltd., London

£800-1,200



75

75  
Attributed to Paul Sandby (British 1731-1809)  
*Design for a greenhouse for the Earl of St Vincent*  
Watercolour, pen and ink  
Signed lower right, dedicated and dated 1961 to label verso  
23 x 28cm (9 x 11 in.)

£300-500



76

76  
Circle of Peter de Wint (British 1784-1849)  
*Gathering wood*  
Watercolour  
37 x 54cm (14½ x 21¼ in.)

£300-500



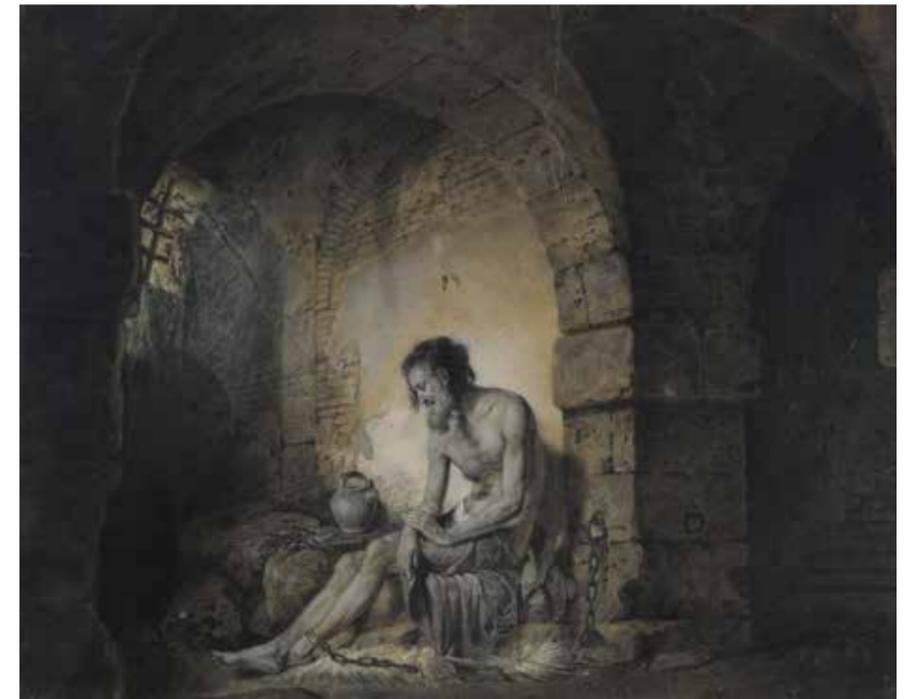
77

77  
Thomas Rowlandson (British 1757-1827)  
*A forest dance*  
Ink and watercolour  
Signed and dated 1817 lower right  
14,5 x 23,5cm (5½ x 9¼ in.)

£800-1,200

78  
British School (early 19th century)  
*The Prisoner of Chillon*  
Charcoal, chalk and watercolour  
35,5 x 46cm (13¾ x 18 in.)

£200-400



78



79  
John Hayter (British 1800-1895)  
*Two figures*  
Pen and ink  
Signed and dated *July 1865* lower left  
13 x 6.5cm (5 x 2½ in.)

£200-300

79



80  
John Hayter (British 1800-1895)  
*Pater & J.H.*  
Pencil and ink on paper  
Inscribed and dated *1824* lower centre  
11 x 10cm (4¼ x 3¾ in.)

£200-300

81  
John Hayter (British 1800-1895)  
*Sketch of a man seated*  
Pencil and ink  
Annotated and dated *1848* lower centre  
19 x 19cm (7¼ x 7¼ in.)

£200-300

80



81

82  
Francis Cotes (British 1726-1770)  
*Portrait of a boy, possibly Peter Benet Legh (b.1742)*  
Pastel  
Signed and dated *1751* lower right,  
57 x 52cm (22¼ x 20¼ in.)

The identity of this sitter in this lot has not been fully established, however, according to Neil Jeffares, it is thought to be a portrait of Peter Benet Legh (b.1742). Little is known about Legh other than being the cousin of Newton Thomas Peter Legh (1753-1779), MP for Newton. It is believed the sitter died young and it is possible that this is a posthumous portrait copied from a miniature which is recorded in the collection at Lyme Park, Cheshire; Legh's family home

£500-800



82



83

83  
After William Lock of Norbury  
*Lady Hamilton, Dancing the Tarantella at Naples*  
Watercolour and ink  
32.5 x 20cm (12¾ x 7¾ in.)

After an engraving published by Bovi, 2nd May 1796

£200-300



84  
 Emily Stackhouse (British 1811-1870)  
 A set of eleven floral studies  
 Watercolour  
 Various sizes, the largest 16 x 15.5cm  
 (6 1/4 x 6 1/8in.) (11)

£1,000-1,500



84 (part lot)



85  
 Emily Stackhouse (British 1811-1870)  
 A set of eleven floral studies  
 Watercolour  
 Each variously inscribed  
 27 x 21cm (10 1/2 x 8 1/4 in.) (11)

£2,000-3,000

86  
 Emily Stackhouse (British 1811-1870)  
 A set of twelve floral studies  
 Watercolour  
 Each variously inscribed  
 27 x 21cm (10 1/2 x 8 1/4 in.) (12)

£2,000-3,000



86 (part lot)

Edward Lear travelled to Corsica in April 1868 with the writer John Addington Symonds and stayed until early June. While exploring the island he filled pages of his sketchbooks with views and produced over three-hundred and fifty drawings, carefully annotated with his highly-recognisable colour suggestions, locations and timings. He documented his journey in his last travel book, *Journal of a Landscape Painter in Corsica*, published in 1870, which includes forty engravings based on the sketches. He also worked these up as the basis for his watercolours and also a series of oil painting, several of which were painted on a monumental scale.



87

87  
Edward Lear (British 1812-1888)  
*Grosseto, Corsica*  
Ink and watercolour  
Titled and dated 3 May 1868 5:30am lower left, numbered 165 lower right and variously annotated  
33.5 x 51cm (13 x 20 in.)

Provenance:  
Pawsey & Payne Ltd., London

£4,000-6,000

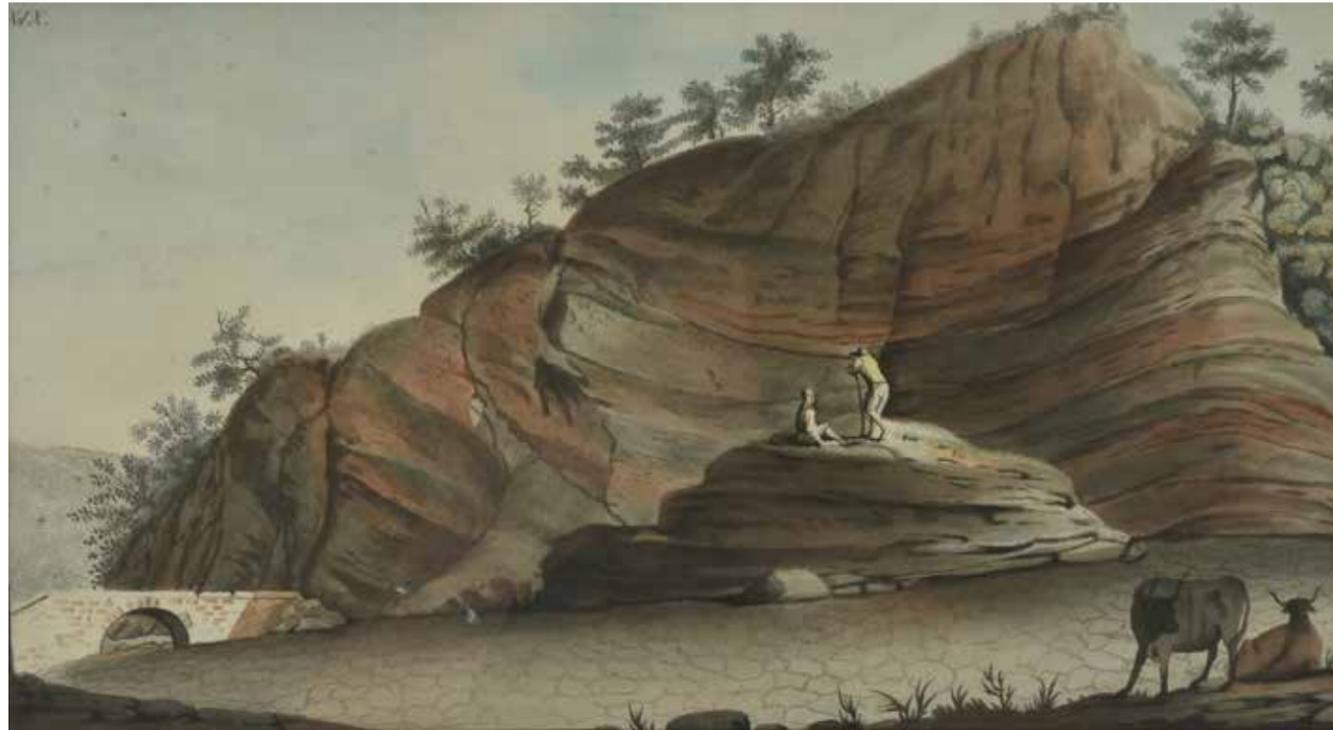


88

88  
Edward Lear (British 1812-1888)  
*La Piana, Corsica*  
Ink and watercolour  
Titled and dated 11 May 1868 5am-6am lower left, numbered 185 lower right and variously annotated  
35 x 53cm (13¾ x 20¾ in.)

Provenance:  
Pawsey and Payne Ltd., London

£4,000-6,000



89 (part lot)

89  
 After Pietro Fabris (Italian act. 1740-1792)  
 A set of five coloured engravings  
 To include: Part of the crater of Astrumi; Capri, Monte S. Angelo, Coast of Sorrento; On the side of Vesuvius; The crater of Astrumi, Cone of Vesuvius, Mt of Somma, Road from Naples to Portici; Old ruined towers near the sea  
 Each 20.5 x 38cm (8 x 14¾ in.) (5)

£800-1,200



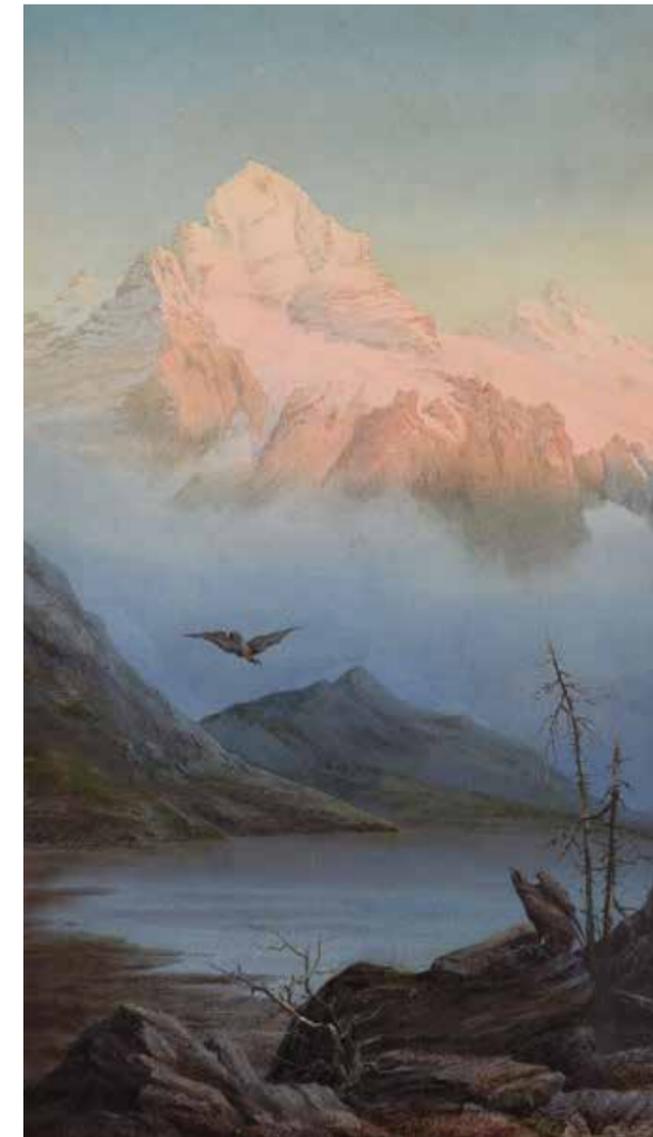
90 (part lot)

