Hollycombe House

THE COLLECTION OF TIM AND VIRGINIA HOARE

TUESDAY 15 &
WEDNESDAY 16 JUNE 2021

DREWEATTS
EST. 1759

Hollycombe House

THE COLLECTION OF TIM AND VIRGINIA HOARE

Foreword

I first met Virginia Hoare about 30 years ago and have had the pleasure of working with her and her late husband on numerous projects throughout the years. Hollycombe is a beautiful house with lovely rooms and amazing painted ceilings, many with the original paint. The house had good bones that lend themselves well to the type of layered decor that we wanted to do and I worked closely with the Hoares to understand how they wanted to live at Hollycombe as this is always very important to me.

The previous acquisitions that Tim and Virginia Hoare had made helped shape the interiors and getting to use these pieces was thrilling, especially some of the art works, which you now see in this sale.

The inner hall and stairs in the house are very striking, with wonderful natural light. This might be my favourite space in the house. To manage scale, we used the larger pieces of art and textiles. The Aubusson Verdue tapestry (Lot 70) was a perfect fit and is one of my favourite pieces in the house. I regularly use tapestries for my larger projects and they fill daunting spaces easily with great texture, telling their wonderful stories.

> *“It has been a treat to see all these pieces again and to remember a very interesting project and beautiful house.”*
> – Robert Kime

Of all the items in the sale, I covet the rugs and textiles the most. The Ushak [page 30] for the inner hall was specifically placed here for its colours and size. Late 19th Century, it is in very good condition, and the colours could really take centre stage in the house, with all its natural light. Another excellent rug is the North West Persian runner (Lot 57), again, late 19th Century and a good and useful length too.

Dotted throughout, there are lovely pieces of Ottoman style furniture, such as the Ottoman style painted octagonal table (Lot 28) and Ottoman mother of pearl and bone inlaid occasional table (Lot 283). I find these pieces blend nicely into interiors and are very easy to place. I still collect these for my shop but also for myself, with several in my flat in London. Other pieces that caught my eye in this sale are the Binh Thuan Shipwreck dishes (Lot 55). I had a vast collection of these from Australia which have been used in various projects. They are wonderfully delicate and decorative, especially considering they came from a shipwreck.

With a family home such as Hollycombe, whilst some pieces are grand and beautiful, the interiors first and foremost needed to be comfortable and happily used daily. The upholstery pieces I supplied were no exception. Bringing in items such as the Howard & Son beech framed armchairs (Lot 113), upholstered in one of my favourite fabrics, Opium Poppy Mid, and also the large three seat sofa (Lot 274) upholstered in antique French linen, make the spaces welcoming. For the latter, doing upholstery in French linen is so versatile and lets it happily sit amongst more decorative pieces of furniture without overpowering a room.

It is also great to see my fabrics as curtains and upholstery. With such a large collection of fabrics, seeing these again are a nice reminder of why I created and designed them in the first instance. This sale has encouraged me to revisit fabrics that I haven’t necessarily used in a project for several years. The curtains in Ballie Scott Red (Lot 363) have a border that gives a lovely pop of colour on the leading edge. The design is adapted from Ballie Scott, who did wonderful work combining Arts & Crafts with his interest in the Middle East. Another favourite is the Chenille Stripe, which I upholstered on the brass club fender (Lot 127).

Robert Kime

Hollycombe House

THE COLLECTION OF TIM AND VIRGINIA HOARE

AUCTION NO: 14411
DAY 1: DONNINGTON PRIORY | TUESDAY 15 JUNE 2021 | 10.30AM | LOTS 1-286
DAY 2: DONNINGTON PRIORY | WEDNESDAY 16 JUNE 2021 | 10.30AM | LOTS 287-430

HEAD OF SALE:
Joe Robinson
(House Sales and Private Collections)

SPECIALISTS:
Ashley Matthews (Furniture)
Ben Brown MRICS (Furniture & Carpets)
Brandon Lindberg (British & European Pictures)
Fergus Lyons (Furniture)
Francesca Whitham (Pictures)
Geoffrey Stafford Charles MRICS (British & European Ceramics & Glass)
Jennie Fisher (Modern & Contemporary Pictures)
Lucy Darlington (Pictures)
Mark Newstead (Asian Ceramics and Works of Art)
Dr Yingwen Tao (Asian Ceramics and Works of Art)

SALE CO-ORDINATOR:
Lulu Randall (House Sales and Private Collections)

VIEWING AT HOLLYCOMBE HOUSE:
Hollycombe House, Liphook, Hampshire GU30 7LP
Wednesday 9 - Sunday 13 June (9am-5pm)
Entrance with catalogue only.

Viewing is strictly **by appointment** and in accordance with government Covid-19 regulations.
To book an appointment please email housesales@dreweatts.com.

REMOTE VIEWING SERVICE:
View lots via your smartphone from the comfort of your home (by appointment)..

DREWEATTS 360 VIRTUAL AUCTION TOUR:
Take a virtual tour of the rooms at Hollycombe House (available from Friday 28 May).

REGISTRATION AND BIDDING:
Please register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. If not intending to bid online, please submit commission and telephone bids by 12 noon BST on Monday 14 June. Online bidding is available via **dreweatts.com** with no additional online bidding fees applicable.

BUYER'S PREMIUM:
In addition to the hammer price, buyer's premium of 25% (+ VAT) is payable. Other taxes and/or Artist Resale Royalty fees are also payable if the lot has a relevant symbol.

COLLECTION:
On proof of payment, purchased lots will be available for collection from Hollycombe House **by appointment** from Thursday 17 – Tuesday 22 June. From Friday 25 June, lots will be available for collection from Vangaroo Ltd. (Andover). All items not collected from Hollycombe House by 4pm on Tuesday 22 June will be automatically removed to Vangaroo Ltd (Andover) at the buyer's cost. Please see page 249 for further details on storage charges.

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CONDITIONS OF SALE:
This auction is subject to our Auction Terms and Conditions (see pages 249-252 or website for further details).

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Introduction

The first house at Hollycombe was built by John Nash in 1798 in his fashionable cottage ornée style complete with thatched roof, charming thatched veranda and aviary. The patron, Sir Charles Taylor (1770-1857), was a close friend of the Prince Regent, later George IV, and a member of the 'Carlton Set'. The design drawings and plans were executed by George Stanley Repton, the son of the pre-eminent landscape designer Humphrey Repton.

In 1866, the estate was sold to Sir John Hawkshaw (1811-1891), a prominent civil engineer involved in many major schemes including the construction of the Suez Canal. Sir John was succeeded by his son, J.C. Hawkshaw, also a civil engineer, but it would seem Hollycombe became his primary passion. Following a fire in 1892, the house was extended and aggrandised with Tudor-style additions. It is to this period of renovation we owe what we see today!

Successive owners throughout the 20th century left their own marks on the estate's landscape and architecture. Whether it be its long sweeping approach, its neo-classical gate houses, its arboretum; Hollycombe evolved to become one of the most complete sporting estates in Hampshire, commanding its position across its own valley.

In 1990 Tim and Virginia Hoare bought the house and began the restoration to bring Hollycombe back to life, creating a warm family home whilst retaining original features such as the painted ceilings by John Nash. For the next thirty years the house experienced a renaissance- once more life and art filled its walls.

"...an atmosphere infused with laughter created wonderful memories reflective of his love of life."

Left:
Designs for Hollycombe by George Stanley Repton.

"...Spun like a fine textile with the flare and incomparable eye of Robert Kime, the collection of furniture and objects offers a unique twist on the Country House style."

Above left:
Tim and Virginia Hoare's former Belgravia home.

Above right:
The garden front of Hollycombe House *circa* 1900 after J.C Hawkshaw's alterations.

Tim was a great raconteur and was much loved. He hosted memorable weekend parties, and seasonal shoots filling the house with good friends and fine wines! Those who were lucky enough to attend will remember the generous hospitality that met them. Tim's vivacious personality combined with an atmosphere infused with laughter created wonderful memories reflective of his love of life.

The collection at Hollycombe has at its heart a number of wonderful paintings, drawings, sculptures, furniture and works of art spanning the centuries. Over the past thirty years it has been very well curated together with Robert Kime, whose work is synonymous with colour, detail and interest. As you walk through the house one is immersed in a collection that is perfectly at ease with itself and exudes a certain subtle yet confident taste.

Hollycombe's interior cleverly combines the magic of a Scottish Baronial shooting lodge with a Gentleman's London Club. Spun like a fine textile with the flare and incomparable eye of Robert Kime, the collection of furniture and objects offers a unique twist on the Country House style. Muted tones alongside traditional fine and decorative furniture in parts, such as Gothic console tables relating to examples at Scone palace (lot 203) and furniture by David Linley, combine with confident pallets, colourful fabrics and a stellar collection of carpets in others. Items from the family's former Belgravia home have also been included throughout this sale, again all masterfully selected by Robert and his expressive design style.

“...unmatched variety, inspiration, and knowledge that each lot has been carefully chosen and well loved.”

The collection of fine art has the perfect mix of pictures that you would expect to find in a traditional sporting estate fused with a group of outstanding contemporary pieces. Works by Thomas Gainsborough (Lot 210), Thomas Sydney Cooper (Lot 313), Frederick Lee (Lot 211), and William Anderson (Lot 299) are hung beside works by key Impressionist and 20th century artists such as Marc Chagall (Lots 119, 120), Salvador Dali (Lot 37), Dorethea Sharpe (Lots 231) and Laura Knight (Lot 90). A particular highlight is the collection of paintings by Augustus John which is led by the ‘Portrait of David’ (Lot 196) an expressive depiction of the artist’s son.

Many people will have life-long memories of Hollycombe, memories as cherished as the items in this sale. This catalogue offers the buyer an unmatched variety, inspiration, and knowledge that each lot has been carefully chosen and well loved. It is a true lesson in eclecticism at a time when we are progressing out of a period of minimalism.

Above:
The Gothic front of Hollycombe commissioned by J.W Hawkshaw.

THE ENTRANCE HALL

Lots 1-22

Day One

LOTS 1–286

1

BEGINNING OF DAY ONE

1 Y

A PRESERVED BULL ELK (OR MOOSE), *ALCES ALCES*

Head mount, mounted on a shaped oak shield
Approximately 120cm wide

£1,000-1,500

2

3

2 Y

A PRESERVED IMPALA, *AEPYCEROS MELAMPUS*

Head and shoulder wall mount,
modelled looking forward
Approximately 100cm high

£300-500

3 Y

A PRESERVED AFRICAN ANTELOPE, PROBABLY A BUSHBUCK, *TRAGELAPHUS SYLVATICUS*

Head and shoulder wall mount,
modelled looking to sinister
Approximately 90cm high

£300-500

4

4 Y

A PRESERVED WATERBUCK, *KOBUS ELLIPSIPRYMNUS*

Head and shoulder wall mount,
modelled looking slightly to sinister
Approximately 130cm high

£300-500

5

6

5

A WILLIAM IV MAHOGANY AND BUTTONED LEATHER UPHOLSTERED LIBRARY CHAIR

CIRCA 1835
On turned legs ending in casters
Approximately 92cm high

Provenance: Supplied by Robert Kime

£1,200-1,800

6

A WOVEN CARPET

PROBABLY BOKHARA
Approximately 286cm x 260cm

Provenance: Supplied by Robert Kime

£1,000-1,500

8

8

7

7 Y

A PRESERVED COMMON WARTHOG,
PHACOCHOERUS AFRICANUS
Head and shoulder wall mount, modelled looking forward and with tusks protruding from the closed mouth
Approximately 40cm high

£200-300

8 Y

A PAIR OF PRESERVED THOMSON GAZELLES,
EUDORCAS THOMSONII
Head and shoulder wall mounts, each modelled looking forward
Each approximately 66cm high

£300-500

9

9

A REGENCY STYLE PATINATED AND GILT BRASS HEXAGONAL LANTERN
LATE 20TH CENTURY
Each panel separated by cluster columns with anthemion and acanthus leaf carved crestings, suspended from ogee bracket and a corona
97cm high, 55cm wide

Provenance: Supplied by Robert Kime

£2,500-3,500

10 Y

A PRESERVED GREATER KUDU,
TRAGELAPHUS STREPSICEROS
Head and shoulder wall mount, modelled looking slightly to dexter
Approximately 155cm high

£300-500

10

11

A PAIR OF THRONE ARMCHAIRS
20TH CENTURY
The arcaded backs with grotesque masks above plank seats with colonnaded aprons, on turned and block feet
135cm high, 76cm wide

£1,200-1,800

11

12 Y
A PRESERVED CAPE BUFFALO,
SYNCERUS CAFFER
Head and shoulder mount,
modelled looking forward
Approximately 85cm high

£300-500

13 Y
A PRESERVED CAPE BUFFALO,
SYNCERUS CAFFER
Head and shoulder mount,
modelled looking forward
Approximately 85cm high

£300-500

15 Y
A PRESERVED CAPE BUFFALO,
SYNCERUS CAFFER
Head and shoulder mount,
modelled looking forward
Approximately 88cm high

£300-500

14 Y
A PRESERVED CAPE BUFFALO,
SYNCERUS CAFFER
Head and shoulder mount,
modelled looking forward
Approximately 90cm high

£300-500

16 Y
A PRESERVED CAPE BUFFALO,
SYNCERUS CAFFER
Head and shoulder mount,
modelled looking slightly to dexter
Approximately 70cm

£300-500

15

17

18

17 Y

A PRESERVED SABLE ANTELOPE, *HIPPOTRAGUS NIGER*

Head and shoulder wall mount, modelled looking to dexter
120cm high overall

£300-500

18 Y

A PRESERVED BLUE WILDEBEEST, *CONNOCHAETES TAURINUS*

Head and shoulder wall mount, modelled looking forward
Approximately 70cm high

The common name *blue wildebeest* refers to the conspicuous, silvery-blue sheen of the coat. The alternative name *Brindled Gnu,* originating from the name for these animals used by the Khoikhoi people, a native pastoralist people of southwestern Africa

£300-500

19

19

THREE TRIBAL POTTERY VASES

Two larger ones 26cm high,
small one 13cm high

Provenance: Supplied by Robert Kime

£500-800

20

20

A FRENCH TÔLE PEINTE LAMP BASE

SECOND HALF 19TH CENTURY
Of columnar form, gilt with inscription *CARCEL, inventeur BREVETE Rue de l'Arbre-Sec No. 18 A Paris*, adapted to electricity, with Robert Kime shade
47cm high excluding shade

Provenance: Supplied by Robert Kime

£200-400

22

21 Y

A CHARLES X ROSEWOOD LAMP TABLE

CIRCA 1830
The circular dished and tilting top geometrically strung with boxwood, on a conforming incurved triangular section stem and scrolling tripod
74cm high, 64cm diameter

Provenance: Supplied by Robert Kime

£1,000-1,500

22 Y

AN OAK SIDE TABLE

19TH CENTURY
Made from salvage from Old London Bridge, the fossiliferous limestone top above two drawers, on octagonal tapering legs, the apron with an ivory label engraved with the image of London Bridge
76cm high, 95cm wide, 56cm deep

Provenance: Supplied by Robert Kime

£800-1,200

21

THE INNER HALL

Lots 23-81

23

23 λ

MARK CORETH (BRITISH B.1958)

SNOW LEOPARD

Bronze with a white patina

Signed, dated *2003* and numbered *1/9*

22 x 28 x 11.5cm

£2,000-3,000

24

A WALNUT STEINWAY MODEL 'S' PIANO

WITH SERIAL NUMBER 373567

Together with stool, not pictured in catalogue

98cm high, 142cm wide, 156cm long

£8,000-12,000

24

25

25

A SUZANI EMBROIDERED SHAWL

Approximately 250cm long, 207cm wide

Provenance: Supplied by Robert Kime

£500-800

26

26
A FRENCH GILT METAL AND TOLEWARE LAMP
Of baluster form, on a socle base, fitted for electricity
64cm high excluding fitting

Provenance: Supplied by Robert Kime

£300-500

27 (Part Lot)

27 Y
A PAIR OF ITALIAN EBONY, IVORY, BONE AND TORTOISESHELL MARQUETRY MIRRORS
LATE 19TH CENTURY
In 17th century style, the oblong plates in arched frames, inlaid with panels of scrolling foliate arabesques and with moulded segmented pediments, the crestings and aprons with circular profile medallions
104cm high, 73cm wide

Provenance: Supplied by Robert Kime

£2,500-3,000

28
AN OTTOMAN STYLE PAINTED OCTAGONAL OCCASIONAL TABLE
20TH CENTURY
Decorated throughout with red and green stylised floral motifs on a black ground

Provenance: Supplied by Robert Kime

£200-300

28

29

29
A PAIR OF SERPENTINE AND SLATE GARNITURE URNS
LATE 19TH CENTURY
27cm high, 17cm wide, 11cm deep

Provenance: Supplied by Robert Kime

£200-300

30
A GEORGE IV MAHOGANY WINE CISTERN
CIRCA 1830, ATTRIBUTED TO GILLOWS
The moulded and lobed body with a fluted foot
50cm high, 65cm diameter, together with a simulated porphyry fluted pedestal column 110cm high

Provenance: Supplied by Robert Kime

£3,000-5,000

30

31

31 Y
A LARGE WILLIAM IV ROSEWOOD AND UPHOLSTERED SOFA
CIRCA 1835
With a rectangular back and outscrolled arms, on turned and leaf-carved feet with brass castors, covered in 'Corim Kilim' fabric, together with five cushions of various Robert Kime textiles
95cm high, 224cm wide, 95cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

32

32 λ

MAURICE DE VLAMINCK (FRENCH 1876-1958)
PAYSAGE D'HIVER
Oil on canvas
Signed (lower right)
53.5 x 65cm (21 x 25½ in.)

