

Pictures & Books

**Wednesday 24th October 2007
at 10.00 a.m.**

Viewing Days

Saturday 20th October 2007
9.00 a.m. - 12.30 p.m.

Monday 22nd October 2007
9.30 a.m. - 6.00 p.m.

Tuesday 23rd October 2007
9.30 a.m. - 4.30 p.m.



Cover Image: Lot 729

Back cover: Lots 539, 590, 732, 751 & 776

Order of Sale

Commencing at 10.00 a.m.

Marine Etchings	501-529
Marine Watercolours	530-537
Marine Oils	538-571
Prints	572-589
A Private Collection of Works by the Waite Family	590-671
Watercolours	672-724
Tilling Collection	725-738
Oils	739-860
Books & Manuscripts	1001-1100

For enquiries concerning this sale, please contact:

Clive Stewart-Lockhart	Paintings
James Gadd	Paintings
Archie Parker	Paintings
Robbie Barry	Books & Maps

Telephone: 01635 553553

Visit our website for current catalogues, colour illustrations of major lots and a word search service:
www.dnfa.com/donnington

Donnington Priory Salerooms,
Donnington, Newbury, Berkshire RG14 2JE
Fax: 01635 553 599
E-mail: donnington@dnfa.com
Web: www.dnfa.com/donnington

Buyers premium is charged per lot at 19.5% + VAT (22.9125%) of the hammer price up to £100,000,
and 12.5% + VAT (14.6875%) on the hammer price in excess of £100,000

Catalogues: £10 (£12, \$22, €18 by post)

Buying at Dreweatt Neate

There are several ways in which you can bid at a Dreweatt Neate auction: in person, by leaving a commission or absentee bid, and for Specialist Sales only, on the telephone for items estimated at £500 or over.

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 then be allocated a printed bidding number, which you use when bidding for an item, by raising this card.

If intending to act as an agent for an existing registered buyer written authority must be provided.

Commission Bids

Dreweatt Neate will execute bids on your behalf if you are unable to attend the sale, at no charge.

Commission or absentee bids are accepted either directly at Reception, or can be sent by post, facsimile, email, telephone and via the website.

When placing commission bids they should relate to a standard bid increment. If you leave an odd amount, the bid will be increased to the next highest figure.

Dreweatt Neate will then enter these bids onto the Auctioneers Sale Book and will undertake to purchase the lots as cheaply as allowed by other bids and reserves.

Telephone Bidding

Telephone bids are only available for Specialist Sales and enable you to bid directly, through a member of Dreweatt Neate staff, as the auction is occurring.

Damage and Restoration

Although every effort is made in the Specialist Sale catalogues to note damage and restoration, the absence of such information does not imply the lot is free from defects. It is therefore your responsibility to confirm the condition of the items in the lot.

Condition reports can be obtained on request for Specialist Sales, however this request must be received by 4 pm on the day prior to the auction and are only available on lots estimated above £200, or at the Specialists discretion.

Commission Charges

All purchases are subject to a buyer's premium, which is 19.5% of the hammer price plus VAT on this 19.5% (22.9125%), for items up to £100,000. The commission reduces to 12.5% + VAT on the balance of items with a hammer price of £100,001 and over.

In the event that a lot has a dagger (†) beside the lot number in the catalogue, this indicates that the item is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealer's margin scheme). VAT is payable at 17.5% on the hammer price.

Payment

Payment will be accepted, if you are a successful bidder, in cash, by debit card, personal cheque, or all major credit cards with the exception of American Express and Diners. A surcharge of 2% is payable on all payments made by credit card (This does not apply to debit card payments).

If you are intending to pay by cheque and collect your purchases on the sale day, you are required to request your bank to forward details of your credit worthiness for the likely sum involved to: Brenda Adams (Accounts), **DREWEATT NEATE** Auctioneers, Donnington Priory, Donnington, Newbury, Berkshire RG14 2JE. Dreweatt Neate regrets that without such information, cheques cannot be accepted unless the purchases are left until the cheque has cleared.

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 Dreweatt Neate do not provide packing and despatch service we can recommend some carriers.

Dreweatt Neate also require that all purchased items are collected within three days of the sale to avoid a storage charge being applied.

Storage Charges

Due to a busy schedule of sales and a lack of storage facilities at Donnington Priory, we are unable to store sold items at the saleroom. All items of furniture and larger items of Works of Art not collected by 5.30pm on the Tuesday of the week following the sale will be automatically removed to commercial storage and subject to a storage charge of £20 (plus VAT) per consignment and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Rem/Stor uk Ltd.

On payment of all sales and storage costs, items will be available for collection by appointment from Rem/Stor uk Ltd, or nmottel: 01488 649880.

These charges are set by Rem/Store uk Ltd, 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

Please refer to our detailed Conditions of Sale, found either in our catalogues or posted in the Reception area of the Salerooms.

The colours printed in this catalogue are not necessarily a true reflection of the actual item.

All weights and measures given in the catalogue should be regarded as approximate.

Valuation Services Provided By Dreweatt Neate

Dreweatt Neate provides a range of confidential and professional valuation services to private clients, Solicitors, Executors and Trustees.

These valuations can be tailored to meet your requirements and can be conducted at Donnington Priory, or in your home or another location.

Detailed valuation services are conducted for:

- ❖ Open Market Value for sale by auction
- ❖ Insurance
- ❖ Probate
- ❖ Family Division
- ❖ Tax Purposes
- ❖ Other

Open Market Valuations for sale at auction

Any valuations performed, where your intention is to sell the items at auction with Dreweatt Neate, are free of charge.

Insurance, Probate, Family Division and Tax Purposes

For Insurance, Probate, Family Division and Tax Purposes a detailed written, and where instructed, colour illustrated report is produced. These reports can provide detailed descriptions of each item, including measurements and distinguishing marks, colour illustrations and our Specialists estimate of replacement value.

This type of document can prove invaluable as a concise inventory and valuation of your possessions in the event of loss or damage.

If consequently as a result of a recent valuation you then decide to sell your items through Dreweatt Neate we will reimburse the charge for the valuation of those items.

Where a formal written valuation is not required, appointments can be arranged for a Specialist to view and provide a verbal valuation at Donnington Priory.

Alternatively, Dreweatt Neate conduct a regular monthly free valuation service at Donnington Priory. This valuation service is generally held on the first Friday of every month between 1.30 pm and 4 pm, however this should be confirmed by telephoning Dreweatt Neate in advance on 01635 553 553.

How to get to Donnington Priory

Please note new directions to Donnington Priory below following the closure of the old sliproad.

At junction 13 of the M4 motorway take the A34 signposted to Winchester and Southampton, don't follow the signs to Newbury and Thatcham.

Continue on the A34 to the junction with the A4, following signs to Hungerford, Newbury (Donnington, Speen). At the roundabout at the top of the sliproad, turn left signposted Newbury, Donnington and Speen. After 1 mile, at the Waitrose roundabout, turn left signposted Wantage B4494. After 1 mile, through a mini roundabout you will cross a small hump-bridge – Donnington Priory is 100 yards on the right.

Parking at Donnington

Once through the gates of Donnington Priory, drive straight past the building and park on the gravel area in front of you, or alternatively take a sharp turn to your right which will take you down past the main entrance, and over a tiny bridge to ample parking on shingle under the trees.

Public Transport

The Newbury train station is approx. 20 minutes walk from Donnington, or a short taxi ride away.

As the Newbury train station is on the main Great Western line from Paddington Station, it allows direct and ready access to Donnington from London.

Alternatively trains to Newbury are also available from connections at Reading and there are a number of bus services that pass through Newbury.

DONNINGTON PRIORY SALEROOMS

Dreweatt Neate

AUCTIONEERS AND VALUERS ESTABLISHED 1759

Neales

Contemporary & Modern Pictures

Tuesday 23rd October 2007 at 2.00pm

Enquiries:

Tel: 01635 553553

Email: donnington@dnfa.com

www.dnfa.com/donnington



Sir Kyffin Williams (1918-2006). Cottages, Tregath. Oil on canvas
Estimate £25,000 to £35,000

Donnington Priory, Donnington, Newbury, Berkshire RG14 2JE

www.dnfa.com/donnington

Part of The Fine Art Auction Group

01635 553553



Pictures

NOTES RELATING TO PICTURES

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

δ Indicates that this item may be a qualifying item for Droit de Suite royalty charges. Please see the important notice after our Terms and Conditions for a full definition of these charges. Estimated qualifying hammer price at current exchange rates: **£690**.

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

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

Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

b. – born

p. – plate size

d. – died

s. – sight size

Marine Etchings

501

Arthur Briscoe (1873-1943)

Billing sheet

Etching

Signed in pencil lower right

16cm x 30cm

£300-500

502

Arthur Briscoe (1873-1943)

The Roaring Forties

Oyster Grounds

The Bowsprit

Vessels at sea

Four etchings

All signed lower right

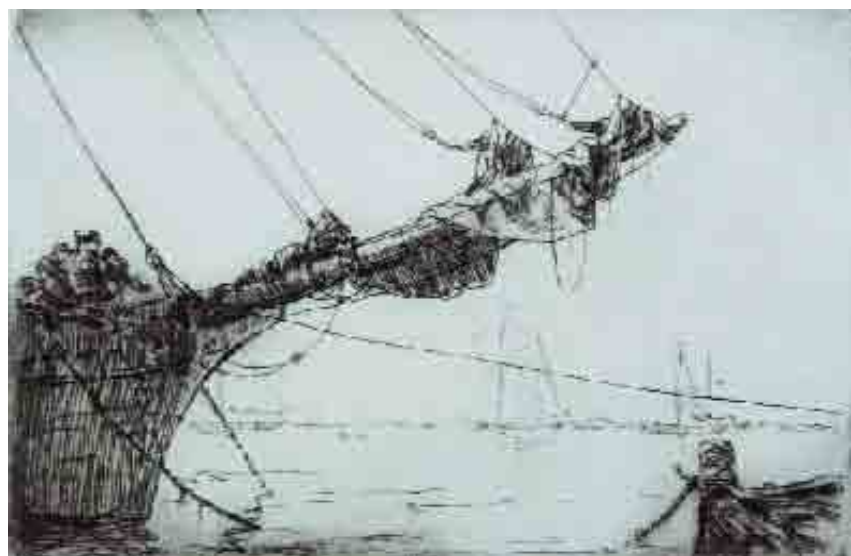
All unframed

Various sizes (4)

£600-800



501



502 (part)



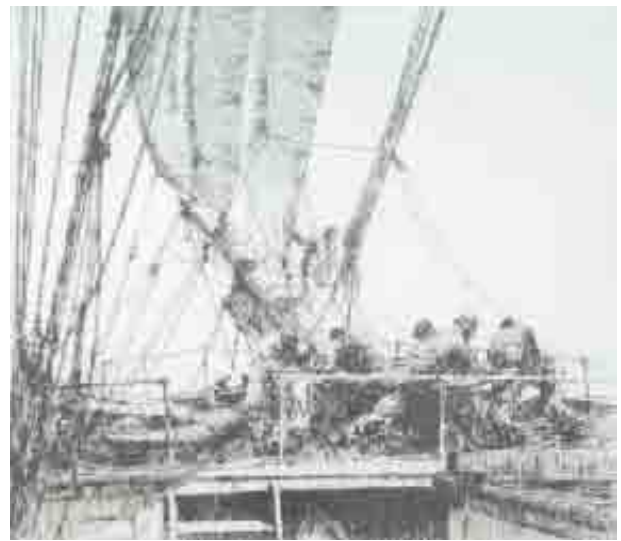
503

503
Arthur Briscoe (1873-1943)
Overhauling the trawl
Etching
Signed lower right
28cm x 18cm
£600-800



504

504
Arthur Briscoe (1873-1943)
Making sail
Etching
Signed lower right
24.5cm x 40cm
£700-900



505

505
Arthur Briscoe (1873-1943)
Bound for Rio Grande
Etching
Signed lower right
22.5cm x 25cm
£600-800



506 (part)



507

506
After C. Hiller
First View of H.M. Sloop El Vincego
Second View of H.M. Sloop El Vincego
A pair of aquatints by I. Clark
Each 37cm x 47cm (2)
£600-800

507
**Rowland Langmaid, RI, RBA, ARE, RSMA
(1897-1956)**
The British fleet under way
Etching
Signature within the plate with date
l(19)19 lower right
Ships named to lower margin
S. 27cm x 57cm
£100-150

508
After George Romney
Portrait of Admiral Lord Nelson
Mezzotint
63cm x 41cm
£70-100

509
Harold Wyllie (1880-1975)
Ships in harbour
A pair, etchings
Both signed in pencil lower left
Each 15.4cm x 24.5cm
£300-500



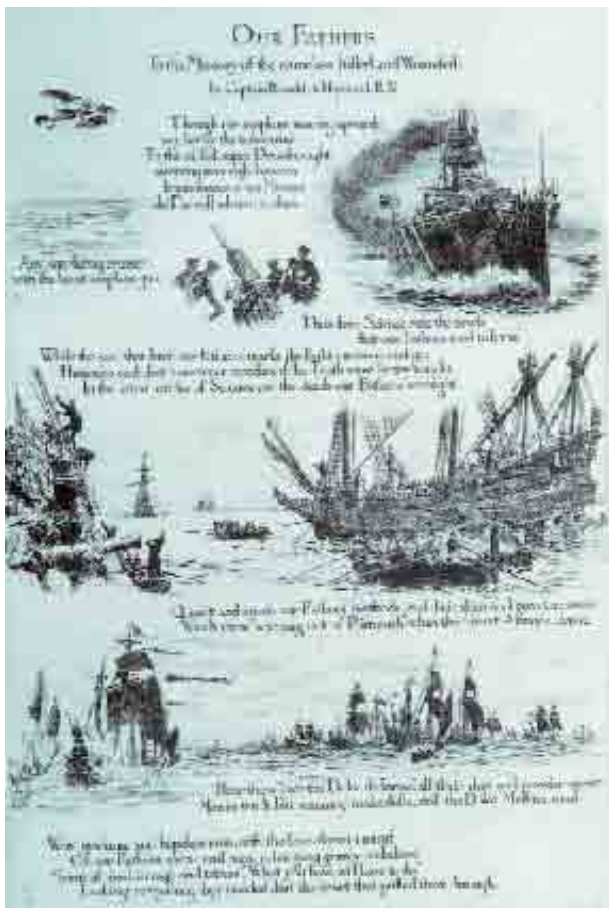
508



509 (part)



510



511 (part)



512 (part)

510
William Lionel Wyllie (1851-1931)
 Gravesend
 Etching
 Bears a pencil signature lower left
 20cm x 50cm
£100-150

511
William Lionel Wyllie (1851-1931)
 Our Fathers
 A set of four etchings
 All signed in pencil lower left
 Each 31cm x 21cm (4)
£600-800

512
William Lionel Wyllie (1851-1931)
 Our Fathers
 A set of four etchings
 All signed in pencil lower left
 Each 31cm x 21cm (4)
£600-800



514

513
William Lionel Wyllie (1851-1931)
Sheep in a highland glen
Etching
Signed in pencil
25cm x 35cm
Together with two signed prints of battle-
ship scenes
All unframed (3)
£1,000-1,500



515

514
William Lionel Wyllie (1851-1931)
Torpedo boats manouvering
Etching
Signed in pencil lower left
10.5cm x 32cm
£400-600



516

515
William Lionel Wyllie (1851-1931)
Battleships
Etching
Signed in pencil lower left
9.5cm x 21.5cm
£200-300

516
William Lionel Wyllie (1851-1931)
HMS Natal passing the Victory in
Portsmouth Harbour
Etching
Signed in pencil lower left
16cm x 25cm
£350-450



517

517
William Lionel Wyllie (1851-1931)
The Pool of London
Etching
Signed in pencil lower left
22cm x 37cm
£500-700



519

518
William Lionel Wyllie (1851-1931)
A swept channel
Etching
Signed in pencil lower left
9.5cm x 33cm
£300-500



518

519
William Lionel Wyllie (1851- 1931)
The Battle of Trafalgar
Etching
Signed in pencil lower left
39.3 x 73cm
£3,000-5,000

520
William Lionel Wyllie (1851-1931)
Rounding the Headland
Etching
Signed in pencil lower left
16cm x 37.5cm
£250-350



520



521



522

521
William Lionel Wyllie (1851-1931)
Boulogne Fishing
Etching
Signed in pencil lower left
Numbered CLIII lower right
19cm x 27.5cm
£250-350

522
William Lionel Wyllie (1851-1931)
HMS Orion, Portsmouth Harbour
Etching
Signed in pencil lower left
27.5cm x 20cm
£350-450

