

# DREWEATTS

EST. 1759

## OLD MASTER, BRITISH AND EUROPEAN ART

DONNINGTON PRIORY | TUESDAY 23 JUNE 2020





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EUROPEAN ART

TUESDAY 23 JUNE 2020 | 10.30AM







Paintings: Glossary of Terms

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

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

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

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

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

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

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

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

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

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

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

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

Please note that all pictures are framed unless otherwise stated.

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

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AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 4pm (local time) on Monday 22 June.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable. Live online bidding is also available via the-saleroom.com. Please note there is a surcharge for bidding via this platform.

REGISTRATION:

New clients wishing to bid in these auctions must register in advance. To register, you will need to provide two forms of identification. Please email a copy of the following information to live@dreweatts.com:

- 1. Government issued photo ID (passport / driving licence / identity card)
- 2. Proof of address (utility bill / bank statement)

Registration for new clients will close at 12 noon (local time) on Monday 22 June.

BUYER'S PREMIUM:

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

PAYMENT:

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

AUCTION NO. 14253

SPECIALISTS:

Jennie Fisher  
jfisher@dreweatts.com

Lucy Gregory  
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fwhitham@dreweatts.com

VIEWING:

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

Friday 19 June 10am – 5pm  
Monday 22 June 10am – 5pm

There will be no viewing on the day of the auction.

REMOTE VIEWING SERVICE:

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

AUCTION:

Dreweatts  
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Berkshire RG14 2JE

ENQUIRIES:

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Front cover: Lot 59  
Inside front cover: Lot 31  
Opposite: Lot 44  
Inside back cover: Lot 56  
Back cover: Lot 172





1

1  
English School (18th Century)  
*Portrait of Edward VI*  
Oil on panel  
32 x 26,5cm (12½ x 10¼ in.)

£800-1,200



2

2  
After Justus Sustermans  
*Portrait of Prince Waldemar Christian of Denmark in armour with a lace collar*  
Oil on canvas  
76 x 60cm (29¾ x 23½ in.)

After a painting held at the Palazzo Pitti, Florence.

£1,000-1,500



3

3  
Attributed to Jan Anthonisz van Ravesteyn (Dutch circa 1570-1657)  
*Portrait of a Man, said to be the Earl of Clarendon*  
Oil on panel  
67 x 57,5cm (26¼ x 22½ in.)

Provenance:  
The Collection of Major General Sir Allan Adair, Flixton Hall, Suffolk  
Thence by descent to the current owner

£5,000-7,000





4  
 Eglon Hendrik van der Neer (Dutch 1634-1703)  
*Portrait of a young girl standing on a park terrace*  
 Oil on canvas  
 Signed and indistinctly dated 1681(?) lower right on the balustrade  
 48 x 36cm (18¾ x 14 in.)

Provenance:  
 Sale, Sotheby's, London, 18 February 1981, lot 54

£2,000-3,000



5  
 Circle of Mary Beale (British 1632-1697)  
*Portrait of a young girl with a King Charles spaniel*  
 Oil on canvas  
 106 x 84cm (41½ x 33 in.)

Provenance:  
 By repute with Sir Robert Peel, Drayton Manor Park, Staffordshire (according to information from the late Rodney Gausden)  
 With the Tolson Gausden family, Dosthill Hall, near Tamworth (since 1850)  
 Thence by descent to the present owner

The present painting of an attractive young girl is most probably a marriage piece as was often done by the great families of the time. As such, the composition contains important symbolism. The girl is dressed in the finest red which denoted wealth, a triple string of pearls (each pearl the value of a house), a valuable King Charles spaniel on her lap and a casual hand pointing to a vase of tulips, which would have been immensely expensive at this time. All these elements show they could afford such lavish throw away things along with the family house in the background, which is believed by the current owners, to be Drayton Manor before the tower was built. Such a painting, demonstrating the family wealth that the daughter would bring to a marriage, would then be circulated round all the great and wealthy families to show what was on offer and what she could bring to the right suitor.

£3,500-4,500



6

6  
 Attributed to Michael Dahl (Swedish 1659-1743)  
*Portrait of a gentleman, three-quarter length, in a brown velvet coat*  
 Oil on canvas  
 125 x 99cm (49 x 38¾ in.)  
 £3,000-5,000



7

7  
 Attributed to John Greenhill (British 1642-1676)  
*Portrait of a man with his dog*  
 Oil on canvas  
 124 x 101cm (48¾ x 39¾ in.)  
 £3,000-5,000



8

8  
 Circle of George Knapton (British 1698-1778)  
*Portrait of Katherine Miller*  
 Oil on canvas  
 92 x 71.5cm (36 x 28 in.)  
 £2,000-3,000





9

Follower of Sir Godfrey Kneller

*Portraits of William and Mary in coronation robes*

Oil on canvas, a pair

Portrait of William indistinctly inscribed 'King William' lower right, portrait of Mary indistinctly inscribed lower left

Each 239 x 146cm (94 x 57¼ in.) (2)

Provenance:

Sale, Phillips, Hampton Court, June 1972, lot 548

Kirtlington Park, Oxfordshire

The portrait of Mary II is after the portrait by Sir Godfrey Kneller painted in 1690, and now in the Royal Collection, Windsor Castle, Ref: RCIN 405674

£8,000-12,000

9

10

Follower of Michael Dahl

*Portrait of Miss Turnour*

Oil on canvas

126 x 100cm (49½ x 39¼ in.)

Provenance:

Shillingee Park, Sussex

Private Collection

Thence by descent to the present owner

£1,500-2,000



10

11

English School (17th century)

*A three quarter length portrait of a gentleman*

Oil on canvas

127 x 103cm (50 x 40½ in.)

Provenance:

Kirtlington Park, Oxfordshire

£1,000-1,500



11



18

12 – 17 (*no lots*)

18  
Follower of Marten van Cleve The Elder  
*A peasant woman with a spindle*  
Oil on panel  
31.5 x 24.5cm (12¼ x 9½ in.)

£400-600



19

19  
Continental School (19th century)  
*Portrait of a man*  
Oil on canvas  
75 x 60cm (29½ x 23½ in.)

£400-600



20

20  
Italian School (18th century)  
*Portrait of a man, bust-length, in green velvet attire*  
Oil on canvas  
58.4 x 45.1cm (22 x 17¾ in.)

Provenance:  
Hiram, Birmingham  
Anon, Sale, *American Art Association*, New York, 16 March 1934, lot 88  
Sale, Christie's, New York, *Living With Art*, 13 October 2016, lot 5  
Acquired at the above sale by the present owner

£1,000-1,500





21

21  
After Federico Barocci (17th/18th century)  
*The Rest on the flight into Egypt*  
Oil on cradled panel  
Diameter 41cm (16 in.)

£1,000-1,500



22 (part lot)



23

22  
Circle of Michelangelo Maestri (Italian c.1779 -1812)  
*A set of four allegorical figures*  
Gouache  
Each 40 x 25cm (15½ x 9¾ in.) (4)

£1,000-1,500

23  
Circle of Tommaso Bigatti (Italian circa 1800)  
*Neoclassical figure studies*  
Gouache, a pair  
18 x 12cm (7 x 4½ in.) (2)

Provenance:  
Sabin Galleries Ltd., London

£600-800





24

24  
**Ferdinand Bol (Dutch 1616-1680)**  
*St. Jerome in the cave (Bartsch 3)*  
 Etching and drypoint, 1644  
 Sheet: 28.6 x 24.3cm (11¼ x 9½ in.)

£700-900



25

25  
**Adriaen Jansz Van Ostade (Dutch 1610 - 1685)**  
*Das Tischgebet (Bartsch 34)*  
 Etching, 1653  
 Plate: 14.9 x 12.4cm (5¾ x 4¾ in.)

£200-300



26

26  
**Circle of Adam Frans van der Meulen (Flemish 1632-1690)**  
*Coach assaulted by robbers*  
 Pen and sepia ink  
 With collectors stamp M-J on the reverse (in Lugt - Maximilian Müller-Jabusch, Berlin)  
 20.3 x 31.4cm (7 x 12¼ in.)

Provenance:  
 Maximilian Müller-Jabusch, Berlin

£800-1,200





27

27

Circle of Francisque Millet (Flemish 1642-1679)

*A classical rocky landscape with figures on a path, a waterfall and castle beyond*

Oil on canvas

47 x 49.5cm (18½ x 19¼ in.)

Provenance:

Sale, Christie's, London, 29 May 1981, lot 105

£1,000-1,500



28

28

Flemish School (Late 17th Century)

*The village gathering*

Oil on canvas

86 x 101cm (33¾ x 39¾ in.)

Provenance:

By repute with Sir Robert Peel, Drayton Manor Park, Staffordshire (according to information from the late Rodney Gausden)

With the Tolson Gausden family, Dosthill Hall, near Tamworth (since 1850)

Thence by descent to the present owner

£4,000-6,000



29

David Teniers the Younger (Flemish 1610-1690)

*Landscape with Figures*

Oil on panel

Signed with monogram lower centre

25 x 35cm (9¾ x 13¾ in.)

Provenance:

Leonard Koetser Ltd., London

Purchased by the present owner from the above

Exhibited:

London, Leonard Koetser Ltd., Spring Exhibition, 1974, no.21

David Teniers the younger, was born in Antwerp in 1610. He received his artistic training from his father and went on to become one of the most prolific genre painters during the Baroque period. The artist was greatly influenced by the work of Adriaen Brouwer and Jan Brueghel, whose daughter he went on to marry in 1637. He became notable for detailed depictions of peasants and everyday life. Important patrons throughout his lifetime included the King of Spain and Prince William of Orange. The present lot was purchased by the present owner from Leonard Koetser, the renowned Old Master dealers. The Koetser family founded the gallery in Amsterdam just before the First World War. In 1923, Henri Koetser moved his family and business to London. The company expanded, opening offices in New York and in 1967 an office in Zurich, where the business is now based. The present lot was exhibited in their 1974 Spring exhibition.

£10,000-15,000



29





30  
 Circle of Jan Frans van Bloemen (Flemish 1662-1749)  
*Classical landscape with shepherd by a waterfall*  
 Oil on canvas  
 43 x 56cm (16¾ x 22 in.)