90  
 Neapolitan School (19th century)  
 Erosione 24 Aprile 1872, day and night, a pair  
 Gouache  
 45 x 67cm (17½ x 26¼ in.) (2)

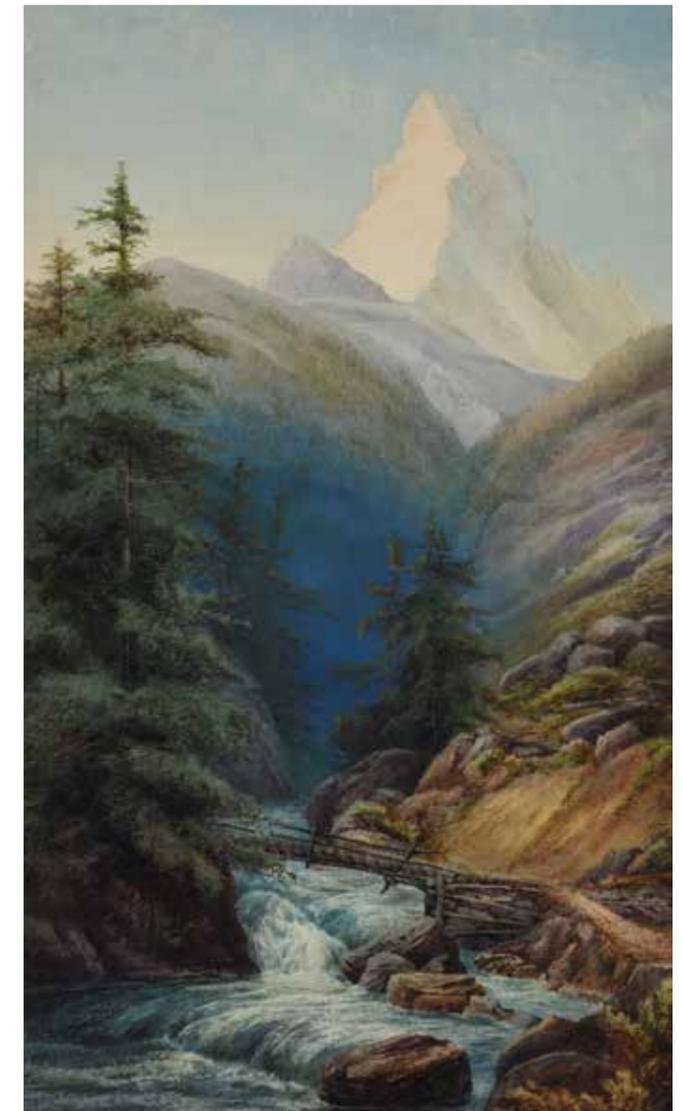
£700-900

91  
 James Whittet Smith (British fl. 1859-1886)  
 The Matterhorn  
 Watercolour  
 48 x 27cm (18¾ x 10½ in.)

£500-800



92



91

92  
 James Whittet Smith (British fl. 1859-1886)  
 The Wetterhorn  
 Watercolour  
 47.5 x 27cm (18½ x 10½ in.)

£500-800

## The Pinkers Collection of British, American and European Folk Art

This charming collection of folk art takes its name from a diminutive 17th Century cottage on the Kent coast where it has hung and grown in size over the last twenty years. It includes watercolours and oil paintings from the 17th to the early 20th Century. Many are in their original frames and in remarkably fresh condition. Despite its rural location and the provincial subject matter of the works it is a truly international collection and many of the lots have come from some of the most important collectors and dealers in folk art on both sides of the Atlantic including Robert Young, Denzil Grant and Charles Plante in England and David Wheatcroft, Joan Brownstein and Austin Miller in America.

Folk Art has been described as 'the unselfconscious creativity of academically untrained artists' (Robert Young, Folk Art, 1999) and it is this quality that gives many of the works an immediacy and playfulness that has chimed with generations of collectors. Some of the pictures, by journeymen artists, artisans or amateurs are provincial reinterpretations of more sophisticated works, such as the early 18th Century Yate family portraits (lot 122). Others have a joyful disregard of accepted ideas of scale, perspective and colouring, giving them a timeless quality which draws parallels with 20th Century artists including Alfred Wallis and John Nash, such as View from La Moinerie (lot 120) and the American School Portrait of a girl (lot 103) has an Outsider Art quality reminiscent of the Art Brut movement founded by Jean Dubuffet. Regardless of their origins this unique and varied collection is the manifestation of the vision and passion of a true collector.



Pinkers' Cottage

## American Folk Art



93



lots 93-97 to be sold without reserve

93

Attributed to Thomas Skynner (fl. 1840-1852)

Portraits of Philip Malory and his wife, a pair

Pencil, pen, ink and watercolour

With inscription *Philip Malory and wife/a great great uncle* on the reverse of the portrait of the man

15 x 10cm (5¾ x 3¾ in.) (2)

Probably New England.

Provenance:

David Wheatcroft Antiques, Massachusetts

Purchased from the above by the present owner

£400-600

94

American School (early 19th century)

Portrait of a young lady, small half-length, with a black hair band

Pen, ink and watercolour, in a painted oval.

Dated 1811 to the backboard

7.5 x 6.5cm (2¾ x 2½ in.)

Provenance:

Don Walters, U.S.A.

Ron Merican, U.S.A.

David Wheatcroft, Massachusetts

Purchased from the above by the present owner in 2006

£300-500



94

95

Justus Dalee (American 1793-1878)

Portrait of a young girl, seated three-quarter-length, holding a red book

Pen, ink and watercolour

11.5 x 9cm (4½ x 3½ in.)

Provenance:

Austin T. Miller American Antiques, Ohio

Purchased from the above by the present owner in 2005

Justus Dalee was born in Pittstown, Washington County, New York.

He was a musician during the Anglo-America war of 1812, but is mostly

remembered as an itinerant portrait painter and nearly seventy

portraits of children are recorded. He travelled along the east coast

primarily in Massachusetts, Connecticut and New York State.

£300-500

96

American School (early 19th century)

Portrait of Julia Lee, aged 7 years old

Pen, ink and watercolour

Indistinctly inscribed *Julia Lee 7 years old* along the lower edge

14 x 10cm (5½ x 3¾ in.)

Probably New England, circa 1810-15.

Provenance:

Joan Brownstein, Massachusetts

Purchased from the above by the present owner in 2015

£300-500

97

Amos Holbrook (American, early 19th century)

Portrait of Aaron Gould, small half-length, in a black coat, holding a book

Pen, ink and watercolour

Inscribed *Aaron Gould Aged/24* along the upper edge

11.5 x 9.5cm (4½ x 3½ in.)

Most probably New Hampshire, circa 1830.

Provenance:

David Wheatcroft, Massachusetts

Purchased from the above by the present owner in 2009

£400-600



95



96



97



98

98 to be sold without reserve

Attributed to Deborah Goldsmith (American 1808-1836)

A portrait of a mother and child, seated in an interior & A portrait of a gentleman, seated in an interior

Pencil and watercolour, a pair

17.5 x 16.5cm (6¾ x 6¼ in.); and 15.5 x 13.7cm (6.1/8 x 5.3/8 in.) (2)

New York State, Maryland, or Southeastern Pennsylvania, circa 1830.

Provenance:

Thomas K Woodward, New York City

David A. Schorsch, Greenwich, Connecticut

Ralph O. Esmerian, New York City

David Wheatcroft, Massachusetts

Austin T. Miller, Ohio

Purchased from the above by the present owner in 2005

£1,500-2,000



99

99

American School (early 19th century)

*The States Eagle*

Pen, ink and watercolour

Inscribed *The States Eagle* upper centre

22.8 x 17.8cm (8¾ x 7 in.)

Believed to have been painted in New England, circa 1810.

Provenance:

David Wheatcroft, Massachusetts

Purchased from the above by the present owner in 2007

In the early years of the American nation, the need for a national symbol was acutely felt. They appropriated many existing symbolic forms, but none were to become as pervasive as the eagle. It was the ancient symbol of Jupiter, king of the gods, and the young nation was eager to model many of its institutions on the Roman Republic, so the eagle, proposed by Pennsylvania scholar William Barton, seemed a natural choice.

£2,000-3,000



100

lots 100-102 to be sold without reserve

100

American School, (c.1839)

Portrait of Moses Waterhouse, small half-length, in a brown coat

Pen, ink and watercolour

With inscription *Esq/Moses Waterhouse Scarbro - Me* along the lower edge

11.5 x 9cm (4½ x 3½ in.)

Most probably in its original green and white painted frame.

Provenance:

David Wheatcroft, Massachusetts

Purchased from the above by the present owner in 2008

£400-600



101

101

American School (early 19th century)

George Washington

Pen, ink and watercolour

12 x 9.5cm (4½ x 3½ in.)

Probably Pennsylvania.

Provenance

Joan Brownstein, Massachusetts

Purchased from the above by the present owner in 2009

£300-500



102

102

Friederich Kuester (American, early 19th century)

Presentation Fraktur of 'The Ape'

Pen, ink and watercolour

10.5 x 8.2cm (4 x 3 in.)

Central Pennsylvania.

Provenance:

David Wheatcroft, Massachusetts

Purchased from the above by the present owner in 2006

Made by German settlers in Pennsylvania in the 19th Century a Fraktur is defined as manuscript art. The distinctive calligraphic script is often the dominant feature, but many, such as the present work, include drawings of figures, flowers or animals and would often made to be presented as school prizes or gifts in the form of a bookmark.

£300-500



103

103

American Naive School (19th century)

Portrait of a child

Pen, ink and watercolour

Inscribed and indistinctly dated *Townley. Aged Seven Month. June 11th 18[??]* to the lower edge

25.5 x 19cm (10 x 7¼ in.)

The sheet is attached to newspaper dated 1829.

Provenance:

The Estate of Clark and Mary Garrett, Ohio.

Olde Hope Antiques, Pennsylvania

Purchased from the above by the present owner in 2005

This endearing portrait of a child created in America, most probably in the early 19th Century, is one of the most striking images in this collection. The carefully drawn silhouette and subtle colouring contrasts with the unconsciously naïve flattening of the perspective. It has a static, stiff, doll-like quality but the character of the child shines through.