523
William Lionel Wyllie (1851-1931)
Bay of Naples
Etching
Signed in pencil lower left
16cm x 37.5cm
£300-400



523



524

William Lionel Wyllie (1851-1931)

Mediterranean Series: Gibraltar;
Villefranche; Naples; Mount Vesuvius;
Malta; The Pyramids

A folio of six etchings, with the
original frontispiece,

Each 16cm x 37cm

£3,000-5,000



525



526



527



528

525
William Lionel Wyllie (1851-1931)
Dover
Etching
Signed in pencil lower left
11cm x 20cm
£250-350

528
William Lionel Wyllie (1851-1931)
The Thames near Greenwich
Etching
Signed in pencil lower left
12.5cm x 32cm
£400-600

529
William Lionel Wyllie (1851-1931)
Firing a Royal salute, Tower of London
Etching
Signed in pencil lower left
16cm x 37.5cm
£500-700

526
William Lionel Wyllie (1851-1931)
Rochester
Etching
Signed lower left
20.5cm x 31.5cm
£200-300

527
William Lionel Wyllie (1851-1931)
A dock scene, possibly Glasgow
Etching
Signed in pencil lower left
16cm x 37.5cm
£400-600



529

Marine Watercolours



530

530
Edward Tucker (1846-1909)
A stiff breeze off the coast
Watercolour
Signed lower left
40cm x 65cm
£600-800



531

531
William Minshall Birchall (1884-1941)
'Down Channel in a moderate breeze'
Watercolour and bodycolour
Signed, dated 1922 and inscribed
with title lower left
34cm x 50cm
£400-600

533
Anthony E. Skuse (late 19th century)
S.S. Great Britain
Gouache
Signed with initials lower right,
inscribed lower left
34cm x 53cm
£250-350

532
Arthur Wilde Parsons, RWA (1854-1931)
A three-master under way
Watercolour
Signed lower right
33cm x 50.5cm
£250-350



532



533



534



535

534
Neapolitan School (19th century)
SS Wave West Hartlepool in the
Bay of Naples
Gouache
Inscribed with title below image
39cm x 61cm
£200-300

535
Dorothy Cox (20th century)
The Christian-Waldemar from Riga
Watercolour
Signed lower left
29cm x 37cm
£200-300

537
**Eric Erskine Campbell Tufnell
(1888-1978)**
The 'Tamar' under way in a swell
Watercolour
Signed lower right
Titled lower left
36cm x 51.5cm
£150-250

δ 536
Max Parsons (20th century)
Ships sailing for harbour
Oil on board
Signed lower left
30.5cm x 40.5cm
£400-600



536



537

Marine Oils



538

Continental School (circa 1710)

The Battle of Vigo Bay

The Raising of the Siege of Barcelona

A pair, oil on canvas

63.5 x 127cm

Vigo Bay

In 1702, the first year of the War of Spanish Succession, Admiral Sir George Rooke having failed to capture Cadiz with his fleet of Anglo-Dutch warships but reluctant to return home empty handed decided to capture a Spanish treasure fleet anchored at Vigo Bay. On arrival, Rooke discovered that the French admiral,

Chateaurenault, had laid a boom defence of masts across the harbour, protected by his largest men-of-war and guns from sea and land. Admiral Thomas Hopsonn was ordered to break the boom with his flagship "Torbay" while the Duke of Ormonde's troops assaulted the forts. Every ship not already burnt by the French was captured.

The Relief of Barcelona

After the British capture of Gibraltar in 1704 (during the War of Spanish Succession 1702 -14) Admiral Sir Cloudisley Shovell and his joint

commander-in-chief, the Earl of Peterborough, took Barcelona on behalf of King Charles, the Hapsburg contender for the Spanish throne. The French, supporting the Bourbon claimant to the throne, laid siege to Barcelona by land and sea. King Charles sent a plea for help to Admiral Sir John Leake who approached Barcelona with a superior Anglo-Dutch fleet. On hearing this the Comte de Toulouse, whose French fleet was blockading Barcelona, escaped leaving the Duke of Anjou to raise the land siege and abandon his artillery train to the Hapsburg forces.

£4,000-6,000



539
Thomas Luny (1759-1837)
Off Portsmouth
Oil on canvas
42.5 x 57.8cm
Provenence: Arthur Tooth
£8,000-10,000



540

Thomas Luny (1759-1837)

A three masted vessel in a squal

Oil on canvas

Signed lower left

29.2 x 39.3cm

£1,500-2,000



541
James Wilson Carmichael (1799-1868)
Vessels off the coast
Oil on panel
Signed and dated 1843 lower right
22cm x 29cm
£5,000-7,000

542
No lot



543
William Adolphus Knell (1805-1875)
Fishing Boats And Merchantmen
Off A Dutch Harbour
Oil on canvas
Signed lower left
45cm x 80cm
£800-1,200

544
No lot



545
English School (19th century)
Ships at sea
Oil on canvas
42cm x 58cm
£700-1,000



546

James Richard Marquis R.H.A. (d.1885)

Sailing boats in a squall off the coast

Oil on canvas

Signed and dated 1871 lower left

80cm x 120cm

£5,000-8,000



547
Henry Redmore (1820-1887)
Fishing boats,
Oil on canvas
Signed lower left and dated 1885
37cm x 61cm
£7,000-9,000



548

Richard Henry Nibbs (1816-1893)

Vessels in choppy waters at the harbour
mouth

Oil on canvas

Signed lower left

80cm x 120cm

£2,500-3,000



549
**John Frederick Loos, Belgian (act. c.1861-
c.1895)**
A British schooner off Beachy Head
Oil on canvas
Signed and dated 1890 lower right
60cm x 90cm
£1,500-2,000



550

William Edward Webb (1862-1903)

On the beach at Newlyn

Oil on canvas

Signed and dated 1897 lower right

40cm x 60cm

£3,000-5,000



551

William Edward Webb (1862-1903)

Hull trawlers at the quayside

Oil on canvas

56cm x 96.5cm

£6,000-8,000



552

William Edward Webb (1862-1903)

Scilly Isle trawlers unloading their catch on
the fish quay

Oil on canvas

Signed lower left

59cm x 89cm

£6,000-8,000



553

William Edward Webb (1862-1903)

Penzance Trawlers off St Michaels Mount

Oil on canvas

Signed and dated 1893 lower right

40cm x 60cm

£3,000-5,000

554
Henry Moore (1831-1895)
Seascape
Oil on canvas
Signed lower right
39cm x 65cm
£500-700



554

555
Henry Harris (1852-1926)
'Fishing in the North Sea'
Oil on canvas
Signed 'H Sherborne'
Titled to stretcher
47.5cm x 67cm
Provenance: Bought in our Apsley
Road saleroom 16th April 1997
£1,000-1,500



555

556
No lot

557
C. R. Hopkins (Early 20th century)
'HMS Bristol'
Oil on canvas
Signed and dated (19)20
Titled to plaque to frame
41cm x 61cm
£120-150



557

558

Julius Hare (1859-1932)

Moonlit harbour with moored vessels

Oil on canvas

Signed lower right

75cm x 51cm

Provenance: Gallery 2, 23 High Street,
Ealing Green

£3,000-5,000



558

559

English School (19th century)

A clipper at sea

Oil on canvas

50cm x 74cm

£800-1,200



559



560



561

560
Arthur James Wetherall Burgess (1879-1957)
A harbour scene with steamer and other vessels
Oil on canvas
Signed lower right
45cm x 60cm
£400-600

♂ 561
Robin Brooks (b. 1943)
‘HMS Victory’
Oil on board
26.5cm x 36.5cm
Provenance: With the Alexander Gallery,
Bristol, stock no. J9174
£50-80

563
J E** (20th century)**
A fishing boat off the coast
Oil on canvas
Signed with monogram lower right
46cm x 81cm
£100-150

562
English School (20th century)
Ships off the coast
Oil on canvas laid on board
50cm x 75cm
£200-300



562



563



564

564
Colin Moore
(mid-late 20th century)
A Thames barge and a liner off a
lighthouse
Oil on canvas
Signed lower left
51cm x 76cm
£150-200



565

δ 565
John Nicholson (late 20th century)
P.S. 'Ravenswood' & P.S. 'Lorna Doone' 5
June 1893
Oil on canvas
Signed lower right
Titled lower left
51cm x 76cm
Framed by Alexander Gallery, Bristol 1980
£250-350



566

δ 566
John Nicholson (late 20th century)
R.M.S. Queen Mary
Oil on canvas
Signed lower right
Title to plaque to frame
51cm x 76cm
Framed by Alexander Gallery, Bristol 1995
£150-250

567
English School (late 20th century)
A clipper entering harbour,
Oil on canvas
61cm x 96.5cm
£1,000-1,500



567



568



569



570



571

δ 568

J. Andrew Bennett (Contemporary)

'The Great Tea Race 1866 Taping leading Ariel past Portland Bill'

Oil on canvas

Signed lower left

61cm x 91cm

£250-350

δ 569

J. Andrew Bennett (Contemporary)

'Britannia and Westwood racing off the Isle of Wight, circa 1932'

Oil on canvas

Signed lower left

50.5cm x 76cm

£200-250

δ 570

J. Andrew Bennett (Contemporary)

'Jolie Brise, three times winner of the Fast Net Race, rounding Fast Net Light, 1929'

Oil on canvas

Signed lower left

60.5cm x 91cm

£250-350

δ 571

Jeff Pritchard (contemporary)

Queen Elizabeth II, the 50th anniversary of D-Day Spithead review, with the Royal Yacht Britannia

Oil on canvas

Signed lower right

59cm x 90cm

Together with a programme of the day's review positions

£400-600



572

Prints

572

Edmund Blampied (1886-1966)

Normandy Fisherman

Etching

Signed in pencil lower left

23cm x 24.5cm

£400-600



573



574



575

573
Edmund Blampied (1886-1966)
Old Pier Head
Etching
Signed in pencil
32cm x 25cm
£300-500

574
Edmund Blampied (1886-1966)
San Sebastien Harbour scene
Etching
Signed in pencil lower left
19.5cm x 30cm
£500-700

575
Edmund Blampied (1886-1966)
The Lumberman
Etching
Signed in pencil lower right
22cm x 30cm
£300-500

576
Edmund Blampied (1886-1966)
En pension
Etching
Signed lower centre
21cm x 30cm
£800-1,200



576



577



578



579



580



582



581 (part)

577
Edmund Blampied (1886-1966)
Leisure
Etching
Signed in pencil lower centre
20cm x 29cm
£800-1,200

578
David Young Cameron (1865-1945)
Bothwell
Etching
Signed lower left, inscribed lower right
p.12cm x 23.5cm
£150-200

579
David Young Cameron (1865-1945)
Vessels off the coast
Etching
12cm x 25cm
£150-200

580
David Young Cameron (1865-1945)
Tillietudlem
Etching
Signed in pencil lower right
p.15cm x 20.5cm
£150-200

581
After Phillip de Louthembourg
Margate from the parade
Margate with the arrival hoy
Ramsgate in a high gale
Ramsgate with a view of the light-house
Brighthelmtoome fishermen returning
Fishermen going out at Worthing
A set of six Aquatints by J C Stadler, with
hand colouring
Each 43.5cm x 58cm
£600-900

582
Ernest S. Lumsden (1883-1948)
The Spanish Cart
Etching
Signed lower centre
20.5cm x 33cm
£100-150



583

583
Ernest S. Lumsden (1883-1948)
The prayer flag
Etching
21cm x 16cm
£300-500



584

584
James Jacques Joseph Tissot (1836-1902)
Sans Dot
Etching
40cm x 27cm
£500-800

585
James Jacques Joseph Tissot (1836-1902)
L'Ambitieuse (Political Woman)
Etching
40cm x 25cm
£600-900

586
Dr Thornton (Publisher)
The Queen; The Quadrangular Passion
Flower
A pair of colour aquatints
The first by R. Cooper after Henderson
The second by Hopwood after Henderson
Each 55cm x 42.5cm (2)
£400-600



585

587
Vanity Fair
Conservative Whip; Aldershot; The Hon. Sir
Derek Keppel; Shandy; General Sir Francis
Grenfell K C B; The Mate
Six prints after Spy and Ape
Each 38cm x 25cm
(6)
£60-100



586 (part)



586 (part)



587 (part)



588

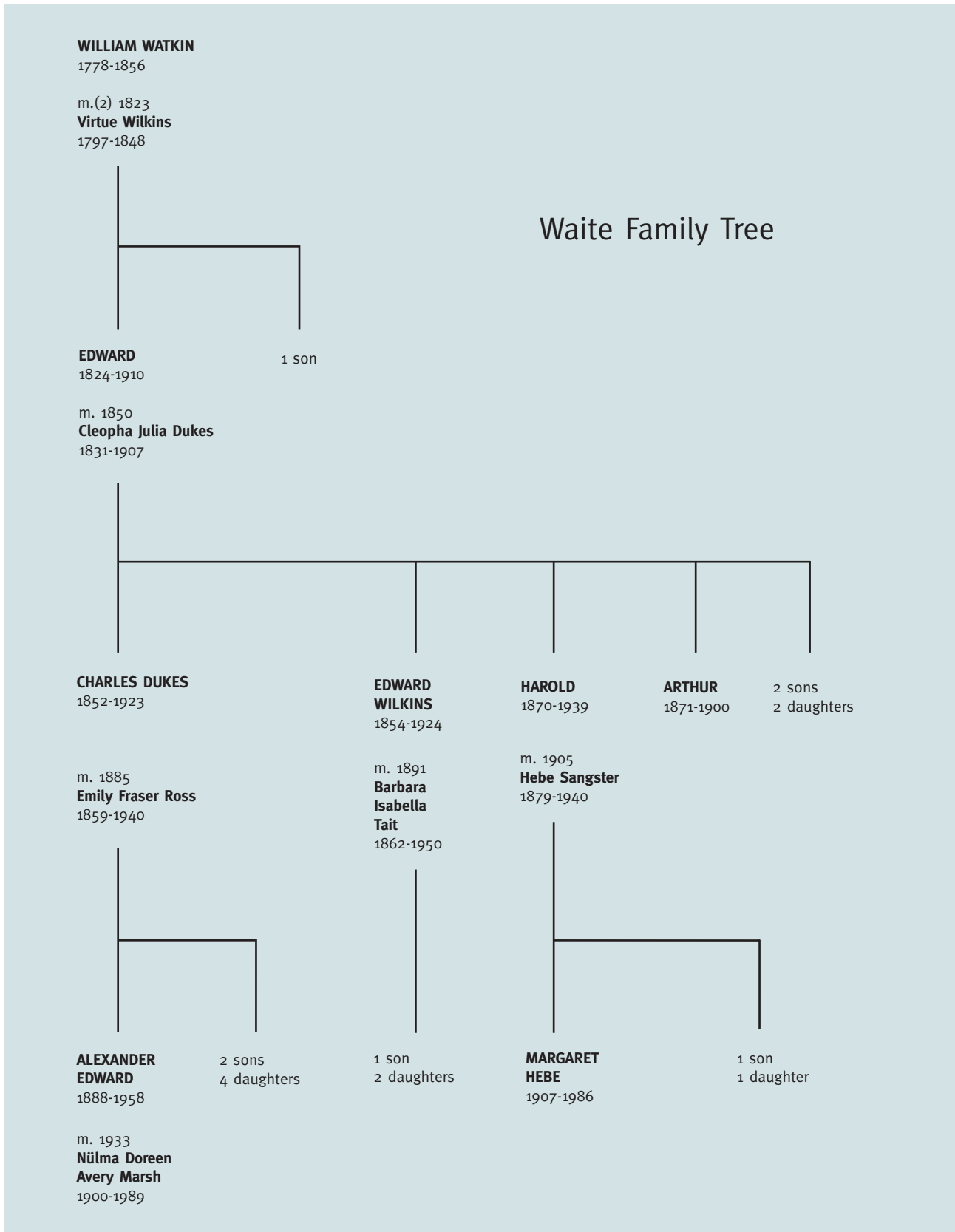


589

588
Norman Wilkinson (1878-1971)
West Country Fishermen
Etching
Signed in pencil lower right
17cm x 27cm
£300-500

589
William Walcot (1874-1943)
Charing Cross
Etching
Signed lower right
9cm x 12.5cm
£200-300

A Private Collection of Works by the Waite Family



Edward Wilkins Waite, (1854-1924)

Edward Wilkins Waite was born at Leatherhead, in Surrey, the son of a dissenting minister and the grandson of William Watkin Waite (see lots 661-669). Three of his brothers (Charles, lots 670-671, Harold, lots 647-658 and Arthur, lots 640-642) became artists and two musicians. After a brief spell in Canada from 1874 he returned to England and exhibited two pictures at the Royal Academy in 1878. Thereafter he exhibited many times at the Academy until 1919.