Provenance:
Daniel Grossman, New York
Private Collection (acquired from the above in 1990)
Sale, Christie's, London, 7 February 2006, lot 294
Purchased at the above sale by the present owner

This work will be included in the forthcoming *Maurice de Vlaminck Digital Database,* currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

The present work is typical of Vlaminck's later palette which is characterised by strong, dark colours punctuated by thickly applied splashes of white. The composition is also one that the artist frequently painted, with the wide street bordered by houses or farms which guides the viewer's eye though the scene.

These later works contrast considerably from Vlaminck's earlier Fauvist palette of bright intense colours that had initially brought him to attention at the beginning of the 20th century. Alongside his lifelong friend, André Derain as well as Henri Matisse, Albert Marquet, Jean Puy and Charles Camoin, Vlaminck participated in the famous Salon d'Automne of 1905. When critic Louis Vauxcelles saw their vividly painted compositions, he described them as 'Fauves' (wild beasts), thus coining the term by which they would later become known.

£40,000-60,000

33

33

CHARLES STUART (SCOTTISH 1854-1904)
ELLEN'S ISLE, LOCH KATRINE
Oil on canvas
Signed (lower right)
76 x 126cm (29¾ x 49½ in.)

Provenance:
Sale, Christie's, London, 25 May 2007, lot 49

£3,000-5,000

34

WALLACE STEWART (19TH CENTURY)
HIGHLAND LOCH
Oil on canvas
Signed and dated *1891* (lower right)
59 x 104cm (23 x 40¾ in.)

£1,500-2,000

34

35 λ

JACOB EPSTEIN (BRITISH 1880-1959)
GERTRUDE, THE BATHER
Bronze
92cm (height inc. base)

Conceived in 1911.

Provenance:
J & B. Weintraub, New York, 1965
Gifted to the St. Louis Art Museum in 1983
Sale, Christie's, London, *Property of St. Louis Art Museum*, 21 March 1996, lot 44

Literature:
A.L. Haskell, *The Sculptor Speaks*, London, 1931, p.168 (uncast)
J. Epstein, *Let there be Sculpture*, London, 1940, p. 56
R. Black, *The Art of Jacob Epstein, Sculptor*, London, 1963, p.54, pl. 76 (another cast title)
E. Silber, *The Sculpture of Epstein*, Oxford, 1986, no. 31 (another cast illus.)

R. Buckle (loc.cit) comments of this sitter "Gertrude Williams was a model of whom Epstein made several nude studies, only one of which has survived. She may have posed for the rejected Strand Statue and she seems to be 'English Girl' (circa 1910)."

£10,000-15,000

35

36 λ

STANLEY SPENCER (BRITISH 1891-1959)

PORTRAIT OF ANDREW NICHOLAS FRANK (AGED 2 1/2 YRS) RESTING

Oil on panel

44.5 x 32.5cm (17½ x 12¾ in.)

Painted in 1954.

Provenance:

Commissioned directly from the artist by Dr. O. Frank, the sitter's father

Sale, Christie's, London, 9 June 2006, lot 109

Purchased from the above sale by the present owner

Literature:

K. Bell, *Stanley Spencer: A Complete Catalogue of Paintings*, London, 1992, pp. 502-3, no. 392, illustrated

Exhibited:

Plymouth, City Museum and Art Gallery, *Sir Stanley Spencer CBE, RA, 1891-1959,* July - August 1963, no. 45

The sitter was the son of Dr and Mrs Osmund Frank and Spencer had painted his father in 1950 (Bell no. 351), who was mayor of Maidenhead from 1946 to 1950. Spencer also painted Mrs Frank (1951, Bell no. 368) and Dr Frank's dog (1955, Bell no. 410). Keith Bell notes that Andrew was two and a half years old when he sat for the present work (see Bell, op. cit, pp. 487, 502). The work started as a pencil drawing on plywood but as the boy sat so still Spencer decided to paint the work in oil (see exhibition catalogue, Sir Stanley Spencer 1892-1959, Plymouth, City Museum and Art Gallery, 1963, no. 45).

£30,000-50,000

36

37 λ

SALVADOR DALÍ (SPANISH 1904-1989)

TORÉADOR (PORTRAIT OF THE BULLFIGHTER HERO - CARMEN II)

Gouache, watercolour and wash

Signed (upper right)

49.5 x 39cm (19¼ x 15¼ in.)

Executed in 1968.

Provenance:

Private Collection, New York

Sale, Sotheby's, New York, 6th October 1989, lot 199

Sale, Christie's, London, 9th February 2006, lot 668

Purchased at the above sale by the present owner

This work is recorded in the Robert and Nicolas Descharnes Archives under the number D0835_1968.

From Goya to Picasso and Dalí, the spectacle and tradition of bull fighting has permeated the work of successive generations of Spanish artists. The image of the Toreador has come to epitomise the very essence of a hero - honourable, dignified, formidable yet graceful. The choreographed dance between bull and bullfighter is an intimate series of carefully rehearsed and practiced movements designed ultimately to show off the skill and expertise of the bull fighter.

Dalí based his own depictions of the *La Tauromquia*, on Picasso's earlier famous series of etchings. Dating from 1966, Dalí's images incorporate the use of scythes and crosses as a clear indication that the shadow of death hangs over this theatrical spectacle.

By contrast the present work is a more intimate portrayal of the bull fighter, far removed from the frenetic activity of the bull fight, the hero is depicted in a moment of reflection.

£70,000-100,000

"... You have to systematically create confusion, it sets creativity free. Everything that is contradictory creates life."
– Salvador Dalí

37

38

38

A PAIR OF LARGE JAPANESE ARITA IMARI VASES
CIRCA 1700
With two panels of tigers on an underglaze blue ground with colours and gilding, adapted as a lamp, with Robert Kime shades
The vases 59cm high

Provenance: Supplied by Robert Kime

£4,000-6,000

39

39

A PAIR OF GEORGE II STYLE WALNUT FRAMED ARMCHAIRS
20TH CENTURY
In button upholstered hide, on lappet carved cabriole front legs, with pad feet and chamfered 'Braganza' rear legs
125cm high

£4,000-6,000

40

40

A PAIR OF GLASS AND METAL TABLE LAMPS
20TH CENTURY
Each with a facetted baluster stem and spreading base, with Robert Kime shades
81cm high overall

Provenance: Supplied by Robert Kime

£1,500-2,500

41

41

A RED AND GILT JAPANNED BOX AND HINGED COVER
PROBABLY CHINESE, CIRCA 1930
18cm high, 39cm wide, 23cm deep; and another smaller parchment and wood box

Provenance: Supplied by Robert Kime

£150-300

42

42

A REGENCY MAHOGANY LIBRARY TABLE
CIRCA 1815
The top with a reeded edge, the four real drawers alternating with blind drawers, with brass pull handles, above a turned column on hipped and reeded quadruped base, on box castors
74cm high, 114cm diameter

Provenance: Supplied by Robert Kime

£2,000-3,000

43

A PAIR OF CONTINENTAL CHINESE STYLE 'SANG DE BEOUF' VASES
20TH CENTURY
With gilt metal mounts, pseudo Sevres marks
40cm high

Provenance: Supplied by Robert Kime

£300-500

44

A FLORENTINE STYLE GILTWOOD TORCHERE
19TH CENTURY, OF NEOCLASSICAL DESIGN
On triform base with paw feet
81.5cm high

Provenance: Supplied by Robert Kime

£200-300

43

44

45

45 Y

A LARGE EARLY VICTORIAN CARVED ROSEWOOD STOOL
CIRCA 1845
With a scrolling foliate apron, on double scroll legs with concealed castors, covered in a fragment of Bokhara Suzani
45cm high, 178cm wide, 95cm deep

Provenance:
Mallams, Oxford, 25 May 2005 (£7,845.58)
Recovered by Robert Kime

£3,000-5,000

46

A GEORGE III MAHOGANY LONGCASE CLOCK, BARKER, WIGAN

CIRCA 1770

The arched 14in. dial with moon phase automaton, in a rusticated architectural case of Gillows type

261cm high

Provenance: Supplied by Robert Kime

William Barker was a well-known maker working in Wigan, Lancashire, with a whole chapter devoted to him in The Clockmakers and Watchmakers of Wigan by Arthur J. Hawkes published in 1950. A member of the Barker family of clockmakers, William was believed to have come to Wigan with his father Thomas in *circa* 1737 and established himself as a clockmaker and gunsmith.

£3,000-5,000

46

47

A REGENCY STYLE GILTWOOD PICTURE FRAME WALL MIRROR

LATE 19TH/EARLY 20TH CENTURY

The moulded frame with an anthemion decorated border

120cm high, 170cm wide

Provenance: Supplied by Robert Kime

£1,000-1,500

47

48

48

A LARGE OAK AND UPHOLSTERED CLUB FENDER

20TH CENTURY

With tufted corner seats

58cm high, 228cm wide, 88cm deep

Provenance: Supplied by Robert Kime

£1,000-1,500

49

AN USHAK CARPET

Decorated with panelled floral compartments, within a main indigo border with palmettes, flanked by pale brown guard stripes

Approximately 560cm x 420cm

Provenance: Supplied by Robert Kime

£5,000-8,000

49

50

50

A PAIR OF GEORGE II STYLE SILVER PLATED STORM LIGHTS

With glass vase-shaped shades, on turned tapering stems and slightly domed socles
57cm high altogether

Provenance: Supplied by Robert Kime

£600-800

51

51

A CHINESE BLUE AND WHITE CIRCULAR TUREEN AND COVER

QIANLONG
Painted with a bird perched in a tree and flowers
33cm diameter

Provenance: Supplied by Robert Kime

£400-600

52

52

A LARGE WICKER LOG BASKET

BY ROBERT KIME
93cm high, 121cm wide

£800-1,200

53

NO LOT

54

54 Y

A GEORGE III STYLE MAHOGANY CENTRE TABLE

The moulded rectangular top above a panelled frieze, on open lancet-pierced square legs and guttae feet
72cm high, 114cm wide, 57cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

55

NINE VARIOUS BLUE AND WHITE 'BINH THUAN' SHIPWRECK DISHES

PROVINCIAL MING, CIRCA 1600
Variously painted with birds, animals and flowers
Approximately 26cm diameter (9)

Provenance: Supplied by Robert Kime

£1,000-1,500

55

56

56
A CHINESE 'WUCAI' VASE
17TH CENTURY
Painted with floral panels
30cm high

Provenance: Supplied by Robert Kime

£300-500

57
A NORTH WEST PERSIAN RUNNER
Approximately 410cm x 93cm

Provenance: Supplied by Robert Kime

£700-1,000

58
A LARGE WICKER LOG BASKET
BY ROBERT KIME
87cm high, 125cm wide

£800-1,200

57 58

59

59
A SAMSON ORMOLU MOUNTED POT POURRI VASE AND COVER
19TH CENTURY
Painted with panels of flowers
34cm high

Provenance: Supplied by Robert Kime

£300-500

60
A CHINESE EXPORT BLACK AND GILT LACQUER BOX
EARLY 19TH CENTURY
15.5cm high, 46cm wide, 27.5cm deep

Provenance: Supplied by Robert Kime

£400-600

60

61

61
A PAIR OF VICTORIAN MAHOGANY BUFFETS OR TWO TIER CONSOLE TABLES
MID-19TH CENTURY
Each with two serpentine shelves, on barley twist supports, and carved with leaf paterae
99cm high, 160cm wide, 53.5cm deep

Provenance: Supplied by Robert Kime

£3,000-5,000

62

62

THOMAS CRESWICK (BRITISH 1811-1869)
AFTERNOON, CATTLE WATERING BY A LAKE IN A MOUNTAINOUS LANDSCAPE
Oil on canvas
99 x 124cm (38¾ x 48¾ in.)

Provenance:
Agnew's & Sons, London
Sale, Christie's, London, 16 June 2005, lot 306
Purchased at the above sale by the present owner

Exhibited:
London, Royal Academy, 1870, no. 485, as 'Afternoon'
Derby, *Fine Art Exhibition*, 1877

Elected a Royal Academician in 1851, Thomas Creswick painted landscapes throughout his career. He collaborated with friends, for example Richard Ansdell and William Powell Frith, who were often responsible for introducing the figures and cattle into his paintings. Ruskin praised him favourably in Modern Painters, 'On the Truth of Vegetation', and thought that his knowledge of the effects of colour was almost equal to that of Turner. The present work appeared at the Royal Academy in 1870, the year after Creswick's death.

£6,000-8,000

63

63

A PAIR OF BRONZED METAL TABLE LAMPS
20TH CENTURY
Of baluster form, on domed bases, the pleated shades by Robert Kime
Approximately 60cm high including shade

Provenance: Supplied by Robert Kime

£400-600

64

A REGENCE STYLE CARVED AND PAINTED FAUTEUIL
EARLY 20TH CENTURY
The shaped padded back, padded, downscrolled arms and stuffed seat on foliate carved cabriole legs now covered in nailed red and grey striped fabric
107cm high, 73cm wide, 60cm deep

Provenance: Supplied by Robert Kime

£800-1,200

64

65

65

A REGENCY MAHOGANY ÉTAGÈRE
CIRCA 1820
The rectangular top with a three-quarter gallery above two further tiers with reeded turned supports
99cm high, 99cm wide, 38cm deep

Provenance: Supplied by Robert Kime

£500-700

66

66
A SCULPTED ALABASTER MYTHOLOGICAL GROUP
POSSIBLY BRITISH, SIGNED 'RICHARD PAGE'
Of *Lygia and the Bull*
30cm high, 71cm wide

Provenance: Christie's London, 15 May 1997, lot 345.

£2,500-3,500

67
A LARGE CHINESE BLUE AND WHITE 'DRAGON' VASE
QING DYNASTY
Painted with a four-clawed dragon amongst clouds, adapted as a lamp
50cm high

Provenance: Supplied by Robert Kime

£600-800

67

68

68
A WOVEN CARPET
PROBABLY TURKISH
Approximately 452cm x 441.9cm

Provenance: Supplied by Robert Kime

£4,000-6,000

69 Y

A PAIR OF REGENCY ORMOLU-MOUNTED ROSEWOOD AND PARCEL-GILT CHIFFONIERS

CIRCA 1805-10, ATTRIBUTED TO JAMES NEWTON, THE BASES ORIGINALLY DECORATED TO SIMULATE PORPHYRY

Each with rectangular grey bardiglio marble top mounted with a single-tier mirror-backed superstructure with pierced three-quarter gallery and on trellis-filled and turned end-supports, the frieze centred by a flowerhead mount flanked by stylised anthemia, on turned part-reeded front supports with lotus-leaf head and foot, the pilaster back-supports linked by a mirror, on plinth base, lacking three back pilaster mouldings and the X-frame brass gallery to one end, the front-supports previously part-bronzed
122cm high, 117cm wide, 38cm deep

Provenance:
Commissioned for St. James's Square, London by George Byng Esq. M.P. (d.1847) and by descent. Two Late Regency Collectors Philip John Miles and George Byng 1815-45, Christie's, London, 9 June 2005, lot 48. Purchased from the above sale by Robert Kime on behalf of Tim and Virginia Hoare (£19,833)

Literature:
St. James's Square 1847 Inventory, *'LARGE DRAWING ROOM a console table on rosewood plinth carved and gilt legs & pilasters statuary marble slab & silvered plate glass back -2 pier tables to correspond with console'*

These bookcases were originally supplied by Newton with pier mirrors and a corresponding narrower bookcase en suite, all of which are listed first in the 1847 Inventory above. The narrower bookcase remains in a Private Collection.