£3,000-5,000



104

104 to be sold without reserve  
**Jacob Maentel (American 1763-1863)**  
*Portrait of a man, small full-length, in profile, holding a top hat*  
 Watercolour  
 29.3 x 19cm (11½ x 7¼ in.)

Pennsylvania, circa 1810.

Provenance:  
 The Bischoff Collection  
 The Stewart E. Gregory Collection  
 David Wheatcroft, Massachusetts  
 Purchased from the above by the present owner in 2007

£1,500-2,000



105

105  
 American School (late 18th century)  
*Two figures by a card table*  
 pen, ink and watercolour  
 15.5 x 22cm (6 x 8½ in.)

Probably New England, circa 1790.

Provenance:  
 Joan Brownstein, Massachusetts  
 Purchased from the above by the present owner in 2014

An 18th Century card table, the top half-open to reveal a red baize playing surface is flanked by two bust-length portraits of a man and a woman. This intriguing picture was most probably created in New England in the late 18th Century.

£1,500-2,500



106

lots 106-108 to be sold without reserve

106

American School (19th century)

Portrait of a gentleman, bust-length, in a black coat

Oil on panel

30 x 22cm (11¾ x 8½ in.)

Provenance:

Clark Garrett, Ohio

Olde Hope Antiques, Pennsylvania

Purchased from the above by the present owner

£400-600



107 (part lot)

108

American School (19th century)

A basket of fruit

Watercolour and bodycolour

14 x 10.3cm (5½ x 4 in.)

Together with a study of a snake; a study of pansies; and a study of a Morning Glory flower, various sizes. Together with an American school view of San Francisco harbour (5)

Provenance:

Mary Maguire, Connecticut

Purchased from the above by the present owner in 2007

£200-300



108 (part lot)



107

Madison Houghton (American 1809-1870)

Portrait of a gentleman, shoulder-length, in profile

Pencil and black and white chalk

Inscribed *Drawn by: adison/Houghton/June 16, 1831* on the reverse

24 x 19cm (9¼ x 7¼ in.)

Together with a cut and paste silhouette of a gentleman; and an American School portrait of a young man in profile, watercolour, tondo (3)

Provenance:

Oscar Poriss at Tarrytown Antiques, New York

Purchased from the above by the present owner in 1963 ?? Brandon is this correct

Literature:

A. and S.Kern and P. and L.Warwick, *The Magazine of Antiques, Four Ohio Nineteenth Century Folk Artists*, August 2007, p.94-5, fig.8

£500-700

## British and European Folk Art



109

109

English School (18th century)

Portrait of a gentleman, small full-length, in a brown coat, seated at a table

Oil on canvas

A rent card dated 1741 and signed *D. Eaton* attached verso

40 x 30cm (15½ x 11¾ in.)

Unframed

£1,000-1,500



110 to be sold without reserve  
English School (c.1838)  
A Valentine portrait of John Walker  
Pen, ink and watercolour  
Inscribed and dated *John Walker 93rd S. Highlanders/Aged 27/1838* to the lower edge  
21.8 x 16.7cm (8½ x 6½ in.)

Together with a Valentine portrait of John Anderson, 42nd Highlanders, Indian Mutiny and tailor to the regiment; and a Valentine portrait of a soldier of Her Majesty's 21st Regiment, various sizes (3)

Provenance:  
Valentine portrait of John Walker, Robert Young Antiques, London, where purchased by the present owner in 2010  
Valentine portrait of John Anderson, Denzil Grant, Suffolk, where purchased by the present owner in 2011  
Valentine portrait of a soldier, Humbleyard Fine Art, where purchased by the present owner in 2003

£400-600



111  
Irish School (c.1816)  
William Winter and his family  
Pen, ink and watercolour

Inscribed *Oh pary accept this trifling gift/This token I am far from you/Yet I shall love you still/Though cruel fate has parted me/From my dear friends and loves/Yet may I soon return again/No more from you to roam, to the lower edge*  
18.5 x 30cm (7¼ x 11¾ in.)

Literature:  
Young, R. *Folk Art*, London, 1999. P.94-5 (illustrated) and also illustrated on the back cover.

This portrait of Private William Winter and his family was most probably painted by a professional letter-writer while he was garrisoned in Dublin in February 1816 with the 1st battalion, 48th Regiment of Foot. As the inscription along the lower edge implies he commissioned it as a token of his affection for his family in Gloucestershire and he sent it to them with a letter, dated the 15th January 1816, which accompanies the lot. 'Dear Father Worthy' he begins and goes on 'I hope you are in receipt of this small gift that I have sent you a Rep(resent)ation of the whole of our family which I ha-got drawn by a friend of mine in Dublin and I hope it will please you all'. Concerned that the picture has been creased in the post he suggests 'You must take a warm \*\*\*\* to \*\*\*\* the crumples out of the paper when you open the letter'. Although the letter is indistinct in places it identifies several of the figures including his mother and father and three of his siblings as John, James and Mary. In the letter he regrets '...you could not send me that gift of money, it should have been very(acceptable)'. Intriguingly on the 17th June that year, just over six months after he wrote to his family, he deserted his regiment and by the 12th of July had been detained and committed to imprisonment at Chester. The regiment was soon after commissioned to serve in Sydney, New South Wales. Did he intend to use the money to buy himself out of the army? When it was not forthcoming, was the thought of being on the other side of the world too much for this homesick and affectionate son to bear. Was he left with no option but to desert?

£4,000-6,000

110





112



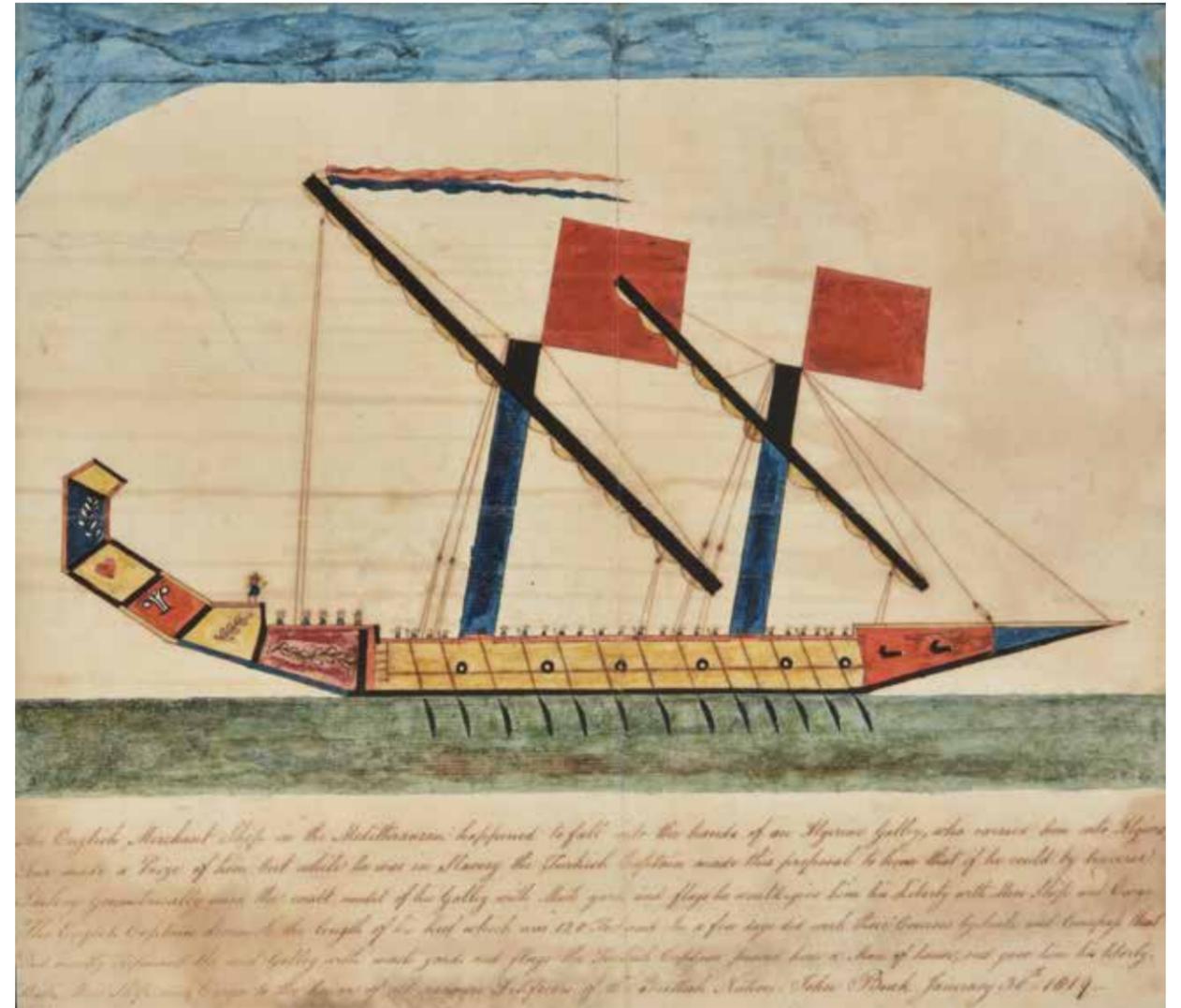
lots 112-113 to be sold without reserve

**112**  
English Naive School (19th century)

*A Windmill & Factories*  
Pen, ink and watercolour  
20 x 17cm (7¾ x 6½ in.); and 7½ x 11¾ in.  
(18 x 30cm.) respectively (2)

Provenance:  
Charles Plante Fine Art, London  
Purchased from the above by the present owner

£300-500



114

**114**  
John Buck (English, 19th century)

*The Algerian Galley*  
Pen, ink and watercolour  
Signed and dated *January 30th 1819*, lower right and  
extensively inscribed to the lower edge  
31 x 35.3cm (12 x 13¾ in.)

£1,500-2,000

**115** to be sold without reserve  
English School (19th century)  
*A lady taking snuff, seated in a green Windsor chair*  
Pencil, watercolour and bodycolour  
15 x 13cm (5¾ x 5 in.)

Provenance:  
Robert Young Antiques, London  
Purchased from the above by the present owner in  
2005

£400-600



115



113



**113**  
English Naive School (19th century)  
*A lake landscape, with houses and sailing boats*  
Pencil and watercolour  
26 x 35cm (10 x 13¾ in.)

Together with another watercolour of figures on a  
bridge in an extensive landscape (2)

£200-300



116



117

lots 116-117 to be sold without reserve

**116**  
 German School (late 18th century)  
*Duel at Jena*  
 Indistinctly inscribed on the reserve  
 11 x 18.5cm (4¼ x 7¼ in.)

Provenance:  
 David Routledge Fine Art, Suffolk  
 Purchased from the above by the present owner in 2004

£300-500

**117**  
 English School (19th century)  
*Portrait of a Regency Dandy, small full-length, holding a top hat*  
 Pen, ink and watercolour  
 23.5 x 16cm (9¼ x 6¼ in.)

Provenance:  
 Denzil Grant, Suffolk  
 Purchased from the above by the present owner in 2015

£200-300



118

**118**  
 Carle L. F. Rumpf (German, c.1821)  
*Christmas Eve*  
 Pencil and watercolour heightened with white  
 Signed, inscribed and dated *Zur Erinnerung an den Weihnachtsabend/*  
*1821* (in memory of Christmas Eve) to the mount  
 30.5 x 43.2cm (12 x 17 in.)