He married Barbara Tait in 1891 and they lived in Peaslake and Abinger Hammer until moving to Woolhampton, between Newbury and Reading, in 1910. They moved back to Surrey and East Sussex in 1915 and he died in Fittleworth in 1924.



590

Edward Wilkins Waite, RBA (1854-1924)

June Hayfield

Oil on canvas

Signed lower right

43cm x 53cm

This is a view of Brockham Park. The houses, Pine and Laundrie, have now been pulled down

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no.32

£3,000-5,000



591

591
Edward Wilkins Waite, RBA (1854-1924)
Sketches of goats
Pencil
24cm x 30cm

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no.73
£200-300



593

592
Edward Wilkins Waite, RBA (1854-1924)
Evening, Brockham
Oil on canvas
50.5cm x 76cm

The view is possibly Scammell's Farm, Brockham, painted in the late 1880's, but remaining in the artist's studio on his death in 1924
£800-1,200

593
Edward Wilkins Waite, RBA (1854-1924)
Paddington at Dusk
Pencil, pen and ink
9.5cm x 16cm

Paddington Pond and Farm at Abinger Hammer

Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no33
£100-150



592



594

594
Edward Wilkins Waite, RBA (1854-1924)
Paddington Pond and Farm
Pencil
12.5cm x 18cm
Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no34
"Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no63
£100-150



596 (part)

595
Edward Wilkins Waite, RBA (1854-1924)
A Frosty Sunset
Oil on canvas
Signed lower right
30.5cm x 46.5cm
Painted in 1907
£1,000-1,500

596
Edward Wilkins Waite, RBA, (1854-1924)
Clovelly
Pen and ink, two
Both signed with initials, one dated 1891
14cm x 21cm and 13.5cm x 18cm
The dated one exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no62
£300-400



595



597



598



599



600

597
Edward Wilkins Waite, RBA, (1854-1924)
 Late Autumn
 Black chalk
 19cm x 14cm

Exhibited: Royal Birmingham Society of Artists, Spring, 1893, no.667

“Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition”, Guildford House Gallery, Guildford, 1986, no.65
£200-300

598
Edward Wilkins Waite, RBA, (1854-1924)
 Mapledurham Mill
 Black chalk
 18cm x 12cm

Exhibited: Royal Birmingham Society of Artists, Spring, 1893, no.749 as “The Old Mill”

“Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition”, Guildford House Gallery, Guildford, 1986, no.66
£200-300

599
Edward Wilkins Waite, RBA, (1854-1924)
 Mid-Winter
 Black chalk
 18cm x 12.5cm

Exhibited: Royal Birmingham Society of Artists, Spring, 1893, no.754 as “Winter”

“Edward Wilkins Waite 1854-1924, a Loan Exhibition”, Gainsborough’s House, Sudbury, 1983, no.38
£200-300

600
David Law after Edward Wilkins Waite
 The Brook He Loved
 Etching on parchment paper
 Signed in pencil by both
 s.52cm x 41cm
£80-120

601
David Law after Edward Wilkins Waite
 Summertime
 Etching on parchment paper
 Signed in pencil by both
 s.40.5cm x 57cm

Exhibited: “Edward Wilkins Waite 1854-1924, a Loan Exhibition”, Gainsborough’s House, Sudbury, 1983, no 41

An impression of this print was exhibited at the Royal Academy 1894, no 1391
£100-150

602
David Law after Edward Wilkins Waite
 The Flower-fringed Path
 Etching on parchment paper
 Signed in pencil by both
 s.53.5cm x 42cm

Exhibited: “Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition”, Guildford House Gallery, Guildford, 1986, no52
£80-120



601



602



603

603
Camille Fonce after Edward Wilkins Waite
 Noontide
 Etching on parchment paper
 Signed in pencil by both
 s.38cm x 56cm
 Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no40
 "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no53
£80-120

Alexander Edward Waite (1888-1958), son of Charles Dukes Waite (lots 670-671) was born in Eastbourne and studied at the Royal College of Art from 1908-1911. Amongst other disciplines he studied etching under Sir Frank Short. Moving to Toronto in 1913 he exhibited in the Art Museum, Toronto and two of his etchings were purchased by the National Gallery of Canada, Ottawa. In 1914 he volunteered for the Canadian Regiment and saw service in France, returning to England after the war. He exhibited a portrait at the RA in 1921 and returned to the Royal College of Art, thereafter working almost exclusively in watercolour. After his marriage he moved to Winchelsea and subsequently to Wareham where he died in 1958.



604

604
Alexander Edward Waite, ARCA (1888-1958)
 Saint Tropez, the old town from the Citadel
 Watercolour
 Signed and indistinctly dated lower right
 31cm x 44cm
 Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no117
£200-300

605
Alexander Edward Waite, ARCA (1888-1958)
 Dover Castle
 Watercolour
 25cm x 34.5cm
 Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no73
£100-150



605

606
Alexander Edward Waite, ARCA (1888-1958)
 Lac d'Amour, Bruges
 Watercolour
 24.5cm x 34.5cm
 Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no72
£70-90

607
Alexander Edward Waite, ARCA (1888-1958)
 After rain, La Garde de Toulon
 Watercolour
 Signed and dated 1928 lower right
 29cm x 38.5cm
 Exhibited: Arlington Gallery 1930, no49
 "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no70
 "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no111
£100-150

608
Alexander Edward Waite, ARCA (1888-1958)
 Saint Tropez
 Watercolour
 Signed and dated 1927 lower left
 24.5cm x 34.5cm
£80-120



606



607



608



609



610



612



611 (part)



611 (part)



611 (part)

609
Alexander Edward Waite, ARCA (1888-1958)
 Aix-en-Provence, the Fountain
 Watercolour
 Signed and dated 1927 lower right
 25.5cm x 35.5cm
 Exhibited : Arlington Gallery 1930, no49
 Art Gallery of Toronto, Contemporary
 British Watercolours 1931, no261
£80-120

611
Alexander Edward Waite, ARCA (1880-1958)
 Corfe Castle (and a landscape verso)
 Watercolour
 23cm x 35.5cm;
 Storm Clouds over the Isle of Purbeck
 Watercolour; and
 Farm on the Isle of Purbeck

The second item exhibited: "Edward
 Wilkins Waite RBA 1854-1924, a Loan
 Exhibition", Guildford House Gallery,
 Guildford, 1986, no122
£100-150

613
Alexander Edward Waite, ARCA (1888-1958)
 Poole Harbour (?)
 Oil on canvasboard
 Signed with monogram and dated 1925
 lower left
 30.5cm x 40.5cm
£200-300

610
Alexander Edward Waite, ARCA (1888-1958)
 Saint Tropez, evening
 Watercolour
 Signed and dated 1927
 23.5cm x 35cm
£80-120

612
Alexander Edward Waite, ARCA (1888-1958)
 The Poplars on the Kennet just above
 Aldermaston Mill
 Watercolour
 Signed and dated '30 lower left
 24.5cm x 34cm
£70-90

614
Alexander Edward Waite, ARCA (1888-1958)
 Corfe Castle
 Watercolour
 Signed lower left
 25cm x 37cm; and
 a sheet with landscapes recto and verso
 The first item exhibited: "Edward Wilkins
 Waite RBA 1854-1924, a Loan Exhibition",
 Guildford House Gallery, Guildford, 1986,
 no121
£100-150



613



614 (part)



614 (part)



615



616



617



618

615
**Alexander Edward Waite, ARCA
 (1888-1958)**
 ACB Sketching, Souvenir of Lulworth
 Pencil and watercolour
 Inscribed
 13cm x 17cm
£100-150

619
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Venice
 Watercolour
 Signed and dated '29 lower left
 26.5cm x 38cm
 Exhibited: "Edward Wilkins Waite RBA
 1854-1924, a Loan Exhibition", Guildford
 House Gallery, Guildford, 1986, no113
£200-300



619

616
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Rue de la Bouverie, Bruges
 Watercolour
 Signed lower right
 22cm x 30cm

620
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Place du Grande Armee, Noyers-sur-Yonne
 Watercolour
 Signed and indistinctly dated lower left
 26cm x 37.5cm
£70-90

Painted in 1933
£100-150



620

617
**Alexander Edward Waite, ARCA
 (1888-1958)**
 A road into Saint Tropez
 Watercolour
 Signed and indistinctly dated lower left
 25cm x 34cm
 Exhibited: Arlington Gallery 1930, no46
£80-120

621
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Houses in the bright Mediterranean sun
 Watercolour
 Signed lower left
 27.5cm x 37cm
£70-90



621

618
**Alexander Edward Waite, ARCA
 (1888-1958)**
 A Moorish Town
 Watercolour
 24cm x 33cm
£80-120



622

622
**Alexander Edward Waite, ARCA
(1888-1958)**
The Kennet at Aldermaston Mill
Pen and watercolour
Signed lower right
28.5cm x 24cm
£70-90



623

623
**Alexander Edward Waite, ARCA
(1888-1958)**
The Kennet at Aldermaston Mill
Watercolour
Signed and dated 30 lower right
27cm x 36cm
Exhibited: "Edward Wilkins Waite 1854-
1924, a Loan Exhibition", Gainsborough's
House, Sudbury, 1983, no71
"Edward Wilkins Waite RBA 1854-1924, a
Loan Exhibition", Guildford House Gallery,
Guildford, 1986, no114
£80-120

625
**Alexander Edward Waite, ARCA
(1888-1958)**
Tower Bridge
Etching
Signed lower left
20cm x 26cm
Published by Virtue and Co 1919
£40-60



624

626
**Alexander Edward Waite, ARCA
(1888-1958)**
The Coast at Sanary, near Toulon
Watercolour
Signed and dated 1930 lower left
30.5cm x 40.5cm
Exhibited: "Edward Wilkins Waite RBA
1854-1924, a Loan Exhibition", Guildford
House Gallery, Guildford, 1986, no115
£150-200



625

627
**Alexander Edward Waite, ARCA
(1988-1958)**
Moonrise, Nayland
Oil on canvas
Signed and dated 1927 lower right
20cm x 24.5cm
£100-150



626

624
**Alexander Edward Waite, ARCA
(1888-1958)**
Cannon Street Bridge
Coloured etching and aquatint
Signed and dated 1925 lower right
p.20cm x 24cm
Exhibited: Inaugural Exhibition of
Present-Day British Art, New
Chenil Galleries 1925 No.246
£50-70



627



628



629

628
**Alexander Edward Waite, ARCA
(1888-1958)**
5 Rue de la Laboratoire, Concarneau,
Finistere
Watercolour
Signed and dated 1949 lower left
37.5cm x 27.5cm
£80-120

629
**Alexander Edward Waite, ARCA
(1888-1958)**
Venice, Santa Maria della Salute
Watercolour
Signed lower left
46.5cm x 36cm
Exhibited: Arlington Gallery 1930, no25.
Art Gallery of Toronto, Contemporary
British Watercolours, 1931, no260
£400-600



630

630
Alexander Edward Waite, ARCA (1888-1958)
The Giudecca, Venice
Tempera on linen
Signed lower left
51cm x 76cm
Exhibited: Russell Cotes Art Gallery, Bournemouth, Exhibition of Contemporary Tempera, 1949
£2,000-3,000



631 (part)



631 (part)



632



633



634



635

631
**Alexander Edward Waite, ARCA
 (1888-1958)**
 London Bridge
 Cannon Street Bridge
 Etchings, a pair
 Both signed lower right
 20.5cm x 26.5cm
 Examples of both these etchings are in the
 National Gallery of Canada in Ottawa
£50-70

634
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Peat Moss Wharf, Bankside
 Etching
 Signed and dated 1913 lower right
 p.23cm x 33cm
 Another impression of this plate was
 exhibited at The Art Gallery and The Art
 Museum of Toronto in 1914
£60-80



636 (part)

632
**Alexander Edward Waite, ARCA
 (1888-1958)**
 A Distant view of Rye
 Watercolour
 Signed and dated 1932 lower right
 24.5cm x 33.5cm
£80-120

635
**Alexander Edward Waite, ARCA
 (1888-1958)**
 The Windmill, Winchelsea
 Charcoal and watercolour
 Signed lower right
 24.5cm x 34.5cm
 Winchelsea windmill was destroyed in the
 hurricane on the 16th October 1987
£200-250



637

633
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Three of the Artist's sisters, Gwynneth,
 Winifred and Margaret, a girl reclining
 reading a book - another verso
 Pencil
 Inscribed and dated July 1909 lower right
 25.5cm x 17.5cm
£80-120

636
**Alexander Edward Waite, ARCA
 (1888-1958)**
 Fishing Boats in Hastings
 Watercolour, two
 Both signed lower left
 25.5cm x 36cm and 22.5cm x 34cm
£100-150

637
**Alexander Edward Waite, ARCA
 (1888-1958)**
 A Venetian backwater
 Watercolour
 Signed and dated 1926 lower left
 24.5cm x 34cm
£150-200



638

638
Alexander Edward Waite, ARCA (1888-1958)
 Street scene in the South of France
 Watercolour
 Signed lower right
 31cm x 24.5cm
£80-120



639

639
Alexander Edward Waite, ARCA (1888-1958)
 Self portrait with a pipe
 Oil on canvas
 44.5cm x 36cm
£400-600

640
Arthur Waite (1871-1900)
 A Cottage on the Felday Road, Abinger Hammer
 Watercolour
 Signed with initials lower right
 34cm x 24cm
 The figure is Dorothy, eldest daughter of Charles Dukes Waite (1852-1923) (see lots 670-671). Charles was brother of Edward Wilkins, Harold and Arthur Waite.
£300-500



640

641
Arthur Waite (1871-1900)
 Padwick's Cart
 Watercolour
 24cm x 42cm
 Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no66
 "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no105
£600-800

642
Arthur Waite (1871-1900)
 The old boathouse on the Kennet above Aldermaston Mill
 watercolour
 Signed lower right
 30.5cm x 46cm
 Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no107
£250-300



641



642



643



644



645 (part)



646

Harold Waite (1870-1939), son of Edward Waite (lots 643-646) and father of Margaret (Maisie) Waite (lots 659-660) was born in Croydon and studied at the Royal Academy Schools from 1891-1896 where he obtained both the Turner Gold Medal and the Creswick Prize. From 1924-1935 he was headmaster of Sidney Cooper School of Art, Canterbury. After his marriage he lived in Kent, finally in Bearstead where he died in 1939.

643

Rev Edward Waite, MA (1824-1910)

On the Enborne

Watercolour

18cm x 28cm

Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no60

"Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no90

£100-150

644

Rev Edward Waite, MA (1824-1910)

The Harbour at Clovelly

Watercolour

15cm x 22.5cm

£80-120

645

Rev Edward Waite, MA (1824-1910)

Street's Farm, Peaslake

Watercolour

13cm x 21cm; and

A house by a stream

Watercolour

13cm x 22cm

The first is mounted with the original label of AC Curtis, Guildford inscribed in the hand of Waite's wife Barbara whom he had married in January 1891, 'Street's Farm, Peaslake where we stayed summer 1891'

£100-150

646

Rev Edward Waite, MA (1824-1910)

Clovelly Harbour

Watercolour

17.5cm x 24.5cm

£80-120

647

Harold Waite, RBA (1870-1939)

Sunlit Meadows, on the Kennet at

Woolhampton

Oil on canvas

Signed lower right

35.5cm x 51cm

£800-1,200



647



648



649



651



652

648

Harold Waite, RBA (1870-1939)

Harvest Time

Watercolour

Signed lower right

31cm x 52.5cm

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no.92

£100-150

649

Harold Waite, RBA (1870-1939)

Study of Alexander Edward Waite

sketching amongst cows

pencil

inscribed 'Alec'

11.5cm x 18cm

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986. no.104

£80-120

650

Harold Waite, RBA (1870-1939)

EH (John) Waite fishing

Pencil

inscribed 'John'

20cm x 10cm

EH (John) Waite was the son of Edward Wilkins Waite and was Harold's godson

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no.103

£80-120

651

Harold Waite, RBA (1870-1939)

Brockham

Watercolour

Signed and dated April 1st 91

13.5cm x 23

£100-150

652

Harold Waite, RBA (1870-1939)

The Atrani - Ravello road on the Gulf of Salerno

Watercolour

Signed and dated Feb.1892 lower left

23.5cm x 29cm

Sold by the artist to Mr H Picton in February 1892

£80-120



650



653

Harold Waite, RBA (1870-1939)

A Moorland Garden

Oil on canvas

Signed lower left

61cm x 91.5cm

Probably painted in 1905 when Harold and his wife, Hebe Sangster, spent part of their honeymoon on Exmoor. The church on the horizon may be Stoke Pero.