£1,000-1,500



31  
 Circle of Nicolaes Molenae (Flemish 1630-1676)  
*Winter landscape with frozen lake*  
 Oil on canvas  
 82 x 125cm (32¼ x 49 in.)

The present work is a typical example of a genre painting from the Dutch Golden Age, a period in which the culture, art, military and trade of the Netherlands was amongst the most celebrated in the world. It was a time of unprecedented wealth in the country leading to the growth of an influential middle-class born out of prosperous trading relations with the Far East and the Baltic states and Poland. Cultural and artistic trends were driven by this newly-enriched mercantile class leading to a focus on scenes of everyday life over historical and religious painting. A further contributing factor was the counter-reformation - unlike in Catholic Europe, the Netherlandish Protestant church was not an artistic driving force.

First made popular by the 16th century Dutch master, Pieter Bruegel the Elder, views of frozen lakes with people enjoying sporting pursuits on the ice, quickly became a celebrated genre in itself with many artists producing these idealised winter scenes, many with the typical Dutch windmill in the distance. These scenes are also truly democratic, depicting all ages and areas of society, full of joy and gaiety. Unlike much of the art of the past, they are not the preserve of the aristocratic and rich, but open to everyone and would have been displayed proudly in the homes of the newly prosperous merchants.

£10,000-15,000





32

32  
Follower of Gaspar Dughet  
*Landscape with waterfall and figures along the bank*  
Oil on canvas  
49.5 x 65cm (19¼ x 25½ in.)  
  
Provenance:  
Sir Max Waechter (1837-1924)  
His widow, Armatrude née Hobart (1890-1981), Grimston Garth, Yorkshire  
Thence by descent to the present owner  
  
£2,000-3,000



34

34  
Follower of Gaspar Dughet  
*Fishermen in a river landscape*  
Oil on canvas  
48.5 x 65.5cm (19 x 25¾ in.)  
  
Provenance:  
Sir Max Waechter (1837-1924)  
His widow, Armatrude née Hobart (1890-1981), Grimston Garth, Yorkshire  
Thence by descent to the present owner  
  
£1,000-1,500



33

33  
Circle of Gaspard Dughet (French 1615-1675)  
*Landscape with shepherd*  
Oil on canvas  
51 x 83.5cm (20 x 32¾ in.)  
  
Provenance:  
Sir Max Waechter (1837-1924)  
His widow, Armatrude née Hobart (1890-1981), Grimston Garth, Yorkshire  
Thence by descent to the present owner  
  
£3,000-5,000



35

35  
Follower of Gaspar Dughet  
*Extensive landscape with river and mountain in the distance*  
Oil on canvas  
50 x 65cm (19½ x 25½ in.)  
  
Provenance:  
Sir Max Waechter ( 1837-1924 )  
His widow, Armatrude née Hobart (1890-1981), Grimston Garth, Yorkshire  
Thence by descent to the present owner  
  
£1,000-1,500





36

36  
Circle of Sebastian Pether (British 1790-1844)  
*Moonlit landscape with bridge and castle*  
Oil on canvas  
51 x 61cm (20 x 24 in.)

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

£600-800



37 (part lot)

37  
French School (18th century)  
*Falconers by a river; Piper and figures in a landscape by a river*  
Gouache, a pair  
Each 31 x 41cm (12 x 16 in.) (2)

Provenance:  
The Collection of the late Max Harari

£400-600



38

38  
Pierre-Joseph Petit (French 1768-1825)  
*Italianate river landscape with peasants and animals*  
Oil on metal  
Signed lower right  
33 x 49.5cm (12 x 19¼ in.)

Provenance:  
Sale, Sotheby's, London, 18 February 1981,  
lot 50

£1,500-2,000



39

39  
Italian School (18th Century)  
*Capriccio harbour scene with figures along the shore*  
Oil on canvas  
74 x 86cm (29 x 33¾ in.)

£2,000-3,000





40

40  
Christopher Steele (British 1733-1767)  
*Portrait of Giles Moore, three-quarter length, reading the 'Iliad', with a bust of Homer*  
Oil on canvas  
92.7 x 71.8cm (36¼ x 28¼ in.)

Provenance:  
Sale, Christie's, New York, Living With Art, 13 October 2016, lot 18  
Acquired at the above sale by the present owner

Literature:  
M.E. Burkett, Christopher Steele, 1733-1767 of Acre Walls, Egremont, George Romney's Teacher (Cumbria: Skiddaw, 2003), p. 215, no. 27, fig. 200 (illustrated)

£3,000-5,000



41

41  
Arthur Pond (British c. 1705-1758)  
*Portrait of a lady wearing a white dress and wide brimmed hat*  
Oil on canvas  
61 x 50cm (24 x 19½ in.)

Provenance:  
Sale, Sotheby's, London, 9 November 1994, lot 46

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£800-1,200



42

42  
Arthur Devis (British 1711-1787)  
*Portrait of a lady in a blue dress with shepherd's crook*  
Oil on canvas  
Signed and dated 1740 on the rock lower centre  
61 x 42cm (24 x 16½ in.)

Provenance:  
Sale, Christie's, London, 13 May 1983, lot 167  
The Estate of Christopher and Rosemary Warren

£1,000-1,500



43

43  
Attributed to Mason Chamberlin (British 1727-1787)  
*A portrait of a young man with book*  
Oil on canvas  
127 x 103cm (50 x 40½ in.)

Provenance:  
Kirtlington Park, Oxfordshire

£1,000-1,500



44

Attributed to Carle van Loo (French 1705-1765)

*A portrait of Marie Rosalie the artist's daughter*

Oil on canvas, feigned oval

58 x 46cm (22¾ x 18 in.)

Provenance:

Sale, Christie's, London, 24th October 1986, lot 173 fully catalogued for £1400

John Barry, London

Purchased from the above in 1987

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

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

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

£7,000-10,000



44





45



46

45

Follower of John Russell

*Portrait of Captain Harvey, 23rd of Foot, Royal Welsh Fusiliers*

Pastel, oval

60 x 44cm (23½ x 17¼ in.)

£700-900

46

Circle of Alexander Roslin (Swedish 1718-1793)

*Portrait of a gentleman wearing a blue jacket, said to be Jean-Jacques Rousseau*

Oil on canvas, oval

Indistinctly signed lower left

53 x 42cm (20¾ x 16½ in.)

In an ornate carved Louis XVI frame.

£1,500-2,500

47

Follower of Hugh Douglas Hamilton

*Portrait of a young man*

Oil on panel, feigned oval

23 x 18cm (9 x 7 in.)

£300-500



47

48

English School (circa 1780)

*Portrait of Frances Molesworth (née Hill)*

Oil on panel, oval

28 x 22.5cm (11 x 8¾ in.)

£400-600



48

49

English School (circa 1780)

*Portrait of Matthew Hill, London*

Oil on panel, oval

Inscribed on the letter lower right

27.5 x 22cm (10¾ x 8½ in.)

£800-1,200



49





50



51

50  
 Follower of Francesco Guardi  
*The Grand Canal, Venice*  
 Oil on canvas  
 40 x 61cm (15½ x 24 in.)

Provenance:  
 Mrs M. Berryman collection, Great  
 Chesterford, Essex

£600-800

51  
 English Provincial School (Circa 1800)  
*Classical river scene with figures and cattle in  
 the foreground*  
 Oil on tin, oval  
 51 x 65cm (20 x 25½ in.)

£400-600



52

52  
 Attributed to Francesco Fidanza (Italian 1747-1819)  
*A coastal inlet*  
 Oil on canvas  
 73.5 x 124cm (28¾ x 48¾ in.)

£4,000-6,000





53

53  
Follower of Dominic Serres  
*Shipping off the coast*  
Oil on canvas  
51 x 76cm (20 x 29¾ in.)

£800-1,200



54

54  
Attributed to Sebastian Pether  
(British 1790-1844)  
*Boating on a lake*  
Oil on canvas  
54 x 81cm (21¼ x 31¾ in.)

£800-1,200



55

55  
Attributed to Charles Martin Powell  
(British 1775-1824)  
*Shipping in rough seas*  
Oil on panel  
25 x 30cm (9¾ x 11¾ in.)

£700-900



56

56  
Circle of Thomas Mellish (British 18th century)  
*A Squadron of the Red at sea, the Admiral's flagship in the foreground*  
Oil on canvas  
63.5 x 93cm (25 x 36½ in.)

£4,000-6,000





57

57  
 Attributed to Johannes Hermanus Koekkoek  
 (Dutch 1778-1851)  
*Shipping off a coast*  
 Oil on canvas  
 Indistinctly signed and dated 1839 lower left  
 41.5 x 53.5cm (16¼ x 21 in.)

£3,000-5,000



58

58  
 Johannes Hermanus Koekkoek  
 (Dutch 1778-1851)  
*Shipping off the coast*  
 Oil on panel  
 Bears later signature on the pier lower right  
 33 x 46cm (12 x 18 in.)

Provenance:  
 The Estate of Christopher and Rosemary  
 Warren

£2,000-3,000



59

59  
 Johannes Hermanus Koekkoek (Dutch 1778-1851)  
*Estuary landscape*  
 Oil on panel  
 Signed and dated 1826 on the boat lower left  
 35.5 x 49.5cm (13¾ x 19¼ in.)  
 Unframed

Provenance:  
 From the estate of Christopher and Rosemary Warren

The Koekkoek family was a famous dynasty of Dutch painters of which Johannes Hermanus Koekkoek (1778-1851) was the head. Koekkoek, together with his sons Barend Cornelis Koekkoek (1803-1862) and Hermanus Koekkoek (1815 -1882) became renowned for their marine paintings. A third son, Marinus Adrianus Koekkoek (1807-1868) was an established landscape painter, and a grandson Johannes Hermanus Barend Koekkoek (1840-1912) also became an artist who was initially influenced by his father but later changed his style to a kind of realism under the influence of The Hague School.

The present work is a beautiful example of a landscape estuary painted in 1826. The clear, calm and glassy waters, together with the bright blue sky and light voluminous clouds, are particularly characteristic of the artist's work.