Designed in the French-Grecian manner popularised by Thomas Hope's Household Furniture and Interior Decoration, 1807, these plinth-supported and mirror-backed bookshelves, with reeded-columnettes and galleried superstructure, relate to patterns for 'Chiffoniers' and 'Drawing Room' pier tables published in George Smith's Collection of Designs for Household Furniture, 1808, pls. 114 and 122. The flowered palmette and columnettes relate to Hope's patterns for a pedestal and a candelabrum illustrated op. cit., pls. XXI and XXII.

An almost identical pair of chiffoniers, labelled by James Newton and Son, 63 Wardour Street, Soho, was sold from the collection of Maureen, Marchioness of Dufferin and Ava, at Christie's, 25 March 1999, lot 320 (£28,750), whilst a further pair of side cabinets almost en suite was sold at Christie's London, 21 April 2005 lot 209 (£36,000).

Established in Wardour Street in the late 1780s by James Newton Senior, the firm of James Newton and Son specialised in the production of Regency furniture in the latest 'Grecian' taste, and their clients included the Earl of Exeter at Burghley House, Lincolnshire and the Lords Brownlow at Belton House, Lincolnshire. Newton's work is discussed by Giles Ellwood, 'James Newton', Furniture History Society Journal, 1995 (pp.128 - 205).

£8,000-12,000

69

70

70

AN AUBUSSON VERDURE TAPESTRY
PROBABLY FIRST HALF 17TH CENTURY
Portraying a scene from the 'Dream of Endymion', depicting Endymion cradled by Selene, surrounded by nymphs, in a dream-like classical garden, bordered by plentiful garlands of roses, tulips and other flowers.
Approximately 300cm x 280cm

Provenance: Supplied by Robert Kime

The present tapestry depicts what could be considered a conglomeration of the many various version of the Endymion myth.

One version of the myth sees Selene, the goddess of the moon, in love with the mortal Endymion. Believing him to be so beautiful, she asked Endymion's father, Zeus, to grant him eternal youth so that he would never leave her. Alternatively, another tale suggests that Selene so loved how Endymion looked when he was asleep in the cave on Mount Latmus, that she entreated Zeus that he might remain that way. Zeus granted Selene's wish and put Endymion into an eternal sleep. Every night, Selene visited him where he slept, and by him had fifty daughters who are equated by some scholars with the fifty months of the Olympiad.

According to a passage in *Deipnosophistae*, the sophist and dithyrambic poet Licymnius of Chios tells a different tale, in which Hypnos, the god of sleep, seen here gazing at Endymion from behind a tree, in awe of his beauty, causes him to sleep with his eyes open, so he can fully admire his face.

Sleep and dreams play a symbolic role in the relationship between the mortal and the divine. In art and literature, Endymion's love of the moon is often portrayed as a kind of unrequited passion which symbolises humanity's obsession with the unattainable. At the outset, Endymion is literally 'moonstruck', in love with something far beyond his reach and outside of his natural sphere.

Endymion's love for the goddess who cradles him stands as a symbol of human longing for the divine in general - with the ideas of beauty, life and feeling as perfect and eternal states.

£8,000-12,000

71

ABRAHAM JANSSENS VAN NUYSSEN (FLEMISH 1575-1632)
JUPITER AND SEMELE
Oil on canvas
126 x 126cm (49½ x 49½ in.)

Provenance:
Sale, Christie's, London, *Important and Fine Old Master Pictures*, 7 July 1995, lot 56

Abraham Janssens studied under the tutorage of Jan Snellinck and was registered under the local Guild of Saint Luke in Antwerp. It is believed that Janssens travelled to Italy and resided in Rome between 1597 and 1602. He was to become a master in the Antwerp Guild on his return home in 1602. Janssens had eight children with his wife Sara Goetkint. One of their daughters, Maria Anna, went on to be the wife of Jan Breughel the Younger.

In Greek and Roman mythology, Semele was a mortal woman and one of many recipients of the god Jupiter's (Zeus') affections. The myth goes that Jupiter, disguised as an eagle, fell in love with Semele as she was bathing in the river Asopus. The affair eventually resulted in Semele falling pregnant with a son and god, Bacchus (Dionysus).

Upon discovering his infidelity Jupiter's wife Juno (Hera), jealous of her husband's affairs, disguised herself as an old crone and befriended Semele. Before long Semele had confessed to her new confidant that she was indeed Jupiter's lover. Juno worked quickly, planting seeds of doubt in the young woman's mind. So much so, that Semele asked Jupiter to grant her a request to prove his divinity by showing himself in all his glory. Eager to please his lover, Jupiter had agreed to Semele's plea before she had revealed to him the full extent of the request. Once he learned what Semele was truly asking, he begged her to reconsider but she refused, and bound by his oath he was forced to appear before her in a cloud of thunderbolts and thunderstorms. But mortals cannot look upon the gods without perishing and so Semele died.

Years later, her son, rescued from her womb by his father, rescued Semele from Pluto (Hades) and she became the goddess Thyone living on Mount Olympus.

£15,000-25,000

71

72

72

AFTER SIR PETER LELY

A GROUP OF TEN PRINTS

Jane Roberts, The Lady Price, Elizabeth Countess of Northumberland, the Lady Essex Finch, Philidelphia Saunders, Mary of Modena, Duchess of York, Katherine Nevill, The Lady Grey, Lady Arlington,

A group of Ten framed as five, 56 x 80cm including frame (5)

£1,000-1,500

73

73

A FLEMISH EBONISED FRAME WALL MIRROR

LATE 17TH CENTURY

With an associated rectangular bevelled plate within a ripple moulded frame

107cm high, 122cm wide

Provenance: Supplied by Robert Kime

£1,000-1,500

74

74

A JAPANNED CARD TABLE

MID 18TH CENTURY WITH LATER DECORATION

The shaped folding top revealing a baizelined playing surface with counter-wells, on tapering supports with pad feet

72cm high, 86cm high, 43cm wide

Provenance: Supplied by Robert Kime

£1,000-1,500

75

75

JAMES LAMBERT THE ELDER (BRITISH 1725-1788)

STUDY OF A DEAD HARE

Oil on canvas

Signed and inscribed *Killed on the South Downs near Lewes December 2nd 1771* (lower left)

75 x 62cm (29½ x 24¼ in.)

Provenance:

Sale, Stockholms Auktionsverk, Stockholm, 31 May 2007, lot 2473

£6,000-8,000

76

76
HENRY WEEKES
(BRITISH 1807-1877)
DEAD GAME AND FRUIT
Oil on canvas
Signed and dated *1872* (lower right)
94 x 72cm (37 x 28¼ in.)

Provenance:
Sale, Christie's, London, 3 June 1994, lot 283

£2,500-3,500

77
ROBERT CLEMINSON (BRITISH 1864-1903)
MONARCH OF THE GLEN
Oil on canvas
Signed (lower left)
126 x 100cm (49½ x 39¼ in.)

Provenance:
Havelin Antiques, Blandford
Purchased from the above by the present owner in November 1994

£2,500-3,500

78
A PAIR OF CARVED WOOD, PAINTED AND SILVERED ARMCHAIRS
ONE CIRCA 1700, THE OTHER A LATER COPY
Each with rectangular upholstered backs and seats covered in green damask, on scrolling supports with shaped stretchers
108cm high, 66cm wide, 63cm deep

Provenance: Supplied by Robert Kime

£3,000-5,000

77

78

79

79
CHARLES COLLINS (BRITISH 1680-1744)
DEAD GAME, BITTERN, SNIPE, PARTRIDGE WITH SPANIEL AND GUN
Oil on canvas
Signed and dated *1739* (lower right)
94 x 115cm (37 x 45¼ in.)

Provenance:
Sale, Christie's, London, 8 June 1995, lot 102

£5,000-8,000

80

80
PHILIP RICKMAN (BRITISH 1891-1982)
GROUSE ON A ROCK
Watercolour and gouache
Signed and dated *1972* (lower right)
54 x 37cm (21¼ x 14½ in.)

£500-700

81
HARRY SUTTON PALMER
(BRITISH 1854-1933)
SPRING, LEITH HILLS, SURREY
Watercolour
Signed (lower right)
36 x 52cm (14 x 20¼ in.)

Provenance:
Sale, Christie's, London , 25 October 1988, lot 141
Sale, Christie's, London, 20 November 2003, lot 100

£1,000-1,500

81

THE DRAWING ROOM

Lots 82-125

82

83

82

A PAIR OF PATINATED AND PARCEL-GILT 'ABBOTSFORD' OIL LAMP BASES

LATE 19TH CENTURY

In Gothic Revival taste, refitted for electricity, with Robert Kime shades

83cm high including shade, 58cm high to top of fitment

Provenance: Supplied by Robert Kime

£1,000-1,500

83

A PAINTED WOOD CONSOLE TABLE

IN LOUIS XV STYLE, 19TH CENTURY

The top to simulate marble on inverted cabriole supports

77cm high, 183cm long, 38cm deep

Provenance: Supplied by Robert Kime

£400-600

84

A LARGE THREE SEATER SOFA

LATE 20TH CENTURY

Covered 'Blue Ecru' silk upholstery, on tapered square feet

85cm high, 236cm wide, 102cm deep

Provenance: Supplied by Robert Kime

£3,000-5,000

84

85

86

85
THREE JAPANESE ARITA IMARI TRUMPET VASES
CIRCA 1700
Comprising a pair and a single vase
32cm and 24cm high

Provenance: Supplied by Robert Kime

£400-600

86
A PAINTED AND PATINATED METAL COAL BUCKET
19TH CENTURY
Of cylindrical form with lion's mask handles and paw feet, incorporating copper
37cm high, 33cm diameter

Provenance: Supplied by Robert Kime

£150-250

87
A LARGE PAIR OF LOUIS XVI STYLE PAINTED BERGERES
CIRCA 1900
With ribbon-moulded and leaf-carved frames, the padded arched backs, padded downcurved arms and cushioned seats on fluted turned tapering legs, now covered in crimson silk velvet
98cm high, 83cm wide, 64cm deep

Provenance: Supplied by Robert Kime

£4,000-6,000

87

88

88 λ
PAUL MAZE (FRENCH 1887-1979)
JESSIE BRUSHING HER HAIR
Pastel
Signed and dated 55 (lower left)
72.5 x 53cm (28½ x 20¾ in.)

Provenance:
Sale, Christie's, London, 20 November 2003, lot 189
Purchased from the above sale by the present owner

£800-1,200

89 λ
GEOFFREY TIBBLE (BRITISH 1909-1952)
WOMAN SEATED IN AN INTERIOR
Oil on canvas
Signed (lower right)
59 x 43cm (23 x 16¾ in.)

Provenance:
Sale, Christie's, London, 21 November 1995, lot 174

£2,500-3,500

89

90

91

90 λ
LAURA KNIGHT (BRITISH 1877-1970)
SILHOUETTE
Pencil, watercolour and gouache
Signed (lower right)
37 x 27cm (14½ x 10½ in.)

£3,000-5,000

91 λ
LAURA KNIGHT (BRITISH 1877-1970)
SKATERS, TWO SKETCHES
Pencil and charcoal
Both signed with initials (lower left and lower right respectively)
29 x 39cm (11¼ x 15¼ in.) and
26 x 36cm (10.1/4 x 14.1/8 in.) (2)

£1,500-2,000

92

92

92
AN ITALIAN ALABASTER TWIN HANDLED URN ON PEDESTAL
19TH CENTURY
In the Rococo style, with foliate carving and griffon handles, on a columnar pedestal
176cm high, 66cm wide

Provenance: Supplied by Robert Kime

£2,000-3,000

93

AN ALABASTER BUST OF A SATYR
LATE 19TH CENTURY
Signed 'Lambeaux`
Approximately 50cm high

£800-1,200

93

94

94

A LOUIS XVI MAHOGANY TRIPOD TABLE
The brass galleried white marble circular top on a stop fluted baluster stem, the hipped legs with brass husk fillets
73.9cm high, 56cm wide

Provenance: Supplied by Robert Kime

£1,000-1,500

95

A PAIR OF WALNUT AND PARCEL-GILT BANQUETTE SEATS IN VICTORIAN STYLE
LATE 20TH CENTURY
Upholstered in off-white striped cotton
Each 87cm high, 112cm wide, 63cm deep

Provenance: Supplied by Robert Kime

£1,200-1,800

95

96

96

A GEORGE III GILTWOOD MIRROR
CIRCA 1775
The divided oblong plate in a leaf-carved and beaded frame
122cm high, 69cm wide

Provenance: Supplied by Robert Kime

£1,000-1,500

97

AN ITALIAN GREEN SERPENTINE MARBLE PEDESTAL
LATE 19TH CENTURY
With a fluted column above a foliate carved collar
110cm high

£500-700

98

A CARVED GILTWOOD PELMET TOGETHER WITH A SET OF FOUR CURTAINS
20TH CENTURY
The moulded cornice with running bands of acanthus and bell-flowers above anthemion demi-lunes flanked by conforming acroteria, the fringed under-valance with four striped Robert Kime curtains in 'Agadir' fabric, the pelmet possibly assembled from a pair of reduced pelmets
Approximately 305cm drop, 285cm wide (2) and 175cm wide (2)

Together with an arched pelmet and curtain, please see our website

Provenance: Supplied by Robert Kime

£2,000-3,000

97

98 (Part Lot)

100

99

AN EBONISED STANDARD LAMP

20TH CENTURY

The base with a pierced brass gallery, on a triform plinth, with Robert Kime shade

143cm high

Provenance: Supplied by Robert Kime

£300-500

99

100

A SET OF FOUR LOUIS XV STYLE BEECHWOOD AND PAINTED FAUTEUILS

20TH CENTURY

With double caned backs and scroll arms above serpentine seats with loose pink fabric covered squab cushions, on floral carved cabriole legs

92.5cm high, 57cm wide, 50cm deep

Provenance: Supplied by Robert Kime

£1,000-2,000

101

AN UZBEK NEEDLEWORK THROW

20TH CENTURY

With a bold floral motifs within arcaded strapwork borders in blue and red

Approximately 347cm x 217cm

Provenance: Supplied by Robert Kime

£400-600

101

102

102

A GEORGE III EBONISED PEARWOOD TABLE CLOCK

The arched brass dial inscribed Art Dobson, London, with strike/silent, calendar aperture and vacant false pendulum, the eight-day spring fusée movement with engraved backplate, also with maker's name, converted to anchor escapement
46cm high, 29cm wide, 20cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

103

103

A PAIR OF REGENCY STYLE 'FOSBURY' EBONISED, PARCEL-GILT AND BRASS-MOUNTED LOW BOOKCASES

BY ROBERT KIME, IN THE MANNER OF THOMAS HOPE
Each with grey veined marble tops above lion mask carved monopodia supports, carved with anthemion and paw feet, on rectangular plinths
90cm high, 170cm wide

Provenance: Supplied by Robert Kime

£5,000-7,000

104

105

104
A JAPANESE ARITA IMARI TRUMPET VASE
CIRCA 1700
Painted with a Kylin and flowers, adapted as a lamp, with Robert Kime shade
The vase 40cm high

Provenance: Supplied by Robert Kime

£800-1,200

105
A PAIR OF PATINATED BRONZE CANDLESTICKS
EARLY 19TH CENTURY, POSSIBLY FRENCH
With figural stems, on square plinths
20cm high

£200-300

106
A PAIR OF ADJUSTABLE BRASS TABLE LAMPS
20TH CENTURY
With knopped tubular stems, on moulded, shaped circular feet, with Robert Kime pleated shades
59.5cm high to top of stand, 61cm high fully extended

Provenance: Supplied by Robert Kime

£500-700

107
A GEORGE IV GILTWOOD OVERMANTEL MIRROR
CIRCA 1820
Of rectangular form with a moulded surround, re-gilded
199.5cm high, 148cm wide

Provenance: Supplied by Robert Kime

£1,500-2,500

106

107

108

108
A PAIR OF CUT-GLASS, GILT-METAL AND MARBLE CANDELABRA
FIRST HALF 19TH CENTURY
With eagle supports, on stepped plinths, with bun feet
45cm high, 41cm wide