It is probably the picture exhibited at the Royal Academy in 1906, no79 with the title "A Moorland Garden"

£3,000-4,000



654



655



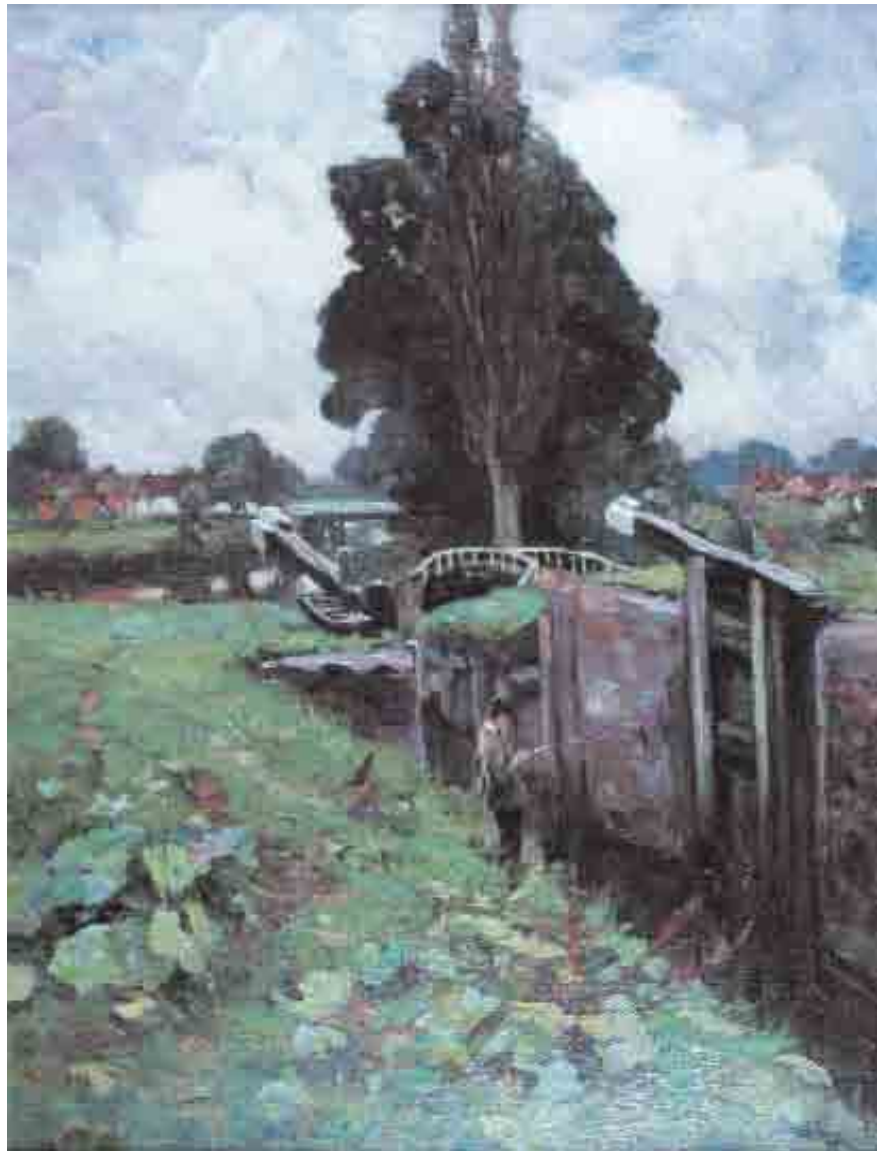
656

654
Harold Waite, RBA (1870-1939)
A Moorland View - Exmoor
Watercolour
Signed lower right
23cm x 37.5cm
Probably painted in 1905
£80-120

655
Harold Waite, RBA (1870-1939)
Icklesham Mill
Watercolour
24.5c x 33cm
The mill, on Hogg Hill, Icklesham,
East Sussex is now Sir Paul
McCartney's recording studio.
£80-120

656
Harold Waite, RBA (1870-1939)
Maiori and Capo d'Orso, on the Gulf
of Salerno, from the Atrani - Ravello road
Watercolour
Signed and dated Feb.1892 lower left
23cm x 28.5cm
£80-120

657
Harold Waite, RBA (1870-1939)
The Lock, Woolhampton
Oil on canvas
61cm x 46cm
Woolhampton Lock, between Newbury
and Reading, on the Kennet and Avon
Canal was built between 1718
and 1723.
£1,500-2,000



657



658

658
Harold Waite, RBA (1870-1939)

The Bridge at Wareham
Watercolour
Signed lower right
20cm x 34.5cm
£150-200



659

659
Margaret Hebe (Maisie) Waite (1907-1986)

Golden Gate, Orange Free State
Watercolour
Signed lower left
38cm x 56cm
Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no129
£100-150



660

660
William Watkin Waite (1778-1856)

The Market House, Abingdon
Engraving
p.34.5cm x 38.5cm
Published by Waite in Islington
1st May 1806
£150-200

Margaret (Maisie) Hebe Waite (1907-1986) was the daughter of Harold Waite (lots 647-659). Born in Kent, she studied at the Sidney Cooper School of Art in Canterbury before going to study in Paris. For most of her career she taught art at Kingsmead School in Johannesburg and these two watercolours are from this period.

William Watkin Waite (1778-1856) was born in Abingdon (then Berkshire). It is through his second marriage in 1823 to Virtue Wilkins, that are descended the members of the Waite family represented in this sale. W W Waite was an engraver, etcher and miniaturist who exhibited four miniatures at the Royal Academy. Although briefly living in Islington, Waite spent most of his life in Abingdon.

662
William Watkin Waite (1778-1856)

Portrait of a gentleman, seated in an interior
Watercolour
Signed and dated 1838 lower left
21cm x 17cm
£150-200

659
Margaret Hebe (Maisie) Waite (1907-1886)

Gum Trees and Outhouses at Irene, near Pretoria
Watercolour
Signed lower left
37.5cm x 56cm

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no128
£100-150

661
Meyer after William Watkin Waite (1778-1856)
View of the New Prison, at Abingdon, Berks
Coloured aquatint
s.38cm x 43cm
£100-150



661



662



663



664



666



667 (part)



667 (part)

664

William Watkin Waite (1778-1856)

Portrait of a gentleman in a blue coat
Watercolour

Signed and dated July 1854
12.5cm x 10.5cm

Exhibited: "Edward Wilkins Waite 1854-1924, a Loan Exhibition", Gainsborough's House, Sudbury, 1983, no58

"Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no80

£80-120

665

William Watkin Waite (1778-1856)

The Market House, Abingdon
Watercolour

Inscribed verso
13.5cm x 17cm

The inscription reads 'The first stone of the North west Pillar of Abingdon Market House was laid May 28 - 1678- the building finished the year 1681. The whole cost £1543 - 2s - 7 1/2d.'

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986, no85

This seems to be the preliminary drawing for Lot 662

£300-500



665

666

William Watkin Waite (1778-1856)

Portrait of W R Grossmith, 'The Infant Roscius'

Watercolour

Signed and dated 1825 lower right and inscribed
17cm x 14cm

A young child actor, taking his name from the Roman actor Quintus Roscius Gallus, Grossmith was celebrated for his extraordinary abilities in playing as many as fifteen parts in an evening. Born in Reading in 1819 he started his career aged six in 1825, the date of this drawing.

£200-300

667

William Watkin Waite (1778-1856)

Portrait of a young man in a hat
Pencil,

19cm x 13.5cm; and

Portrait of a man in a hat
Pencil and wash

11cm x 8cm

Exhibited: "Edward Wilkins Waite RBA 1854-1924, a Loan Exhibition", Guildford House Gallery, Guildford, 1986. The first item no82, the second no83

£100-150



668



669 (part)



670



671

668

William Watkin Waite (1778-1856)

Portrait of the Revd. John Newton
Pencil and wash
10cm diam

Inscribed verso 'Revd John Newton Drawn
by W W Waite from memory'

Exhibited: "Edward Wilkins Waite RBA
1854-1924, a Loan Exhibition", Guildford
House Gallery, Guildford, 1986, no78
£80-120

669

William Watkin Waite (1778-1856)

Portrait study of a man
Pencil
12.5cm x 12.5cm; and
Study of a man in a fur lined coat
Pencil and coloured chalk
Signed and dated June 15.179(?)
26.5cm x 15cm
£100-150

Charles Dukes Waite (1852-1923) was son
of Edward Waite (lots 643-646) and father
of Alexander Edward Waite (lots 604-639)

670

Charles Dukes Waite (1852-1923)

Old Cottage at Tuesley
Watercolour
Signed lower right
23cm x 32cm

Although inscribed verso 'At Woolhampton,
Berks' this drawing appears to be based
on a painting by E W Waite of an old
cottage at Tuesley in Surrey
£100-150

671

Charles Dukes Waite (1852-1923)

Arundel Castle and the River Arun in
Sussex
Watercolour
Signed lower left
23cm x 33.5cm

This is a view of the castle before the
extensive alterations by the 15th Duke of
Norfolk between 1875 and 1900
£100-150



672

Watercolours

672

Manner of Samuel Dixon

A Jay, roses and butterfly
Watercolour and bodycolour
26cm x 35cm
£2,000-3,000



673



674



675



676



677

673
A fragment of an illuminated manuscript
The adoration of the Magi
Gouache and pen and ink on a gold
ground
26cm x 20cm
£100-200

677
William Havell (1782-1857)
Ulswater from Gobarow Deer Park
Pencil and sepia washes
29.5cm x 60cm
£600-800

678
Attributed to John Glover (1767-1849)
Conway Castle
Watercolour
23cm x 36cm
£300-400

674
Attributed to George Barret (c.1732-1784)
Tal-Llynn, Wales
Watercolour
34cm x 47.5cm
£250-350

675
Joseph Powell (1780-1834)
Figures by a toll house
Pencil and watercolour
Signed indistinctly lower left
21cm x 29cm

Provenance: The Moseley Gallery,
Birmingham
£250-350

676
John Joseph Cotman (1780-1834)
Figures on a bridge
Pencil and watercolour
33cm x 24cm

Provenance: The Moseley Gallery,
Birmingham
£350-450



678



679

679
Circle of David Cox
The Hay Barge
Watercolour
20cm x 42cm
£250-350

680
English School (19th century)
Still life of summer flowers in a glass tankard
Watercolour and gouache
41cm x 30cm
£100-150

682
J. Holmes (mid 19th century)
Portrait of Elizabeth Margaret Corbet
Portrait of Captain Andrew George Corbet
A pair, watercolour over pencil
Each 40.5cm x 30cm (2)
£100-150

681
Richard Dighton (1795-1880)
Portrait of John Moyer Heathcote
Full length, standing in profile
Watercolour
25cm x 15cm
£150-200



680



681



682 (part)

683
Edward Killingworth Johnson
(1825-1896)
The Posy
Watercolour
Signed and dated 1870 lower left
65cm x 39cm
£2,000-3,000

684
Frances Anne Hopkins
(1838-1919)
Who's Afraid?
Gouache
Signed with initials lower right
20.5cm x 32.5cm
£700-1,000

685
Walter Langley (1852-1922)
Study of an old lady
Watercolour
signed lower left
39cm x 29cm
£600-800



683



684



685



686



687



688



689



690 (part)

686
William Simpson R.I. (1823 - 1899)
 The Camp of Colonel Dawkins, Crimea
 Figures beside a flag in a mountainous
 landscape
 Watercolour
 24cm x 18cm
£300-500

687
Elliot H. Marten (fl.1886-1901)
 View from Beachy Head looking toward
 Bell Tout lighthouse
 Watercolour
 Signed lower left
 25cm x 35.5cm
£200-300

688
Elliot H. Marten (fl.1886-1901)
 Near Sidmouth, S. Devon
 Watercolour
 Signed lower right
 25.5cm x 36cm
£200-300

689
John Shapland (d.1929)
 Near Newquay, Cornwall
 Watercolour
 Signed lower right
 18cm x 53.5cm
£200-300

690
**John Christopher Temple Willis (1900-
 1969)**
 Horse and cart on the shore
 Watercolour
 Signed and dated '35
 Indistinctly inscribed lower left
 17cm x 24cm
 Together with a watercolour harbour scene
 by another hand. (2)
£200-300

691
Cornelius Pearson (1805-1891)
 Figures in a rowing boat in a rocky river
 gorge
 Cattle watering in a Highland loch scene
 A pair, watercolour heightened with
 bodycolour
 Each 29.5cm x 54cm (2)
£400-600



691 (part)



692

692
John Cuthbert Salmon (1844-1917)
Cattle grazing in an extensive
loch landscape
Watercolour
Signed lower left
74cm x 125cm
£2,500-3,500

694
Cecil Lawson (19th century)
Exmoor, Devon
Watercolour
Signed, inscribed and dated 1881
24cm x 41cm
£200-300

695
C J** S** (late 19th/early 20th century)**
Rural village scenes
Two, watercolour
Both signed with monogram, one lower
left, one lower right
The larger 20cm x 28cm
together with a study of a birds nest, by
another hand (3)
£100-150

693
Manner of Harry Sutton Palmer
River scene
Pastel
Bears a signature lower left
27cm x 36.5cm
£200-300



693



694



695 (part)



696



699

696
Martin Hardie H.R.W.S. (1875-1952)
St Marys Loch, Near Moffat
Watercolour
Signed and dated 1919 lower left
19cm x 26cm
£120-180



697

697
Frank Walton (1840-1928)
Under the old Lizard Head
Watercolour heightened with white
Signed lower right
29cm x 39cm
£500-700

698
James Fahey (1804-1885)
At the garden gate
Watercolour
Signed lower left
55cm x 79cm
£1,200-1,500



698

699
E. A. Warrington (19th century)
Waterdlath farm, the source of ladore
Watercolour
Signed and indistinctly dated lower right
Indistinctly inscribed on a label attached to reverse
22cm x 47cm
£200-300



700



701



702



703 (part)

700
Wilmot Pilsbury (1840-1908)
No.5 Autumn Mist
Watercolour
Signed and dated 1902 lower left
Inscribed on label attached to the reverse
26cm x 37cm
£200-300

701
Wilmot Pilsbury (1840-1908)
No. 4 The way to the Farm
Watercolour
Signed lower right
Inscribed on label attached to the reverse
26cm x 37cm
£200-300

702
Wilmot Pilsbury (1840-1908)
No.6 Path throught the Wood
Watercolour
Signed and dated 1902 lower right
Inscribed on label attached to the reverse
26cm x 37cm
£200-300

703
English School (late 19th century)
Harbour scene
Cottage scene
View of a bridge
A lakeside town; a view of a villa
Ruins
Six watercolours
Various sizes (6)
£100-150

704
Alexander Fraser (1828-1899)
View of a castle
Watercolour
22.5cm x 33.5cm
£200-300



704



705



706

705
CH**p*** (19th century)**
 A lady in a rose garden
 Watercolour
 Signed with monogram lower left
 26cm x 37cm
£200-300

707
Francis Sidney Muschamp (1851-1929)
 Standing female nude
 Pencil
 Signed lower right
 54cm x 25cm
£200-300

709
Henry Silkstone Hopwood (1860-1914)
 The Archway
 Watercolour
 Signed lower right
 45.5cm x 36.5cm
£300-500

706
Charles Harrington (1865-1943)
 The Sheep Fold (Sussex Downs)
 Watercolour
 Signed lower left
 28cm x 38cm
£300-400

708
William Gemmill (Late 19th century)
 Portrait of Arthur Robert Hillingdon, 3rd
 Baron, 7 years old
 Head and shoulders
 Coloured chalks
 Signed and dated 1898 lower left
 49cm x 39cm
 In an elaborate rococco style gilt plaster
 frame
£500-700

710
Arthur Cecil Fare, RWA, FRIBA (1876-1958)
 'Palazzo Ca Doro, Venice'
 Watercolour
 Signed and dated 1928 lower left
 51cm x 34.5cm
£120-160



707



708



709



710

711

May Louise Greville Cooksey (1878-?)