Provenance:  
 Nick Woodbridge  
 Charles Plante Fine Arts, London  
 Purchased from the above by the present owner in 2002

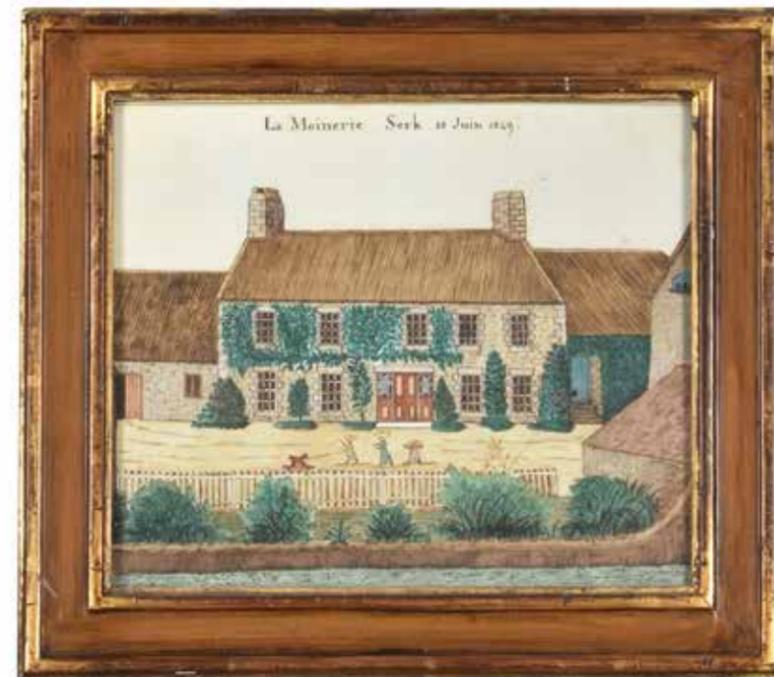
Literature:  
 Praz, M., *An Illustrated History of Furnishing*, London, 1964, p.211, fig. 181  
 Plante, C., *Inside Out, Historic Watercolour Drawings, Oil sketches and*  
*Paintings of Interiors and Exteriors, 1770-1870*, London, 2000. no.31

Exhibited:  
 London, Stair and Company, *Inside Out, Historic Watercolour Drawings,*  
*Oil sketches and Paintings of Interiors and Exteriors, 1770-1870*, 2000.  
 no.31

This charming depiction of a happy and bountiful Christmas Eve was most probably painted in Frankfurt-am-Main in 1821 and shows the custom, held in many northern European countries, of celebrating Christmas Eve with presents. The scene has the air of a children's party and the setting, which is neat and well-kept, has the slightly spartan feel of a school room, boarding house or orphanage. It has been suggested that the children may be choristers in a cathedral school awaiting the midnight mass and services on Christmas day. The city of Frankfurt-am-Main had several artists named Rumpf in the 19th Century so this picture may offer a window onto their extended family. Either way the air is alive with the chatter, music and laughter of a party in full swing. The table is laden with presents and the scene is a visual feast with children enjoying a variety of games, while the split view on the right edge of the picture shows more guests climbing the steps to join the party.

The figures appear well dressed and modestly prosperous. In many ways it is a quintessential Biedermeier image, the period from the end of the Napoleonic Wars in 1815 to the middle of the century which brought economic stability to northern Europe and stimulated Industrialisation and a growing urban middle class. Their interest in the arts sits between the Neoclassical and the Romantic and often focussed on the humble elegance of domestic interiors.

£3,000-5,000



119

119 to be sold without reserve  
Channel Islands School (19th century)

Two views of La Moinerie, Serk.

Pen, ink and watercolour, a pair

Inscribed *La Moinerie Serk 18 Juin 1849*, and *La Moinerie Serk 18 Septembre 1849*

respectively, upper centre

18.4 x 22cm (7 x 8½ in.) (2)

Provenance:

Sale, Phillips, London, 5 November 1999, *The Joshua Gosselin Collection of Topographical Watercolours*, lot 88 (part lot).

£2,000-3,000



120

120

Channel Islands School (19th century)

A view of La Moinerie, Serk, 1849

Pen, ink and watercolour

Inscribed *A View from Le Moinerie 1849*, upper centre

18.5 x 22cm (7¼ x 8½ in.)

Provenance:

Sale, Phillips, London, 5 November 1999, *The Joshua Gosselin Collection of Topographical Watercolours*, lot 88 (part lot), where purchased by the present owner.

This and the previous lot depict an estate in the north west corner of Sark, the third largest of the Channel Islands. The title *La Moinerie*, which is middle French for monastery, was established by St. Magloire, Sark's patron saint, who settled on the island in the sixth century. It was formerly the property of the Seigneur or Feudal Lord of the island and was one of the forty Sark Tenements established by Helier de Carteret in the fourteenth century. Each Tenement has a seat in the island's parliament, known as the Chief Pleas. In 1929 the Tenement *La Moinerie de Haut* passed to the owner of the nearby island of Brecqhou.

Although dated 1849, this strikingly modern landscape encapsulates many of the timeless qualities that make primitive art by academically untrained artists so beguiling. The joyful disregard of accepted ideas of scale and perspective inspired many modern British artists from Ben Nicholson onwards.

£4,000-6,000



121



121 to be sold without reserve  
English School (18th century)  
*Portrait of a gentleman, seated half-length, in a red coat*  
Oil on canvas, oval  
29 x 25cm (11¼ x 9¾ in.)

Together with an 18th Century portrait of a lady in a white dress, on copper, oval; and a Dutch School miniature portrait of a gentleman on horseback (3)

£500-700



122



122  
English School (17th century)  
*Five Portraits of members of the Yate family of Arlington, Gloucestershire*  
Oil on canvas, oval  
Each 34 x 30cm (13¼ x 11¾ in.) (5)

Portraits of members of the Yate family: Richard Yate of Arlington, Gloucestershire (1660-1701); his wife Elizabeth, (d.1705); and their children, John (d.1749), Dorothy (d.1762) and Charles.

With extensive inscriptions on labels attached to their reverse.

According to the indistinct inscriptions on the reverses of all five pictures Richard Yate of Arlington was Lieutenant-Colonel of the Forces of the County of Gloucester. He married Elizabeth Price, daughter of Major Thomas Price of Gloucester. Their second son John was an eminent barrister at law and lived at Colthrop, Gloucestershire. He married Jane co-heiress of William Barnesey Esq of the County of Hereford and widow of F Valum (?) Esq of Bilbury. They are both buried in the Sepulchral Chapel built by Colonel Yate at Bromesberrow. Dorothy was the 2nd daughter of Richard and Elizabeth Yate. She married Thomas Pyrke Esq of Little Dean and bore him 4 sons and 2 daughters, she survived them all and her husband and died the 24th Jan 1762 aged 76.

It is rare to find a set of family portraits of this period painted on such a diminutive scale and presented in their original carved and gilded oval frames.

£3,000-5,000



122





123



lots 123-127 to be sold without reserve

123  
Attributed to John K. Quatorman (c.1853)  
*Portrait of a boy, small half-length*  
Pencil  
Signed and dated Q 1853 on the reverse  
10 x 9cm (3¾ x 3½ in.)

Together with a 19th Century portrait of John Drew, aged 12, in a black and gold hat (2)

£300-500

126  
English School (19th century)  
*Thornber's - Hay Close*  
Pen, ink and watercolour  
Inscribed *Thornber's - Hay Close* to the lower edge  
19 x 26cm (7¼ x 10 in.)

Provenance:  
Charles Plante, London  
Purchased from the above by the present owner in 2001

£200-300



126

124  
English Naive School (19th century)  
*A young lady seated in an interior, holding a rose in her left hand*  
Pencil, watercolour and bodycolour  
15.5 x 12cm (6 x 4½ in.)

Provenance:  
Robert Young Antiques, London  
Purchased from the above by the present owner in 2005

£500-700



124



125 (part lot)

125  
English School (19th century)  
*Portrait of a girl, seated three-quarter-length, holding a red book*  
Pen, ink and watercolour  
7 x 6cm (2¾ x 2¼ in.)

Provenance:  
Robert Young Antiques, London  
Purchased from the above by the present owner in 2005

Together with four watercolour studies of young men by various hands (5)

£500-700

127  
English School (18th century)  
*A country house in a wooded landscape*  
Pencil and watercolour heightened with white  
14 x 30cm (5½ x 11¾ in.)

Provenance:  
Ted Few, London  
Purchased from the above by the present owner in 2003

Together with a watercolour of a castle by a harbour (2)

£300-500



127





128

lots 128-131 to be sold without reserve

**128**  
**J. Marriott (early 19th century)**  
*Figures in a farmyard; A man crossing a weir; Travellers before a house; and Travellers on a track, a set of four*  
 Pen, ink and watercolour, oval  
 All signed lower right  
 9.5 x 9.5cm (3½ x 3½ in.) (4)

Provenance:  
 Atelier Fine Art, Jersey  
 Purchased from the above by the present owner in 2006

£300-500

**129**  
**F. Clarke (British c.1868)**  
*A house by an estuary, with a cricket match*  
 Oil on board  
 Signed and dated lower left  
 30 x 40cm (11¾ x 15½ in.)

Provenance:  
 David Routledge Fine Art

£300-500



129



130

**130**  
**English School (early 19th century)**  
*Portrait of a gentleman, small bust-length, with a cravat*  
 Graphite and coloured pencil  
 8.5 x 7cm (3¼ x 2¾ in.)

Together with three other pencil studies of gentlemen, 18th and 19th Century; and two small Florentine frames, one containing a pen and ink sketch of a lady, the other a print after John Singer Sargent (6)

£500-700

**131**  
**English Naive School (early 19th century)**  
*Figures and a scholar on a street*  
 Oil on canvas  
 28.5 x 33cm (11 x 12 in.)

Together with a 20th Century study of a Scandinavian church, oil on canvas, unframed (2)

Provenance:  
 Robert Young Fine Art

£250-350



131 (part lot)



132



lots 132-134 to be sold without reserve

132  
English Naive School (19th century)  
*Figures in a town square*  
Pencil and watercolour  
19 x 26cm (7¼ x 10 in.)

Together with a sketch of the house in which Shakespeare was born; and a watercolour of an interior titled *A shepherd and his cottage* (3)

£200-300



133

133  
English School  
(19th century)  
*A group portrait of three children in an interior, a sketch*  
Oil on board  
15 x 11.3cm (5¾ x 4¼ in.)

Together with five other 19th Century portraits, two oval and unframed (6)

£300-500



134  
English School (19th century)  
*A dog waiting at a door*  
Oil on canvas  
Signed with monogram lower left  
16.5 x 23cm (6¼ x 9 in.)

Together with a Follower of Landseer, study of a fox; and a naive watercolour of a pair of Thrushes (3)

£300-500



134



135

lots 135-140 to be sold without reserve

135

Cuthbert Edmund Swan (Irish 1870-1931)

*A Polar Bear*

Oil on panel

Signed and dated 94 lower right

24 x 29cm (9¼ x 11¼ in.)