£2,000-3,000





60

60  
**Pierre Edouard Frère (French 1819-1886)**  
*The young cook*  
 Oil on panel  
 Signed and dated 1858 lower left  
 32.5 x 41cm (12¾ x 16 in.)  
  
 Provenance:  
 Polak Gallery, London  
 The Estate of Christopher and Rosemary Warren  
  
 Exhibited:  
 Yorkshire Fine Art Exhibition, 1879  
  
 £600-800



61

61  
**Bernard de Hoog (Dutch 1867-1943)**  
*Interior scene with mother and child*  
 Oil on canvas  
 Signed lower right  
 50 x 46cm (19½ x 18 in.)  
  
 £800-1,200



62

62  
**Basile de Loose (Belgian 1809-1885)**  
*The Sewing Lesson*  
 Oil on canvas  
 Signed and dated Brux 1858 lower right  
 83 x 70cm (32½ x 27½ in.)  
  
 £2,000-3,000



63

63  
**Circle of Abraham van Stry (Dutch 1753-1826)**  
*The fish sellers*  
 Oil on panel  
 51.5 x 39cm (20¼ x 15¼ in.)  
  
 Provenance:  
 Polak Gallery, London  
 The Estate of Christopher and Rosemary Warren  
  
 £1,000-1,500





64  
Follower of Henry Andrews  
*Dancing figures in a classical landscape*  
Oil on canvas  
Indistinctly signed and dated 1851(?) lower left  
46.5 x 38cm (18¼ x 14¾ in.)

£500-800

65  
Circle of William Hilton Jnr.  
(British 1786-1839)  
*The Departure of Ulysses*  
Oil on canvas  
Bears signature lower right  
71 x 92cm (27¾ x 36 in.)

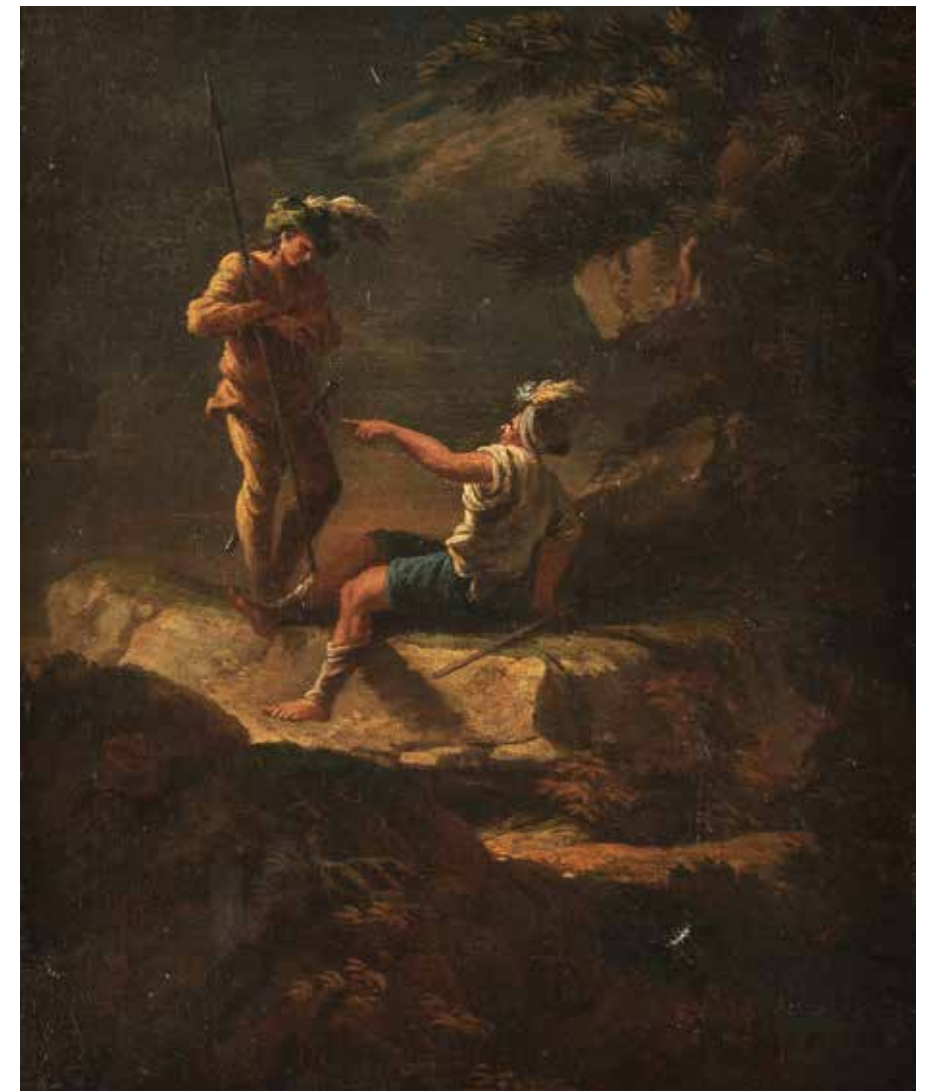
£1,000-1,500



65

66  
Italian School (18th century)  
*Two figures in a rocky landscape*  
Oil on canvas  
39.5 x 31cm (15½ x 12 in.)

£600-800



66





67

67  
Follower of Copley Fielding  
*Castle View*  
Watercolour  
Bears signature lower left  
17 x 25cm (6½ x 9¾ in.)

£200-300



68

68  
Follower of Copley Fielding  
*Cows on a riverbank*  
Watercolour  
Bears signature and date 1847 lower left  
17 x 25cm (6½ x 9¾ in.)

£200-300



69

69  
Attributed to Copley Fielding (British 1787-1855)  
*Rescue on the Goodwins*  
Watercolour and pencil, heightened with white  
Bears signature and date 1840 lower left  
59 x 89cm (23 x 35 in.)

£500-700



70

70  
Attributed to Copley Fielding  
(British 1787-1855)  
*Figures in a landscape*  
Watercolour  
Bears signature and date 1822 lower left  
62 x 97cm (24¼ x 38 in.)

£500-700



71

71  
Attributed to Copley Fielding  
(British 1787-1855)  
*Hauling in the fishing boats*  
Watercolour and gouache  
Bears signature and date 1849 lower left  
15.5 x 27cm (6 x 10½ in.)

£300-500



72

72  
George Chinnery (British 1774-1852)  
*Three cows beside a mountain lake, Ireland,*  
c. 1804  
Watercolour  
13.5 x 21.5cm (5¼ x 8¾ in.)

Provenance:  
The Asian Gallery, Hong Kong  
Acquired from the above by the present  
owner circa 1984

£500-700





72A (part lot)

**72A**  
**John Laporte (British 1761-1839)**  
*Views of Ulswater*  
 Watercolour and gouache, a pair  
 One signed lower right  
 Each 36 x 50.5cm (14 x 19¾ in.) (2)

£1,500-2,000



73 (part lot)

**73**  
**Sir Anthony Devis (British 1729-1817)**  
*Seven Rock Point and Pinhay Bay, Dorset*  
 Watercolour and black chalk  
 25.5 x 35.5cm (10 x 13¾ in.)

Together with a watercolour of figures before a ruined tower, Circle of Nicholas Pocock and a watercolour of a traveler on a bridge, Manner of Paul Sandby (3)

Provenance:  
 Sale, Christie's, South Kensington, 3 July 2007, lot 599

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£400-600

**74**  
**Follower of Jean-Louis Demarne**  
*River landscapes*  
 Watercolour and bodycolour, a pair  
 Each 14.5 x 20.5cm (5½ x 8 in.) (2)

£150-200



74 (part lot)

**75**  
**Thomas Miles Richardson the Younger (British 1813-1890)**  
*Kilchurn Castle, Loch Awe, West Scotland*  
 Watercolour  
 Signed with initials and dated 1863 lower right, titled lower left  
 14 x 22.5cm (5½ x 8¾ in.)

Provenance:  
 Sale, Christie's, South Kensington, 9 December 2010, lot 1196  
 Thomas Agnew & Sons Ltd., London

£400-600



75

**76**  
**William Wyld (British 1806-1889)**  
*Lake Lucerne*  
 Watercolour  
 Signed lower left  
 15.5 x 27cm (6 x 10½ in.)

Provenance:  
 Sale, Christie's, South Kensington, 15 November 2012, lot 104

£400-600



76





77

77  
**Nicholas Condry (British 1793-1857)**  
*Shipping in Plymouth Harbour*  
 Oil on mill board  
 Bears heightened signature lower right  
 31 x 41cm (12 x 16 in.)  
  
 Provenance:  
 Frost and Reed, London  
 From the estate of Christopher and Rosemary Warren

£600-800



78

78  
**William Barnett Spencer (British c.1810-c.1884)**  
*Shipping off Portsmouth Harbour*  
 Oil on canvas  
 Signed lower left  
 48 x 79cm (18¾ x 31 in.)

£700-1,000



79

79  
**Manner of George Romney (19th century)**  
*Portrait of a young woman in a white dress with a blue sash*  
 Oil on canvas  
 93 x 76cm (36½ x 29¾ in.)

£1,000-1,500





80

80  
Studio of George Stubbs (British 1724-1806)  
*Shark and his trainer Price in a river landscape*  
Oil on canvas  
Inscribed *Shark 4 years old* lower left  
83,5 x 102cm (32¾ x 40 in.)

Provenance:  
Sale, Sotheby's, London, The Racing Sale, 12 November 1997, lot 233 (sold for £23,000)  
Private Collection, Jo Wood

The primary version of this painting by Stubbs, dated 1775, is held at the Virginia Museum of Fine Arts. Shark was one of the most important Arabian stallions from which English thoroughbred racing stock is descended. Foaled in 1771, Shark had a successful racing career before being exported to America where he became an important sire at a stud in Virginia.

£3,000-5,000



81

81  
John Cordrey (British c. 1765-1825)  
*Coach and horses*  
Oil on canvas  
Signed and dated 1812 lower left  
53 x 92cm (20¾ x 36 in.)

The present work is a typical example of Cordrey's work. He produced numerous depictions of horses and carriages ranging from smart society carriages to mail carriages. Little is known about the man himself, even his birth and death dates are not certain and although it is assumed he lived somewhere in the London region, this is deduced purely through his artistic output.