Venezia

Watercolour

Signed lower right

31.5cm x 24cm

£200-300



711



712

712

William Caresco (early 20th century)**

A lady dressing in an interior

Pastel

Indistinctly signed lower right, inscribed

Paris and dated 1911

44cm x 37cm

£500-700

713

Fred Stratton (19th century)

The duck pond

Watercolour

Signed and dated '86 lower left

16cm x 26cm

£500-700



713

714

Hercules Brabazon Brabazon (1821-1906)

Venice Nocturne

Watercolour

Signed with initials lower right

13cm x 20cm

£1,200-1,800



714



715



716

715
**Hercules Brabazon Brabazon
(1821-1906)**
Lake Como
Watercolour
Signed (twice) with initials lower
right and lower left
18.5cm x 28cm
£300-400

716
**Hercules Brabazon Brabazon
(1821-1906)**
View over the Bosphorus
Watercolour and pencil
Signed with initials and inscribed *The
Englishman's Grave, Istamboul* lower right
17.5cm x 12.5cm
£300-400

718
**Hercules Brabazon Brabazon
(1821-1906)**
Monaco
Pastel
Inscribed upper right
21.5cm x 28cm
£300-500

717
**Hercules Brabazon Brabazon
(1821-1906)**
Landscape
Pastel
Signed with initials lower right
11cm x 15.5cm
£300-500



717



718



719



720

719
Hercules Brabazon Brabazon (1821-1906)
Mountainous landscape
Pastel
Signed with initials lower right
17cm x 23cm
£200-300

720
Hercules Brabazon Brabazon (1821-1906)
Andermatt, Switzerland
Watercolour
Signed with initials lower right
23cm x 31cm
£600-800

722
Fred Mayor (1865-1916)
A dining room scene
A veranda scene
A pair, watercolour and gouache
The second signed lower right
30cm x 39cm
£500-700

721
Thomas Edwin Mostyn (1864-1930)
Burnham Beeches
Watercolour
Signed lower left
26cm x 37cm
£300-500



721



722 (part)



723



724

723
Joseph Milner (20th century)
Country Landscape
Watercolour
Signed lower left
27cm x 38cm
£120-180

724
Y L** King (20th century)**
River scene with horses
Watercolour and gouache
Signed and dated 1963 lower right
26cm x 39cm
£200-300

Tilling Collection

Edward was third son of Thomas Tilling, the founder of the eponymous bus company. Until nationalisation in 1948, Thomas Tilling was a vast transport company which by 1914 had 7,000 grey horses pulling their coaches. In the late 19th century, Tilling had insisted on using grey mares and it is said that Queen Victoria used them for her State drives. Under Edward and his older brother Richard's direction, Thomas Tilling developed the first regular suburban bus service from Peckham to London and by the time they were nationalised they accounted for 50% of all the road passenger transport in the country.

Edward lived in Bromley, Kent and the collection below was part of a much larger group of watercolours and oils formed before World War II with the help of Arthur Tooth. The following lots 725-738 are from the collection of Edward Tilling (1855-1935) and thence by descent.

725
Myles Birket Foster (1825-1899)
Sunset
Watercolour
Signed with monogram lower right
13cm x 24cm

Provenance: Edward Tilling from Arthur Tooth
£4,000-6,000



725

726

G Trevor (early 20th century)**

Coastal scene

Watercolour

Signed lower left

25cm x 34cm

Provenance: Edward Tilling

£20-40



726

727

Harry Sutton Palmer (1854-1933)

Edge of the Wood

Watercolour

Signed lower left

26cm x 36cm

Provenance: Edward Tilling from
Museum Galleries

£2,500-3,500



727



728

Myles Birket Foster (1825-1899)

Mentone

Bingen

A pair, watercolours

Both signed with monogram lower right

12cm x 17cm

Provenance: Edward Tilling

£3,000-5,000



729

Benjamin Williams Leader (1831-1923)

The Lock at Streatley

Oil on canvas

Signed and dated 1893 lower left

50cm x 75cm

Provenance: Edward Tilling from Arthur Tooth

£10,000-12,000



730

Benjamin Williams Leader (1831-1923)

View from Burrows Cross

Oil on canvas

signed and dated 1901 lower left

40cm x 60cm

Provenance: Edward Tilling from Arthur Tooth

£8,000-10,000



731

Edmund Morrison Wimperis (1835-1900)

A Welsh Moor

Watercolour

Signed with initials and dated 78 lower left

33cm x 53cm

Provenance: Edward Tilling

£2,200-2,500



732

732

Heywood Hardy (1843-1933)

The meet at the Bell Inn

Oil on canvas

Signed lower left

40cm x 57cm

Provenance: Edward Tilling from N.

Mitchell Gallery

£10,000-12,000

733

Harry Sutton Palmer (1854-1933)

The River Ure, Hackfield, Yorkshire

Watercolour

Signed lower right

37cm x 51cm

Provenance: Edward Tilling from Frost

and Reed, 1923

£2,500-3,000

734

Robert Thorne Waite (1842-1935)

A Golden Sunset

Watercolour

Signed lower left

36cm x 53cm

Provenance: Edward Tilling from

Arthur Tooth

£2,500-3,000



733



734



735

735
William Foster (1853-1924)
Hounds at a river
Watercolour
Signed lower right
22cm x 30cm
£600-800

736
Edmund Morison Wimperis (1835-1900)
Market Day - Across the Moor
Watercolour
Signed and inscribed lower left
36cm x 53cm
Provenance: Edward Tilling from Agnews,
no.5993
£2,000-3,000



736



737

Hercules Brabazon Brabazon (1821-1906)

Chioggia

Watercolour

Inscribed lower right

21cm x 28cm

Provenance: Christies, March 2nd, 1918, lot 86 from the collection of Sir William Eden

Edward Tilling

£3,000-5,000



738

Peter de Wint (1784-1849)

The Lincolnshire fens

Watercolour
25cm x 40cm

Provenance: Edward Tilling, from Agnews,
no.6429

Exhibited: Agnews 1924, Exhibition of
Water-Colour Drawings by Turner, Cox and
De Wint, no.11, owner Miss Bickham.

City of Lincoln, Usher Art Gallery, Peter de
Wint Exhibition, 1937, lender C.Tilling

£2,500-3,000

Oils

739

Circle of Carpaccio

Donor and his son before an altar

Oil on poplar panel

60cm x 54cm

£3,000-5,000



739

740

Continental School (19th century)

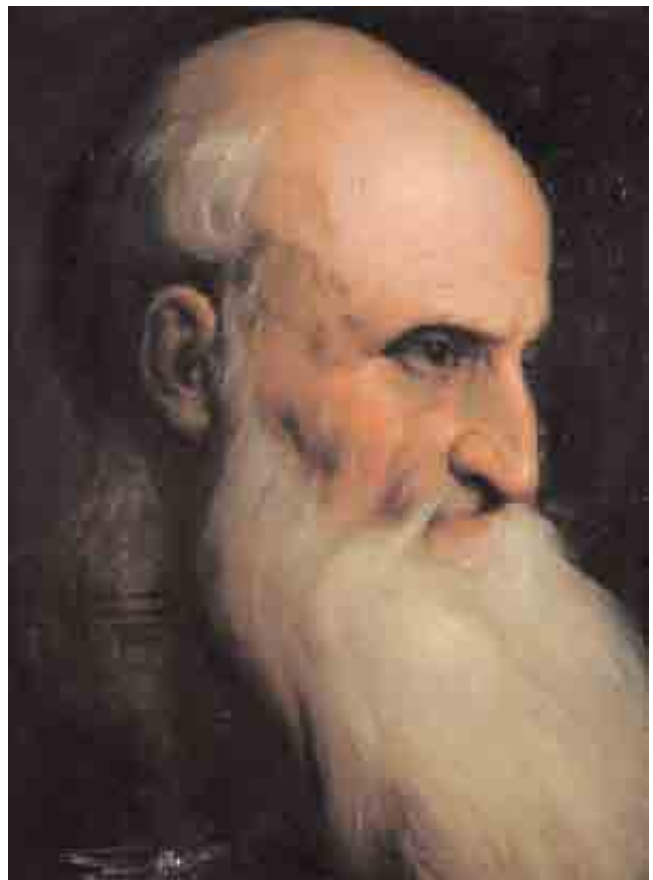
Head study of a man

Oil on panel

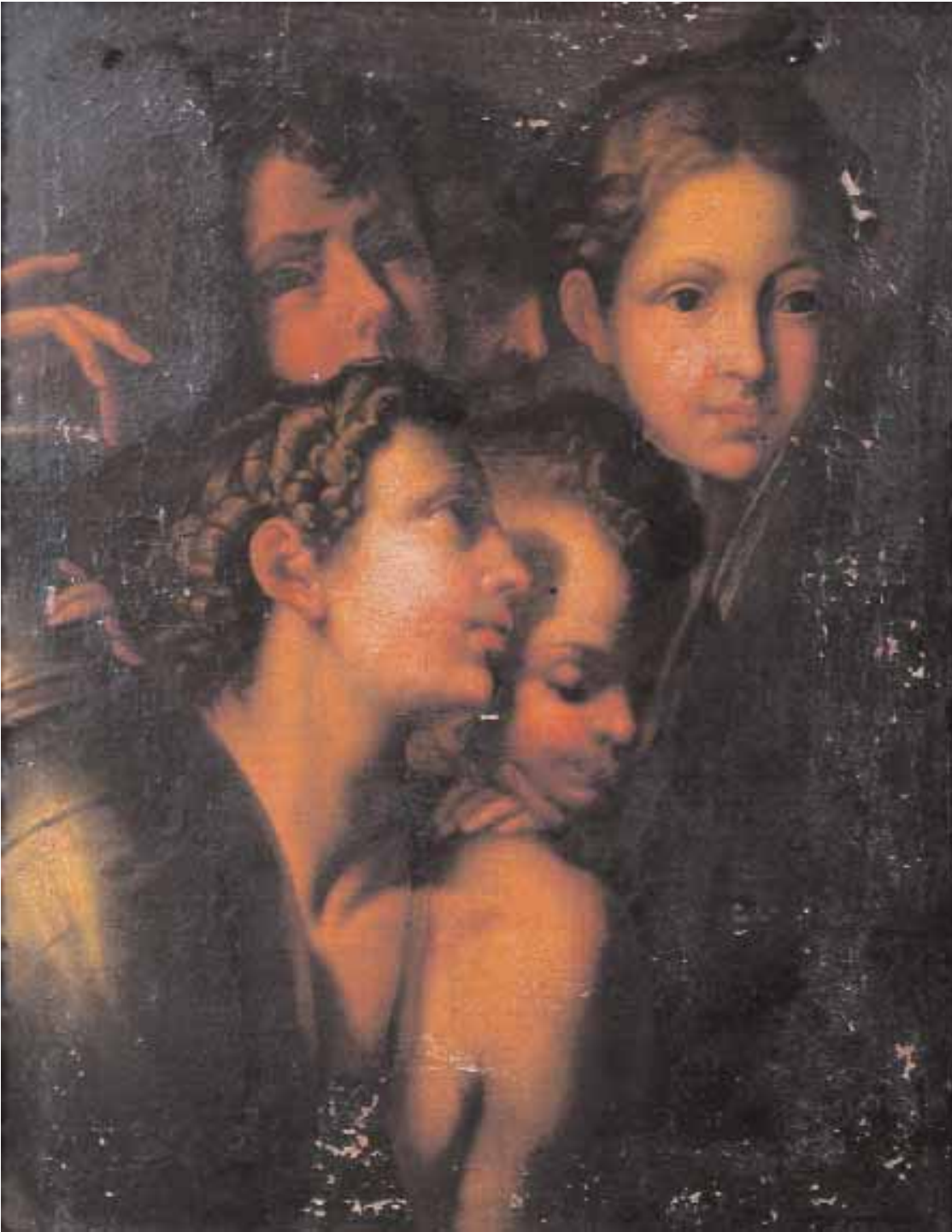
52cm x 38cm

Together with another similar subject,
oil on canvas (2)

£600-800



740 (part)



741
After Parmigianino
A study of a group of heads
Oil on canvas
64cm x 50cm
£2,000-3,000



742

742
Italian School (17th century)
Holy family
Oil on canvas
126cm x 93cm
£2,000-3,000



743

743
Manner of Tiepolo
A religious deathbed scene
Oil on canvas
48cm x 29cm
£600-800



744

744
After Giorgione
The minstrel
Oil on canvas
111cm x 83cm
£800-1,200



745

745
Follower of Cornelis van Poelenburgh
A sleeping nymph, cherub and satyr
Oil on copper
Unframed
27cm x 24cm.
£600-800



746 (part)



747 (part)



748

746
Continental School (18th/19th century)
Three men at the table in a tavern
Chess players
A pair, oil on panel
Each 19cm x 15.5cm (2)
£150-200

747
Manner of David Teniers
Tavern scenes
A pair, oil on metal
Each 25cm x 31cm (2)
Provenance: The property of Thomas
Dreweatt of Hungerford, a partner of
Dreweatt Neate from 1881, by descent.
£200-400

748
Continental School (18th century)
Salome with the head of John The Baptist
Oil on copper
21.5cm x 16cm
in a carved giltwood frame
£300-500

749
English School (18th century)
A man smoking a pipe
Oil on canvas
30cm x 25cm
£200-300

750
Circle of Francesco Zuccarelli
Classical Landscape
Oil on canvas
29cm x 35cm
£400-600



749



750



751

Lambert (17th Century)

Arcadian Landscape With Figures And
Classical Ruins

Oil on canvas

71.5cm x 112cm

£4,000-6,000



752

752
Russian school (19th century)
Madonna and Child
with a further panel above depicting Saint
Michael
Oil on panel
Set in an altar piece with Baroque style
broken-pediment
Overall size 75cm x 45cm
£250-350



753

753
Italian School (19th century)
Cherubs
Oil on canvas
Unframed
45.5cm x 91cm
£200-300

754
After Sir Godfrey Kneller
Group portrait
Oil on canvas
41cm x 29.5cm
£1,000-1,500

755
Circle of Mary Beale
Portrait of a gentleman, possibly
of the Fanshawe family
Head and shoulders, wearing a
grey robe, in a painted cartouche
Oil on canvas
75cm x 61cm
£1,000-1,500



754



755



756



757



758

756
Follower of Thomas Hudson (1701-1779)
Portrait of a lady with a hound
Oil on canvas
123cm x 97cm
£400-600

757
English School (18th century)
Portrait of a lady
Portrait of a gentleman
Possibly George II and Queen
Caroline
A pair, head and shoulders, wearing
ceremonial robes
Oil on panel
Each 20cm x 15cm
In carved giltwood frames (2)
Provenance: The property of Thomas
Dreweatt of Hungerford, a partner of
Dreweatt Neate from 1881, by descent.
£200-400

758
English School (mid 18th century)
Portrait of a gentleman
Head and shoulders wearing a
red coat
Oil on canvas in a painted oval
76cm x 63cm
In a carved giltwood frame
£800-1,200



759

759
Frans van der Myn (1719-1783)
Portrait of a gentleman
Head and shoulders wearing a blue coat
Oil on canvas in a painted oval
Signed and dated 1755 lower left
74cm x 61cm
In a carved giltwood frame
£1,000-1,500



760

760
Continental School (18th century)
Portrait of a lady
Half length
In a painted oval
Oil on canvas
75cm x 62cm
£200-300

761
Catherine Read (18th century)
Portraits of Richard Dawson, son of the first
Viscount Cremorne and Philadelphia Freame
and great grandson of William Penn
Each oil on canvas
Each 28cm x 23cm (2)

William Penn (1644-1718) was the founder
of Pennsylvania, the English North
American colony that became the U.S.
state of Pennsylvania. A pacifist Quaker,
and the son of a naval captain, Penn
wrote and urged for a Union of all the
English colonies in what was to become
the United States of America. One of the
first counties of Pennsylvania was named
Bucks County, after Buckinghamshire,
England, the county which was not only
the Penn family seat, but also the original
home of many of the first settlers.

£1,500-2,000



761 (part)



762 (part)



763



764

762
Circle of John Downman
Portrait of Robert Stansfield
Portrait of Jane Ferrand
A pair, head and shoulders
Oil on canvas laid down
Oval
Each 28cm x 22cm
In carved giltwood ribbon frames
£700-900

763
Follower of Francis Alleyne
Portrait of Jane Rookes
Half length wearing a white with pink sash
Oil on canvas
75cm x 60cm
£1,000-1,500

764
English School (late 19th after 18th century)
Portrait of a Richard Dawson, M.P.
and knight for Monaghan
Head and shoulders, seated at a desk
Oil on canvas
Bears inscription on label attached
to the reverse
75cm x 62cm
£500-700



765



766

765
Manner of Henry Raeburn
Portrait of a gentleman
Head and shoulders
Oil on canvas
76cm x 62cm
£300-400

766
Manner of Henry Raeburn
Portrait of a gentleman
Head and shoulders
Oil on canvas
75cm x 62cm
£300-400

767
English School (19th century)
Portrait of a gentleman
Head and shoulders
Oil on canvas
67cm x 54cm
£300-400



767



768



769



770

768
American School, 19th century
Portrait of a Gentleman,
Half length
Oil on canvas
77cm x 63cm
£400-600

769
English School (19th century)
Portrait of a lady
Half length seated
Oil on canvas
90cm x 70cm
£200-300

770
English School (19th century)
Portrait of an elderly man
Half length
Oil on canvas
75cm x 62cm
£150-200



771

771
Henry Room (19th century)
Portrait of J. Heathcote Esq
Half length seated
Oil on canvas
Inscribed and dated 1837 on reverse
75cm x 62cm
£800-1,200



772

772
Circle of Sir Daniel MacNee
Portrait of a lady said to be Mrs James Mackenzie of
Craigpark
Full length, seated at a table
Oil on canvas
Bears later inscription on the stretcher
105cm x 72cm
£500-800

773
Daniel Albert Wehrschmidt (1861-1932)
Portrait of a gentleman
three quarter length, seated
Oil on canvas
Signed and dated 1902
141cm x 110cm
£400-600



774

774

George Morland (1763-1804)

Landscapes with gipsies

Oil on canvas

Signed and dated 1794 lower right

40cm x 50cm

£2,500-3,500

775

Follower of Zimmerman

Figures and boats on the shore

Oil on canvas

40cm x 47cm

£300-500



775



776

James Holland (1800-1870)

King William IV and Queen Adelaide visiting Greenwich Hospital August 1835

Oil on canvas

Signed and dated 1845 centre left, signed inscribed and dated 1845 on reverse

46cm x 62.5cm

King William IV (1765-1837), 'The Sailor King' had a strong connection with Greenwich, giving them a number of pictures from the Royal Collection in 1824. This 'Naval Gallery' predates the setting up of the National Gallery by some weeks and was the first British national historical art collection open to the public. Queen Adelaide was the daughter of the Duke of Saxe-Meiningen and, according to the DNB, 'brought to the marriage an amiable disposition, an inclination to domesticity and a willingness to accept the ten illegitimate children of her husband's liason with Dorothy Jordan!'