Provenance:

Nicholas Drummond Fine Art

Harry More-Gwyn Fine Art

£300-500



136

136

English School, (early 20th century)

*A white rabbit*

Oil on board

13.5 x 19cm (5¼ x 7¼ in.)

£200-300



137

137

Anglo Indian School (20th century)

*Three jockeys on horseback*

Pencil, watercolour and bodycolour

21.5 x 30cm (8¼ x 11¾ in.)

£300-500

138

Continental School (20th century)

*Figures in a tropical landscape*

Oil on canvas laid down on panel

44 x 35cm (17¼ x 13¾ in.)

£300-500



138

139

English School (20th century)

*The copse at sunset*

Oil on panel

Inscribed Harold Wood/2 Spring St/London W2/The Copse

at Sunset/£21.0.0 to the reverse

33 x 40cm (12 x 15½ in.)

£200-300



139

140

Neville Edward (3rd Earl) Lytton (early 20th century)

*Knebworth Church*

Oil on paper laid down on panel

Inscribed *Knebworth Church/Neville Lytton* on a label to the reverse

28.5 x 19.5cm (11 x 7½ in.)

Together with a study of an extensive landscape, indistinctly signed lower left (2)

£300-500



140 (part lot)



141

141  
British School (19th century)  
*Portrait of a bull*  
Oil on canvas  
63 x 77cm (24¾ x 30¼ in.)  
Unframed

£600-800



142

142  
John Hardman (British 18th / 19th century)  
*Horses in a landscape*  
Signed and dated 1803 lower right  
Oil on canvas  
64 x 76.5cm (25 x 30 in.)

£500-700



143

143  
After Sir Edwin Henry Landseer  
*Alexander and Diogenes, After Sir Edwin Henry Landseer*  
Oil on canvas  
Signed *John L. Reilly*, inscribed and dated 1900 verso  
111.8 x 142.9cm (44 x 56¼ in.)

The original work by Landseer was exhibited at the Royal Academy, London in 1848. It entered the Tate Gallery as a bequest of Jacob Bell the following year where it remains to this day

£1,500-2,000



144

144

James Pollard (British 1755-1838)

*Royal Day Mail in a snowy landscape; and The Woodford Coach at the Eagle, Snaresbrook*

Oil on canvas

Each signed lower left

35 x 46cm (13¾ x 18 in.) (2)

Provenance:

Edward Macnamara, Private Collection

Mrs Brandon, Private Collection

Sotheby's, London, 19th April, 1961, lot 167 and 169.

Literature:

Selway, N.C., *The Regency Road, The coaching prints of James Pollard*, London, 1957, no.140 and 142

Exhibited:

London, Post Office Exhibition, 1890.

£6,000-8,000



145 (part lot)

145

Samuel John Egbert Jones (British 1797-1861)

*Gamekeepers Refreshing; Gamekeepers Returning, a pair*

Oil on canvas

Each 35,5 x 45,5cm (13¾ x 17¾ in.)

Together with accompanying engravings by H. Pyall and G & C Hunt (4)

£7,000-10,000



146



147

146  
 F St\*\*\*\* (19th century)  
*Preparing for the hunt*  
 Oil on panel  
 Indistinctly signed lower right  
 20 x 30cm (7¾ x 11¾ in.)

Provenance:  
 King Street Galleries Ltd., London

£500-700

147  
 Henry Alken Senior (British 1785-1851)  
*Two riders on horseback*  
 Pencil  
 18 x 24cm (7 x 9¼ in.)

£300-500



148

148  
 Henry Alken Jnr. (British 1810-1894)  
*Mr John Bowes' West Australian with Butler Up*  
 Oil on panel  
 Signed and dated 1853 lower right  
 24.5 x 35.5cm (9½ x 13¾ in.)

Provenance:  
 Sale, Christie's, London, 17 October 1986, lot 16  
 Arthur Ackermann & Son, Ltd.  
 Removed from a London Belgravia property, designed by Nina Campbell in the 1970's.

£2,500-3,500



149

149  
George Bouverie Goddard (British 1832-1886)  
*A horse in a landscape, with two sheep*  
Oil on board  
Signed and dated July 1858 lower right  
35 x 43cm (13¾ x 16¾ in.)

£2,000-3,000



150

150  
Dean Wolstenholme the Elder (British 1757-1837)  
*At the hunt, a set of four*  
Oil on canvas  
34 x 43cm (13¾ x 16¾ in.) (4)

Provenance:  
Sale, London, Christie's, 23 November 2005, lot 61

£6,000-8,000



151



151

Maud Earl (American/British 1864-1943)  
*Champion High Legh Blarney* born 1907  
 Oil on canvas  
 Signed lower left  
 60 x 85cm (23½ x 33¼ in.)

£4,000-6,000

152

Orlando Norie (British 1832-1901)  
*A mounted soldier and two soldiers on foot*  
 Watercolour  
 Signed lower centre  
 32.5 x 26.5cm (12¾ x 10¼ in.)

£400-600



153

153

Maud Earl (American/British 1864-1943)  
*Terrier in a landscape*  
 Oil on canvas  
 Signed lower right  
 46 x 64cm (18 x 25 in.)

£3,000-5,000

154

Cecil Charles Windsor Aldin (British 1870-1935)  
*Study of a puppy*  
 Pencil  
 10 x 14.5cm (3¾ x 5½ in.)

Provenance:  
 Chris Beetles Ltd, London

£200-300



154



155

155  
Arthur Wardle (British 1864-1949)  
*Two polar bears swimming with seagulls above*  
Pencil, pastel and watercolour heightened with white  
Signed lower left  
35 x 57.5cm (13¾ x 22½ in.)

£600-800



156

156 λ  
David Shepherd (British 1931-2017)  
*Elephants at Amboseli*  
Oil on canvas  
Signed lower right, inscribed with C.2008 all rights reserved David Shepherd verso  
33 x 58.4cm (12 x 22 in.)

Provenance:  
Bomber Command Memorial Appeal, 2009  
Acquired from the above by the present owner

£15,000-25,000



157  
Hercules Brabazon Brabazon (British 1821-1906)  
*After de Hooch*  
Monochrome  
20 x 18cm (7¾ x 7 in.)

£200-300

157



158  
Hercules Brabazon Brabazon (British 1821-1906)  
*Port of London*  
Watercolour with white heightening  
Signed with initials lower right  
21.5 x 25.5cm (8¼ x 10 in.)

£300-500

158



159  
Franz Alt (Austrian 1821-1914)  
*Town square*  
Watercolour and pencil  
Indistinctly inscribed and dated 1848 lower right and stamped with  
*Nachlass Franz Alt* lower left, further stamped verso  
17 x 25cm (6½ x 9¾ in.)

Provenance:  
Removed from a London Belgravia property, designed by Nina Campbell  
in the 1970's.

£400-600

159

160  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*A view of Santa Maria della Salute*  
Watercolour  
17 x 25cm (6½ x 9¾ in.)

Provenance:  
Sale, Sotheby's, London, 18 November 1971, lot  
64

£400-600



160

161  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*Florence*  
Watercolour  
Signed with initials lower right  
14 x 22cm (5½ x 8½ in.)

£400-600



161

162  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*Florence*  
Pencil and watercolour  
Inscribed lower left, initialed lower right  
13 x 21cm (5 x 8¼ in.)

Provenance:  
Albany Gallery, London

Exhibited:  
London, Albany Gallery, Spring Exhibition, April-  
May, 1967

£300-500



162



163  
 Thomas Bush Hardy (British 1842-1897)  
*Venice from the public gardens*  
 Watercolour with white heightening  
 Signed, titled and dated 1893 lower left  
 22.5 x 71cm (8¾ x 27¾ in.)

Provenance:  
 Removed from a London Belgravia property, designed by Nina Campbell in the 1970's.

£800-1,200

163

164  
 \*\* De Simone (20th century)  
*Marine scene*  
 Bodycolour and watercolour  
 Signed and dated 1912 lower right, inscribed S. Y. Miranda lower left  
 45.5 x 68cm (17¾ x 26¾ in.)

£500-700



164



165  
 Jane Vivien (British, active 1869-1877)  
*Moonlit Venetian scene with Gondolas*  
 Oil on canvas  
 Signed lower left  
 46 x 82cm (18 x 32¼ in.)

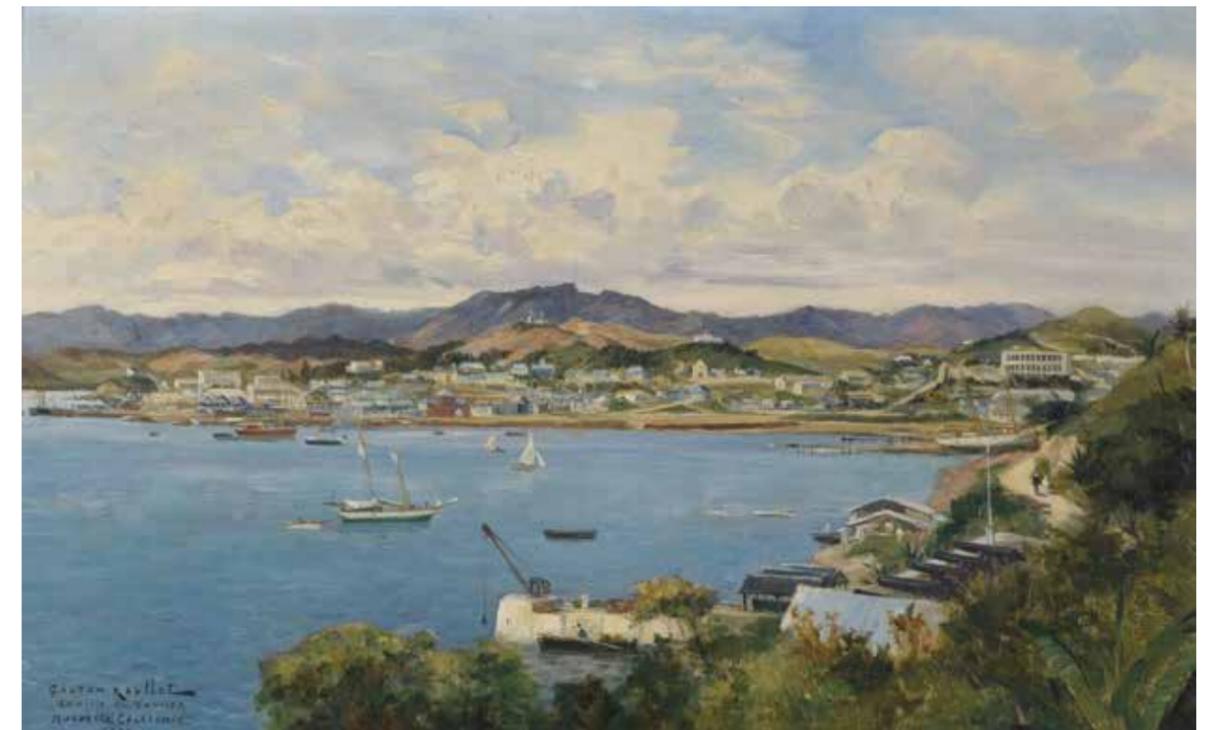
Provenance:  
 Sale, John Nicholson Auctioneers, 25 July 2018, lot 456

£2,000-3,000

165

166  
 Gaston Marie Anatole Roulet (French 1847-1925)  
*La ville de Noumea, Nouvelle Calédonie*  
 Oil on canvas  
 Signed, titled and dated 1889 lower left  
 40 x 65cm (15½ x 25½ in.)