£2,000-3,000

109

109
A REGENCY STYLE STEEL AND BRASS MOUNTED FENDER
LATE 19TH/EARLY 20TH CENTURY
With lotus leaf ornament on ball feet

Provenance: Supplied by Robert Kime

£300-500

110

110
A PAIR OF VICTORIAN LOW UPHOLSTERED SIDE CHAIRS
LATE 19TH CENTURY
Covered in off-white chintz with tassled fringes, on turned beechwood legs
78cm high, 58cm wide 54cm deep

Provenance: Supplied by Robert Kime

£1,000-1,500

111

A REGENCY STYLE GILT-METAL AND CUT-GLASS CHANDELIER

20TH CENTURY

Of trumpet form with swagged drops

Approximately 100cm high, 80cm wide

Provenance: Supplied by Robert Kime

£3,000-5,000

111

112

A CHINOISERIE PEMBROKE TABLE IN GEORGE III STYLE

20TH CENTURY

The serpentine top with a pair of frieze drawers, on reeded legs joined by an undertier

67cm high, 116cm wide, 91cm deep (when open)

Provenance: Supplied by Robert Kime

£250-300

112

113

A PAIR OF HOWARD & SONS BEECH FRAMED EASY CHAIRS

LATE 20TH CENTURY

With 'Opium Poppy Mid Fade' upholstery, on short square tapering legs with castors

89cm high, 87cm wide, 101cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

113

114

114

A REGENCY STYLE AMBOYNA AND EBONISED CABINET
BY ROBERT KIME, LATE 20TH CENTURY
Of concave-fronted form, the acroteria decorated cornice above two pairs of doors enclosing shelves and divided by a slide, the sides with fluted, turned columns
300cm high, 150cm wide, 47cm deep

Provenance: Supplied by Robert Kime

£2,500-3,500

115

AN AUBUSSON CARPET
The ivory ground with cameo medallion bounded by festoons of Summer flowers, within a main sang-de-boeuf and walnut acanthus border with addorsed lotus head out slip
Approximately 680cm x 400cm

Provenance: Supplied by Robert Kime

£800-1,200

115

116

116 Y

A GEORGE IV ROSEWOOD AND SPECIMEN PARQUETRY LAMP TABLE
CIRCA 1825
On four square pillars and a quadruped base with compressed bun feet
57cm high, 57cm diameter

Provenance: Supplied by Robert Kime

£1,500-2,500

117

AN AESTHETIC MOVEMENT EBONISED OCCASIONAL TABLE
LATE 19TH CENTURY
With square top above a galleried undertier, on turned legs
66cm high, 54.5cm x 55.5cm deep

Provenance: Supplied by Robert Kime

£300-500

118

A LARGE GILTWOOD FRAMED CENTRE STOOL
LATE 19TH/EARLY 20TH CENTURY
In the Louis XVI style, the button-upholstered green brocade seat, on fluted turned legs, with paterae united by Y-Stretchers
48cm high, 146cm wide, 90cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

117

118

119

119

MARC CHAGALL (FRENCH 1887-1885)

NU AU COLLIER

Pencil

Signed (lower right)

33 x 22cm (12 x 8½ in.)

Drawn *circa* 1925.

Provenance:

David McNeil (the artist's son), Paris, by descent from the artist (his no. D 1163)

Private Collection (acquired from the above in 1987)

Sale, Christie's, London, 8 February 2007, lot 588

Purchased from the above sale by the present owner

Literature:

V. Rakitin, *Chagall, Disegni inediti dalla Russia a Parigi*, Milan, 1989, p. 102 (ill. p. 103)

Exhibited:

Milan, Studio Marconi, *Marc Chagall, Disegni inediti dalla Russia a Parigi*, May - July 1988; this exhibition later travelled to Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - Mar. 1991; Catania, Monastero dei Benedettini, Oct. - Nov 1994; Meina, Museo e centro studi per il disegno, June - Aug. 1996.1994; Meina, Museo e centro studi per il disegno, June - Aug. 1996

Hannover, Sprengel Museum, *Marc Chagall, "Himmel und Erde"*, Dec. 1996 - Feb. 1997

Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967,* Dec. 1997 - Jan. 1998

Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall, Il messaggio biblico*, May - July 1998

Klagenfurt, Stadtgalerie, *Marc Chagall*, Feb. - May 2000, p. 50 (ill.)

Florida, Boca Raton Museum of Art, *Chagall*, Jan. - Mar. 2002

£8,000-12,000

120 λ

MARC CHAGALL (FRENCH 1887-1985)

L'ARTISTE

Coloured crayon

Signed (lower right)

26 x 18cm (10 x 7 in.)

Drawn *circa* 1925.

Provenance:

David McNeil (the artist's son), Paris, by descent from the artist (his no. D2555)

Private Collection (acquired from the above in 1987)

Sale, Christie's, London, 8 February 2007, lot 630

Purchased from the above sale by the present owner

Literature:

V. Rakitin, *Chagall, Disegni inediti dalla Russia a Parigi*, Milan, 1989, p. 94 (ill. p. 95)

Exhibited:

Milan, Studio Marconi, *Marc Chagall, Disegni inediti dalla Russia a Parigi*, May - July 1988; this exhibition later travelled to Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - Mar. 1991; Catania, Monastero dei Benedettini, Oct.- Nov. 1994; Meina, Museo e centro studi per il disegno, June - Aug. 1996

Hannover, Sprengel Museum, *Marc Chagall, "Himmel und Erde"*, Dec. 1996 - Feb. 1997

Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967*, Dec. 1997 - Jan. 1998

Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall, Il messaggio biblico*, May - July 1998

Klagenfurt, Stadtgalerie, *Marc Chagall*, Feb.- May 2000, p. 48 (ill.)

Florida, Boca Raton Museum of Art, *Chagall*, Jan.- Mar. 2002

£25,000-35,000

120

121

MAXIMILLIEN LUCE (FRENCH 1858-1941)

Maximilien Luce was born in Paris in 1858 and went on to become one of the most established artists of the Post-Impressionist movement. After training to become an engraver and studying in London Luce returned to France in 1879. He was enlisted in the army but continued to study painting forming a strong bond with Camille Pissarro who introduced Luce to artists such as Georges Seurat and Paul Signac. Luce's interest in Seurat's divisionist technique developed into his pointillist style. Luce was drawn to scenes of country pastures showing ordinary people at work, demonstrating a real concern for the study of the working-class. These beliefs shaped Luce's political philosophy of anarchism. In 1894 he was arrested for the suspected involvement in the assassination of President Marie Francois Sadi Carnot. He was released two days later and created a series of lithographs to document his experience and other political prisoners whilst confined in Mazas prison. Luce died in 1941 and was buried in Rolleboise. His work is held in prestigious public collections across the world including the Metropolitan Museum of Art in New York and Musee d'Orsay in Paris.

121

MAXIMILLIEN LUCE (FRENCH 1858-1941)
LE CHARRETIER
Oil on canvas
Signed (lower right)
64 x 91cm (25 x 35¾ in.)

Provenance:
Galerie Georges Moos, Geneva
Sale, Christie's, London, 30 March 1973, lot 134
Sale, Sotheby's, London, 6 February 2001, lot 216
Sale, Christie's, London, 7 February 2006, lot 208

Literature:
J. Bouin-Luce & D. Bazeloux, *Maximillien Luce, Catalogue Raisonne de L'oeuvre Peint, Vol. II*, Paris, 1986, no. 2187, p.513 (illustrated)

£15,000-25,000

122

122

MAXIMILLIEN LUCE (FRENCH 18588-1941)
LE GRAND ARBRE, ROLLEBOISE
Oil on canvas
Signed lower right
63 x 79cm (24¾ x 31 in.)

Provenance:
Private Collection, Georges Couturat, Paris
Secretan, Lausanne, Switzerland
Sale, Christie's, London, 7 Feburary 2006, lot 218

Exhibited:
Belgium, Charleroi, Palais des Beaux-Arts, *Maximillien Luce*, October - December 1966, no. 80 (illustrated)

Literature:
J. Bouin-Luce & D. Bazetoux, *Maximillien Luce, Catalogue Raisonne de L'oeuvre peint, Vol. II*, Paris, 1986, no. 2400, p. 555 (illustrated)

£20,000-30,000

123

123

THREE JAPANESE ARITA IMARI VASES AND COVERS

CIRCA 1700

Of tapering baluster shape the covers with brown lacquered dog finials

24cm high; Together with a Japanese Arita Imari vase, circa 1700, painted with three panels of foliage and flowering branch, the vase 20cm high, with carved wood cover (4)

Provenance: Supplied by Robert Kime

£700-1,000

124

124

A PAIR OF JAPANESE IMARI ORMOLU MOUNTED TRUMPET VASES

THE PORCELAIN CIRCA 1700

Both decorated with long-tailed birds and flower vases in cartouches, the mounts *circa* 1880

21.5cm high (2)

Provenance: Supplied by Robert Kime

£800-1,200

125

125

A CHINESE IMARI SERVING DISH

KANGXI, QING DYNASTY

Of canted rectangular form, painted with flowers, with wood stand

38cm diameter

Provenance: Supplied by Robert Kime

£100-150

THE ROUND ROOM

Lots 126-150

126 Y

A SATINWOOD, TULIPWOOD AND POLYCHROME PAINTED MANTEL TIMEPIECE IN GEORGE III STYLE

PERCY WEBSTER, LONDON 1934

With a Presentation plaque verso, with festooned gilt-metal mounts and *en grisaille* decoration to the cavetto plinth

44cm high, 33cm wide

£600-800

126

127

A BRASS CLUB FENDER

20TH CENTURY

Of typical design with upholstered corners seats in Robert Kime 'Chenille Stripe' fabric, and tubular supports

42cm high, 127cm wide, 40cm deep

Provenance: Supplied by Robert Kime

£400-600

127

128

A MAHAL CARPET

Of Fereghan design with an Indigo 'Herati' pattern field, with ivory spandrels

Approximately 310cm x 280cm

Provenance: Supplied by Robert Kime

£1,000-1,500

128

129

A PAIR OF CHINESE 'FAMILLE VERTE' GILT METAL MOUNTED VASES

KANGXI OR LATER

Painted with precious objects and flowers, adapted as lamps, with Robert Kime shades

41cm high, including ormolu mounts (2)

Provenance: Supplied by Robert Kime

£2,000-4,000

129

130

A PAIR OF WALNUT AND PARCEL-GILT FRAMED SALON ARMCHAIRS

With open scroll arms and Robert Kime burgundy damask upholstery, on cabriole front legs

90cm high, 55cm wide, 59cm deep

Provenance: Supplied by Robert Kime

£1,500-2,000

130

131

132

131

A SAMSON 'FAMILLE VERTE' BRUSH VASE

With French silver mounts by Risler and Carre, Paris
12.5cm high

Provenance: Supplied by Robert Kime

£300-500

132

TWO PATINATED METAL MODELS OF MAIDENS

PROBABLY SPELTER
Approximately 36.5cm high (2)

£100-150

133

133

A PAIR OF WHITE PAINTED AND TAPESTRY UPHOLSTERED SIDE CHAIRS

Each 86.5cm high, 51cm wide, 47cm deep

Provenance: Supplied by Robert Kime

£80-120

134

A GOOD PAIR OF CHINESE 'FAMILLE ROSE' VASES AND COVERS

CIRCA 1820-1850
Painted with a procession of figures, precious objects and lanterns, with auspicious bats
40cm high (2)

Provenance: Supplied by Robert Kime

£3,000-5,000

134

135

AN OCTAGONAL UPHOLSTERED CENTRE STOOL

LATE 20TH CENTURY
With Suzani embroidered cover and bullion fringe
43cm high, 130c wide, 100cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

135

136

136

A PAIR OF PATINATED METAL ATHENIENNES

LATE 19TH/EARLY 20TH CENTURY

The fluted supports with goat mask terminals

18cm high (2)

Provenance: Supplied by Robert Kime

£100-150

137

A NEAR PAIR OF AESTHETIC MOVEMENT MAHOGANY AND WALNUT OCCASIONAL TABLES

LATE 19TH CENTURY

In the manner of Liberty, each with spindle galleried undertiers, on turned legs

One 69cm high, 44cm wide, 44cm deep, the other 66cm high, 42cm wide, 43cm deep

Provenance: Supplied by Robert Kime

£700-1,000

137

138

138

A WOVEN CARPET IN HERIZ STYLE

Approximately 322cm x 226cm

Provenance: Supplied by Robert Kime

£600-800

139

NO LOT

140

A LOUIS XVI STYLE CANE WASTE PAPER BASKET

20TH CENTURY

Of circular form with guilloche carved borders

32cm high, 35cm diameter

Provenance: Supplied by Robert Kime

£100-150

140

141

A WILLIAM IV LABURNUM CENTRE TABLE

CIRCA 1835

The circular fixed top veneered with radial segments and centred on a star, the waved apron above a faceted baluster pillar and tricorn base with scroll feet

72cm high, 131cm diameter

Provenance: Supplied by Robert Kime

£3,000-5,000

141

142

142

THREE PAIRS OF LINED AND INTERLINED CURTAINS WITH CORRESPONDING GILT GESSO PELMETS

The Curtains in 'Broadlands' fabric, the pelmets with laurel and acanthus decoration flanked by pendant scroll terminals
Approximately 170cm wide

Provenance: Supplied by Robert Kime

£1,500-2,500

143

A BRASS AND PATINATED TABLE LAMP

LATE 19TH CENTURY
Of plain columnar form with a square pedestal base and pleated shade, adapted for electricity
71cm high including shade, 49cm high to top of fitment

Provenance: Supplied by Robert Kime

£300-400

144

A FRENCH MAHOGANY ORMOLU AND MOUNTED SMALL BUREAU PLAT

LATE 19TH CENTURY, IN LOUIS XVI STYLE
With a tooled leather inset top above three frieze drawers, on square tapering legs, the whole decorated with neo-classical mounts and sabots united by double y-shaped stretchers inlaid with compass point roundels
74cm high, 110cm wide, 64cm deep

Provenance: Supplied by Robert Kime

£2,500-3,500

143

144

145

AN OAK 'CLOVER LEAF' TABLE IN REFORMED GOTHIC STYLE

BY ROBERT KIME

The trefoil top on a triple pillar base, the underside stamped 'ROBERT KIME'

69cm high, the shaped top 60cm wide

Provenance: Supplied by Robert Kime

£600-800

145

146

A TWO SEAT SOFA IN HOWARD & SONS STYLE

LATE 20TH CENTURY

With Aubusson upholstery, the rounded arms on turned walnut legs with castors

90cm high, 160cm wide, 100cm deep

Provenance: Supplied by Robert Kime

£1,000-2,500

146

147

A PAIR OF PAINTED PLASTER MODELS OF ANCIENT PHILOSOPHERS

19TH CENTURY, BY BRUCCIANI

Signed to rear of bases

Approximately 30cm high (2)

Provenance: Supplied by Robert Kime

£400-600

147

148

148

AN EBONISED AESTHETIC MOVEMENT OCCASIONAL TABLE

LATE 19TH CENTURY, IN THE STYLE OF E.W. GODWIN

Of rectangular form with an undertier, on turned supports

Approximately 68cm high, 43cm wide, 43cm deep

Provenance: Supplied by Robert Kime

£200-300

149

A PAIR OF PATINATED METAL MODELS OF MILTON AND SHAKESPEARE

POSSIBLY SPELTER

Approximately 35cm high (2)

£200-300

149

150

150 λ

ELIZABETH VIOLET BLACKADDER (SCOTTISH B.1931)

WHITEWASHED BUILDINGS IN A LANDSCAPE

Oil on canvas

Signed and dated 1962 (lower right), further signed (verso)

76 x 101.5cm (29¾ x 39¾ in.)