£8,000-12,000



777

777
After Joseph Mallord William Turner
The Blue Rigi (at sunrise)
Oil on canvas
Bears a signature lower left
55cm x 66cm
£300-500



778

778
Dutch School (19th century)
A peasant girl and a sheep at a pool
Oil on canvas
73cm x 62.5cm
£250-350



779

780
French School (early 19th century)
Cavaliers and ladies merry-making in a garden
Oil on canvas
64cm x 99cm
£800-1,200

779
Andrew Sheerboom (1832-1880)
The mandolin player
Oil on canvas
53cm x 48cm
£500-700



780



781

781
S D** Hart (late 19th/
early 20th century)**
An elderly lady in a cottage doorway
Oil on canvas
Signed lower left
40cm x 24cm
£400-600



782

782
English School (19th century)
The Meatless Day
Oil on canvas
Inscribed on the reverse
32cm x 45cm
£200-300

783
John Brown Abercromby (1843-1929)
Children and an elderly woman in a
cottage interior
Oil on canvas
Signed and dated 1869 lower left
28cm x 46cm
£600-1,000



783



784



785



786

784

Alfred Joseph Woolmer (1805-1892)

The way through the forest

Oil on canvas

Signed and dated 1832 lower right

67cm x 54.5cm

£1,500-2,000

785

Continental School (19th century)

A Turk and a saint in an interior

Oil on panel

28.5cm x 23.5cm

£400-600

786

Tom McEwan (1846-1914)

Her Daily Love

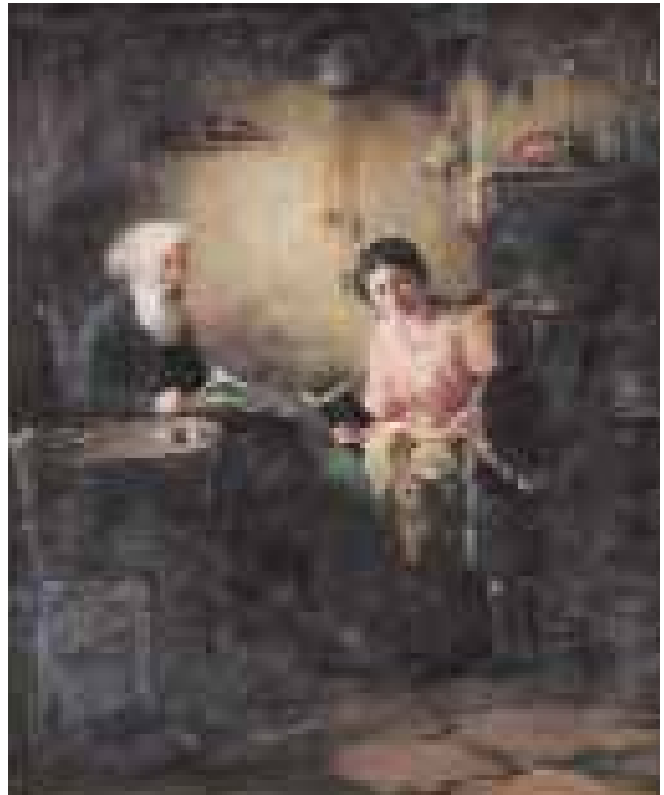
Oil on canvas

Signed lower right

75cm x 62cm

£1,000-1,500

787
Tom McEwan (1846-1914)
The Bairns Barn
Oil on canvas
Signed lower left
50cm x 60cm
£2,500-3,500



787

788
Follower of Tom McEwan
A woman spinning yarn in a
cottage interior
Oil on canvas
90cm x 70cm
£500-700



788



789

789
Attributed to William Collins (1788-1847)
Seascape with a figure looking out to sea through a telescope
Oil on canvas
92.5cm x 123cm
£1,500-2,000

790
John Pratt (1835-1911)
The Churchyard Attendant
Oil on canvas
Signed lower left
76cm x 64cm
£1,000-1,500



790

791
Arthur Batt (1846-1911)
Chestnut Horse
Oil on canvas
Signed and dated '78 lower left
50cm x 60cm
£500-700



791

792
George Headley (19th century)
Still life of fruit and flask on a ledge
Oil on canvas
49cm x 59.5cm
Provenance: N. R. Omell
£800-1,200



792



793

793
Dutch School (19th century)
Still life of summer flowers and
a trinket box on a marble ledge
Oil on board
55cm x 46cm
£1,000-1,500

794
Robert Dumont-Smith
(Early 20th century)
Still life of summer flowers
Oil on canvas
Signed lower right
59cm x 49cm
£800-1,200



794

795
Attributed to Terrence Loudon
(fl. 1921-1940)
Still life
Oil on canvas
40cm x 30cm
£300-500



795

796
****Alexander**
Still life with a vase of
summer flowers
Oil on canvas
Signed lower left
51cm x 41cm
£300-500



796



797

797
F Ragonot (19th century)**
Still life of fruit in a basket
Oil on canvas
Signed lower left
36cm x 45cm
£300-500

798
Edmund John Niemann (1813- 1876)
Figures fishing on the Thames
Oil on canvas
Sign and dated '65 lower left
113cm x 62cm
£500-800

799
English School (early 19th century)
Figures in a classical landscape, ruins
beyond
Oil on canvas
Bears inscription on reverse
34cm x 44cm
£300-500



798



799



800

William Henry Gore (19th century)

Bagnor

Oil on canvas

Signed lower left

Inscribed on label attached to reverse

51cm x 76cm

Exhibited: Paintings by W.Henry Gore,
Newbury District Museum May 1988,

No. 13

£2,000-3,000



801

801
Circle of Henry Pether
A moonlit river scene
Oil on canvas
42.5cm x 52cm
£300-500

802
Manner of Benjamin Williams Leader R.A. (1831-1923)
Llugwy river, North Wales
Oil on canvas
Bears signature lower left, bears inscription on reverse
52cm x 68cm
£800-1,000



802

803
William Henry Mander (1850-1922)
On the Machno, N. Wales
Oil on canvas
Signed and dated /96 lower left
Unframed
60cm x 45cm
£250-350

804
Charles Collins (1851-1921)
Cattle resting beneath a tree, beside a river
Oil on canvas
Signed and dated 1890 lower left
36cm x 61cm
£1,500-2,000



803



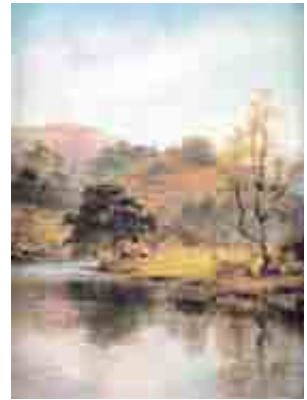
804



805



806



807



808



809 (part)

805
F. Rowe (19th century)
 A Cornish landscape
 Oil on board
 Signed lower right
 26cm x 42cm
£300-500

809
Henry Harris (1852-1926)
 Harvesting scenes
 A pair, oil on canvas
 Both signed, one lower left, one lower right
 Each 30cm x 60cm (2)
£300-500

810
Attributed to James Edwin Meadows (1828-1888)
 A peasant women and a dog on a path in a landscape
 Oil on canvas
 64cm x 114cm
£500-700

806
Attributed to John Syer (1846-1913)
 Waterfall scene
 Oil on canvas
 60cm x 40cm
£300-500

807
Charles Leslie (1835-1890)
 A Scottish highland loch landscape
 Oil on canvas
 44cm x 79cm
£300-500

808
Robert Gallon (1845-1925)
 River landscape with cattle and a bridge
 Oil on canvas
 Signed lower left
 43cm x 32cm
£700-1,000



810



811

James Arthur O'Connor (1792-1841)

The Dargle, Co. Wicklow

Oil on panel

31cm x 42cm

£4,000-6,000



812 (part)



813



814



815

812
English School (19th century)
Landscape scene
Ruined castle
A pair, oil on canvas
Each 22.5cm x 33cm (2)
£80-120

813
J Dobson (19th century)**
A watermill on a river
Oil on canvas
Signed lower right
60cm x 90cm
£150-200

814
Henry Parris (19th century)
Carting trees
Oil on canvas
Signed lower right
47cm x 72cm
£300-400

815
G Belouse (early 20th century)**
A riverside cottage
Oil on board
Signed lower left
25cm x 35.5cm
£200-300

816
Thomas Creswick (1811-1869)
River landscape with boat
Oil on canvas
Signed and dated 1844 lower right
24cm x 39cm
£800-1,200



816



817

Benjamin Williams Leader (1831-1923)

Beach at Colwyn Bay

Oil on canvas

Signed and dated 1917 lower left

24cm x 36cm

£4,000-6,000



818 (part)



818 (part)



818 (part)

818

F. E. Jamieson (19th-20th century)

Loch Earne Perthshire

Loch Goil Argyllshire

Allan Waters

Oil on canvas, unframed and unstretch

First and third signed lower right

Second signed lower left

Each 60cm x 40cm (3)

£300-500

819

Frederic Stuart Richardson (1855-1934)

A horse and rider approaching a bridge

Oil on canvas

Signed lower left

26cm x 23.5cm

£1,000-1,500



819

820

Follower of Edmund Blair Leighton

A garden scene with sunflowers, nasturtiums, poppies, beehives and coldframe

Oil on canvas

27cm x 55cm.

£200-300



820



821

Rev Matthew William Peters RA (1741-1814)

Two children with a jay in a cage

Oil on canvas

90cm x 71cm

Literature: Lady Victoria Manners, Matthew William Peters RA, His Life and Works, London, The Connoisseur, 1913 for an illustration of another version
£6,000-8,000



822

822
G Bretigny, (19th century)**
Watering the flowers
Oil on canvas
Signed lower right
46cm x 32cm
£600-800



823

823
Henry Martin (1835-1908)
Newlyn
Oil on canvas
Signed and inscribed lower right
35cm x 53.5cm
£600-800



824

824
Henry Martin (1835-1908)
A village street in Cornwall
Oil on panel
Signed lower left
13.5cm x 21cm
£500-700



825

William Clarke Wontner (1857-1930)

Portrait of a young woman

Half length, wearing a green dress, in a
woodland setting

Oil on canvas

Signed and dated '06 upper left

78cm x 52cm

£15,000-20,000



826
Walter Ernest Webster (1878-1959)
The Dancing Girl
Oil on canvas
Inscribed on label attached to stretcher
61cm x 46cm
£4,000-6,000



827

Henri le Sidaner (1862-1939)

'Le Roi de la Biere, et aples'

Oil on panel

Signed lower left

95cm x 59cm

Together with certificate of authenticity,
No. LS295, signed by Yann Farinaux-Le
Sidaner, author of the catalogue
Raisonne, in which this is included.

£4,000-6,000



828



829 (part)



830

828
C Toft (19th century)**

An old salt
Oil on board
Signed lower left
33cm x 23cm
£120-180

829
David W. Haddon (fl.1884-1911)
'The Mate'; 'One of the Crew'; 'Memories';
'One of the Crew'

A set of four, oil on board
Two signed lower right, one signed lower
left, one signed and dated '96 lower left
Each 33.5cm x 24cm (4)
£800-1,200

830
James Kerr-Lawson (1865-1939)

Spanish Beggar
Oil on board
38cm x 20cm
£300-500

831
McCraig Lang (early 20th century)
Portrait of Miss Dorothy Morris
Full length standing in a red ballet skirt
Oil on canvas
Signed and dated 1910 lower right
60cm x 44cm
£400-600



831



832

832
Venetian School (mid 18th century)
Market scene near the basilica,
St Marks
Oil on panel
20cm x 16cm
in an elaborate pierced gilt
scroll easel frame
£800-1,000



833

834
Johannes Kleinschmidt (1858-1905)
Portrait of a lady in a veil
Oil on canvas
Signed and dated 1891 centre right
60cm x 46cm
£500-800

835
Alberto Vianelli (1841-1927)
Mother and child
Oil on canvas
Signed lower right
Unframed
78cm x 47cm
£600-800

833
Eugene Carriere (1849-1906)
'L'Indiscret'
Oil on canvas
Signed and dated 1874
lower right
Bears inscription verso with
title and dated 1874
41cm x 33cm
£1,000-1,500



834



835



836

836
Continental School (19th century)
A woodcarver presenting a
religious statue to a monsignior
Oil on canvas
41cm x 67cm
£300-500

837
George L. Seymour (fl. 1876-1888)
Portrait of a girl in red
Oil on panel
Signed upper right
36cm x 24 cm.
£800-1,200



837

838

Gustav Danthon (late 19th century)

The Loire at sunset

Oil on canvas

Signed lower right

127cm x 79cm

Danthon was born in Nevers, France, and exhibited at the Salon des Independants and Salon d'Automne amongst others. His work was represented by Joseph Seligman, who also represented several of the better known impressionist artists of the period.