£1,500-2,500



166

The influential Machanek family were wealthy industrialists, who owned factories in Moravia, Czechoslovakia until the outbreak of WWII. Max and his wife Emma lived in their villa in Vienna and had one son, Erich.

These three portraits were commissioned by Max direct from the artist, Boleslaw Jan Czedekowski (Polish 1885-1969). Czedekowski studied at the Academy of Fine Arts in Vienna and the portrait of Emma Machanek was painted in 1911 the year he graduated. In 1915 Czedekowski joined the army as a soldier before becoming a military artist. After the First World War, Czedekowski rose to prominence as a society portraitist and had studios in Paris and Vienna.



167

167 λ

Boleslaw Jan Czedekowski (Polish 1885-1969)

*Portrait of Emma Machanek*

Oil on canvas, oval

Signed and dated 1911 to canvas folded round the stretcher on the reverse

113 x 92cm (44¼ x 36 in.)

Provenance:

Commissioned directly from the artist by Max and Emma Machanek

By descent to the present owner

This work was originally painted as a standard portrait which was reframed in an oval.

£2,000-4,000

168 λ

Boleslaw Jan Czedekowski (Polish 1885-1969)

*Portrait of Max Machanek*

Oil on canvas

Signed and dated 1913 lower right

79 x 62.5cm (31 x 24½ in.)

Provenance:

Commissioned directly from the artist by Max and

Emma Machanek

By descent to the present owner

£700-1,000



168



169

169 λ

Boleslaw Jan Czedekowski (Polish 1885-1969)

*Portrait of a lady, mother of Emma Machanek*

Oil on canvas, in an oval mounted frame

Signed and dated 1913 lower right

79 x 63cm (31 x 24¾ in.)

Provenance:

Commissioned directly from the artist by Max and Emma

Machanek

By descent to the present owner

£700-1,000



170

170  
Henri Joseph Harpignies (French 1819-1916)  
*A river landscape*  
Oil on canvas  
Signed lower right  
25 x 38cm (9¾ x 14¾ in.)

Provenance:  
Paul Mitchell, London

£2,000-3,000

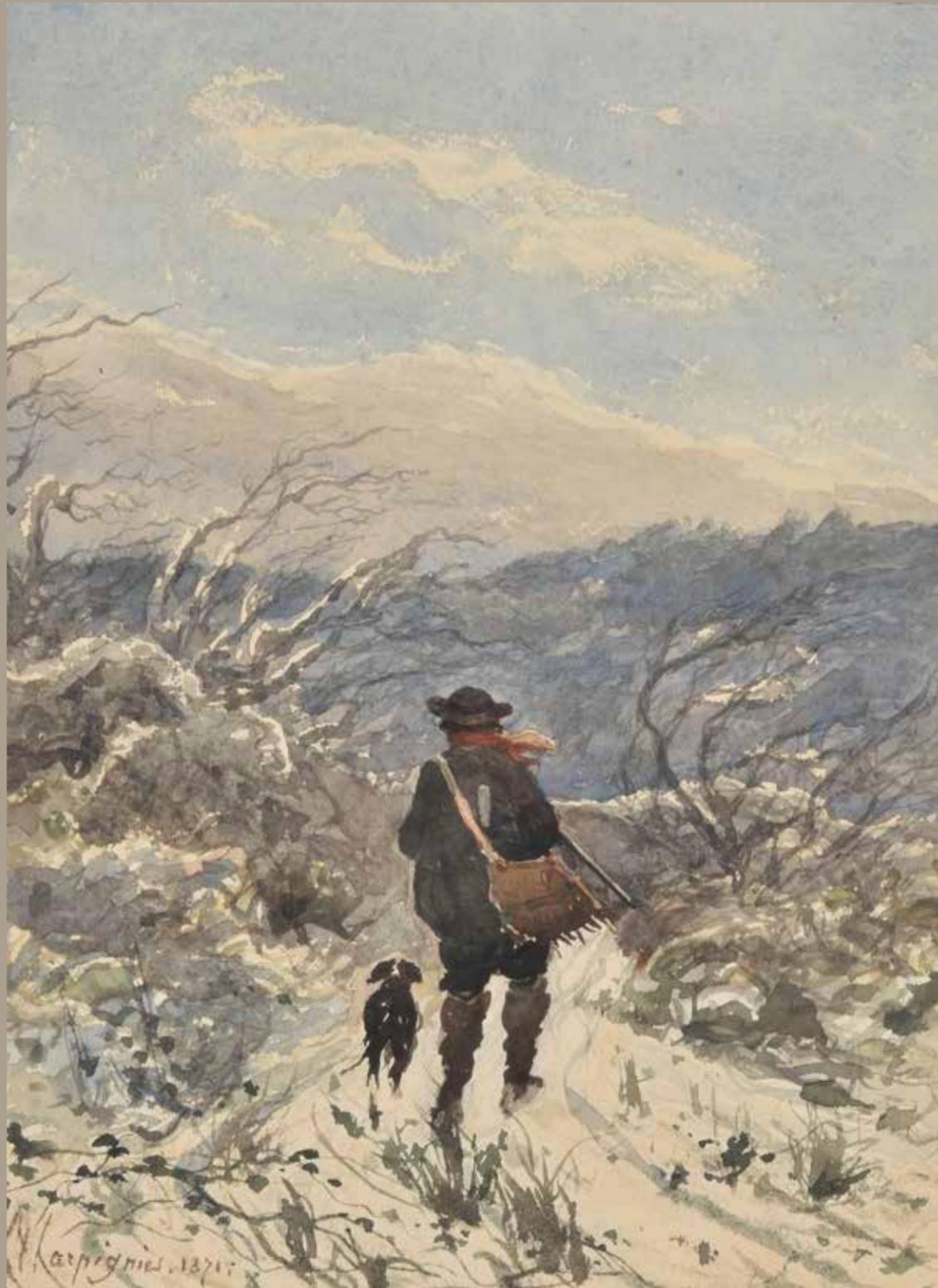


171

171  
Henri Joseph Harpignies (French 1819-1916)  
*A tree study*  
Watercolour  
Signed and dated 1860 lower left  
26 x 20cm (10 x 7¾ in.)

£1,500-2,000

172 (no lot)



173

Henri Joseph Harpignes (French 1819-1916)

*A figure and his dog in a snowy landscape*

Watercolour

Signed and dated 1871 lower left

35 x 25cm (13¾ x 9¾ in.)

£1,500-2,000

173



174

Léon Augustin L'Hermitte (French 1844-1925)

*Farm workers returning home*

Pastel

Indistinctly signed lower right

34 x 47cm (13¼ x 18½ in.)

£2,000-3,000

174



175

175  
 Eugene Boudin (French 1824-1898)  
*Scène bretonne*  
 Pencil on paper  
 15 x 11cm (5¾ x 4¼ in.)  
 Drawn circa 1867-1870.

Provenance:  
 Paul-Elie Gernez, France  
 Sale, Christie's South Kensington, 27 October  
 2005, lot 7

The authenticity of this work has been  
 confirmed by Mr Robert Schmit and is  
 registered in the archive under no.C1.7423.

£400-600



176

176  
 Attributed to William Roxby Beverley  
 (British 1811-1889)  
*Hastings Beach*  
 Pencil  
 Annotated upper right  
 15 x 24cm (5¾ x 9¼ in.)

£180-220

177  
 Attributed to Gustave Doré (French 1832-1883)  
 Traditionally identified as Charles de Batz de Castelmore  
 Watercolour and graphite  
 24 x 18cm (9¼ x 7 in.)

£800-1,200



177

178  
 Attributed to Gustave Doré (French 1832-1883)  
*Street scene, with a figure drinking in the foreground*  
 Watercolour and ink  
 19,5 x 16,5cm (7½ x 6¼ in.)

£800-1,200



178



179

179  
 Alexander Young (British 1865-1923)  
*East Coast fishing harbour*  
 Oil on canvas  
 Signed lower right  
 41 x 69,5cm (16 x 27¼ in.)

£500-700



180

180  
 Edwin Ellis (British 1841-1895)  
*At the beach*  
 Oil on canvas  
 Signed lower left  
 46 x 84cm (18 x 33 in.)

£400-600



181

181  
 Edwin Ellis (British 1841-1895)  
*At the pier*  
 Oil on canvas  
 Signed lower left  
 46 x 83cm (18 x 32½ in.)

£300-500



182

182  
 Francis Henry Howard Harris (British 19th century)  
*Ramsgate Harbour on the Queen's Birthday 1864. Arrival of the London Boat*  
 Oil on canvas  
 Signed and indistinctly dated 18[??] lower right  
 42 x 67cm (16½ x 26¼ in.)

Provenance:  
 Hahn Fine Art Dealers, London  
 Sale, Sotheby's London, *Marine Pictures and Nautical Works of Art*, 30 May 1990, Lot 54

The reverse of the canvas inscribed with title and further signed. This has now been covered by a reline but an image of the original inscription is available.

£2,000-3,000



183

183  
Thomas Rose Miles (British fl. 1869-1910)  
*Moie Point, Guernsey*  
Oil on canvas  
Signed lower left, further signed and titled together with a small sketch verso  
51 x 76cm (20 x 29¾ in.)

£1,000-1,500



184

184  
Thomas Rose Miles (British fl. 1869-1910)  
*Stormy-Morning, Deal, Signals of Distress in the Offing*  
Oil on canvas  
Signed lower left, further signed and titled verso  
76 x 127cm (29¾ x 50 in.)

£700-1,000



185

185  
Samuel Bough (British 1822-1878)  
*The Quayside*  
Oil on canvas  
Signed and dated 1850 lower left  
66 x 107,5cm (25 x 42¼ in.)

£5,000-7,000



186



187

**186**  
John MacWhirter  
(Scottish 1839-1911)  
*Loch Lomand from near  
Tarbet*  
Watercolour and gouache  
Signed lower right  
35 x 51.5cm (13¾ x 20¼ in.)

Provenance:  
Frost & Reed, Bristol

£400-600

**187**  
John MacWhirter  
(Scottish 1839-1911)  
*Autumn Evening, Trossachs*  
Watercolour and gouache  
Signed lower left  
35 x 25cm (13¾ x 9¾ in.)

Provenance:  
Frost & Reed, Bristol

£200-300

**188**  
Frank Egginton  
(British 1908-1990)  
*Figure and donkey on a  
country pathway*  
Watercolour  
Signed lower right  
35 x 49cm (13¾ x 19¼ in.)

£300-500

**189**  
Myles Birker Foster  
(British 1825-1939)  
*Nidpath Castle*  
Pencil, on two double-sided  
sheets  
Titled and dated *Sept 53*  
lower right  
Overall 12.5 x 35cm  
(4¾ x 13¾ in.)

Provenance:  
Laurence Oxley, Alresford

£300-500

**190**  
Anthony Vandyke Copley Fielding  
(British 1787-1855)  
*Shipping off Scarborough; Shipping off the  
coast*  
Watercolour, a pair  
Each 25 x 35cm (9¾ x 13¾ in.) (2)

Provenance:  
Sale, Sotheby's London, 21 November 1985,  
lot 277

£1,000-1,500



190 (part lot)



191 (part lot)

**191**  
Attributed to John Laporte (British 1761-1839)  
*A bridge in North Wales with figures and animals fording the river*  
Bodycolour  
355 x 50cm (13¾ x 19½ in.)