£1,500-2,500





82

82  
George Stubbs (British 1724-1806)  
*A horse affrighted by a lion*  
Etching and engraving with later hand-colouring, 1777, printed and published by George Stubbs, in four states  
34 x 46cm (13¼ x 18 in.)

£1,000-1,500



83

83  
John Nost Sartorius (British 1759-1828)  
*The kill*  
Pen, ink and watercolour  
Signed lower left  
17 x 21cm (6½ x 8¼ in.)

£300-500



84

84  
Thomas Rowlandson (British 1766-1827)  
*A Stag Hunt*  
Ink and watercolour  
30 x 45.5cm (11¾ x 17¾ in.)

Exhibited:  
London, Leger Galleries, June 1972

£3,000-5,000





85

85  
Circle of Abraham Hondius (Dutch  
c.1631-c.1691)  
Dogs attacking a boar  
Oil on canvas  
81 x 111cm (31¾ x 43½ in.)  
Unframed

£600-800



86

86  
John Nost Sartorius (British 1759-1828)  
*The Death*  
Oil on canvas  
Signed, inscribed with title and numbered 6 to  
canvas verso  
35.5 x 45cm (13¾ x 17½ in.)

£300-500



87

87  
Follower of John Frederick Herring Senior  
(British 1795-1865)  
*Study of three horse heads*  
Oil on canvas, tondo  
50.8 x 50.8cm (20 x 20 in.)

£500-700

88  
George Armfield (British 1810-1893)  
*Waiting for master*  
Oil on canvas  
Signed and indistinctly dated 56[?] lower right  
26 x 36cm (10 x 14 in.)

£800-1,200



88





89

89  
**William Shayer (British 1787-1879)**  
*A gypsy family with a wagon halted by a woodland path*  
 Oil on canvas  
 Signed lower left  
 51 x 46cm (20 x 18 in.)

Provenance:  
 Frost and Reed, London  
 The Estate of Christopher and Rosemary Warren

£800-1,200



90

90  
**William Shayer Senior (British 1787-1879)**  
*Figures on the beach with boats beyond*  
 Signed lower right  
 Oil on panel  
 29.5 x 234.5cm (11½ x 92¼ in.)

Provenance:  
 The Estate of Christopher and Rosemary Warren

£500-700

91  
**Follower of John Yeend King**  
*Cart outside an inn*  
 Oil on canvas  
 91 x 138cm (35¾ x 54¼ in.)

£300-500



91

92  
**Continental School (19th century)**  
*Elegant figures in a landscape*  
 Oil on board, a pair  
 Each 36 x 50cm (14 x 19½ in.) (2)

£600-800



92 (part lot)

93  
**Joseph Thors (British 1835-1920)**  
*The Hunting Party*  
 Oil on canvas  
 Signed and dated 58 lower right  
 53 x 73cm (20¾ x 28½ in.)

£800-1,200



93





94



95 (part lot)

94  
Joseph Thors (British 1835-1920)  
*Dutch river scene*  
Oil on canvas  
Signed and dated 58 lower left  
53 x 73cm (20¾ x 28½ in.)

£800-1,200

95  
Balthasar Paul Ommeganck  
(Flemish 1755-1826)  
*Sheep and goats in a country estate*  
Oil on cradled panel, a pair  
Both signed lower right  
Each 19 x 22cm (7¼ x 8½ in.) (2)

Provenance:  
The Estate of Christopher and Rosemary  
Warren

£600-800



96

96  
Kilian Christoffer Zoll (Swedish 1818-1860)  
*A Village Gathering in Winter*  
Oil on canvas  
Signed and dated 1855 lower left  
95 x 121cm (37¼ x 47½ in.)

£3,000-5,000

97  
Pieter Lodewijk Francisco Kluyver  
(Dutch 1816-1900)  
*Landscape with windmill*  
Oil on panel  
Signed and dated 68 lower right  
20 x 30.5cm (7¾ x 12 in.)

Provenance:  
MacConnal Mason & Son, Ltd., London  
(label verso)

£800-1,200



97









98

98  
William Darling McKay (British 1844-1924)  
*October Morning*  
Oil on canvas  
Signed and dated 1878 lower left  
70.5 x 122cm (27¾ x 48 in.)

Exhibited:  
RSA 1878 (222)  
Edinburgh, Scottish National Exhibition, 1908 (No.24)  
Japan-British Exhibition 1908  
RSA 1919 (No.474)  
Exhibition of Scottish Art RA, 1939, No.289  
London, Bourne Fine Art, 1985, No.3

£800-1,200



99

99  
Follower of Sam Bough  
*Cows watering*  
Oil on canvas  
Bears signature lower centre  
41 x 60cm (16 x 23½ in.)

£300-500



100

100  
Ernest Walbourn (British 1872-1927)  
*Collecting flowers along the riverbank*  
Oil on canvas  
Signed lower right  
50.5 x 76cm (19¾ x 29¾ in.)

£800-1,200

101  
Henry H. Parker (British 1858-1930)  
*Harvesting, Culham, Berkshire*  
Oil on canvas  
Signed lower right; further signed and titled verso  
31 x 46cm (12 x 18 in.)

Provenance:  
Henry Whitley, Scarborough

£800-1,200



101

102  
Claude Hayes (British 1852-1922)  
*Haymaking*  
Oil on canvas  
Signed lower left; signed, titled and inscribed no.2 on the reverse  
59.5 x 76cm (23¼ x 29¾ in.)

Provenance:  
The Estate of Christopher and Rosemary Warren

£500-700



102

103  
John Faulkner (Irish 1835-1894)  
*Haymaking, Rickmansworth*  
Watercolour  
Signed and inscribed 'The town of Rickmansworth, Hertfordshire' lower left  
49 x 99cm (19¼ x 38¾ in.)

£600-800



103





104

104  
 Alfred Heaton Cooper (British 1864-1929)  
*Cows watering*  
 Watercolour  
 Signed lower right  
 36 x 52cm (14 x 20¼ in.)

£400-600



105

105  
 Frederick Tucker (British c.1860-c.1935)  
*Valley Landscape with sheep*  
 Watercolour  
 Signed lower left  
 57 x 89cm (22¼ x 35 in.)

£300-500



106

106  
 George Vicat Cole (British 1833-1893)  
*The Picnic, Savernake Forest*  
 Watercolour  
 Signed lower left  
 34 x 60cm (13¼ x 23½ in.)

Provenance:  
 The Hungerford Gallery, Hungerford,  
 bought 1991

£500-700



107

107  
 Follower of Myles Birket Foster  
*Gathering Flowers*  
 Watercolour  
 Bears monogram lower left  
 15.5 x 24cm (6 x 9¼ in.)

£200-300





108

108  
 Franz Alt (Austrian 1821-1914)  
*Church interior*  
 Watercolour  
 Signed and dated 1859 lower left  
 23.5 x 17.5cm (9¼ x 6¾ in.)

£500-700



109

109  
 Attributed to Louis Von Hagn  
 (German 1819-1898)  
*The moneylender*  
 Watercolour, heightened with white  
 Signed lower left  
 18 x 22cm (7 x 8½ in.)

£300-500



110

110  
 Ellen Louise Clacy (British 1853-1916)  
*A good crop*  
 Watercolour  
 Signed and dated 1889 lower left  
 15.5 x 20cm (6 x 7¾ in.)

£300-500





111

111  
Attributed to David Cox Junior  
(British 1808-1885)  
*Wynnstay Park*  
Watercolour  
Bears signature lower left  
43 x 56.5cm (16¾ x 22 in.)

£300-500



112

112  
Edmund Morrison Wimperis  
(British 1835-1900)  
*Near Derehem, Norfolk*  
Watercolour  
Signed with initials lower right  
54 x 75cm (21¼ x 29½ in.)

£400-600



113

113  
Joseph John Jenkins (British 1811-1885)  
*The flock at sunset*  
Watercolour  
Signed and dated 1881 lower left  
18 x 35.5cm (7 x 13¾ in.)

Provenance:  
Thos. Agnew & Sons Ltd., London  
Private Collection, George Smith  
Sale, Christie's, South Kensington, 3 October  
2007, lot 1435

Please Note: VAT is payable by the purchaser  
at the standard rate of 20% on the hammer  
price, in addition to the standard VAT charge  
added to the buyer's premium

£300-500

114  
Edmund Morrison Wimperis  
(British 1835-1900)  
*River landscape with shepherd and sheep in  
the foreground*  
Watercolour  
Signed with initials lower right  
15 x 41.5cm (5¾ x 16¼ in.)

£150-250



114

115  
Claude Rowbotham (British 1864-1949)  
*Figures picnicking beside a river*  
Watercolour  
Signed and dated 1894 lower centre right  
19 x 46cm (7¼ x 18 in.)

£150-250



115

116  
Robert Winchester Fraser  
(British 1848-1906)  
*Sussex farmstead*  
Watercolour  
Signed 'Robert Winter' lower right  
30 x 47cm (11¾ x 18½ in.)

£300-500



116





117  
George Wolfe  
(British 1834-1890)  
*Bristol Floating Harbour*  
Watercolour  
Signed, titled and dated 1856 lower right  
24.5 x 34.5cm  
(9½ x 13½ in.)  
  
Provenance:  
The Estate of Christopher and Rosemary  
Warren

117

Wolfe was born and lived most of his life in the Clifton area of Bristol. The present work is a relatively early example done at the age of 22. Although Wolfe went on to work in both watercolour and oil, most of his early output was in watercolour. For a time he shared a studio with fellow artist, Samuel Phillips Jackson who also specialised in marine and landscape views, and the pair undoubtedly had an influence on each other. Opened in 1809, Bristol floating harbour was part of an ambitious transformation of the whole Bristol dock area. With the growth of northern ports such as Liverpool, there was increased competition for the tobacco trade and the limitations of the original dock area meant that Bristol was losing trade. The expansion project secured the city's future as one of England's foremost trading ports in the nineteenth century.

£800-1,200



118  
William Frederick Mitchell (British 1845-1914)  
*H.M.S. Powerful 84 guns, Captain the Hon. R.S. Dundalk C.B. 1848-51*  
Watercolour  
Signed, dated 1877 and numbered 922 lower right  
48 x 71cm (18¾ x 27¾ in.)