£12,000-15,000



838 (detail)



838 (customs label)



838 (detail)



838



839

839
John Auld (1869-1910)
View of London with St Pauls
in the distance
Oil on canvas
Indistinctly signed lower left
68cm x 50cm
£2,000-3,000

840
Frederick W. N. Whitehead (1853-1938)
Alfpuddle, Dorset
Oil on canvas
Signed lower right
20cm x 29cm
£800-1,200

841
Frederick Golden Short (1863-1936)
New Forest Scenes
A pair, oil on canvas board
Each 22cm x 30cm (2)
£300-400



840

842
Frederick Golden Short (1863-1936)
A brook with trees
Oil on board
Indistinctly signed lower right
22cm x 29cm
£250-350



841 (part)



842



843 (part)



844



845



846

843

A. Lewis (Early 20th century)

Departing day: at village near Great Marlow on Thames

Sunrise: a village at Stratford on Avon

A pair, oil on canvas

The first signed and dated 1913 lower right

The second signed and dated 1913 lower left

Both bearing inscriptions on reverse

Each 60cm x 106cm (2)

£300-500

844

Jerry Bergen (early 20th century)

An Italian harbour scene

Oil on canvas board

Signed lower left

20cm x 24cm

£150-200



847

845

David Walker (Exh. 1882-1892)

A Child of the Sea

Oil on canvas

Signed lower right

89.5cm x 127.5cm

Provenance: David Messum, Beaconsfield, Ref: W520

£800-1,200

846

Herbert P. Dollman (fl.1880-1905)

Four boys by a rowing boat,

Oil on canvas,

Signed and dated 1893

Unframed

30.5cm x 45.5cm

£1,500-2,000

847

F Marchand (early 20th century)**

Harbour scene

Oil on canvas board

Signed lower right

30cm x 39cm

£100-150



848 (part)



850

848
English School (circa 1900)
A North African desert scene with
figures and camels
Coastal scene
Two oils on canvas
The first 17cm x 35cm
The second 19.5cm x 40cm (2)
£1,000-1,500

849
Louis Welden Hawkins (1849-1910)
Bretons sur la plage
Oil on canvas
Signed lower right
50cm x 98cm
£5,000-7,000

850
Charles Blondin (20th century)
The embankment near Notre Dame, Paris
Oil on canvas
Signed lower left
39cm x 48cm
£400-600



849



851

Raoul Millais (1901-1999)

Jockeys at the Start

Oil on canvas

Signed lower right

51cm x 61cm

Raoul Millais (1901 -1999)

Born in Britain, Hesketh Raoul Lejardera Millais, grandson of John Everett Millais and son of John Guille Millais, was one of the leading sporting artists of the last century. Taking after his father as an artist, soldier, naturalist, writer and explorer he was best known for his equestrian portraits. He spent time with Ernest Hemingway in Spain and was a friend of Alfred Munnings. Working in the traditional figurative style he was a fierce opponent of modernism in art referring to it as that "Picasso Lark". His works can be found in national collections around the globe as well as in private collections, including that of Sir Winston Churchill

£3,000-5,000



852



853



854



855

δ 852
Frederick Hansen (20th century)
Afternoon in the orchard
Oil on canvas board
Signed with initials lower right
61.5cm x 58.5cm
£1,500-2,000

853
Freda Marston (1895-1949)
Avenue of Poplar trees
Oil on canvas
Signed lower left
63cm x 76cm
£600-800

854
Isabel Grant Nevil (20th century)
The Avon near Ibsey
Oil on canvas
Signed lower right
40cm x 50cm
£100-150

855
Margaret Millicent Fisher Prout (1875-1963)
Parasol
Oil on board
Signed lower left
Inscribed on label attached to
the reverse
62cm x 54cm
£2,000-3,000

856

Rowland Henry Hill (1873-1952)

Haymakers

Oil on canvas

Signed lower left

30cm x 40cm

£500-800



856

δ 857

Rosemary Sarah Welch (20th century)

Racehorses and foal

Oil on board

Signed and dated '61 lower right

43cm x 75cm

£200-300



857

δ 858

Rosemary Sarah Welch (20th century)

Racehorses in a paddock

Oil on board

Signed lower right

50cm x 88cm

£200-300



858



859

δ 859
Rosemary Sarah Welch (20th century)
Gallop Racehorses
Oil on board
Signed and dated '60 lower right
50cm x 75cm
£200-300

δ 860
Rosemary Sarah Welch (20th century)
Caught napping
Oil on canvas
Signed
49cm x 75cm
£300-500



860



Books

Maps, Travel & Topography

1001

Blome, Richard. A Mapp of Barkshire With the Hundreds, 1673, 32cm x 20cm, framed and glazed plus A General Mapp of the County of Oxford 1673, 29cm x 32cm, hand coloured, framed and glazed. (2)
£100-120

1002

Bowen, Emanl. An Accurate Map of Berkshire Divided into its Hundreds, 1777. 70cm x 55cm, framed and glazed.
£100-150

1003

Cary, John. A Map of Berkshire, 1809, 55cm x 40cm, framed and glazed, plus A Map of Oxfordshire, 1809, 40cm x 55cm, framed and glazed. (2)
£100-150

1004

Crighton/Walker. Oxfordshire, engraved map 1831, 18cm x 23cm, hand coloured, framed and glazed plus other Oxfordshire/Berkshire maps by Roper/Cole; Seller, J; (4)
£100-120

1005

Davis, R. Oxfordshire, Sheet fifteen, 1797, 37cm x 67cm and Sheet sixteen, 1797, 47cm x 67cm, both hand coloured, framed and glazed. (2)
£150-200

1006

Kitchin, Thomas. A New Improved map of Cornwall, 1750. 52cm x 69cm, hand coloured, framed and glazed.
£80-120

1007

Kitchin, T. Oxfordshire, engraved map circa 1770, 17cm x 20cm, hand coloured, framed and glazed plus other Oxfordshire maps by Cary, J; Van de Aa, P; Archer, J. (4)
£100-120

1008

Kitchin, Tho. A New Improved Map of Oxfordshire, 1775. 55cm x 73cm, framed and glazed, glass broken.
£100-150

1009

Kitchin, T. Berkshire, engraved map circa 1770, 22cm x 17cm, hand coloured, framed and glazed plus other Berkshire maps by Archer, J; Luffman, J; Cary, J. (4)
£100-120

1010

Morden, Robt. Cornwall, engraved map circa 1695. 35cm x 43cm, hand coloured, framed and glazed, plus maps of Essex and Bark Shire. (3)
£100-150

1011

Moule, T. Berkshire, engraved map 1836. 25cm x 20cm, hand coloured, framed and glazed plus four other maps. (5)
£100-120

1012

Ogilby, John. The Road from London to the City of Bristol, being Plate 1, London to Marlborough, 1675 or later, 48cm x 34cm, hand coloured, framed and glazed, plus, The Road from London to St Davids in Con. Pembroke, being Plate 1, London to Abingdon, 1675 or later, 44cm x 30cm, hand coloured, framed and glazed. (2)
£120-150

1013

Rocque, John. The Twelfth Sheet of Berkshire from an Actual Survey, 1753, 30cm x 65cm plus the Sixteenth Sheet, 1753, 50cm x 35cm, both hand coloured, framed and glazed. (2)
£150-200

1014

Rocque, John. The Fifth Sheet of the Actual Survey of the Countys of Berks, Oxford & Bucks, 1753. 50cm x 65cm, framed and glazed.
£150-200

1015

Rocque, John. Didcot and North Berkshire, engraved map 1761 or later, 61cm x 48 cm, hand coloured, framed and glazed.
£300-400

1016

Rocque, John. Map of the County of Berks 1762. 44cm x 67cm, inset City of Oxford plan, hand coloured, framed and glazed, closed tear to bottom right margin.
£400-500

1017

Speed, John: Dorsetshyre, with the Shyre-towne Dorchester described, as also the Armes of such noble families as have bene honored with the Titles there of since the Normans conquest to this present. Ann 1610, engraved map, 38cm x 51cm, hand coloured, framed and glazed.
£100-150

1018

Speed, John. Wiltshire, engraved map for Thomas Bassett and Richard Chiswell, 1676 or later, 38cm x 51cm, hand coloured, framed and double glazed.
£150-200

1019

Speed, John. Cornwall, Engraved map 1630 or later. 38cm x 51cm, hand coloured, framed and double glazed, glass broken.
£200-300

1020

Speed, John. Anglesey, engraved map 1610 or later for John Sudbury and George Humbell, 38cm x 51cm, hand coloured, framed and glazed plus an engraving of the Metropolis Church of Canterbury. (2)
£100-150

1021

Saxton, C. Oxoniensis, engraved map 1610 or later, 34cm x 24cm, hand coloured, framed and glazed plus Berkshire, engraved map, 1610 or later, 34cm x 24cm, framed and glazed. (2)
£140-180

1022

The Alpine Journal: A Record of Mountain Adventure and Scientific Observation, Vols XX-LVIII, 1900-52, a continuous run, bound in thirty-two volumes. Half calf (first twenty-two volumes) and blue cloth, maps, illustrations, octavo.
£300-400

1023

Grose, Francis & Astle, Thomas. (Editors) The Antiquarian Repertory, four volumes, London 1807. Calf, spine joints splitting, illustrated, foxed, quarto.
£100-200

1024

Busbequius, A. G. Travels into Turkey, London 1745. Calf, duodecimo.
£100-150

1025

Hall & Marsh. The History and Antiquities of Newbury and it's Environs, Including Twenty Eight Parishes Situate in the County of Berks., also a Catalogue of Plants, Speenhamland 1839. Cloth, chipped paper label to spine, folding map and other illustrations, octavo, plus **Money, Walter.** An Historical Sketch of the Town of Hungerford, Newbury 1894, octavo, plus three other volumes. (5)
£80-100

1026

Jones, Inigo. The Most Notable Antiquity of Great Britain Vulgarly Called Stone-Heng on Salisbury Plain, second edition, London 1725. Portrait frontis, nine folding and one single page plates, bound with, **Charleton, Walter.** Chorea Gigantum or, the Most Famous Antiquity of Great Britain Vulgarly Called Stone-Heng Standing on Salisbury Plain Restored to the Danes, second edition, London 1725, bound with, **Webb, John.** A Vindication of Stone-Heng Restored London 1725. One folding plate plus text illustrations. Calf, folio.

£400-600

1027

Perronet, M. Description des Projets et de la Construction des Ponts de Neuilli, de Mantes, D'Orleans, de Louis XVI, Paris 1788. Damaged contemporary calf, quarto.

£600-800

1028

Senior, Nassau W. A Journal Kept in Turkey and Greece in the Autumn of 1857 and the Beginning of 1858, London 1859. Half calf, two folding maps, two chromo plates, octavo.

£150-200

1029

Swinburne, Henry. Travels Through Spain in the Years 1775 and 1776, London 1779. Half calf, folding map and fourteen plates on thirteen pages, quarto.

£600-800

1030

Townsend, Joseph. A Journey Through Spain in the Years 1786 and 1787, three volumes, London 1792. Calf, map and eight plates, octavo, plus four other volumes. (7)

£150-200

The Arts

1031

The Architectural Review, New York. Volume VIII, Number 4, April - June 1899 to Volume XVI, Number 6, December 1904. Bound into five volumes, half morocco, illustrated, octavo.

£100-150

1032

Blair, Claude. (Editor) The Crown Jewels. The History of the Coronation Regalia in the Jewel House of the Tower of London, two volumes. limited edition 21/650, London 1998. Signed by the Director of the Royal Collection, quarter goatskin, slip case, quarto.

£300-500

1033

Catalogue of Books Printed in the XVth. Century now in the British Museum.

Thirteen volumes comprising Parts 1- 10 plus Part 12 plus 2 volumes of Facsimiles, London 1963 - 1985. Cloth backed boards, except Part 12 which is cloth, folio, plus one other volume. (14)

£200-300

1034

D'Aviler, C. A. Cours D'Architecture qu Comprend les Ordres de Vignole, Paris 1738. Damaged contemporary calf, lacks frontis and one plate, quarto.

£180-250

1035

De Wit, Paul. Perlen Aus Der Instrumenten - Sammlung, Leipzig 1892. red satin covered folder type boards with gilt embellishments and picture inlay, oblong folio.

£100-150

1035A

Dreyfus, John. A History of the Nonesuch Press, limited edition 141/950, London 1981. Dust wrapper, illustrated, quarto, plus Chaucer, Geoffrey. The Works. A Facsimile of the William Morris Kelmscott Chaucer, Cleveland 1958. Dust wrapper, illustrated, folio. (2)

£100-150

1036

Emery, Anthony. Greater Medieval Houses of England and Wales, volumes one and two, Cambridge 1996 and 2000. Dust wrappers, illustrated, quarto plus other volumes. (shelf)

£150-200

1037

Foskett, Daphne. Miniatures Dictionary and Guide, London 2000. Dust wrapper, illustrated, quarto plus others similar. (shelf)

£100-120

1038

Gilbert, Christopher. The Life and Work of Thomas Chippendale, London 1978. Dust wrapper, illustrated, quarto, plus others related. (shelf)

£100-120

1039

Heal, Ambrose. London Furniture Makers 1660 - 1840, London 1953. Dust wrapper, illustrated, quarto, plus six other volumes. (7)

£100-150

1039A

Hogarth, William. The Works, two volumes, London no date. Half calf, engraved plates, quarto.

£100-150

1040

Kent, Samuel. The Grammar of Heraldry, London 1716. Calf, upper board detached, marginal strip missing from top of title page, illustrated, octavo.

£80-120

1041

Kitto, John. The Gallery of Scripture Engravings, Historical and Landscape, three volumes, London no date. Calf, quarto.

£100-150

1042

Vanity Fair Prints. Nine bound volumes for 1871; 1872; 1873; 1874; 1875; 1876; 1877; 1878 plus an amalgamated volume covering 1869 - 1872. Over 550 portraits.

£400-600

Literature

1043

Amis, Kingsley. Lucky Jim, first edition, London 1953. Cloth, author's 1978 presentation inscription to fep, book cocked, octavo.

£300-400

1044

Bourchier, John. Lord Berniers. (Editor) The History of the Valiant Knight Arthur of Little Britain, London 1814. Re-cased in original boards, twenty five hand coloured illustrations, quarto.

£150-200

1045

[Braddon, Mary]. The Cloven Foot, three volumes, London [1879]. Half calf, octavo.

£100-150

1046

Byron, Lord. The Poetical Works, London 1896. Tree calf, octavo plus four other poetry volumes in uniform bindings. (5)

£100-120

1046A

Churchill, Randolph S. & Gilbert, Martin. Winston S. Churchill, eight volumes, first editions, London 1966 - 1988 plus ten, only, Companion Volumes, London 1967 - 1977, lacking the three parts of volume five. All with dust wrappers, one with small loss to spine, quarto. (18)
£500-1,000

1047

Collier, Jer. The Great Historical, Geographical, Genealogical and Poetical Dictionary, two volumes, London 1701 plus Supplement, London 1705. Rubbed contemporary calf, folio. (3)
£200-300

1047A

Fleming, Ian. From Russia With Love, first edition, London 1957. Dust wrapper, chipped to corners and head and foot of spine, octavo, plus four other first editions and three reprints by the author, plus two other books, all with dust wrappers. (10)
£150-250

1048

Graves, Robert. I, Claudius, first edition, London 1934. Foxed dust wrapper, octavo, plus three other volumes by the author. (4)
£200-300

1050A

Johnson, Samuel. A Dictionary of the English Language, two volumes facsimile edition, London 1990. Calf, slip case, folio.
£100-150

1049

Holy Bible. Book of Common Prayer bound to front, John Baskett, Oxford 1715. Contemporary calf, three red bordered title pages, quarto.
£200-250

1050

Holy Bible. Four volumes, limited edition of 1,000, Nonesuch Press London 1925 - 1927 plus The Apocrypha, limited edition 1,080/1,250, 1924. Japon vellum, spines darkened, quarto.
£120-180

1051

Laud, William. A Relation of the Conference Between William Laud, Late Lord Arch-Bishop of Canterbury and Mr Fisher the Jesuit, 4th. edition revised, London 1786. Half calf, page edges marked, folio, plus two other volumes. (3)
£100-120

1052

Marques, Le Petre Joseph. Nouveau Dictionnaire Des Langues Francois et Portugaise, volume 1, only, Lisbonne 1758. Full brass boards and spine with repoussé floral work and central portrait to upper boards, quarto.
£200-400

1053

Milton, John. Paradisus Amissus. Poem A Joannis Miltoni, Oxford 1750. Two volumes in one, later half calf by Zaehnsdorf, slip case, quarto.
£100-150

1054

Otway, Thomas. The Works, three volumes. London 1757. Calf, octavo, plus eight other leather bound works. (11)
£100-120

1055

Routledge. (Publishers) Literature, twenty five volumes, London no date. Half roan, octavo.
£100-150

1056

Shakespeare, William. The Library Shakspeare, three volumes, London no date. Half morocco, illustrated, folio.
£100-150

1057

Shakespeare, William. The Plays edited by Samuel Johnson and George Steven, ten volumes, London 1785. Calf, later spines, octavo.
£400-500

1058

Smollett, Thomas. The Works, twelve volumes, London 1899. Half morocco by Zaehnsdorf, octavo.
£150-200

1059

Thackeray, William Makepeace. The Works, twelve volumes, London 1878. Re - backed half calf, octavo, plus other leather bound volumes. (shelf)
£100-150

1060

Trollope, Anthony. The Prime Minister, The Trollope Society, London 1991. Cloth, octavo, plus forty seven other volumes in the series. (48)
£100-150

1061

Walpole, Horatio. The Works of Horatio Walpole, Earl of Orford, five volumes, London 1798. Calf, spines laid down, quarto.
£400-600

1062

Wilson, J. M. (Editor) T. E. Lawrence, Letters to E. T. Leeds, limited edition 446/650, The Whittington Press, Andoversford 1988. Quarter buckram, illustrated, slip case, quarto, plus **Russell, Richard.** A History of the Marlborough College Press 1934 - 1984, limited edition 85/200, 1984. Quarter buckram, quarto plus other private press items. (box)
£150-200

1063

Wodehouse, Pelham Grenville. The Little Warrior, New York 1920. Cloth, octavo.
£100-150

1064

Wodehouse, P. G. The Code of the Woosters, first edition, London 1938. Cloth, octavo, plus Carry on Jeeves, first edition, London 1935, cloth, plus twenty one other first editions by the author in cloth. (23)
£180-250

1065

Wodehouse, P. G. French Leave, first edition, London 1955. Chipped dust wrapper, octavo, plus The Mating Season, first edition, London [1949], chipped dust wrapper, plus A Pelican at Blandings, first edition, London 1969, dust wrapper, plus four other related volumes. (7)
£100-150

1066

Wodehouse, P. G. Full Moon, first edition, London [1947]. Dust wrapper, octavo, plus Uncle Dynamite, first edition [1948], damaged dust wrapper, plus A Few Quick Ones, first edition, London 1959, damaged dust wrapper, plus Frozen Assets, first edition, London 1964, chipped dust wrapper. (4)
£100-150