Provenance:

Sale, Christie's, London, 25 May 2007, lot 211

Purchased from the above by the present owner

£6,000-8,000

THE DINING ROOM

Lots 151-171

151

A PAIR OF SILVERED METAL BALUSTROID LAMPS

20TH CENTURY

With Robert Kime pleated shades

77cm high including shade, 62cm high including fitment

Provenance: Supplied by Robert Kime

£1,500-2,000

151

152

152 Y

A GEORGE II STYLE CARVED MAHOGANY CENTRE TABLE

20TH CENTURY

In the Irish manner with a Bossi-style inlaid rectangular white marble top above a reel moulded frieze, on lion mask and foliate decorated cabriole legs with hairy paw feet

74.9cm high, 105cm wide, 73cm deep

Provenance: Supplied by Robert Kime

£4,000-6,000

153

153

A MAHAL CARPET

Of Fereghan design, the indigo field with all-over 'herati' design, within a brick and indigo reciprocal hooked vine border with multiple borders

Approximately 640cm x 400cm

Provenance: Supplied by Robert Kime

£3,000-5,000

154

154 Y

A MAHOGANY FIVE PILLAR DINING TABLE IN LATE GEORGE III STYLE

LATE 20TH CENTURY

The rectangular top with reeded edge, on fixed turned pillars with reeded downswept quadruped supports ending in brass caps and castors, fifth pillar not pictured in catalogue

796cm long, 135cm wide with all five pedestals and four extensions

£3,000-5,000

155 (Part Lot)

155 Y

A SET OF TWENTY TWO GEORGE II STYLE MAHOGANY FRAMED PANEL BACK DINING CHAIRS

20TH CENTURY

The machined tapestry covered backs and seats by Robert Kime on scroll carved cabriole legs with pad feet, including two armchairs

101cm high

Provenance: Supplied by Robert Kime

£4,000-6,000

156

156

AFTER BENJAMIN WEST

DEATH OF GENERAL WOLFE ON THE HEIGHTS OF ABRAHAM

Oil on canvas

100 x 123cm (39¼ x 48¼ in.)

The present picture is a copy of the famous 1770 painting by Anglo-American artist Benjamin West, commemorating the 1759 Battle of Quebec, where General James Wolfe died at the moment of victory. The painting, containing vivid suggestions of martyrdom, broke the standard of historical portraiture by featuring individuals who had not been present at the scene and dressed in modern, instead of classical, costumes. The painting has become one of the best-known images in 18th-century art.

£3,000-5,000

157

158

157

A PAIR OF COLD PAINTED SPELTER FIGURAL CANDLEHOLDERS

20TH CENTURY

In the Orientalist taste, with winged helmets and feather skirts

38cm high

Provenance: Supplied by Robert Kime

£400-600

158

A PAIR OF VICTORIAN GILTWOOD OVERMANTEL MIRRORS

BY ROBERT KIME, IN 19TH CENTURY STYLE

Of arched rectangular design, carved with stiff leaf and laurel decoration, with acanthus carved angle brackets

160cm wide

Provenance: Supplied by Robert Kime

£2,000-3,000

159

TWO PAIRS OF WINE AND GOLD TAPESTRY CURTAINS

In 'Fritillaries' fabric, lined and interlined, with brass pelmet

Approximately 300cm drop, pelmet 518cm wide

Provenance: Supplied by Robert Kime.

£2,000-3,000

159

160

161

160

A PATINATED BRONZE MODEL OF THE FARNESE HERCULES

LAST QUARTER 20TH CENTURY

The underside baring paper label designed and handmade in Thailand by Maitland-Smith Ltd

61cm high

Provenance: Supplied by Robert Kime

£800-1,200

161

A PAIR OF GILTWOOD CONSOLE TABLES

BY ROBERT KIME, IN 19TH CENTURY STYLE

Now with Rosso Antico rectangular tops above cavetto friezes on acanthus carved volute scroll legs, with scrolled feet

160cm wide

Provenance: Supplied by Robert Kime

£2,500-3,500

162

A SUITE OF THREE SIMILAR CAST STEEL FENDERS

LATE 19TH CENTURY

With pierced guilloche decoration and tool brackets

Largest 13cm high, 138cm wide, 28cm deep; smallest 14cm high, 102cm wide, 26cm deep

Provenance: Supplied by Robert Kime

£800-1,200

162

163

A PAIR OF PATINATED METAL ARGAND LAMPS

CIRCA 1825

The twin lights with replaced tulip-shaped frosted glass shades

52cm high, 49cm wide

Provenance: Supplied by Robert Kime

£1,200-1,800

163

164

164 Y

A PAIR OF VICTORIAN FIGURED WALNUT, TULIPWOOD, MARQUETRY AND GILT-METAL MOUNTED SIDE CABINETS

CIRCA 1865

Of serpentine form, the cupboard doors with trophies of the Arts, each enclosing shelves, on moulded plinths

112cm high, 84cm wide, 42cm deep

£3,000-5,000

165 Y

A ROSEWOOD AND CUT-BRASS OVERMANTEL MIRROR

19TH CENTURY

Of rectangular form, inlaid with engraved panels of foliage and strapwork intersposed with paterae, the frame reconstructed from 19th century elements

101cm high, 149cm wide

Provenance: Supplied by Robert Kime

£800-1,200

165

166

166

A PAIR OF VICTORIAN GREEN PAINTED CAST IRON URNS

POSSIBLY BY HANDYSIDE

Of campana form with twin handles

30cm high, 48cm wide

£300-500

167

A PERSIAN CARPET

PROBABLY TABRIZ

With turquoise central field

Approximately 470cm x 420cm

Provenance: Supplied by Robert Kime

£4,000-6,000

167

168

168

169

168

V. ROLYAT (19TH CENTURY)

HIGHLAND LANDSCAPES, A PAIR

Oil on canvas

Both signed (one lower left; the other lower right)

Each 50 x 74cm (19½ x 29 in.)(2)

£600-800

169

CIRCLE OF JOHN CLAYTON ADAMS (BRITISH 1840-1906)

HARVESTING THE CORN

Oil on canvas

76 x 108cm (29¾ x 42½ in.)

Provenance:

Sale, Christie's, London, 13 November 1992, lot 262

£1,500-2,000

170

170

FOLLOWER OF SIR EDWIN LANDSEER

THE COMBAT

Oil on canvas

46 x 55cm (18 x 21½ in.)

Provenance:

Sale, Christie's, London, 7 June 1996, lot 671

£1,000-1,500

171

171

FREDERICK RICHARD LEE (BRITISH 1798-1879)

CATTLE AND SHEEP IN AN EXTENSIVE LANDSCAPE

Oil on canvas

Signed and dated *1843* (lower right)

84 x 108cm (33 x 42½ in.)

£4,000-6,000

THE LIBRARY
Lots 172-191

172

A CHINESE 'FAMILLE VERTE' VASE
19TH CENTURY
Painted with a procession of figures on horse back with attendants and white elephant, adapted as a lamp
42cm high

Provenance: Supplied by Robert Kime

£700-1,000

172

173

A VICTORIAN OAK OCCASIONAL TABLE
LATE 19TH CENTURY
The square top centred by a roundel carved with the script 'HMS Foudroyant 1798-1897', on turned legs joined by stretchers
67.5cm high, 60cm wide

Provenance:
Made from wood recovered from 'H.M.S. Froudroyant'. Acquired from Robert Kime October 2006

HMS Foudroyant was built at Plymouth and launched in 1798. She served as Admiral Nelson's flagship on the Mediterranean Squadron from 1799-1801. After ending her career as gunnery training vessel at Plymouth, she was sold out of the service in 1891. In order to offset costs, it was decided to exhibit her around the English seaside resorts, but on 16th June 1897 she was unfortunately wrecked on Blackpool Sands, becoming a total loss. However, with a view to the impending Centenary of Trafalgar, a consortium of Manchester Antique and Furniture dealers purchased the wreck and spawned a "Cottage Industry" of Nelson-related memorabilia from copper and timber taken from the wreck.

£600-800

173

174

174

A TURKISH RED GROUND USHAK CARPET
Approximately 642cm x 465cm overall

Provenance: Supplied by Robert Kime

£3,000-3,000

175

176

178

179

175
A SET OF THREE STEEL FIRE IRONS
LATE 18TH/EARLY 19TH CENTURY
The shovel with a pierced anthemion decorated pan

Provenance: Supplied by Robert Kime

£300-500

176
A FRENCH PATINATED AND BRASS LOG BIN
20TH CENTURY
In the Empire style with x-shaped end-supports
34cm high, 51cm wide, 34cm deep

Provenance: Supplied by Robert Kime

£600-800

178
TWO SIMILAR ELECTRO-PLATED COLUMNAR LAMPS WITH SHADES
20TH CENTURY
Of columnar form with pedestal bases, one decorated with a laurel wreath garland, together with Robert Kime pleated shades
71cm high including shade and 53cm high to top of fitment, other 73cm high including shade and 50cm high to top of fitment

Provenance: Supplied by Robert Kime

£1,000-1,500

179
A PAIR OF FABRIC CURTAINS
ROBERT KIME
In '*Queen Anne Panel*' pattern fabric
Approximately 250cm drop, each 91cm wide at top and 174cm wide at base

Provenance: Supplied by Robert Kime

£1,000-1,500

177

177
A STEEL AND CAST IRON FIRE GRATE
In the Adam style
Approximately 96cm high, 94cm side, 54cm deep

Provenance: Robert Kime, May 2004

£800-1,200

180
A BRASS OAK AND UPHOLSTERED CLUB FENDER
20TH CENTURY
With tufted red cotton fabric corner seats, on a moulded plinth
61cm high, 204cm wide, 69cm deep

Provenance: Supplied by Robert Kime

£800-1,200

180

181

181

A SUZANI WINDOW BLIND

Approximately 155cm drop, 139cm wide

Provenance: Supplied by Robert Kime

£600-800

182

AN OAK GLOBE STAND JARDINÈRE

19TH CENTURY

With a copper liner, on turned legs joined by a triform base with turned disc feet, altered

80cm high, 54cm diameter

Provenance: Supplied by Robert Kime

£500-700

182

183

FOLLOWER OF JAMES HAYLLAR

STUDY OF A FARMER

Oil on panel, oval mount

30 x 24cm (11¾ x 9¼ in.)

£500-800

183

184

ATTRIBUTED TO JOHN PETHERICK

(BRITISH 1788-1861)

LORD BUTE'S IRONWORKS, RHYMNEY, SOUTH WALES

Oil on canvas, a pair

42.5 x 56cm (16½ x 22 in.); 38 x 51cm (14 7/8 x 20in.) respectively (2)

The Bute Ironworks at Rhymney were established by the Marquis of Bute 1824. They were designed by John Macculloch in an Egyptian Revival style, which had become popular in Great Britain in the early 19th Century.

John Petherick was born in South Wales, near the Pen-y-Darren ironworks in Merthyr Tydfil and much of his work depicts the impact of the Industrial Revolution. Many of his watercolours are held in the collection of the National Gallery of Wales.

£1,500-2,000

184

184

185

185

JAMES SANT (BRITISH 1820-1916)
MORNING. IT'S THE LARK!
THE HERALD OF MORN
Oil on canvas
Signed with monogram (lower right)
76 x 61cm (29¾ x 24 in.)

Provenance:
Sale, Christie's, London, South Kensington, 12 March 1992, lot 26
Private Collection
Sale, Christie's, *The Forbes Collection of Victorian Pictures and Works of Art*, 19 February 2003, lot 51
Purchased at the above sale by the present owner

Many of Sant's portraits and figure compositions show children in various stages of youth and innocence, such as Childhood (1842) and The Schoolmaster's Daughter (1874). The present picture seems to combine the qualities of a portrait with a literary and domestic subject. Here the youth is depicted as a shepherd. Numerous portraits of the period showed children dressed in tartan following the fashion for Scotland and the highlands encouraged by Queen Victoria's own fascination with that country.

A student of both Augustus W. Calcott and John Varley, Sant entered the Royal Academy schools in 1840 and almost immediately was able to establish a reputation as a portraitist. He was extremely popular amongst the aristocracy, and among his sitters were the Prince Consort and other members of the Royal family, the Lord Bishop of London, the Duchess of Marlborough and her family, and the children of the Prince of Wales. He undertook twenty-two portraits of the friends and relatives of the Countess of Waldegrave. Known as the Strawberry Hill collection these were shown at the French Gallery in 1861 and secured his admission as an Associate of the Royal Academy and established his reputation. He was appointed Principal Painter in Ordinary to the court of Queen Victoria in 1871 and continued working up until the last year of his very long life. W.W. Fenn's conclusion to his biography of Sant in the Magazine of Art for 1880 identified accurately the secret of Sant's success: 'He has gauged his own powers Most completely, and has not perilled [sic] his reputation by attempts at sensational domestic scenes or grand historical groups. He may fairly rest content with the knowledge that the young generations to come will point with delight and pleasure to the portraits of their mothers and grandmothers which he has limned, and with a little smile of secret self-complacency will hope that they have inherited a share of that beauty and grace so pleasantly handed down to them by the dexterous [sic] and brilliant brush of James Sant, RA' (p. 133).

£15,000-25,000

186

186

THOMAS CRESWICK (BRITISH 1811-1869)
THE ROAD TO LONDON 100 YEARS AGO
Oil on canvas
Signed with monogram and dated *1847* (lower right)
101 x 149cm (39¾ x 58½ in.)

Provenance:
Sale, Christie's, London, *Captain C.D. Leyland*, 23 July 1923, lot 165 (23 gns. to Cassell)
Dyson Lister & Sons, Harrogate, 6 November 1923
Private Collection, J.T. Hemingway (£140)
Thence by descent
Sale, Christie's, London, 11 June 2004, lot 60

Literature:
Atheneaum , 1847, pp. 552-3
Art Union , 1847, p.196

Exhibited:
London, Royal Academy, 1847, no. 511

When Creswick exhibited *The Road to London 100 years ago* at the Royal Academy in 1847 it received considerable attention from the critics. *The Athenaeum* commented that it '.....records to posterity the days when a waggon put on the road by a Russell occupied in the transport of persons and chattels as many days as the modern system of locomotion does hours.' *The Art Union* praised its 'poetical' elements 'As (William) Cowper mentions the caw of the rook among his 'rural sounds delightful,' so Creswick deems him not unworthy to assist in celebrating a sunset.' Creswick resolutely remained a landscape painter throughout his career but often collaborated with friends, such as Richard Ansdell, Thomas Sidney Cooper and William Powell Frith to people his compositions with figures. Ruskin praised him favourably in *Modern Painters*, 'On the Truth of Vegetation', and thought that his knowledge of the effects of colour was almost equal to that of Turner. 1847 was a critical year for Creswick as from then on his palette darkened to the muted browns we see here.

£20,000-30,000

188

187
NO LOT

188
A PAIR OF PATINATED METAL AND SERPENTINE MARBLE MOUNTED 'ANIMALIER' URNS
ATTRIBUTED TO AUGUSTE CAIN (1822-94),
CIRCA 1870
Decorated front and back with animal trophies in bold relief. Ormolu handles terminating in retriever heads. Green marble bases and lids with Capercailzie finials
44cm high

Provenance:
Supplied by Richard Gardner Antiques

£1,500-2,500

189 Y
A REGENCY ROSEWOOD INVERTED BREAKFRONT SIDE CABINET
CIRCA 1815
Strung with brass and with leaf-cast brass mouldings, the three open shelves flanked by brass fretted and 'Turkoman' fabric-lined doors enclosing simulated rosewoodinteriors with shelves, flanked by panelled pilasters on toupie feet
93cm high, 243cm wide, 48cm deep

Provenance:
Sotheby's, 29 June 2005
Supplied by Robert Kime

£6,000-8,000

189

190

190 Y
A WILLIAM IV ROSEWOOD BREAKFAST TABLE
CIRCA 1830
The reel-moulded circular top on a leaf carved baluster stem and gadrooned circular tilting platform with volute scrolled feet
71cm high, 110cm diameter

Provenance: Supplied by Robert Kime

£1,200-1,800

191
A RED GROUND USHAK CARPET
With overall design
Approximately 290cm x 250cm

Provenance: Supplied by Robert Kime

£3,000-5,000

191

“...A painter leaves his emotions behind him for posterity to share.”
– Augustus John

Augustus John

Augustus John (1878-1961) was one of the pre-eminent society portraitists of the time. John studied at the Slade School of Art in London under the tutelage of Henry Tonks. After winning the Slade prize in 1898, John went on to Paris to continue with his studies. In 1910 he visited the Arenig valley with his friend and fellow artist James Dickson Innes. His travels continued and in February of 1910 he explored Provence, particularly falling in love with Martigues, close to Marseille. John lived a bohemian way of life and spent a short time living in a caravan with his wife Ida, mistress Dorelia and his children, from both women. He was fascinated with Romani people and went on to become the president of the Gypsy Lore Society from 1937-1961.

By 1920, John was one of Britain's most prestigious portrait painters, producing some of the most important society figureheads including Irish playwright George Bernard Shaw, Irish poet William Butler Yeats and American actress Tallulah Bankhead. Despite this, the portraits of his family are regarded as some of his most acclaimed works of art, that also show a sensitivity not seen in other portraiture. In particular, this is demonstrated in Lot 196, *Portrait of David, the painter's son* (*1902-1944*). The exquisite pencil sketches in this collection of works demonstrate John's highly prized draughtsmanship and his ability to capture the nude human form.