Provenance:  
Private Collection, Wantage

£400-600

118



119  
Charles William Wyllie (British 1853-1923)  
*The Upper Pool, London*  
Oil on canvas  
Signed lower left  
46 x 81cm (18 x 31¾ in.)

Provenance:  
David Messum Fine Art, London  
Private Collection, Wantage

£2,000-3,000

119





120

120  
Thomas Miles Richardson Jnr  
(British 1813-1890)  
*An evening calm*  
Watercolour  
Signed with initials and dated 1844 lower left  
19 x 30.5cm (7¼ x 12 in.)

Provenance:  
Sale, Sotheby's, London, 28 May 1998, lot 529  
Sale, Christie's, South Kensington, 3 July 2007,  
lot 620

Please Note: VAT is payable by the purchaser  
at the standard rate of 20% on the hammer  
price, in addition to the standard VAT charge  
added to the buyer's premium

£250-350



121 (part lot)

121  
Frederick James Aldridge (British 1850-1933)  
*Sailing boats*  
Watercolour, a pair  
Both signed lower right  
Each 17 x 12cm (6½ x 4½ in.) (2)

£200-300

122  
Thomas Bush Hardy (British 1842-1897)  
*The South Sand Head of Godwins*  
Watercolour with scratching out  
Signed, titled and dated 1894 lower left  
22 x 45cm (8½ x 17½ in.)

£300-500



122

123  
Thomas Bush Hardy (British 1842-1897) and  
Studio  
*French fishing boats off the coast*  
Watercolour  
Signed, indistinctly inscribed and dated 1890  
lower left  
27 x 59cm (10½ x 23 in.)

£200-300



123





124

124  
Follower of Thomas Bush Hardy  
*On the Medway*  
Watercolour  
Bears signature, title and date 1875 lower left  
30 x 52.5cm (11¾ x 20½ in.)

£100-150



125

125  
Thomas Bush Hardy (British 1842-1897) and  
Studio  
*Shipping off the coast*  
Watercolour  
Signed and dated 1889 lower left  
22 x 50cm (8½ x 19½ in.)

£300-500



126

126  
Thomas Bush Hardy (British 1842-1897)  
*Boulogne*  
Watercolour and gouache with scratching out  
Signed, inscribed and dated 1896 lower left  
22.5 x 45cm (8¾ x 17½ in.)

£300-500



127

127  
Thomas Bush Hardy (British 1842-1897)  
*East Coast, Gorleston*  
Watercolour with scratching out  
Signed and dated 1881 lower right  
32 x 54cm (12½ x 21¼ in.)

£500-700



128

128  
Thomas Bush Hardy (British 1842-1897) and  
Studio  
*Coming into Yarmouth Harbour*  
Watercolour with scratching out  
Signed, titled and dated 1896 lower left  
23 x 52cm (9 x 20¼ in.)

£400-600





129

129  
 Follower of Lowes Cato Dickinson  
*Portrait of a lady in a white dress seated in a landscape*  
 Oil on canvas  
 111,5 x 86cm (43¾ x 33¾ in.)

£400-600

130  
 English School (Circa 1800)  
*Girl playing the lute; Young man leaning against a tree*  
 Oil on canvas, a pair  
 Each 46 x 37cm (18 x 14½ in.) (2)

£300-500



130 (part lot)

131  
 George de Forest Brush (American 1855-1941)  
*Portrait of a mother and her five children*  
 Oil on board  
 Signed lower right  
 182 x 153cm (71½ x 60 in.)

Provenance:  
 Sale, Pook & Pook, Inc., Pennsylvania, 24 April 2009, lot 84

£800-1,200



131



132

132  
 Eden Upton Eddis (British 1812-1901)  
*Portrait of William Courtenay, Margaretta and Charles William Morland*  
 Oil on canvas  
 160 x 190cm (62 x 74¾ in.)

Provenance:  
 Property of the Morland Family,  
 Court Lodge, Kent  
 Painted in 1854.

William Courtenay Morland was the son of Colonel Charles Morland and Lady Caroline Eustatia Courtenay. William married Margaretta Eliza Cator in 1843 and inherited the estate from his uncle William Alexander Morland in 1847. They had three children, Caroline, who died in infancy, Charles, pictured in current portrait and a younger brother Henry.

William Courtenay Morland made significant alterations to Court Lodge during his tenure as well as continually improving and growing the land and farms on the estate. He and his family were an integral part of the Lamberhurst community and from the historical information available, he comes across as an industrious innovator but also a deeply caring and community minded Victorian squire.

£2,500-3,500

133  
 Circle of William Powell Frith (British 1819 – 1909)  
*The unanswered plea*  
 Oil on canvas  
 54 x 85cm (21¼ x 33¼ in.)

£1,000-1,500



133





134

134  
**Gaston La Touche (French 1854-1913)**  
*La Chanson d'eau*  
 Oil on canvas  
 Signed and indistinctly inscribed lower left,  
 indistinctly titled to stretcher verso  
 110,5 x 100cm (43½ x 39¼ in.)

Provenance:  
 Nevill Keating Pictures, London  
 Private Collection, London

Please note this work is to be included in the  
 Catalogue Raisonné in preparation by Selina  
 Baring-McClennan and Roy Brindley.

£4,000-6,000



135

135  
**Lionel Percy Smythe (British 1839-1918)**  
*Boy resting beside a rock with his dog*  
 Oil on canvas laid down to panel  
 9,5 x 16,5cm (3½ x 6¼ in.)

Provenance:  
 Robert Dunthorne, The Rembrandt Head,  
 London

Lionel Percy Smythe trained at the Heatherley  
 School of Fine Art and exhibited at the Royal  
 Academy from 1863. Additionally, Smythe regularly  
 exhibited at the Royal Institute of Painters in  
 Watercolours and the Royal Watercolour Society.  
 Smythe painted idyllic rural landscapes, genre and  
 maritime scenes with both people and animals.  
 He became associated with the Idyllists, a group  
 of British artists, who depicted rural landscapes  
 combining elements of both realism and idealism.  
 Van Gogh admired the group and collected extracts  
 from British newspapers about the Idyllists.

As a child Smythe spent a great deal of time  
 in France and this continued into his married  
 life. He took frequented trips to France and  
 eventually settled in Normandy in 1879, the  
 couple later moved with their three children to  
 Château d'Honvault between Wimereaux and  
 Boulogne. Smythe lived and worked here until his  
 death, drawing upon the natural beauty of the  
 surrounding countryside and rural lifestyle.

The present lot depicts a boy resting against a  
 rock with his trilby hat pulled down slightly over  
 his eyes as he shelters from the sunshine with his  
 dog by his side and estuary landscape beyond.

£800-1,200



136

136  
**Oskar Adolfowitsch Hoffmann (Russian 1851-1913)**  
*Jupiter and Io*  
 Oil on canvas  
 Signed in Cyrillic, inscribed with Roman numerals and dated 1908 lower left  
 175 x 125cm (68¾ x 49 in.)

£4,000-6,000





137

137  
 Arturo Ricci (Italian 1854-1919)  
*Good news*  
 Oil on canvas  
 Signed lower left on the table  
 59 x 84cm (23 x 33 in.)

£800-1,200



138  
 Pierre Bonnaud (French 1865-1930)  
*Portrait of a young girl seated*  
 Oil on canvas  
 Signed lower left  
 115 x 87cm (45¼ x 34¼ in.)

Provenance:  
 Private Collection, Jo Wood

£400-600



139

139  
 William John Hennessy (Irish 1839-1917)  
*The Flower Seller*  
 Oil on canvas  
 Signed and dated 1874 lower right  
 121.5 x 91.5cm (47¾ x 36 in.)

Provenance:  
 Sale, Christie's, London, 22 May 1998, lot 99  
 Private Collection, Jo Wood

£2,000-3,000





140

140  
Isaac Snowman (British 1874-1947)  
*Picking apples*  
Oil on canvas  
Signed lower right  
107 x 61cm (42 x 24 in.)

Snowman was an Anglo-Jewish artist, born in London in 1873. Whilst his work frequently focussed on Jewish themes and subjects, he was also known for his portraits, genre and domestic views such as the present work. Such was his reputation during his lifetime, that he was commissioned to paint portraits of King George V and Queen Mary. Although he lived for many years in north London, he eventually moved to Jerusalem, with a studio above the Damascus Gate. At the outbreak of the Second World War, Snowman was on a trip to London and failing health prevented him from returning to Jerusalem. He died in 1947 and is buried at Willesden Jewish Cemetery.

£4,000-6,000

141  
Continental School (19th Century)  
*Vase of flowers on a ledge*  
Oil on canvas  
85.5 x 70cm (33½ x 27½ in.)

Provenance:  
By repute with Sir Robert Peel, Drayton Manor Park, Staffordshire (according to information from the late Rodney Gausden)  
With the Tolson Gausden family, Dosthill Hall, near Tamworth (since 1850)  
Thence by descent to the present owner

£800-1,200



141

142  
Eloise Harriet Stannard (British 1829-1915)  
*Still life of daisies and roses in a basket*  
Oil on canvas  
Signed and dated 1888 lower left  
23 x 29cm (9 x 11¼ in.)

£1,000-1,500



142



143

Sir James Guthrie (Scottish 1859-1930)

*Portrait of Miss Isabella H. Gardiner*

Oil on canvas

Signed lower right

111 x 85.5cm (43½ x 33½ in.)

Painted in 1899.