Provenance:  
Abbott & Holder, London

Together with a watercolour of a girl on a stile by an unknown hand (2)

£300-500

**192**  
H. Koekkoek Jnr (c. 1900)  
*Figures fishing on the bank of the river*  
Watercolour  
Signed lower right  
22.5 x 33cm (8¾ x 12 in.)

£200-300



192



193

193  
Dame Ethel Walker (British 1861-1951)  
*Breakfast Time*  
Watercolour and pencil  
Signed and dated 1904 lower left  
22.5 x 29cm (8¾ x 11¼ in.)

Provenance:  
Richard Hargen, Worcestershire

£800-1,200



194

194  
Tom Mostyn (British 1864-1930)  
*A cardinal in a landscape*  
Oil on canvas  
Signed lower right  
54 x 68cm (21¼ x 26¾ in.)

£2,000-3,000



195

195  
Manner of Adolphe Monticelli  
*Dilettantes dining*  
Oil on board  
Initialed P lower right  
30 x 37cm (11¾ x 14½ in.)

£200-300

196  
Henry Garland (British 1834-1913)  
*A Hillroad near Glencoe*  
Oil on canvas  
Signed lower left  
55 x 76cm (21½ x 29¾ in.)

Provenance:  
By descent to the grandson of the artist

£2,000-3,000



196

197  
John Falconer Slater (British 1857-1937)  
*Ploughing*  
Oil on canvas  
Signed lower left  
51 x 61.5cm (20 x 24 in.)

£500-700



197

198 λ  
Frank Moss Bennett (British 1874-1953)  
*Duppas Hill Croydon*  
Oil on board  
Signed lower right  
25.5 x 35.5cm (10 x 13¾ in.)

£300-500



198



199



200

199  
**Joseph Nash (British 1808-1878)**  
*Compton Wynates, Warwickshire*  
 Watercolour heightened with white  
 Signed and dated 1873 lower right  
 33 x 47cm (12 x 18½ in.)

£500-700

200  
**Harry Hine (British 1845-1941)**  
*Lincoln Cathedral*  
 Watercolour and pencil  
 Signed lower left  
 79 x 118cm (31 x 46¼ in.)

Provenance:  
 From the Child Clark Bequest

£400-600



201A

201A  
**Sir Edward John Poynter (British 1836-1919)**  
*A huntsman with his dog in a wood*  
 Watercolour  
 Signed with monogram and dated 1865 lower left  
 24 x 18cm (9¼ x 7 in.)

£2,000-3,000



201

201  
William Callow (British 1812-1908)  
*Coastal scene with Bamborough Castle in the distance*  
Watercolour  
Signed and dated 1905 lower left  
30 x 46cm (11¾ x 18 in.)

£200-400



202 (part lot)

202  
William Henry Earp (British 1831-1914)  
*Fishing boats off the coast*  
Watercolours, a pair  
Both signed lower right and lower left respectively  
Each 24.5 x 54cm (9½ x 21¼ in.) (2)

£200-400



203

203  
William Callow (British 1812-1908)  
*The Watermill*  
Watercolour  
Signed and dated 1878 lower right  
40.5 x 32cm (15¾ x 12½ in.)

£200-400



204

204  
John George Sowerby (British 1849-1914)  
*The Box Seats*  
Watercolour and bodycolour  
Signed lower right  
26 x 36cm (10 x 14 in.)

Provenance:  
Christopher Wood, London

Exhibited:  
London, The Royal Academy, 1910, no. 1010

£2,000-3,000



205

205  
William Fraser Garden (British 1856-1921)  
*Hemingford Grey, Huntingdonshire*  
Watercolour, heightened with white  
Signed and dated 94 lower left  
27 x 38.5cm (10½ x 15 in.)

£700-1,000



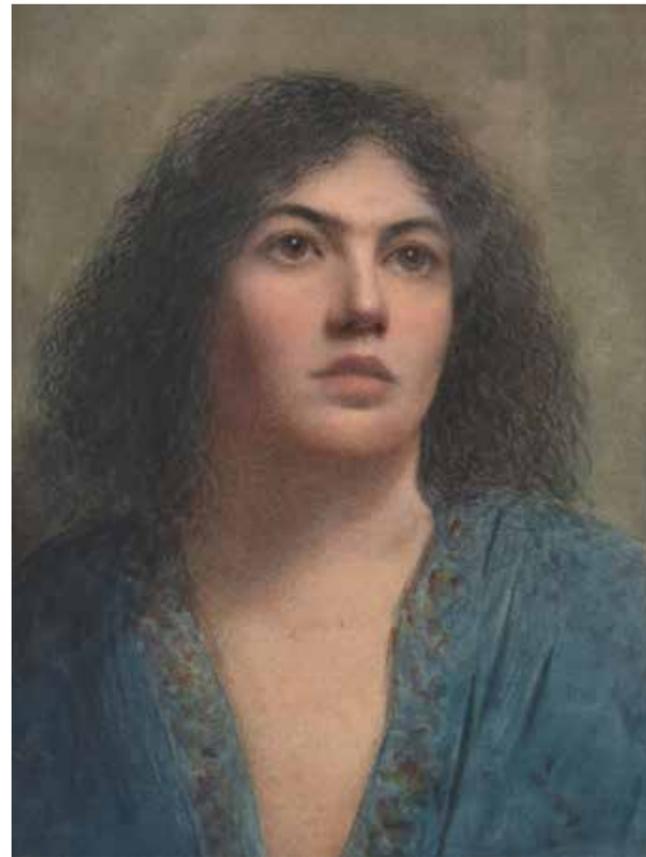
206

206  
English School (19th century)  
*Portrait of a woman wearing a black hat*  
Watercolour  
Signed with monogram lower right  
70 x 51cm (27½ x 20 in.)

£500-700

207  
British School (19th century)  
*Pre-Raphaelite head study*  
Pastel  
24 x 18cm (9¼ x 7 in.)

£300-500



207

208  
Edward Taylor (British 1828-1906)  
*Portrait of a young girl in a white dress*  
Watercolour  
Signed lower left  
36 x 32cm (14 x 12½ in.)

£300-500



208

209  
Edward Taylor (British 1828-1906)  
*Study of a young girl, side profile*  
Watercolour and charcoal with white heightening  
Signed with initials lower left  
32 x 23.5cm (12½ x 9¼ in.)

£300-500

210  
Edward Taylor (British 1828-1906)  
*Portrait of a lady in a black hat*  
Watercolour  
33 x 25cm (12 x 9¾ in.)

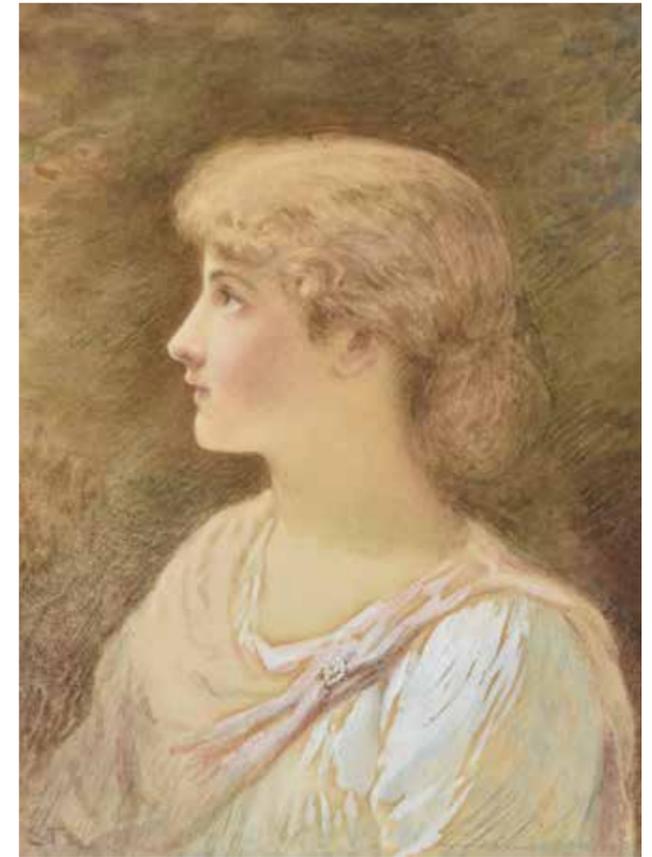
£300-500



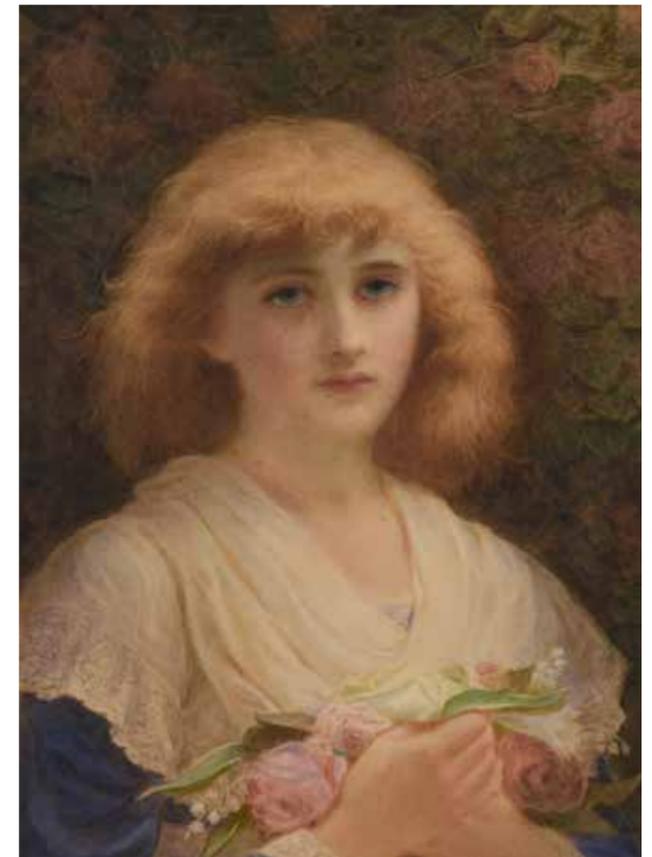
210

211  
Edward Taylor (British 1828-1906)  
*Portrait of a girl holding flowers*  
Watercolour  
44.5 x 34cm (17½ x 13¼ in.)

£300-500



209



211



212

212

Augustus Edwin Mulready (British 1844-1905)

*Fading Flowers*

Oil on canvas

Signed and dated 1882 lower left, inscribed with title further signed and dated to canvas verso  
47 x 33cm (18½ x 12 in.)

Exhibited:

J S Maas & Co Ltd, London, *High Art and Homely Scenes An Exhibition of Victorian Painting, WaterColours and Drawings*, 19 May - 13 June, 1969

Another version of this work was twice sold at auction, first Christie's South Kensington, *English and Victorian Pictures*, 1 February 1990, lot 101 and then Sotheby's, London, *Victorian Paintings*, 3 June 1998, lot 42

£4,000-6,000



213

213

Jules (Jean-Francois-Hyacinthe) Laure (French 1806-1861)

*Girl with King Charles spaniel*

Oil on canvas

Signed and dated 1832 lower left

125 x 99cm (49 x 38¾ in.)