192

192 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
SEATED NUDE, PORTRAIT OF VIVIEN, THE ARTIST'S DAUGHTER
Oil on canvas
49 x 40cm (19¼ x 15½ in.)

Provenance:
Vivien John, the sitter
Alex Reid & Lefevre Ltd., London, September 1967
Private Collection, Mr Lawrence G Fell, Michigan, U.S.A
Sale, Christie's, London, 6 June 2003, lot 140

Vivien, a painter in her own right, was John and Dorelia's second daughter, born in May 1915. Although more examples of portraits of John's sons are known, both Vivien, and her elder sister, Poppet, did recall sitting numerous times for their father.

£8,000-12,000

193
NO LOT

194

194 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
STUDY OF A FEMALE NUDE (RECTO); STANDING NUDE (VERSO)
Brown conte crayon
Signed (lower left)
28.5 x 43cm (11 x 16¾ in.)
Provenance:
Sale, Christie's, London, 4 June 2008, lot 78

£6,000-8,000

195 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
TWO FEMALE NUDES
Brown conte crayon
45 x 27cm (17½ x 10½ in.)

Provenance:
Lefevre Gallery, London, December 1995
Purchased from the above, Private Collection, UK
Sale, Christie's, London, 4 June 2008, lot 73

£6,000-8,000

195

196 λ

AUGUSTUS JOHN (BRITISH 1878-1961)

PORTRAIT OF DAVID, THE PAINTER'S SON (1902-1944)

Oil on canvas

71 x 56cm (27¾ x 22 in.)

Painted *circa* 1920.

Provenance:

Simon Dickinson, London

Purchased from the above by the present owner

David was born in January 1902, the first child of Augustus and his first wife, Ida Nettleship. David's upbringing was complex and somewhat chaotic - he was brought up alongside his siblings as well as the children of Augustus and Dorelia, who had become the artist's lover and model in 1903. With the death of his mother from puerperal fever in Paris in 1907, matters were further complicated although his father clearly felt great affection for his son. Later in life, David became an oboist in the Sadler's Wells orchestra and also worked as a postman and furniture restorer.

Whilst some of Augustus John's commissioned portraits can be quite formulaic, his more intimate depictions of family, friends and mistresses exude a freshness and spontaneity that reflects the affection felt by the artist towards his sitter. The present work is a prime example of that combination of energy and empathy. With its fluid post-impressionistic brush-strokes, the portrait of David demonstrates the confidence of the artist in working directly onto the canvas.

A comparable painting of David, dating from the same period and seated at a desk, was exhibited at the Royal Academy retrospective in 1945 (no. 45) and sold at Sotheby's, London in November 2011 for £68,450 (including fees).

£40,000-60,000

196

198

197
NO LOT

198 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
TWO FEMALE FIGURES AND AN INFANT
Red chalk
Signed (lower left)
29 x 25cm (11¼ x 9¾ in.)

Provenance:
Sale, Christie's, South Kensington, 7 March 1997, lot 60

£1,500-2,000

199 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
GALWAY PEASANTS
Pen and ink
Signed (lower right)
48 x 35.5cm (18¾ x 13¾ in.)

Ireland fascinated John throughout his career and especially the people of Galway. After spending time in Galway in 1915, a piece was commissioned for the Arts and Crafts Society exhibition at Burlington House in 1916. This resulted in 'Galway' which is currently held in the Tate Gallery. Captured by everyday life, John endeavoured to produce compositions and arrangements of figures in quick sketches which would later serve as inspiration for paintings.

£2,000-3,000

199

200 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
TWO CANADIAN SOLDIERS
Pencil
34 x 23cm (13.1/2 x 9in.)

Provenance:
Sale, Bonhams, London, Knightsbridge, 1 October 2014, lot 108
Purchased from the above sale by the present owner

In December 1917, John was stationed with the Canadian forces as an official war artist. John made numerous studies of Canadian infantrymen during this period and began work on a commission for Lord Beaverbrook, for which the cartoons and studies still exist. However, the large-scale work was never completed.

£3,000-5,000

200

THE INNER HALL LANDING

Lots 201-217

201

202

201

A PAIR OF 'FAMILLE NOIR' STYLE 'PHOENIX TAIL' VASES
Painted in bright enamels with rocks
and peonies
40cm high, adapted as lamps (2)

Provenance: Supplied by Robert Kime

£1,000-1,500

202

A CHINESE POTTERY VASE
HAN DYNASTY
Painted with a dragon in red and
traces of white paint
34cm high

Provenance:
Supplied by Richard Gardner Antiques

£600-800

203

A PAIR OF EARLY VICTORIAN GOTHIC MAHOGANY SIDE TABLES
CIRCA 1840
Each with rectangular moulded top above a *cyma reversa* moulded frieze, on square faceted legs and octagonal black feet, the underside with label typed 'H.M.BROWN'; 1 in. variation in the depth and in the figuring of the top
91.5cm high, 137cm wide, 65cm deep (2)

Provenance:
H.M. Brown
Christie's, London, 9 June 2005, Lot 281.

The Gothic design of these pier tables relate to a pair of oak pier tables in the Dining Room at Scone Palace, supplied by Ballingals of Perth (H. Montgomery-Massingberd & C. Simon Sykes, *Great Houses of Scotland,* London, 1997 p.90).

£6,000-8,000

203

204

205

A KURDISTAN RUNNER

With stellar border

Approximately 453cm x 88cm

Provenance: Supplied by Robert Kime

£800-1,200

205

206

204

A KURDISTAN RUNNER

Decorated with a boteh main brick rosette, serrated leaf border

Approximately 580cm x 110cm

Provenance: Supplied by Robert Kime

£800-1,200

206

A KURDISTAN RUNNER

Approximately 463cm x 96cm

Provenance: Supplied by Robert Kime

£800-1,200

207

207

TWO CHINESE POTTERY VASES

MAJIAYAO CULTURE

Painted with wavy pattern to the exterior

The small one 20cm high and the other one 42cm high

Provenance:

Supplied by Richard Gardner Antiques

£500-700

208

A EUROPEAN MARBLE TOPPED MAHOGANY PIER TABLE

EARLY 19TH CENTURY

The replaced semi-eliptical white marble top above three sabre supports joined by an undertier, with brass inlay and ebonised bandings throughout

79cm high, 121cm wide, 52cm deep

Provenance: Supplied by Robert Kime

£300-500

209

A SET OF FOURTEEN LOUIS XV STYLE WALNUT AND UPHOLSTERED SIDE CHAIRS

19TH CENTURY

With associated 18th century distressed embroidered silk damask upholstery with a floral and leaf pattern in burgundy and green, on cabriole legs

109cm high, 49cm wide, 48cm deep

Provenance: Supplied by Robert Kime as 'Early 18th century walnut chairs from Spilini Palace in Palermo'

£6,000-8,000

208

209

210

210

THOMAS GAINSBOROUGH
(BRITISH 1727-1788)
COUNTESS IN A GOLD DRESS
Oil on canvas
91.4 x 71.1cm (35 x 27 in.)

Provenance:
Private Collection, Henry Brand, 1st Viscount Hampden (1814-1892), Glynde Park, Sussex, in 1884
Private Collection, Louis Huth (1822-1905), London by 1885
Huth's sale, Christie's, 20 May 1905, lot 97
Agnews, London (purchased from the above sale for £3045)
Private Collection, W.W. Kimball, Chicago (purchased 17 April 1906)
Bequeathed by W.W. Kimball to the Art Institute of Chicago in 1922 (1922.4458), deaccessioned in 1987
Sale, Christie's, London, 20 November 1987, lot 94A (sold as *Portrait of a Lady, Elizabeth Chudleigh, Countess of Bristol*)
Purchased from the above by the present owner

Exhibited:
Brighton, 1884, no. 258 (as *Viscountess Hampden*)
London, Grosvenor Gallery, 1885, no.85 (as *Lady, name unknown*)
Chicago, 1933, no. 191 (as *Countess of Bristol*)

Literature:
Walter Armstrong, *Gainsborough & His Place in English Art,* (London: William Heinemann,1898), p. 198
Walter Armstrong, *Gainsborough and his Place in English Art,* (London & New York, 1904), p. 263
Mortimer Menpes, James Greig, Gainsborough, (London: A. & C. Black, 1909), p. 175 (as *Lady in White*)
E. K. Waterhouse, *Preliminary Check List of Portraits by Thomas Gainsborough,* Walpole Society, 1948-50, XXXIII, 1953, p.11
E.K. Waterhouse, *Gainsborough,* (London: 1958), p. 63, no. 192
Hugh Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures, and Copies after Old Masters,* (London: New Haven and London, 2019) vol. II, pp. 932-933, cat. no. 1024, reproduced p. 932

The identification of the sitter is unknown, however the inclusion of the coronet of a viscountess to the left of the sitter has encouraged great debate as to who the sitter may be. According to Hugh Belsey's 2019 publication the portrait dates to the late 1770s and it has been suggested that the sitter must have been in their fifties. When the portrait was exhibited in Brighton in 1884 the sitter was identified as Viscountess Hampden. However, the Viscountess was in her thirties at the time the portrait was painted so this suggestion has to be discredited. The sitter has also been identified as Elizabeth Pierrepont, the Countess of Bristol, Duchess of Kingston (née Chudleigh). However, a known portrait of Elizabeth by Francis Cotes dating to 1763, whilst it draws some similarities it does not depict the same sitter. Another sitter that has been proposed is Theodosia Bligh, Viscountess Crosbie (c.1723-1777). Nonetheless, there are no recorded portraits of Viscountess Crosbie (Lady Glandore) to make comparison to. It is believed that after the portrait was sold in the Louis Huth sale at Christie's, the area around the sitter's mouth was repainted to improve her appearance. However, these overpaints were removed in 1962 when the portrait was cleaned.

£25,000-35,000

211

211

FREDERICK RICHARD LEE R.A. (1798 - 1879) AND THOMAS SIDNEY COOPER R.A. (1803-1902)
A WOODED RIVER LANDSCAPE WITH COWS WATERING
Oil on canvas
Signed by both artists and dated *1883* (lower right)
108 x 145cm (42½ x 57 in.)

Provenance:
Private Collection, Caroline Duchess of Montrose
Sale, Christie's, *Caroline, Duchess of Montrose Sale*, 14 July 1894, lot 23 (unsold)
Sale, Christie's, *Caroline Duchess of Montrose Sale together with other properties*, 4 May 1895, lot 72 (360 guineas to Gribble)
David Messum, London (prior to 1996)
Sale, Bonhams, London, *The Property of Limited Company*, 21 November 1996, lot 150, titled 'The Watering Place'
Sale, Christie's, London, 15 November 2007, lot 73

£25,000-35,000

212

212

FREDERICK RICHARD LEE
(BRITISH 1798-1879)
AN ESTUARY WITH FIGURES UNLOADING A FERRY
Oil on canvas
Signed and dated *1834* (lower right)
77 x 113.5cm (30¼ x 44½ in.)

Provenance:
Sale, Christie's, London, *British Pictures 1500-1850 and Victorian Pictures including the John H. Schaeffer Collection of British New Sculpture*, 11 June 2004, lot 61
Purchased from the above by the present owner

£7,000-10,000

213

213

ATTRIBUTED TO JAMES FRANCIS DANBY
(BRITISH 1816-1875)
FRIGATES MOORED OFF THE SHORE, ROCHESTER
Oil on canvas
Signed and dated *1862*[*?*] (lower right)
52 x 88cm (20¼ x 34½ in.)

£6,000-8,000

214

214

ABRAHAM COOPER (BRITISH 1787-1868)
RICHARD I AT THE BATTLE OF ASCOLAN
Oil on canvas
75 x 100cm (29½ x 39¼ in.)

Provenance:
Sale, Christie's, London, 11 June 2004, lot 55

Exhibited:
London, Royal Academy, 1828, no. 128

Richard I famously fought against Saladin, leader of the Saracens, during the Third Crusade, 1189-92. In 1191, Saladin demolished the fort of Ascalon, however it was swiftly rebuilt by Richard as a primary fortress to Jaffa. When Saladin attempted to recapture Jaffa in 1192, he was thwarted by the English King's defence. The present picture depicts Richard I 'unhorsing' Saladin in this battle, a moment retold in many chivalric tales. The Crusaders, however, failed to reclaim Jerusalem. Richard and Saladin entered a treaty whereby Ascalon's fortifications were to be torn down, and Jerusalem was to be opened for Christian pilgrims.

£10,000-15,000

215

215
FOLLOWER OF CLAUDE LORRAIN
DIANA BATHING (DIANA AND ACTAEON)
Oil on canvas
Indistinctly *signed A. Marco* (lower left)
110 x 130cm (43¼ x 51 in.)

£4,000-6,000

216
JULIUS HARE (BRITISH 1859-1932)
PORTRAIT OF A LADY WITH HER DOG
Oil on canvas
182 x 120cm (71½ x 47 in.)

£6,000-8,000

217

AN IRISH CARVED GILTWOOD PIER GLASS

IN THE MANNER OF JOHN AND FRANCIS BOOKER OF DUBLIN

LATE 19TH/EARLY 20TH CENTURY

The scrolling swan-neck pediment centred by a vase-shaped bracket hung with floral swags, the stop-fluted frieze tablet flanked by scrolling foliage and paterae, the shaped rectangular plate within a pierced and linked C-scroll margin flanked by Corinthian columns, the main plate replaced, possibly lacking an apron, re-gilt

173cm high, 112cm wide

Provenance:

Possibly Christie's London, 9 July 2005, lot 245 (sold £11,400 aggregate)

This mirror is modelled on those made by the Booker family of Dublin. John Booker (d. 1749) is recorded as a 'glass grinder' at 6 Essex Bridge, Dublin in 1728 and his two sons, Francis and John (d. 1789) carried on the family business. Francis became Lord Mayor of Dublin in 1772 shortly before his death the same year. John continued with the work shop and he is recorded in Peter Wilson's Dublin Directory until 1786 as a 'Looking glass seller, Essex Bridge'. An advertisement placed by him in The Hibernian Journal and Saunder's Newsletter and Daily Advertiser, 18-21 November 1774, describes him as a 'Looking glass seller' and 'Carver and Gilder' (The Knight of Glin, 'A Family of Looking-glass merchants', Country Life, January 28, 1971, pp. 195-199).

The Bookers are renowned for their architectural mirrors of Kentian style, with Corinthian columns and broken pediments, such as the one sold anonymously, Christie's, London, 27 June 1985, lot 130, which bore the trade label of Francis Booker. A pair from Charleville, Enniskerry was sold anonymously, Christie's, London, 22 March 1979, lot 16, and a further mirror was sold by Mr. and Mrs. E. A. McGuire, from Newtown Park House, Dublin, Christie's house sale, 20 September 1976, lot 53.

An almost identical mirror (but with a mirrored apron) and further related mirrors with scrolled pediments are illustrated in The Knight of Glin's article on the Booker family (ibid., figs. 4 and 5).

£8,000-12,000

217

THE PRINCIPAL BEDROOM

Lots 218-246

218

A GILTWOOD AND GESSO OVERMANTEL MIRROR

19TH CENTURY

With a wreath cresting above a bevelled plate, the sides with floral swags

147cm high, 83cm wide

Provenance: Christie's South Kensington, 25 June 1997, lot 366.

£1,200-1,800

218

219

219

A PAIR OF ALABASTER AND GOLD PAINTED METAL TABLE LAMPS

EARLY 20TH CENTURY

On swag decorated fluted square pillars

39cm high, 14cm wide (2)

£200-300

220

220

A BRASS AND LEATHER UHOLSTERED EXTENDING CLUB FENDER

20TH CENTURY

47cm high, 136cm wide, 42cm deep

£400-600

221
NO LOT

222

222
A CONTINENTAL MAHOGANY CENTRE TABLE
CIRCA 1830
With a fixed gadrooned top, triform pedestal and scrolling tripod supports
75cm high, 110cm diameter

Provenance: Supplied by Robert Kime

£1,200-1,800

223
AN AMRITSAR STYLE CARPET
With cameo floral medallion and salmon border
Approximately 540cm x 360cm

Provenance: Supplied by Robert Kime

£2,000-3,000

223

224

224
A CHINESE 'DRAGON AND PHOENIX' VASE
MODERN
The neck flanked with two handles, decorated to the body with dragon and phoenix amidst peony foliage, adapted as lamp
The vase 44cm high

£300-500

225
A VICTORIAN MAHOGANY FOUR TIER WHATNOT
MID 19TH CENTURY
On baluster turned and square supports
110cm high, 58cm wide, 38cm deep

£400-600

225

226
A PAINTED LONG STOOL IN LOUIS XV STYLE
EARLY 20TH CENTURY
With an upholstered seat, on six cabriole legs
42cm high, 148cm wide, 44cm deep

Provenance: Supplied by Robert Kime

£150-250

226

227

227

A MEISSEN GROUP OF EUROPA AND THE BULL
CIRCA 1880
Coloured in pastel tones and gilt, crossed swords in underglaze blue, press number 70
23cm high

Provenance: Property from Encombe, Dorset, and La Chasse, Jersey. Christie's, South Kensington, 23rd January 2007 lot 272.