Provenance:

Mrs George Elmslie Troup, Edinburgh

Sale, Bonhams Edinburgh, 8 December 2011, lot 26

Literature:

J.L. Caw, Sir James Guthrie, Macmillan, London, 1932, pl. XVI, pp. 72, 87, 129, 220

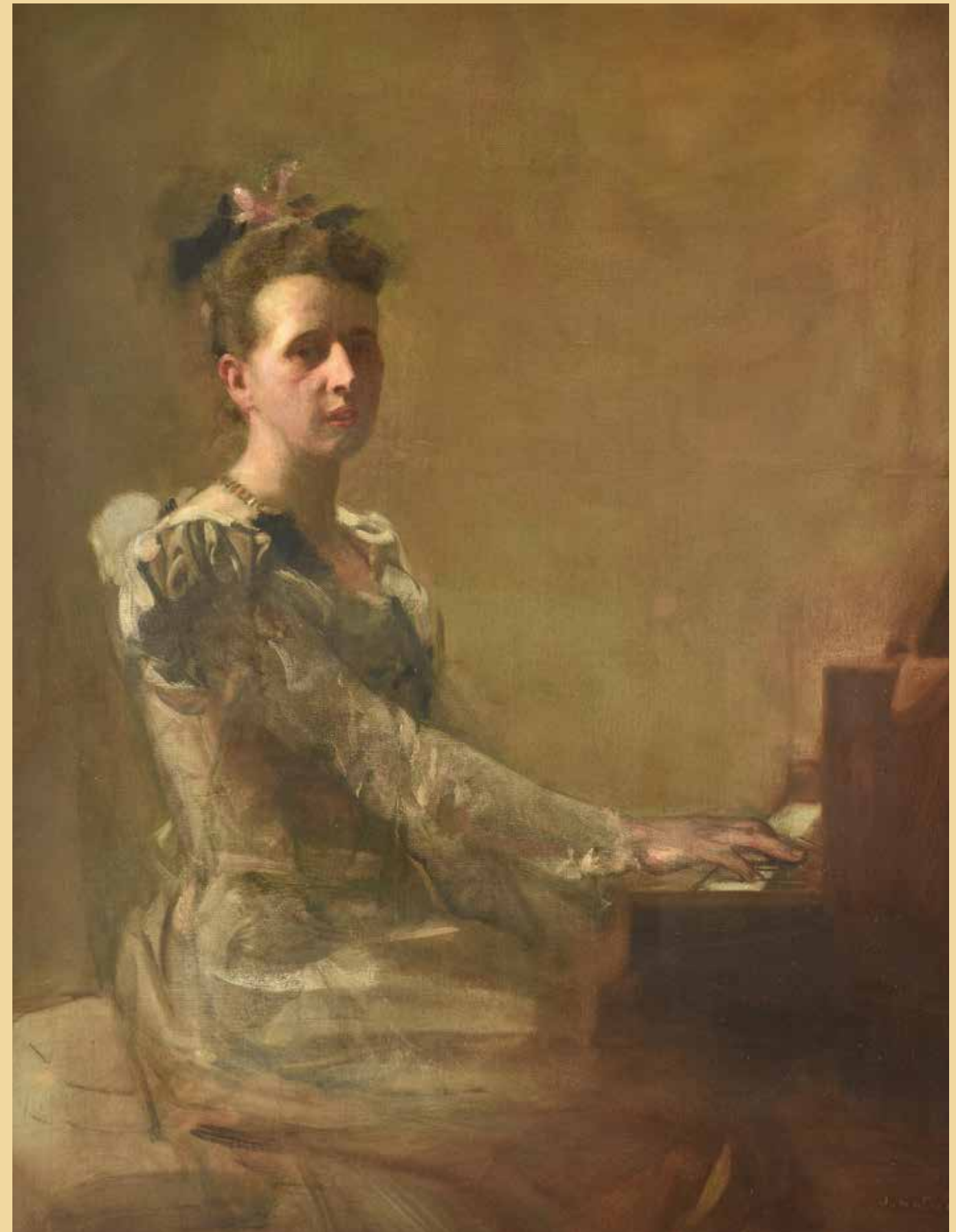
Guthrie was born in Greenock in Scotland where he lived for most of his life. Although today he is recognised for his contribution to Scottish realist painting, in his lifetime he was equally known for his portraiture. Alongside his contemporary Sir John Lavery, he was a member of the Glasgow Art Club and closely associated with the group of painters known as the Glasgow Boys. The group was formed in the 1880s and 1890s in and around the city of Glasgow and drew on the work of artists such as Jules Bastien-Lepage and James Abbott McNeill Whistler. The group was bound by a passion for realism and naturalism within the framework of impressionist and post-impressionist art. They also shared a distaste for what they saw as an overly oppressive Edinburgh art scene, seeing their Glasgow base as a rival artistic base to the formalism of Edinburgh. The group was deeply influenced by the travels of their respective members, although Guthrie himself was less well travelled, with only brief stints in London and Paris, preferring to base himself in Scotland.

As with Lavery, most of the Glasgow Boys took to portraiture once their careers were established and were highly successful in winning lucrative commissions, both public and private. The present portrait, painted in 1899, depicts Guthrie's cousin, Miss Isabella Gardiner. Guthrie painted several portraits of the family which are amongst some his most personal works. The present painting has also been described as being one of the most overtly Whistlerian in style:

“Of what may be called his Whistlerian pictures...probably the most personal and the most vitally expressive is the three-quarter length of his cousin, Miss Isabella Gardiner, seated at a piano. A scheme of cool yet not cold greys and dusky browns, flushing in the head and hands into pearly tints...It is at the same time the basis of a singularly attractive interpretation of character...creates very quietly an impression of singularly sympathetic and intelligent personality and gives the picture its exceptionally haunting appeal.” (J.L. Caw, Sir James Guthrie, Macmillan, London, 1932, p. 87).

Whilst distinctive in their style, Guthrie's portraits also fall firmly within the tradition of portrait painting of the time. With Whistler as the dominant primary influence, portraiture of the early part of the 20<sup>th</sup> century owes much to French impressionism with artists such as Ambrose McEvoy and Sir John Lavery all drawing their inspiration not only from their domestic traditions but also from artistic traditions across the Channel. This included perhaps the greatest and most successful society portraitist of the period, John Singer Sargent.

£6,000-8,000



143



144

Arthur Hacker (British 1858-1919)

*Study for 'Piccadilly Circus'*

Oil on board

Signed lower left; signed, titled and dated 1911 verso

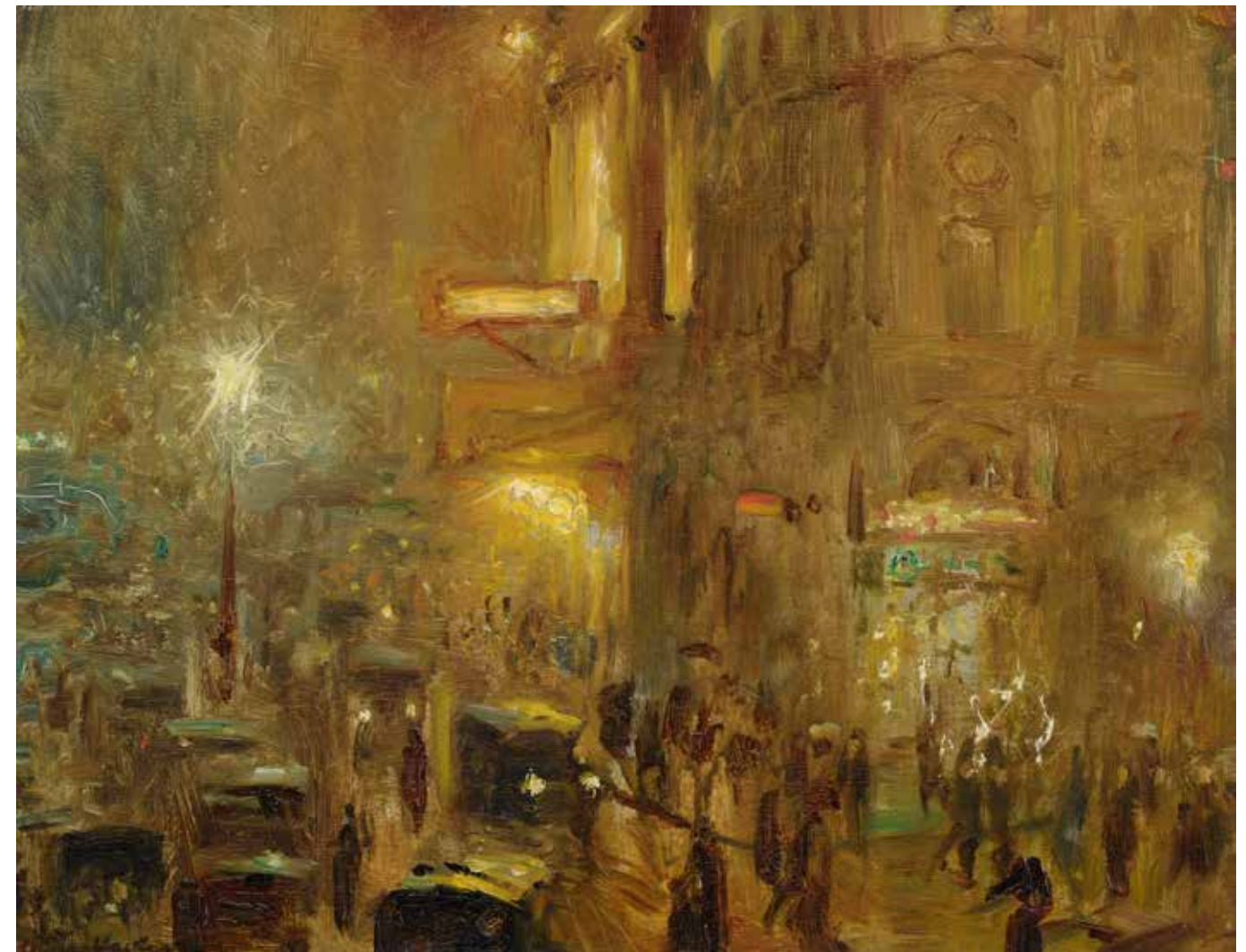
34 x 42cm (13¼ x 16½ in.)

Arthur Hacker was born in 1858. His father, Edward Hacker, was an engraver and specialised in sporting and animal prints. Arthur Hacker studied at the Royal Academy between 1876 and 1880 and at the Atelier Vonnat in Paris. Hacker was most notable for his grand subject paintings and high Victorian-Edwardian portraiture. However, Hacker's extensive travel across Spain and North Africa also influenced his work and provided the setting for *Pelagia and Philammon*, held in the Walker Art Gallery.