£5,000-7,000



214

214  
Henry Bright (British 1810-1873)  
*Feeding time*  
Oil on canvas  
Signed and dated 1857 mid left  
52 x 69cm (20¼ x 27 in.)

£500-700



215

215  
Philip Richard Morris (British 1836-1902)  
*The Lost Heir*  
Oil on canvas  
Signed lower right  
115 x 156cm (45¼ x 61¼ in.)

Exhibited:  
London, Royal Academy, 1877

£8,000-12,000



216

216  
British School (19th century)  
*Portrait of a Queen, possibly a young Victoria*  
Oil on canvas  
52 x 36cm (20¼ x 14 in.)

£400-600

217  
English School (19th century)  
*Portrait of a lady*  
Oil on canvas, oval  
73 x 59cm (28½ x 23 in.)

£300-500



217

218  
Louis Charles Goddard (British c. 1900)  
*A Favourite Book*  
Watercolour  
Signed lower right  
29.5 x 20.5cm (11½ x 8 in.)

£150-250



218

219  
Joaquin Damis Cortes (Spanish 1842-1920)  
*Portrait of a Spanish lady*  
Oil on canvas  
Signed and dated 94 lower left  
58 x 38cm (22¾ x 14¾ in.)

£1,500-2,000



219

220  
Karl Friedrich Boser (German 1809-1881)  
*Posies*  
Oil on canvas  
Signed and dated 1855 lower centre  
71 x 57cm (27¾ x 22¼ in.)

£1,000-1,500



220



221  
 English School (19th century)  
*Portrait of an elegant lady in a white dress*  
 Oil on canvas, oval  
 Inscribed *J Gandy, 40 South Street, Park Lane, July 1861 verso*  
 30 x 25cm (11¾ x 9¾ in.)

Together with a portrait of an 18th century portrait of a gentleman, oil on canvas, laid on panel, 30 x 25cm (11 3/4 x 9 3/4 in.) (2)

£300-500

221 (part lot)



222  
 Johann Cornelius Mertz (Dutch 1819-1891)  
*The secret couple*  
 Oil on panel  
 Signed and dated 1859 lower right, further signed and dated to label inscription verso  
 79 x 62.5cm (31 x 24½ in.)

£400-600



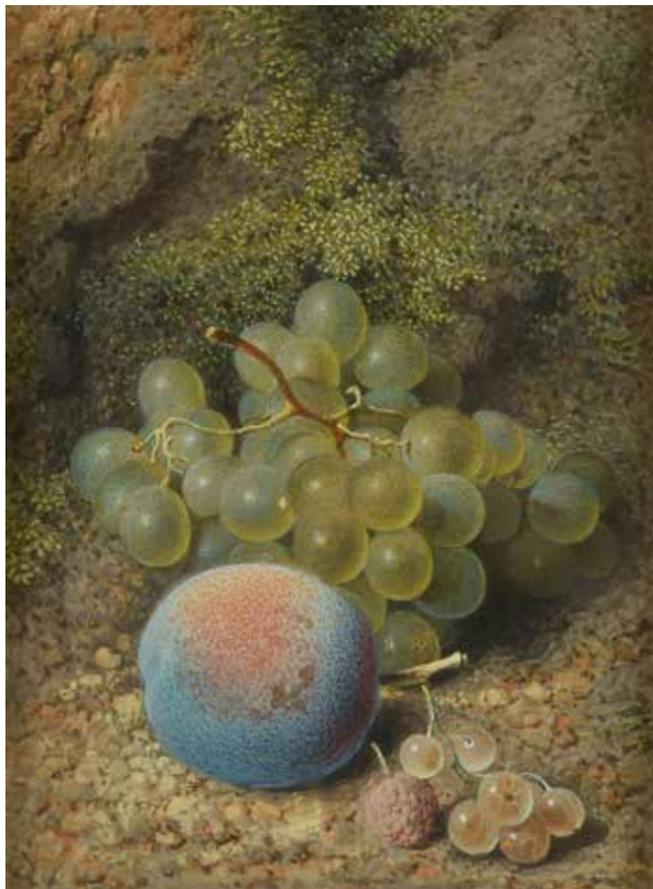
223  
 Paul Emile Destouches (French 1794-1874)  
*The good Samaritans*  
 Oil on canvas  
 Signed lower left  
 114.5 x 146cm (45 x 57¼ in.)

£2,000-3,000



224

224  
Jules Ferdinand Médard (French 1855-c.1925)  
*Vase of flowers*  
Oil on canvas  
Signed lower left  
62 x 46.5cm (24¼ x 18¼ in.)  
  
£1,000-1,500



225

225  
Frederick Thomas Baynes (British 1824-1874)  
*Still life of grapes and a plum*  
Watercolour  
Signed lower centre  
21 x 15cm (8¼ x 5¾ in.)  
  
£300-500



226

226  
French School (19th century)  
*Still life of flowers in a basket with a chateau beyond*  
Oil on canvas  
64 x 84cm (25 x 33 in.)  
  
£500-700



227

227 λ  
Albert Williams (British 1922-2010)  
*Still life of tulips in a glass vase*  
Oil on canvas  
Signed with initials lower right  
63.5 x 51cm (25 x 20 in.)  
  
£400-600



Please see **Conditions of Business and Conditions of Sale on the following pages.**

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### BUYING AT DREWEATTS

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### BIDDING IN PERSON

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

### COMMISSION BIDS

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

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

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

### CONDITION

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

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

### PAYMENT

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

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

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### COLLECTION OR DELIVERY

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

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

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: [matt@vangaroo.co.uk](mailto:matt@vangaroo.co.uk). These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

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

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

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

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## Information for Buyers at Public Auctions

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

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

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

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

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

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

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

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

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

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

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see [www.dacs.org.uk](http://www.dacs.org.uk). There is no VAT payable on this royalty charge.

## Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. **RESERVES**

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1,5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

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

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

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

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

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

# Conditions of Sale for Public Auctions

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

## 1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

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

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

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

## 6. PAYMENT

- (a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and
- (ii) pay to us the total amount due or in such other way as is agreed by us.

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

(c) In order to comply with money laundering regulations we reserve the right to require proof of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

## 7. TITLE AND COLLECTION OF PURCHASES

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

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

(c) No purchase can be claimed or removed until it has been paid for.

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

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

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

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

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

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

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

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

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

extent permitted by law.

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

## GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate. (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# Group Departments

<b>NEWBURY</b> <b>Dreweatts</b> Donnington Priory Newbury Berkshire RG14 2JE  Auctions, exhibitions and valuations
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<b>LONDON</b> <b>Dreweatts / Bloomsbury Auctions</b> 16-17 Pall Mall St James's London SW1Y 5LU  Auctions, exhibitions and valuations by appointment
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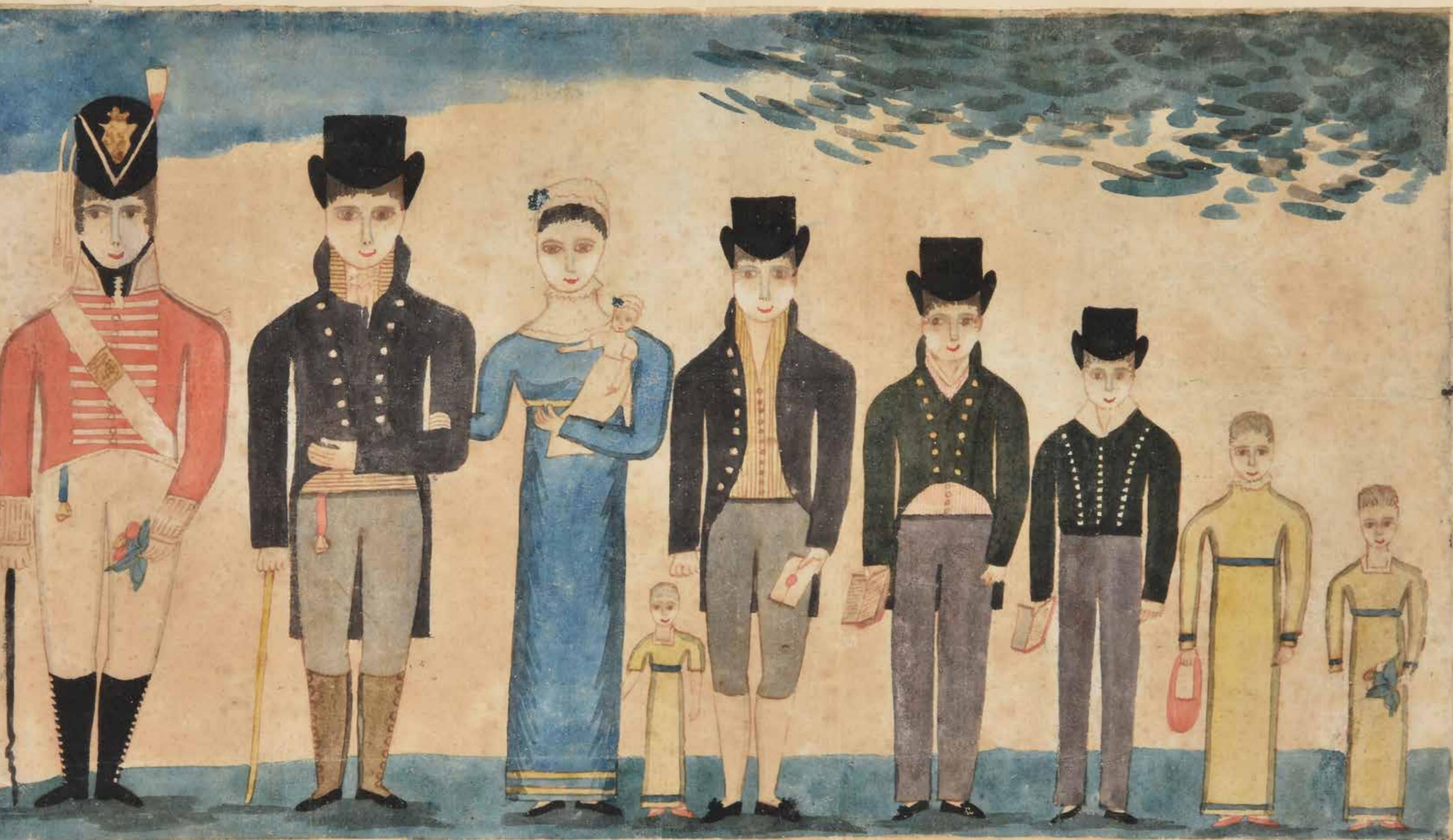
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<b>FURNITURE AND CARPETS</b> Ben Brown Ashley Matthews William Turkington
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<b>JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU</b> James Nicholson Nick Mann Tessa Parry
---

<b>LIVE STEAM AND MODEL ENGINEERING WORKS OF ART</b> Michael Matthews
--

<b>WINE</b> Mark Robertson Dianne Wall
--



Oh pray accept this trifling gift,  
This token of good will;  
When though I am far from you,  
Yet I shall love you still:-

Though cruel Fate has parted me,  
From my dear friends and me,  
Yet may I soon return again,  
To see from you to me-