£600-800

228
NO LOT

229

A KIDNEY SHAPED SOFA IN VICTORIAN STYLE
LATE 20TH CENTURY
Covered in blue-gray cotton, on turned and ebonised legs
76cm high, 180cm wide, 76cm deep

£400-600

229

230

230

A PAIR OF COLZA LAMPS
19TH CENTURY
In the manner of Thomas Messenger, with replaced frosted glass key pattern shades
23cm high, 26cm wide (2)

Provenance: Supplied by Robert Kime

£700-1,000

231

A GEORGE III MAHOGANY AND INLAID CHEST OF DRAWERS
LATE 18TH CENTURY
With a brushing slide above two short and three long drawers, on bracket feet, possible alterations to the apron and feet
97cm high, 101cm wide, 49cm deep

£600-800

231

232

232

A BRASS CLUB FENDER
EARLY 20TH CENTURY
With spiral twist uprights and fawn suede upholstered corner seats
53cm high, 142cm wide, 45cm deep

Provenance: Supplied by Robert Kime

£600-800

233

TWO GILT-METAL CANDLESTICKS

LATE 19TH CENTURY

In the manner of 17th century altar sticks, with medallion decorated triform bases

26cm high, 19cm wide (2)

£250-350

233

234

A GEORGE III MAHOGANY CLOTHES PRESS

LATE 18TH CENTURY

The dentil cornice above a pair of oval panel cupboards enclosing two tray shelves, below are two short and two long drawers, on bracket feet

177cm high, 124cm wide, 56cm deep

£1,200-1,800

234

235

A PERSIAN CARPET

PROBABLY TABRIZ

Approximately 421cm x 320cm

Provenance: Supplied by Robert Kime

£3,000-5,000

235

236

236

A PAIR OF CONTINENTAL ART DECO FIGURAL METAL CANDLE HOLDERS

EARLY 20TH CENTURY

In the Orientalist taste, the undersides signed

37cm high (2)

£150-250

237

A PAIR OF GILT-GESSO WALL MIRRORS

EARLY 20TH CENTURY

Of arched rectangular form

181cm high, 66cm wide (2)

£1,000-1,500

237 (Part Lot)

238

238

A PAIR OF UPHOLSTERED ARMCHAIRS

20TH CENTURY

Upholstered in 'Swedish Ticking' fabric

82cm high, 80cm wide, 86cm deep

Provenance: Supplied by Robert Kime

£800-1,200

239 λ

DOROTHEA SHARP (BRITISH 1874-1955)

STILL LIFE OF SUMMER FLOWERS

Oil on board

Signed (lower left)

60 x 50cm (23½ x 19½ in.)

Provenance:

Sale, Christie's, London, 21 November 1995, lot 83

Dorothea Sharp ROI RBA (1874 –1955) was a British artist best known for her landscapes and naturalistic studies of children at play.

Born in Dartford, Kent, she began her training aged 21, when she attended the Richmond art school run by C.E. Johnson, after inheriting £100 from an uncle. Her work was admired by George Clausen and David Murry from an early age. Dorothea went on to Paris, where she first encountered the work of the Impressionists – in particular Claude Monet which was to have a profound and lasting effect on her style, resulting in the impressionistic and spontaneous style that she was to adopt for the rest of her life.

She became an Associate of the Society of Women Artists in 1903, and in 1908 a full member, going on to serve as vice-president. She was elected a member of the Royal Society of British Artists in 1907 and the Royal Institute of Oil Painters in 1922. Sharp exhibited at The Royal Academy from 1901–1948 and held her first one-woman show at the Connell Gallery in 1933 to great acclaim. Throughout the 1920s and 1930s Sharp travelled to Europe to paint, and also to Bosham and St Ives, Cornwall, where she met fellow artist Marcella Smith, who became a lifelong friend. Sharp was made an honorary member of the St. Ives Society of Artists in 1928. Sharp died on 17 December 1955, aged 81.

£8,000-10,000

240

NO LOT

239

242

241
NO LOT

243

242
A PAIR OF GREEN GLASS GILT AND METAL MOUNTED LAMP BASES
Decorated with Greek key pattern border, each with three paw and claw feet on a round base, adapted to electricity
70cm high excluding fitting (2)

Provenance: Supplied by Robert Kime

£1,000-1,500

243
A REGENCY STYLE OAK AND INLAID BERGÈRE
LATE 20TH CENTURY
With upholstered backs and seats, on sabre legs with brass cap castors
92cm high, 60cm wide, 67cm deep

Provenance: Supplied by Robert Kime

£1,000-1,500

244

244
A PAIR OF ANATOLIAN CURTAINS
20TH CENTURY
Approximately 203cm drop, 185cm wide

Provenance:
Supplied by Robert Kime

£500-800

245

245
SCANDINAVIAN SCHOOL (20TH CENTURY)
SCANDINAVIAN COASTAL VIEW
Oil on canvas
Indistinctly signed and dated *1899* (lower left)
70 x 105cm (27½ x 41¼ in.)

Provenance:
Sale, Christie's, 11 October 1994, lot 733

£300-500

246
ALBERT POLLITT (BRITISH 1856-1926)
KELP GATHERING
Watercolour
Signed and dated *1905* (lower left)
28 x 42cm (11 x 16½ in.)

£200-300

246

THE DRESSING ROOMS

Lots 247-261

247

248

247

A WALNUT AND GILT-METAL MOUNTED DRESSING TABLE MIRROR

19TH CENTURY

With three drawers, originally the superstructure of a dressing table

111cm high, 110cm wide

£400-600

248

A GEORGE IV SIMULATED ROSEWOOD CORNER COMMODE CHAIR

CIRCA 1825

With a tub shaped back and turned legs

73cm high, 58cm wide, 59cm deep

£200-300

249

A RESTARUATION STYLE STAINED BEECH LIT EN BATTEAU

20TH CENTURY

With textured coral cotton covers and bolsters

77cm high, 217cm wide, 96cm deep

£500-800

249

250

250
M. MORIG (19TH CENTURY)
STILL LIFE OF WINE GLASS AND BOOKS
Oil on panel
Signed and dated *1898* (lower right)
13 x 10cm (5 x 3¾ in.)

£200-400

251

251
AN UPHOLSTERED ARMCHAIR
20TH CENTURY
With a rectangular back and over-stuffed arms, upholstered in printed cotton fabric
82cm high, 74cm wide, 82cm deep

£200-300

252

252
A WEST PERSIAN CARPET
POSSIBLY SERAPI
Approximately 302cm x 217cm

£200-300

253

253 λ
JOHN SKEAPING (BRITISH 1901-1980)
FEMALE TORSO
Red crayon
Signed (lower right)
35 x 23cm (13¾ x 9 in.)

Provenance:
Sale, Christie's, South Kensington, 7 March 1997, lot 309

£300-500

254
(Part Lot)

254
THREE PAIRS OF FRENCH STYLE CURTAINS
Excluding curtain poles
Approximately 255cm drop, 163cm wide

£1,200-1,800

255

255
A STAINED HARDWOOD FOOTSTOOL
20TH CENTURY, IN GEORGE II STYLE
The claw and ball feet surmounted by a pink check cushion
740cm high, 110cm long, 74cm deep

Provenance: Supplied by Robert Kime

£200-300

256

256
AN UPHOLSTERED ARMCHAIR
20TH CENTURY
Covered in duck print fabric, including pug dog cushion
87cm high, 83cm wide, 110cm deep

£400-600

257

258

257
AN OAK CHEST OF DRAWERS
17TH CENTURY AND LATER
The two and three long drawers with geometric mouldings, on bracket feet
94cm high, 98cm wide, 53cm deep

£500-1,000

258
A SERAPI CARPET
Approximately 300cm x 218cm

Provenance: Supplied by Robert Kime

£800-1,200

259

259 λ
DOROTHEA SHARP (BRITISH 1874-1955)
A STUDY OF A CHILD
Red chalk
33 x 23cm (12 x 9 in.)

£500-800

260

261

260
A WALNUT AND PINE CHEST OF DRAWERS
18TH CENTURY AND LATER
With two short and three long drawers, on bracket feet
87cm high, 92cm wide, 48cm deep

£500-1,000

261
AN HERIZ CARPET
Approximately 342cm x 257cm

Provenance: Supplied by Robert Kime

£600-800

THE TOWER BEDROOM
Lots 263-286

262

262
A GEORGE IV MAHOGANY CELLARET
CIRCA 1825
The now detached top with a gadrooned edge revealing a lead-lined interior
47cm high, 95cm wide, 56cm deep

Provenance: Supplied by Robert Kime

£300-500

263

263
A PAIR OF BRASS CANDLESTICKS
EARLY 20TH CENTURY
Converted as lamps, with shades
47cm to top of fitment

£600-800

264

264
A PAIR OF GEORGE III STYLE MAHOGANY BEDSIDE CUPBOARDS
LATE 20TH CENTURY
With tambour doors above drawers, on square legs
74cm high, 55cm wide, 42cm deep

Provenance: Supplied by Robert Kime

£1,000-1,500

265
A JOSHAGAN RUG
With stem-filled lozenges
Approximately 399cm x 303cm

Provenance: Supplied by Robert Kime

£2,000-3,000

265

266

267

266

A CHINESE 'FAMILLE VERTE' VASE

LATE 19TH CENTURY

Painted with flowering pomegranate tree, adapted as a lamp with Robert Kime shade

The vase 46cm high

Provenance: Supplied by Robert Kime

£300-500

267

A OAK SIDE TABLE IN 17TH CENTURY FLEMISH STYLE

19TH CENTURY

With single frieze drawer and turned legs with bun feet, joined by stretchers

74cm high, 127cm wide, 76cm deep

Provenance: Supplied by Robert Kime

£600-800

268

FOUR PAIRS OF CURTAINS

In 'Caspian' fabric, excluding curtain poles

Each approximately 230cm drop; comprising two pairs 86cm wide, a larger pair 134cm wide, and a smaller pair 70cm wide

£3,000-5,000

268 (Part Lot)

269

A GEORGE III STYLE MAHOGANY TESTER BED

LATE 20TH CENTURY

With carved vase-shaped finials, together with 'Back Susani- Hydro Wash' fabric hangings and covers

274cm high, 212cm long, 186cm wide

Provenance: Supplied by Robert Kime

£4,000-6,000

269

270

270

A PAIR OF CARVED GILTWOOD WALL MIRRORS IN **GEORGE III STYLE**
LATE 20TH CENTURY
The shaped plates within C-scroll and rocaille frames
130cm high, 74cm wide

Provenance: Supplied by Robert Kime

£2,000-3,000

271

A BLACK PAINTED AND GILT JAPANNED TORCHÈRE
LATE 19TH CENTUIRY
With chinoiserie decoration throughout, on a tripod base
109cm high, 29cm diameter

Provenance: Supplied by Robert Kime

£300-500

271

272

A PAIR OF BEECH AND UPHOLSTERED ARMCHAIRS
BY ROBERT KIME
Covered in 'Avignon Blue' fabric, together with a matching footstool
80cm high, 146cm long overall, 87cm wide

£400-600

272

273

273

DANIEL TURNER (BRITISH ACT. 1782-1801)
WESTMINSTER BRIDGE FROM LAMBETH
Oil on panel
Signed and dated *1805[?]* (centre right)
39 x 65cm (15¼ x 25½ in.)

Provenance:
Sale, Christie's, 20 November 1987, lot 51
Cotswold Gallery, London

£2,000-3,000

274

A LARGE ITALIAN EBONISED AND MARBLE INLAID SOFA
19TH CENTURY
Of chesterfield form, buttoned 'antique French linen' upholstery with red piping and tassels.
82cm high, 214cm wide, 94cm deep

Provenance: Supplied by Robert Kime

£5,000-8,000

274

275

FOLLOWER OF EUGENE VERBOEKHOEVEN

SHEEP, LAMBS AND CHICKEN IN A LANDSCAPE

Oil on panel

Bears signature (lower right)

11 x 24cm (4¼ x 9¼ in.)

£1,000-1,500

275

276

A VICTORIAN OAK SIDE TABLE

CIRCA 1880, IN 17TH CENTURY STYLE

With drawer and barley twist legs united by a conforming stretcher with central urn finial

75cm high, 100cm wide, 60cm deep

£400-600

277

A KILIM CARPET

With a geometric field on a claret ground

Approximately 363cm x 311cm

£600-800

276

277

278

278
JAMES STEPHEN GRESLEY
(BRITISH 1829-1908)
THE WATERFALL
Oil on canvas
Signed and dated *1873* (lower right)
49 x 74.5cm (19¼ x 29¼ in.)

Provenance:
Sale, Christie's, London, 13 November 1992, lot 235

£500-700

279

279
LOUIS ADOLFE HERVIER
(FRENCH 1818-1879)
WASHDAY
Oil on panel
Signed (lower left)
18 x 23cm (7 x 9 in.)

Provenance:
William R. Watson, Private Collection, Montreal

£200-300

280

280
FOLLOWER OF EUGENE VERBOECKHOVEN
SHEEP RESTING IN A LANDSCAPE
Oil on canvas
16.5 x 24.2cm (6¼ x 9½ in.)

£300-500

281

281
SIR JAMES JEBUSA SHANNON
(BRITISH 1862-1923)
PORTRAIT OF A YOUNG BOY
Oil on panel
Signed with initials (upper left)
87 x 53cm (34¼ x 20¾ in.)

Provenance:
Sale, Christie's, London, 14 May 1993, lot 22

£1,000-2,000

282

282

A CHINESE 'FAMILLE ROSE' VASE

LATE 19TH CENTURY

Painted with two magpies and flowering branches

59.5cm high

£200-300

283 Y

AN OTTOMAN MOTHER OF PEARL AND BONE INLAID OCCASIONAL TABLE

EARLY 20TH CENTURY

Of octagonal form inlaid throughout with roundels and geometric motifs, on arcaded supports

Provenance: Supplied by Robert Kime

£200-300

283

284

284 Y

A MAHOGANY AND BRASS MOUNTED SIDE CABINET

19TH CENTURY

In Louis XVI style, the moulded rectangular top above a pair of panelled cupboard doors, flanked by fluted columns, on turned feet

Provenance: Supplied by Robert Kime

£600-800

285

285

A CHINESE BLUE AND WHITE VASE

KANGXI

Painted with lotus flowers and scrolling foliage, altered as a lamp with Robert Kime shade

The vase 33cm high

Provenance: Supplied by Robert Kime

£700-1,000

286

286

A WALNUT CHEST ON STAND

FIRST HALF 18TH CENTURY

With two short and four long graduated drawers, on cabriole legs, with cross banded quarter-veneered inlaid top

151cm high, 96cm wide, 57cm deep

Provenance: Supplied by Robert Kime

£1,500-2,500

END OF DAY ONE

Day Two

LOTS 287–430

THE BACK HALL
Lots 287-302

287

287
A WILLIAM AND MARY STYLE SIDE CHAIR
20TH CENTURY
With a needlework upholstered rectangular back and seat, on turned legs with X-shaped stretchers
84cm high, 45cm wide

£200-300

288

288
A MAHOGANY TRIPOD TABLE
PART 18TH CENTURY
With a circular top on a turned stem and tripod supports
68cm high, 85cm deep

£600-800

289

289
A NORTH WEST PERSIAN RUNNER
20TH CENTURY
Approximately 113cm x 600cm

Provenance: Supplied by Robert Kime

£800-1,200

290

A JAPANESE ARITA VASE AND COVER

CIRCA 1700

Painted in underglaze blue and with lacquer panels, adapted as a lamp

The vase 48cm high

Provenance: Supplied by Robert Kime

£1,000-1,500

291

A PAIR OF GEORGE III STYLE UPHOLSTERED WING ARMCHAIRS

LATE 20TH CENTURY

With claw and ball feet, in tartan upholstery

118cm high, 76cm wide, 83cm deep

£1,000-1,500

290

291

292

292
A PATINATED BRONZE MODEL
OF A JOCKEY ON HORSEBACK
20TH CENTURY
Unsigned
65cm high, 61cm long

£1,500-2,000

293

293
A PATINATED BRONZE MODEL
OF A JOCKEY ON HORSEBACK
20TH CENTURY
Unsigned
58cm high, 69cm long

£1,500-2,000

294

294
LUDWIG DEUTSCH (GERMAN 1855-1935)
THE MARKET VENDOR
Oil on canvas
Stamped with artist's atelier stamp to stretcher verso
60 x 72.5cm (23½ x 28½ in.)