From 1910, on his election to the Royal Academy Hacker produced a series of nocturnal views of London. The works depict the hustle of city nightlife around Piccadilly Circus capturing the rainfall and haze of gaslight across the busy streets of London.

The present lot is possibly a study for 'Flare and Flutter: Picadilly Circus at Night, 1912' held in the Brighton and Hove Museums and Art Galleries. Hacker returned to this subject matter a number of time during these years and gifted his diploma work in 1910 to the Royal Academy, titled 'A Wet Night at Piccadilly Circus'.

£2,500-3,500



144





145 (part lot)

145  
Italian School (19th century)  
*Still life of flowers*  
Oil on canvas, a pair  
Each oval 100 x 83cm (39¼ x 32½ in.) (2)

£1,000-1,500



146 (part lot)

146  
William Hough (British 1819-1897)  
*Still life with fruit*  
Watercolours, a pair  
Both signed lower right  
Each 11 x 15cm (4¼ x 5¾ in.) (2)

£500-700



147

147  
Eadweard Muybridge (American/British 1830-1904)  
*Valley of the Yosemite, From Sandy Flat*  
Albumen print  
43 x 55cm (16¾ x 21½ in.)

£1,000-1,500

148  
Follower of Jean-Auguste-Dominique Ingres  
*Portrait of a lady*  
Pencil  
24 x 18.5cm (9¼ x 7¼ in.)

£300-500



148





149  
Follower of George William Sartorius  
*Still life with a basket of strawberries; Still life with grapes and a bird*  
Oil on canvas, a pair  
Each 43 x 51.5cm (16¾ x 20¼ in.) (2)

£500-700



150  
English Colonial School (19th century)  
*Gang gang cockatoo; Kookaburra*  
Watercolours  
Each approx. 44.5 x 35cm (17½ x 13¾ in.) (2)

£300-500



150

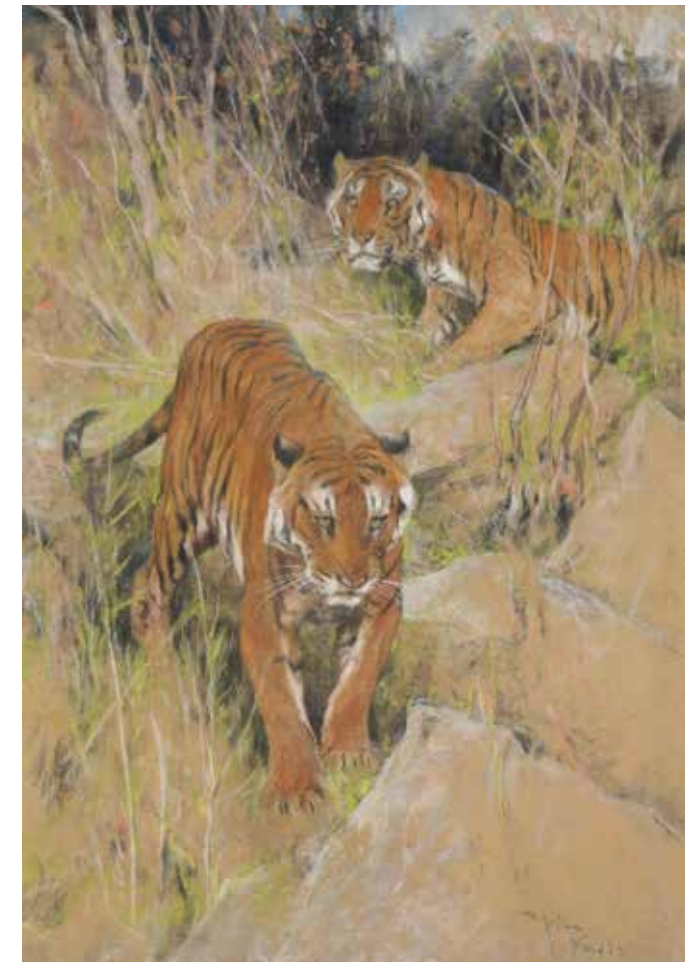


149

151  
Arthur Wardle (British 1864-1949)  
*Tiger Tiger*  
Pastel  
Signed lower right  
55.5 x 35.5cm (21¾ x 13¾ in.)  
Provenance:  
Sale, Sotheby's, London, Works from the Studio of Arthur Wardle, 23 November 1994, lot 104

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£700-900



151





152

152  
Friedrich Wilhelm Keyl (German 1823-1871)  
*A gentleman in hunting dress with horse and dogs*  
Oil on canvas  
Signed and dated 1854 lower left  
92 x 127cm (36 x 50 in.)

Provenance:  
Sale, Christie's, London, 25 July 1980, lot 216

£3,000-5,000



153

153  
Abel Hold (British fl. 1849-1871)  
*Young donkey*  
Oil on paper laid down to canvas  
Indistinctly inscribed lower right; signed and inscribed with artist's address verso  
127 x 102cm (50 x 40 in.)

Provenance:  
Private Collection, Edward Newman, Barnsley

This painting was commissioned by Edward Newman, a solicitor working in Barnsley. He was leaving his office one day when he saw a donkey and its foal being led to market. He thought the foal was so appealing that he bought it on the spot and commissioned a painting of it from Abel Hold. Shortly afterwards he visited Hold's studio and saw the painting as it is now. He prepared to take it away, but Hold said he had not yet painted a background and foreground. Newman insisted that he liked the painting as it was and, in protest, Hold refused to sign it and wrote sketch in the bottom right hand corner. The painting was exhibit 1489 in the National Exhibition of works of art at Leeds in 1868 where it appeared under Hold's name and under the title Sketch of a young Donkey (see official catalogue, Leeds: Edward Baines, 1868, p.86). The painting is said to have been shown at other exhibitions as well.

£1,000-1,500





154

154 λ  
Raoul Millais (British 1901-1999)  
*The Ford*  
Oil on canvas  
Signed lower right  
70 x 89.5cm (27½ x 35 in.)

Provenance:  
Sold by the artist to a New York dealer in the 1970s  
Incurable Collector Inc., New York City  
Sale, NYE & Company, Bloomfield, USA, 30 October 2018, lot 346  
Purchased from the above by the present owner, a descendent of the artist (by marriage)

£2,000-3,000



155

155 λ  
Sir Alfred Munnings (British 1878-1959)  
*Mare and foal*  
Watercolour  
Signed with initials and dedicated *SAH from AJM* lower right twice  
23 x 29.3cm (9 x 11½ in.)

Provenance:  
John Green, London  
Thence by descent to the present owner

£7,000-10,000









161

161 λ  
Henry John Sylvester Stannard (British 1870-1951)  
*Near Eversholt, Bedfordshire*  
Watercolour  
Signed lower left  
52 x 35cm (20¼ x 13¾ in.)

£600-800

162 λ  
Henry John Sylvester Stannard (British 1870-1951)  
*Near Sharnbrook, Bedfordshire*  
Watercolour  
Signed lower left  
52 x 35cm (20¼ x 13¾ in.)

£600-800



162

163 λ  
Henry John Sylvester Stannard (British 1870-1951)  
*Sheep grazing*  
Watercolour  
Signed lower left  
35 x 25cm (13¾ x 9¾ in.)

£400-600



163

164  
William Fraser Garden (British 1856-1921)  
*St Ives Parish Church, Cambridgeshire*  
Watercolour  
Signed and dated 1908 lower left  
26.5 x 19cm (10¼ x 7¼ in.)

Provenance:  
Sale, Christie's, South Kensington, 11 December 2007, lot 703

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£300-500



164

165  
William Fraser Garden (British 1856-1921)  
*Hartford Church, near Huntingdon, on the banks of the Ouse*  
Watercolour  
Signed and dated 1914 centre left  
18.5 x 27.5cm (7¼ x 10¾ in.)

Provenance:  
Sale, Christie's, South Kensington, 11 December 2007, lot 702

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£200-300



165

166  
William Fraser Garden (British 1856-1921)  
*Houghton Mill on the River Ouse, Cambridgeshire*  
Watercolour  
Signed and dated 1914 lower left  
25.5 x 37cm (10 x 14½ in.)

Provenance:  
Sale, Christie's South Kensington, 11 December 2007, lot 704

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£300-500



166





167

167λ

Sir William Russell Flint (Scottish 1880-1969)

*Mountain Landscape (Basses Alpes)*

Watercolour

Signed lower left

27 x 37cm (10½ x 14½ in.)

Provenance:

The Fine Art Society, Ltd., London, March 1953

The Estate of Christopher and Rosemary

Warren

£400-600



168

168

Aaron Edwin Penley (British 1807-1870)

*Goats on a mountain pass*

Watercolour

Signed and dated 1860 lower right

22 x 26cm (8½ x 10 in.)

£200-300

169

Samuel Bough (British 1822-1878)

*View of Anstruther*

Watercolour

Signed and dated 1868 lower left

14 x 23cm (5½ x 9 in.)

£500-700



169

170

Henry Williams (British 1807-1886)

*The Thames at Lower Denton*

Oil on panel

Signed and inscribed with title on old label

verso

15 x 30cm (5¾ x 11¾ in.)

£150-250



170

171

Frederick William Meyer (British 1869-1922)

*Coastal scene*

Oil on canvas

Signed with monogram lower right

61 x 102cm (24 x 40 in.)

£700-1,000



171





172

172  
Michael Zeno Diemer (German 1867-1939)  
*Palermo; Ravello*  
Oil on canvas, a pair  
Both signed lower left  
Each 80 x 108cm (31¼ x 42½ in.) (2)

Provenance:  
Sale, Christie's, London, 16 June 1978, lot 84  
Thence by descent to the present owner

£4,000-6,000



173 (part lot)

173  
James Salt (British 1850-1903)  
*Three views of Venice*  
Oil on canvas  
Two signed lower right, one signed lower left  
One 35.5 x 61cm (13¾ x 24 in.), the other two 34 x 44cm (13½ x 17 ¼) (3)

£1,500-2,000





174

174  
Felice Auguste Rezia (Italian 1835-1907)  
*View of Chateau de Chillon, Lake Geneva*  
Oil on board  
Signed with initials lower left; signed and inscribed 'Lake Maggiore' on old label verso  
15 x 30cm (5¾ x 11¾ in.)