1067

Wodehouse, P. G. Much Obliged Jeeves, first edition, London 1971. Dust wrapper, spine faded, octavo, plus Jeeves in the Offing, first edition, London 1960, dust wrapper, plus Jeeves and the Feudal Spirit, first edition, London 1954, chipped dust wrapper, plus Aunts Aren't Gentlemen, first edition, London 1974, dust wrapper. (4)
£100-150

1068

Wodehouse, P. G. Money in the Bank, first British edition, London [1946]. Dust wrapper, chipped and creased to edges with small loss, octavo, plus Company for Henry, first edition, London 1967, dust wrapper, plus A Few Quick Ones, first edition, London 1959, dust wrapper with loss, plus Sunset at Blandings, first edition, London 1977, dust wrapper. (4)
£100-150

1069

Wodehouse, P. G. The White Feather, London 1914. Picture cloth, twelve illustrations, octavo.
£100-150

1070

Wodehouse, P. G. My Man Jeeves, first edition, London [1919]. Blind stamped cloth, book cocked, octavo.
£250-350

Natural History

1071

Amuckastegui, Axel. Some Birds and Mammals of Africa, signed limited edition 292/500, Tryon Gallery, London 1974. Quarter morocco by Zaehnsdorf, slip case, elephant folio.
£100-150

1072

Bewick, Thomas. History of British Birds, two volumes, Newcastle 1804 & 1816. Morocco, illustrated, octavo.
£150-200

1073

Buffon, Georges Louis Leclerc, comte de. Histoire Naturelle, sixty eight volumes, Paris 1799. Contemporary calf, illustrated, octavo.
£500-700

1074

Buffon, Georges Louis Leclerc, comte de. Histoire Naturelle Generale et Particuliere, fifteen volumes, 1749 - 1767 with two folding maps, two hundred and two folding and one hundred and nine single page plates; plus eight Supplement volumes 1774 - 1789 with thirty plates, nine of which are folding; plus nine volumes of Des Oiseaux 1771 - 1783 lacking plates; plus four volumes, only, Des Mineraux 1783 lacking plates; plus four volumes, only, Histoire Des Voyages, all four lacking title pages and plates. All volumes in uniformed marbled calf, illustrated, quarto. (40)
£500-1,000

1075

Curtis, William. The Botanical Magazine or Flower-Garden Displayed, four volumes, only, London 1788/1794. Contemporary calf, one hundred and forty two hand coloured plates, octavo, plus **Martyn, Thomas.** Thirty-Eight Plates with Explanations Intended to Illustrate Linnaeus's System of Vegetables, London 1799. Calf, upper board detached, hand coloured illustrations, octavo. (5)
£250-350

1076

De Garsault, Fr A. Le Nouveau Parfait Marechal, ou La Connoissance Generale et Universelle Du Cheval, Paris 1755. Calf, illustrated, octavo.
£100-150

1077

Parkinson, John. Paradisi in Sole, Paradisus Terrestris, first edition, London 1629. Contemporary calf, later spine, wood cut title page, full page portrait, garden design plate, plus one hundred and eight floral plates, plus two text illustrations, small loss to last page of index and plate at page 255, folio.
£2,000-3,000

1078

Wooster, David. Alpine Plants, two volumes First and Second Series, second edition, London 1874. Blind stamped cloth, one hundred and eight chromo plates, octavo.
£120-150

General Books

1079

Bartoli, Cosimo. The Architecture of Leon Batista Alberti in Ten Books, of Painting in Three Books and of Statuary in One Book, in One Volume, London 1755. Contemporary calf, boards detached, prelims lacking, binding broken, one hundred and one plates, folio, plus six other volumes. (7)
£150-200

1080

Bewick, Thomas. The Fables of Aesop and Others with Designs in Wood, Newcastle 1818, plus Select Fables, Newcastle 1820, plus A History of British Birds, Volume Two, Newcastle 1816. Uniform half calf, woodcut illustrations, octavo. (3)
£300-400

1081

Blanc, M. Le & Armengaud, M. M. The Engineer and Machinist's Drawing Book, Glasgow 1855. Half calf, illustrated, folio, plus other volumes. (box)
£100-120

1082

British Sports and Sportsmen. Nine volumes, each limited to 1,000 copies, comprising:- Hunting; Commerce and Industry; The Story of Shipping; Athletics, Tennis, Rackets; Racing; Past Sportsmen Part 1; Breeding and Agriculture; Modern Commerce, Motoring, Aviation; Racing and Coursing. Uniform red morocco, illustrated, folio.
£800-1,200

1083

Clarendon, Edward Earl of. History of the Rebellion and Civil War in England Begun in the Year 1641, three volumes, London 1702. Calf, three frontispieces, title page vignettes, head and tail chapter illustrations, folio, plus one other. (4)
£300-400

1084

Early Manuscript and Printed Music. Quantity on vellum and paper, 1500 and later. (folder)
£100-200

1085

Fairburn, John. (Publisher) Fairburn's Edition of the Life of Admiral Lord Nelson, Containing a Correct Account of all his Naval Engagements and Universally Lamented Death in the Hour of Victory, twenty-fifth edition, London no date. Contemporary blue/grey wrappers with cotton tied spine, folding frontis of Trafalgar, 19cm x 12cm, 4opp, contemporary owner inscriptions dated Jan 11 1806.
£100-150

1086

Green, John Richard. History of the English People, four volumes, London 1877/1880. Half morocco by Riviere, illustrated, plus The Conquest of England, London 1883 and The Making of England, London 1881, both in uniform bindings, octavo. (6)
£100-150

1087

Howard, John. The State of the Prisons in England and Wales, second edition, Warrington 1780. Calf, ten plates, nine of which are folding, octavo.
£200-300

1088

Illuminated and Illustrated Specimen Sheets. Quantity, 15th Century and later. (folder)
£200-300

1089

Incunable and Specimen Leaves. Includes Plutarchus, Venice 1478; St. Jerome's Commentary on the Bible, Venice 1498 and others similar. (7)
£100-200

1090

The Law Journal. Thirty one volumes, 1823 to 1876. Half calf, quarto.
£100-150

1091

Plot, Robert. The Natural History of Oxford - Shire, 1972, Chicheley facsimile reprint. Cloth, slip case, folio plus other volumes. (box)
£100-150

1092

Private Press Specimen Sheets. Includes The Dove Press, Goethe's Iphigenio auf Tauris, 1912; Kelmscott Press, The Tale of Emperor Coustans and of Over the Sea, 1894; Ashendene Press, The Golden Asse 1924 and others similar.(7)
£100-120

1093

Public General Statutes. Seventy eight volumes, 1864 to 1950. Full and half calf, some duplication, quarto.
£200-250

1094

Punch Magazine. Broken run of over one hundred volumes, 1847 - 1933. Mixed bindings of publishers maroon cloth and half calf.
£100-150

1095

Religious Specimen Sheets. Including Foxe's Book of Martyrs 1641, Conradus de Alemania's Latin Concordance to the Bible, 1485; Liber Chronicarum, 1493; Cologne Chronicle 1499. (folder)
£100-200

1096

The Scottish Law Reports. Fifty two volumes, 1874 to 1915. Half calf, quarto.
£150-200

1097

Scottish Law Review. Twenty nine volumes 1892 to 1956. Half calf, quarto, plus **The Law Times Reports.** Twenty two volumes, 1903 to 1928. Half calf, quarto. (51)
£150-200

1098

Southey, Robert. Joan of Arc, two volumes, London 1811. Calf, octavo, plus other volumes. (shelf)
£100-150

1099

Stafford, Thomas & Carew, George. Pacata Hibernia, Ireland Appeased and Reduced, first edition, London 1633. Re-backed calf, lacks two portraits and two maps, wormed with loss at rear, folio.
£200-300

1100

Strickland, Agnes. Lives of the Queens of England, twelve volumes, London 1842. Half calf, octavo, plus two other volumes. (14)
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Dreweatt Neate Fine Art and Neales**CONDITIONS OF BUSINESS**

June 2006

INFORMATION FOR BUYERS

1. Introduction. The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale 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.

2. Agency. As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.

3. Estimates. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. 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 Buyer agrees to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 19.5% of the hammer price on each lot up to and including £100,000, plus 12.5% for any amount in excess of £100,000. In addition where a lot has been purchased through or using the services of ATG Online Live Auctions, or any other live online auction services, a further additional charge of 3% is payable on the hammer price of each lot purchased. VAT at the prevailing rate of 17.5% is added to all of these premiums and additional charges as defined below.

5. VAT. (*) indicates that VAT is payable by the purchaser at the standard rate (presently 17.5%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 17.5% on importation into the UK. The double symbol (**) 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 VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of 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 Premium is not recoverable as input tax.

6. Descriptions and Conditions. Condition reports are provided on our web site 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, and large numbers of such requests received shortly before the sale may not receive a response to 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. We recommend that you always view a lot in person.

We are, primarily, agents for the seller. We are dependent on information provided by the seller 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 or any 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. 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, we shall be liable for any defect 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 first.

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 may be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification may be required if you are unknown to us. 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. 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.

11. Methods of Payment. As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. The following methods of payment are acceptable:

Sterling cheque. To be drawn on a UK bank and made payable to 'Dreweatt Neate-The Fine Art Auction Group'. If you have a credit or cheque acceptance account with Dreweatt Neate, you will be able to take your goods immediately providing the sum is within the agreed limit. Otherwise, it will be necessary to allow at least five working days for the cheque to clear before collecting your purchases
Sterling bankers draft. This will need to be confirmed with the issuing bank, prior to acceptance
Bank transfer. All transfers must state the relevant sale number, lot number and your

bid / paddle number. If transferring from a foreign currency, the amount we receive must be the total due in pounds sterling (after currency conversion and the deduction of any bank charges). Our bank details can be found on the reverse of your invoice or in the sale catalogue under 'Important Notices'
Debit cards drawn on a UK bank. There is no additional charge for purchases made with these cards. Debit cards drawn on an overseas bank or deferred debit cards will be subject to a 2% surcharge.

Sterling cash payments of up to £8,000 and debit cards payments can be made at the Cashier's Office, either during or after the sale.

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. Droit de suite royalty charges.

From 14th February 2006 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 living artists. 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 δ 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. There is no VAT payable on this royalty charge.

TERMS OF CONSIGNMENT FOR SELLERS

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 we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. Commission is charged to sellers at the following rates:- please enquire at our salerooms.

3. Removal costs. Items for sale must be consigned to the sale room 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.

4. Loss and damage of goods.

(a) Loss and Damage Warranty - Dreweatt Neate is not regulated by the FSA for the provision of insurance to its clients. However, Dreweatt Neate, for its own protection, assumes liability for property consigned to it at lower pre-sale estimate. To justify accepting liability, Dreweatt Neate makes a charge of 1.5% of the hammer price plus VAT (subject to a minimum charge of £1.50) or, if unsold, our lower estimate of the hammer price.

(b) If the owner of goods consigned instructs us in writing not to take such action, they then remain at 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 4(a) is inapplicable.

5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the Lot should be illustrated your permission will be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

6. **Minimum bids and our discretion.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 7. 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.

7. 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 insurance 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 placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

8. **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.

9. **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 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request

10. **Descriptions.** Please assist us with accurate information as to the provenance 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 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. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.

11. **Unsold and withdrawn items.** If an item is unsold it may with your consent 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.

12. **Withdrawn and bought in items.** These are liable to incur a charge of 15 % plus VAT on being bought in or withdrawn after being catalogued.

13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. 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 and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business after the day of the sale in the case of lots unsold at auction, 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.

15. **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.

16. **Settlement.** After sale settlement of the net sum due to you normally takes place within 21 days of the sale (by crossed cheque to the seller) 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. 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 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 21 days from the date of sale.

CONDITIONS OF SALE

The Fine Art Auction Group Limited trading as Dreweatt Neate Fine Art (DNFA) and/or Neales carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of DNFA, Neales 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 DNFA or Neales 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 and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) 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.
- (c) Bidders shall be deemed to act as principals.
- (d) Once made, no bid may be withdrawn.
- (2) 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

together with a premium thereon of 22.9125% which shall include VAT on the premium at the rate imposed by law. In addition, where a lot is bought through or using the services of ATG Live Auctions or any other live internet services, the buyer shall pay a further additional charge of 3% on the hammer price plus VAT on such additional charge at the rate imposed by law, resulting in such buyers paying the hammer price together with a total premium and charge of 22.5% plus VAT on the premium and charge 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 above.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with an asterisk or double asterisk. 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

(1) Immediately a Lot is sold you will:

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

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

(2) 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 express or implied.

(3) Buyers who utilise the services of ATG Live Auctions or any other live internet services are hereby informed that the payment method details that are provided to ATG Live Auctions or any other live internet services as part of the process of registration will, in the absence of compliance with paragraph (1) of this clause, be utilised by us to settle any amounts owing by such buyers to us.

7. TITLE AND COLLECTION OF PURCHASES

(1) 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.

(2) 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 or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

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

(4) Dreweatt Neate or Neales is unable to arrange packaging or shipping of items. Successful buyers must make these arrangements independently, though the saleroom may be able to suggest specialist shipping companies who can advise buyers, this advice is not a recommendation and the saleroom is not liable for any aspect of the packaging and shipping process. Please note that the cost of packaging and shipping depends on the size/weight of the item(s) purchased, insurance requirements, and the shipping destination, not on the value of the item(s) purchased. Please note that any items not collected within one week of the sale date may be automatically removed to commercial storage and subject to a storage charge.

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

(1) 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:

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

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

(c) 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;

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

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

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

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

(i) 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.

(2) 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 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 (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

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 save where such failure is unreasonable. 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 it for sale and is able to transfer good and marketable title to the property free from any third party claims.

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 as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(1) 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. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(2) 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.

GENERAL

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

(17) (1) 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.

(2) 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.

(18) 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.

(19) 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.

(20) 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.

(21) English law applies to the interpretation of these Conditions.

Sales Calendar: October - December 2007

October

Monday 22nd	Nottingham	Gallery Sale
Tuesday 23rd	Nottingham	Affordable Pictures & Books
Tuesday 23rd	Donnington Priory	Contemporary & Modern Pictures Sale starts: 4.00pm (see page 7)
Wednesday 24th	Donnington Priory	Pictures & Books
Wednesday 31st	Donnington Priory	Fine Wine & Port

November

Thursday 1st	Bristol (Baynton Road)	Gallery Sale, Collectors' Items
Monday 5th	Nottingham	Gallery Sale
Tuesday 6th	Nottingham	Affordable Decorative Arts & Ceramics
Tuesday 6th	Donnington Priory	Affordable Jewellery & Silver
Wednesday 7th	Donnington Priory	Jewellery & Silver
Thursday 8th	Nottingham	19th century Continental Furniture & Works of Art
Wednesday 14th	Donnington Priory	Decorative Arts since 1860
Thursday 15th	Bristol (Baynton Road)	Gallery Sale
Monday 19th	Nottingham	Gallery Sale
Tuesday 20th	Nottingham	Affordable Pictures & Books
Wednesday 28th	Donnington Priory	Furniture & Works of Art
Thursday 29th	Nottingham	Pictures, Furniture & Works of Art, Clocks
Thursday 29th	Bristol (Baynton Road)	Gallery Sale

December

Monday 3rd	Nottingham	Gallery Sale
Tuesday 4th	Bristol (Apsley Road)	Affordable Jewellery & Silver, Affordable Pictures
Thursday 6th	Nottingham	Jewellery & Silver, Ceramics, in association with Oxfam
Wednesday 12th	Donnington Priory	The Christmas Sale
Thursday 13th	Bristol (Baynton Road)	Gallery Sale
Monday 17th	Nottingham	Gallery Sale
Tuesday 18th	Nottingham	Collectors' Items

Donnington:

Donnington Priory Salerooms
Donnington, Newbury,
Berkshire RG14 2JE
Tel: 01635 553553

Bristol:

Bristol General Salerooms
Baynton Road, Ashton
Bristol BS3 2EB
Tel: 0117 953 1603

Godalming:

Baverstock House
93 High Street
Godalming, Surrey GU7 1AL
Tel: 01483 423567

Bristol:

Bristol Salerooms
St. John's Place, Apsley Road
Clifton, Bristol BS8 2ST
Tel: 0117 973 7201

Eastbourne:

46-50 South Street
Eastbourne
East Sussex BN21 4XB
Tel: 01323 410419

Marlborough:

Hilliers Yard
High Street
Marlborough, Wiltshire SN8 1AA
Tel: 01672 516161

Tunbridge Wells:

The Auction Hall
The Pantiles, Tunbridge Wells Kent TN2
5QL
Tel: 01892 544500

Neales:

Nottingham Salerooms
192 Mansfield Road
Nottingham NG1 3HU
Tel: 0115 962 4141