£200-300



175

175  
S. G. Tovey (British 19th century)  
*Venetian Canal scene with Santa Maria della Salute*  
Watercolour  
Signed and dated 1863 lower right  
22.5 x 32.5cm (8¾ x 12¾ in.)

£200-300



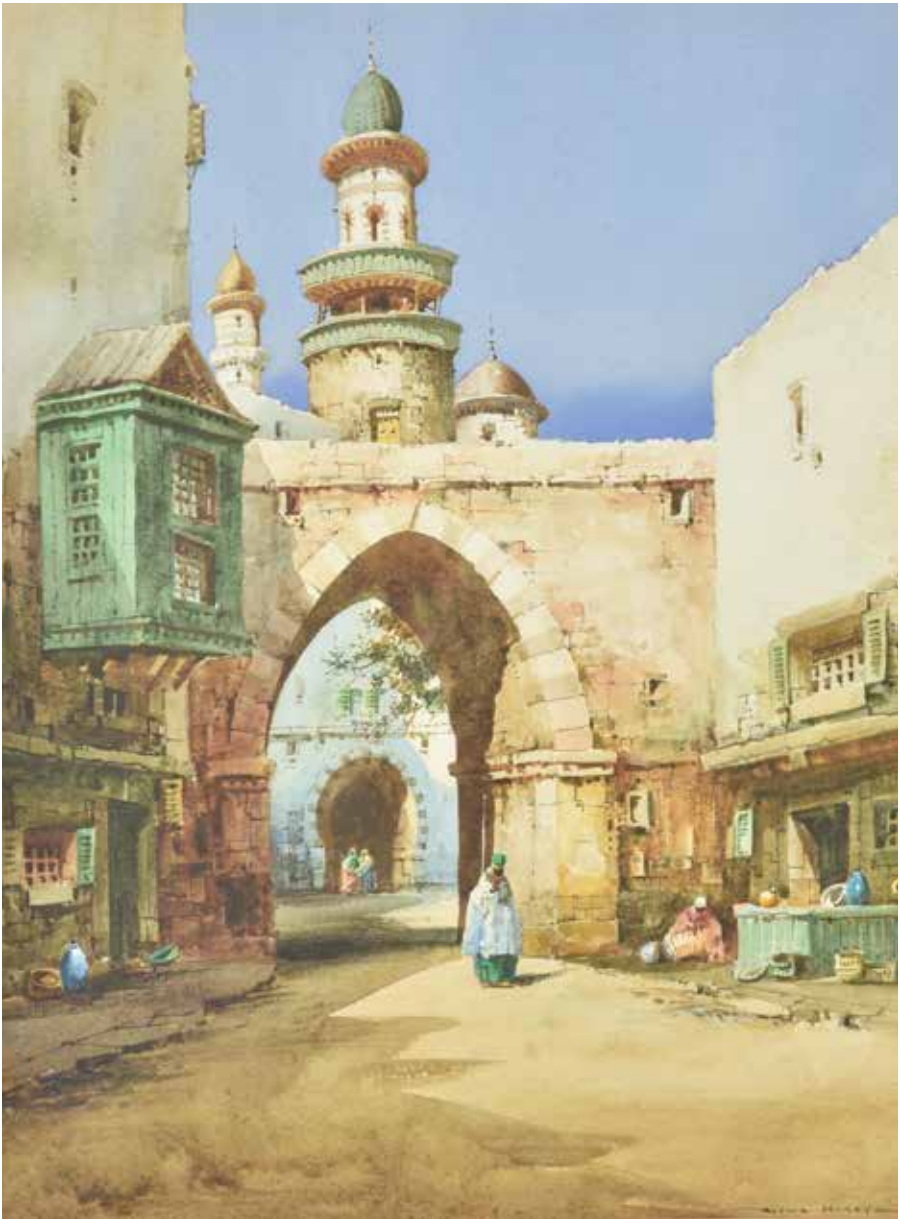
176

176  
Circle of Samuel Prout (British 1783-1852)  
*Market Place, Tours*  
Watercolour  
30.5 x 22cm (12 x 8½ in.)  
Exhibited:  
London, Royal Watercolour Society, 1836

£400-600

177  
Cyril Hardy (19th century)  
*Gateway, Palestine*  
Watercolour  
Signed lower right  
37 x 27cm (14½ x 10½ in.)

£300-500



177

178  
William Collins (British 1788-1847)  
*The Market Cart*  
Watercolour and pencil  
10 x 15.8cm (3¾ x 6 in.)

Provenance:  
Thomas Agnew & Sons, Ltd., London

£200-300



178





179

179  
Charles Rowbotham (British 1856-1921)  
*Castello del Pizzo, Calabrian Coast*  
Watercolour and gouache  
Signed and dated 1909 lower right  
15 x 27cm (5¾ x 10½ in.)

£300-500



180

180  
Attributed to Antonio Senape  
(Italian 1788-1850)  
*Marina at Capri*  
Pen and ink  
Indistinctly inscribed upper right  
19.5 x 28cm (7½ x 11 in.)

Provenance:  
Thomas Agnew & Sons Ltd., London

£400-600



181

181  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*The River Rother, near Midhurst*  
Watercolour  
25 x 35cm (9¾ x 13¾ in.)

The artist's house was at Oaklands, Battle, in East Sussex.

Provenance:  
Thos. Agnew & Sons Ltd., London  
W.J. Harrison, Bradford  
Albany Gallery, London  
Sale, Christie's, South Kensington, 3 July 2007, lot 697

Please Note: VAT is payable by the purchaser at the standard rate of 20% on the hammer price, in addition to the standard VAT charge added to the buyer's premium

£200-300

182  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*Tsan, Yugoslavia*  
Watercolour and gouache  
Signed with initials lower right  
25 x 18cm (9¾ x 7 in.)

Provenance:  
The Estate of Christopher and Rosemary Warren

Exhibited:  
London, J. Leger & Son, Old and Modern Masters, August 1949

£300-500



182

183  
Hercules Brabazon Brabazon  
(British 1821-1906)  
*On the shore, North Africa*  
Watercolour and pencil, heightened with white  
Signed with initials lower left  
21 x 29.5cm (8¼ x 11½ in.)

£700-900



183





184

184  
 Nikiforos (Nicéphore) Lytras (Greek 1832-1904)  
*Seated man leaning out of window*  
 Pencil  
 Signed with initials lower right, dated 2 Juin 84 upper left  
 14 x 8cm (5½ x 3 in.)  
 Unframed

£1,000-1,500



185

185  
 Nikiforos (Nicéphore) Lytras (Greek 1832-1904)  
*Lady playing the piano*  
 Pencil  
 Signed lower right  
 14 x 8cm (5½ x 3 in.)  
 Unframed

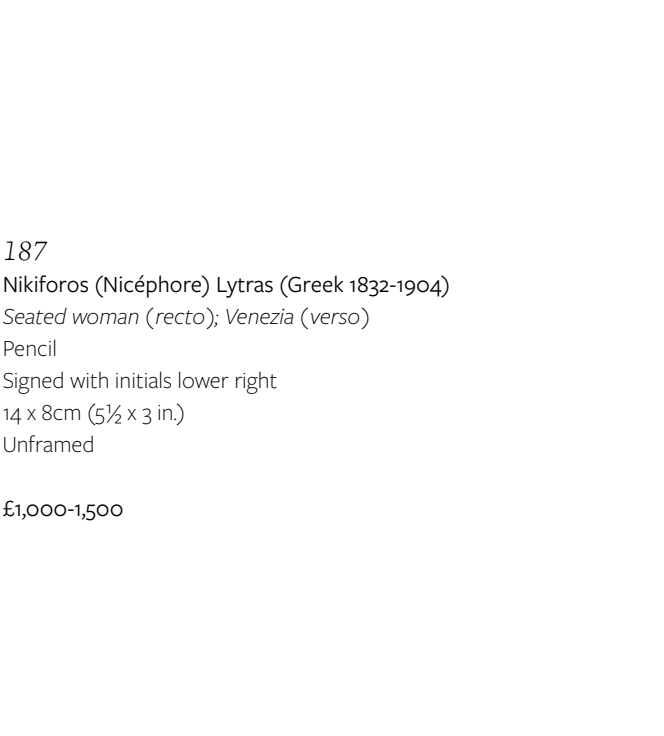
£1,000-1,500



186

186  
 Nikiforos (Nicéphore) Lytras (Greek 1832-1904)  
*Seated man leaning on elbow*  
 Pencil  
 Signed centre right and dated Juin 84 upper right  
 14 x 8cm (5½ x 3 in.)  
 Unframed

£1,000-1,500



187

187  
 Nikiforos (Nicéphore) Lytras (Greek 1832-1904)  
*Seated woman (recto); Venezia (verso)*  
 Pencil  
 Signed with initials lower right  
 14 x 8cm (5½ x 3 in.)  
 Unframed

£1,000-1,500



188



187

188  
 Sir William Rothenstein (British 1872-1945)  
*The Piano Player, 1 August 1889, Giverny*  
 Ink  
 Signed, inscribed Giverny and dated 1872 upper right  
 29.5 x 17.5cm (11½ x 6¾ in.)

Provenance:  
 Michael Parkin Fine Art Ltd., London  
 Anthony Nathan Esq (acquired from the above)

£400-600





(detail)

DREWEATTS

EST. 1759

Already consigned:

λ Charles Camoin (French 1879-1965)  
*Bateaux dans le port*  
Oil on canvas

Est. £12,000-18,000(+fees)

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We are now inviting entries for our auction on 15 October 2020

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

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

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

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

## Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

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

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

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

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

9. **RESERVES**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (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 for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.



Conditions of Sale for Public Auctions

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

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

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

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).
6. **PAYMENT**  
(a) Immediately a Lot is sold you will:
- (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.
  - (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
  - (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.
7. **TITLE AND COLLECTION OF PURCHASES**  
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.
- (c) No purchase can be claimed or removed until it has been paid for.
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**  
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
- (i) to proceed against you for damages for breach of contract;
  - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
  - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
  - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
  - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
  - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
  - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
  - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
- Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
14. **DESCRIPTIONS AND CONDITION**  
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).
- GENERAL**  
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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