Provenance:
Sale, Christie's, London, 15 June 2005, lot 55
Purchased at the above sale by the present owner

Born in Austria, Ludwig Deutsch settled in Paris and became a noted Orientalist artist. Capturing exquisite moments of quotidian human life, his work is often described as *documented realism*. The present work is possibly a preparatory study for the painting 'Le Marchand du Nil' exhibited at the Salon des Artistes in 1910. The painting appeared as an etching by Henri Lafort as part of a portfolio distributed to members of the French Society of Friends of the Arts. It was also engraved and coloured by Auguste Brouet.

£10,000-15,000

295

RICHARD EURICH (1903-1992)

Richard Eurich was born in Bradford in 1903. After studying at the Bradford School of Art between 1922-24 Eurich moved to London to study at the Slade School of Art (1924-26) under the tutelage of Henry Tonks. Thanks to the support of avid collector and patron, Sir Edward Marsh, Eurich's first one man show was held at the Goupil Gallery in 1929. It is through this relationship that Eurich went on to meet artist Christopher Wood and also Rex Nan Kivell who ran the Redfern Gallery, who would later become his dealer in London after a successful exhibition in 1933. The following group of works are from the later period in his career dated between 1974-1989. In 1973, Eurich began exhibiting at the Fine Art Society who championed his work. The earliest work in the following group, Cornfield is known to have been exhibited by the Fine Art Society 1977 after having been entered into the 1975 Summer Exhibition at the Royal Academy.

295 λ
RICHARD EURICH (BRITISH 1903-1992)
BEACH NO. VIII
Oil on canvas-board
Signed and dated *86* (lower left) inscribed and dated (verso)
26.5 x 30.5cm (10¼ x 12 in.)

Provenance:
Alresford Gallery, Winchester
Sale, Christie's, London, *Modern British Pictures*, 19 June 1997, lot 133

The beach presented in the present lot is not Eurich's local beach. It is possible that the scene depicted here was entirely imaginary or a mixture of several memories. In true English fashion, despite the turbulence of the stormy seas in the distance the beachgoers continue their usual pursuits but with just a few extra layers to keep them warm.

With thanks to the Richard Eurich Estate and Christine Clearkin. This work will be featured in the forthcoming online Catalogue Raisonné.

£4,000-6,000

296

296 λ
RICHARD EURICH (BRITISH 1903-1992)
CORNFIELD
Oil on board
Signed and dated *74* (lower left) further inscribed and dated (verso)
68.5 x 89cm (26¾ x 35 in.)

Provenance:
Alresford Gallery, Winchester
Sale, Christie's, London, *Modern British Art*, 20 June 1996, lot 100

Exhibited:
London, Royal Academy of Arts, *Summer Exhibition*, 1975, 3 May - 27 July 1975, no. 39
London, The Fine Art Society, *Richard Eurich RA*, 26 April - 20 May 1977, no. 42 (on tour to Fine Art Society, Edinburgh)
London, The Fine Art Society, *A Tribute to Richard Eurich*, 1-25 February 1994, no. 18

With thanks to the Richard Eurich Estate and Christine Clearkin. This work will be featured in the forthcoming online Catalogue Raisonné.

£7,000-10,000

297

297 λ

RICHARD EURICH (BRITISH 1903-1992)
THE ISLAND
Oil on canvas
Signed and dated *1989* (lower right) inscribed and dated (verso)
46 x 61cm (18 x 24 in.)

Provenance:
Alresford Gallery, Winchester
Sale, Christie's, London, 27 May 1997, lot 208

Literature:
Andrew Lambirth, *The Art of Richard Eurich,* Lund Humphries, London, 2020, p. 180, no. 163 (illustrated)

With thanks to the Richard Eurich Estate and Christine Clearkin. This work will be featured in the forthcoming online Catalogue Raisonné.

£6,000-8,000

298

298 λ

RICHARD EURICH (BRITISH 1903-1992)
SOLENT MIRAGE
Oil on board
Signed and dated *76* (lower left) inscribed and dated (verso)
49.5 x 61cm (19¼ x 24 in.)

Provenance:
Alresford Gallery, Winchester
Sale, Christie's, London, *Modern British Art,* 20 June 1996, lot 102

Richard Eurich is known to have painted two other 'mirage' paintings. In certain hot weather conditions, ships appeared to float above the horizon, a very strange effect captured by the artist in these works.

With thanks to the Richard Eurich Estate and Christine Clearkin. This work will be featured in the forthcoming online Catalogue Raisonné.

£5,000-7,000

299

299

WILLIAM ANDERSON (SCOTTISH 1757-1837)
THE CAPTURE OF FORT ROYAL, MARTINIQUE, 22ND MARCH 1794 BY CAPTAIN FAULKNOR OF THE ZEBRA AND OTHER FORCES UNDER ADMIRAL SIR JOHN JERVIS
Inscribed with title (on the reverse)
Oil on canvas
70.5 x 104cm (27¾ x 40¾ in.)

Exhibited
London, The Royal Academy, 1795
The Parker Gallery, London

Originally discovered by the Spanish and named by them Martinico, the West Indian island of Martinique was first colonised by France in 1635. Captured by the British towards the end of the Seven Years' War (1756-63) in February 1762, it was restored to France by the Treaty of Paris only to be retaken again twice during the French Revolutionary and Napoleonic Wars, first in March 1794 [restored 1802] and a second time in February 1809. Finally returned to French rule in 1815, it was one of France's principal sources of raw sugar throughout the eighteenth century and beyond, and supported a hugely profitable enterprise and its society in the colony. Thus, when Revolutionary France declared War on England early in 1793, Martinique proved an irresistible temptation for British arms and, when Admiral Sir John Jervis (later Lord St. Vincent) was appointed Commander-in-Chief, West Indies, that autumn, he was tasked with formulating plans for a spring offensive the following year.

Flying his flag in the 98-gun practically new 2nd rate H.M.S. *Boyne*, Jervis arrived in Barbados to take up his new command towards the end of January 1794, and had an expeditionary force of twenty ships-of-war, with 6,100 troops aboard, ready to sail on 2nd February. Arriving off Martinique on the 5th, Jervis found the island poorly defended, with only two warships mounting fifty guns between them to protect it. The troops were disembarked at three points and, by 16th March, the island was under British control except for the heavily armed fortifications at Fort Royal and Fort Bourbon. In fact, the entire operation was a model of co-operation between soldiers and sailors, with the culmination of their joint efforts just days away.

The main assault on Fort Royal - and its principal citadel Fort Louis - took place on 20th March during which Captain Robert Faulknor and the men of *Zebra* played a crucial role. Faulknor ran the *Zebra* so close under the walls of Fort Louis that he was able to jump ashore with his crew and storm the fortress which instantly capitulated. Smaller boats loaded with troops landed elsewhere and attacked Fort Royal, taking it after a furious fight. Two days later, on the 22nd, General Rochambeau, the island's governor, surrendered himself and his forces at Fort Bourbon and Martinique passed entirely into British hands.

It seems highly probable that this work was commissioned by Captain Faulknor to commemorate his exploits with *Zebra* on 20th March 1794, and the artist's inscription on the reverse giving the date of 22nd March is therefore slightly erroneous.

With thanks to Michael Naxton for his kind assistance with cataloguing this lot

£30,000-50,000

300

300
HENRY MOORE (BRITISH 1831-1895)
RIVER LANDSCAPE
Watercolour
Signed (lower right)
31 x 53cm (12 x 20¾ in.)

£600-800

301

301 λ
RICHARD DAVID KRISTUPAS
(BRITISH B.1954)
GROUSE IN A MOORLAND LANDSCAPE
Watercolour and gouache
Signed and dated *1994* (lower right)
46 x 74cm (18 x 29 in.)

Provenance:
Sale, Christie's, London, South Kensington, 3 June 1994, lot 128

£600-800

302

302
HENRY GEORGE HINE (BRITISH 1811-1895)
THE DOWNS NEAR EASTBOURNE, 1869
Watercolour with scratching out
Signed (lower right)
34 x 59cm (13¼ x 23 in.)

Provenance:
Abbot & Holder, London, 1975
Sale, Christie's, London, 3 June 2004, lot 18

£2,000-3,000

THE FAMILY ROOM

Lots 303-324

303

AN ASH TWO TIER TABLE

IN BEIDERMEIER STYLE, PROBABLY MID 19TH CENTURY
The legs united by an undertier
73cm high, 49cm diameter

Provenance: Supplied by Robert Kime

£300-500

303

304

A PAIR OF UPHOLSTERED EASY CHAIRS IN THE MANNER OF HOWARD & SONS

LATE 20TH CENTURY
Covered in blue and white 'Kenti' cotton fabric
83cm high, 86cm wide, 105cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

304

305

305

THREE DELFT BLUE AND WHITE VASES

CIRCA 1750

Two octagonal and all of baluster form

24cm high to 21cm high (3)

Provenance: Supplied by Robert Kime

£300-500

306

306

A FRENCH WALNUT PROVINCIAL OAK AND CHESTNUT SIDE TABLE

19TH CENTURY

With a single frieze drawer and shaped apron, on slender cabriole legs

69cm high, 84cm wide, 56cm deep

Provenance: Supplied by Robert Kime

£400-600

307

307

AN USHAK CARPET

With blue and red central field and multiple borders

Approximately 393cm x 495cm

Provenance: Supplied by Robert Kime

£3,000-5,000

308

308

A CHINESE BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI

Painted with archaistic tatoie designs

24.5cm high

Provenance: Supplied by Robert Kime

£200-300

309 Y

AN HEXAGONAL EXOTIC HARDWOOD AND INLAID OCCASIONAL TABLE

20TH CENTURY

Incorporating *dalbergia* species

70cm high, 62cm wide

Provenance: Supplied by Robert Kime

£600-800

309

310

310

AN OAK AND UPHOLSTERED CENTRE STOOL

LATE 20TH CENTURY

On square section legs joined by stretchers, the seat covered by an antique tribal textile

40cm high, 147cm wide, 86cm deep

Provenance: Supplied by Robert Kime

£800-1,200

311

311

AN OAK LONGCASE CLOCK

EARLY 19TH CENTURY, WEBB & SON, FROME

With eight-day bell striking movement, the painted Roman numeral dial with moonphase to the arch, subsidiary second dial and crescent date aperture

220cm high

Provenance: Supplied by Robert Kime

£800-1,200

312

A KHVOY TABRIZ RUG

NORTH WEST PERSIA, CIRCA 1930

With red medallion within a blue field

Approximately 388 x 286cm

Provenance: Christie's South Kensington, 1 February 2011, lot 142

£700-1,000

312

313

313

THOMAS SIDNEY COOPER R.A. (BRITISH 1803-1902)

HEAD OF A COW

Oil on canvas

84 x 65cm (33 x 25½ in.)

Provenance:

Sale, Christie's, *The Artist's Studio Sale,* 12 April 1902, lot 123 (21 guineas to Bowden)

Sale, Sotheby's, Belgravia, 27 March 1979, lot 110, as A Bull's Head

Apollo Galleries, Westerham

Kenneth J. Westwood; by whom loaned for exhibition in 1992

Sale, Christie's, London, 11 June 1993, lot 199

Exhibited:

Canterbury, Royal Museum, *Early Drawings by Thomas Sidney Cooper,* 1992, no. 59

Literature:

Kenneth J. Westwood, *Thomas Sidney Cooper, His Life and Work* (Somerset: David Leathers Publishing, 2011), Vol 1, p.169, no. O(1832)1

Painted in 1832 this present lot is an early life-size head study by Thomas Sidney Cooper. What is particularly unusual is the dark classical background which makes the head particularly prominent. This work was once in the private collection of Kenneth J. Westwood, the author of *Thomas Sidney Cooper, His Life and Work.*

£4,000-6,500

314

A FRANKFURT BLUE AND WHITE FAIENCE VASE

CIRCA 1700

In Chinese transitional style, painted with warriors and figures in a landscape, adapted as a lamp, with Robert Kime shade

The vase 37.5cm high

Provenance: Supplied by Robert Kime

£1,000-1,500

314

315

A LARGE THREE SEAT SOFA IN THE MANNER OF HOWARD & SONS

LATE 20TH CENTURY

With loose textured off-white cotton covers, on turned mahogany feet, together with three cushions

85cm high, 250cm wide, 122cm deep

Provenance: Supplied by Robert Kime

£3,000-5,000

315

316

A 'BLACK FOREST' CARVED AND STAINED WOOD CASKET

Rectangular outline, with two birds to the lid
22cm high, 31cm wide, 31cm deep

£200-300

316

317

AN ELM TOPPED 'GIMSON' DROP-LEAF TABLE

20TH CENTURY, BY ROBERT KIME
In the manner of a wake table
Approximately 70cm high, 270cm long

Provenance: Supplied by Robert Kime

£2,000-3,000

317

318

318

A REGENCY STYLE BRASS MOUNTED HEXAGONAL LANTERN

20TH CENTURY
Of tapering form with three light candle holder to the interior

Provenance: Supplied by Robert Kime

£500-700

319

319

A PAIR OF TURNED AND STAINED WOOD PRICKET CANDLESTICKS

LATE 19TH, EARLY 20TH CENTURY
43.5cm high

£400-600

320

A WALNUT SIDE TABLE,

18TH CENTURY
With serpentine shaped top
78cm high, 102cm wide, 67cm deep

Provenance: Supplied by Robert Kime

£400-600

320

321

322

321

BECHA HACTYHAET
(RUSSIAN B.1917)
A SNOWY WINTER LANDSCAPE
Oil on canvas
Signed in Cyrillic and dated *61* (lower left), extensively inscribed in Cyrillic (on the reverse)
57 x 96cm (22¼ x 37¾ in.)

£600-800

322

WILLIAM SIDNEY COOPER
(BRITISH 1854-1927)
CATTLE
Watercolour
Signed and dated *1911* (lower right)
24 x 34cm (9¼ x 13¼ in.)

£300-500

323

323

FOLLOWER OF EUGENE BOUDIN
BEACH SCENE WITH FIGURES AND TOWER
Oil on panel
Bears signature (lower right)
31 x 45cm (12 x 17½ in.)

£800-1,500

324

324

A MARBLE TOPPED WROUGHT AND GILT METAL CONSOLE TABLE
MODERN
Of semi-elliptical outline
84cm high, 93cm wide, 33cm deep

Provenance: Supplied by Robert Kime

£400-600

THE BOOT ROOM

Lots 325-336

326

325
NO LOT

326
AN OAK RECTANGULAR STOOL IN WILLIAM & MARY STYLE
EARLY 20TH CENTURY
The top upholstered in Turkoman style fabric
47cm high, 137cm long, 46cm wide

Provenance: Supplied by Robert Kime

£700-1,000

328

327

327
A PAIR OF VICTORIAN CARVED OAK LIBRARY ARMCHAIRS
SECOND HALF 19TH CENTURY
With tan leather upholstery
Each 100cm high

£1,200-1,800

328
A SHIRAZ RUG
Approximately 320cm x 182cm

Provenance: Supplied by Robert Kime

£400-600

329

329

EDOUARD JEAN BAPTISTE DETAILLE (FRENCH 1848-1912)
NAPOLEONIC SOLDIERS AND THEIR CHARGERS, A PAIR
Pastel and gouache
Both signed and dated *1906* and *1908* (lower left) and (lower right) respectively
Each 97 x 66cm (38 x 25 in.)(2)

Provenance:
Sale, Christie's, London, South Kensington, 9 October 1997, lot 2020

£3,000-5,000

330

330

JOHN AULD (BRITISH ACT. 1870-1910)
THE THAMES AT GREENWICH
Oil on canvas
Signed (lower left)
70 x 86cm (27½ x 33¾ in.)

Provenance: Sale, Christie's London, 2 March, 1989, Lot 40

£2,500-3,500

331

A PATINATED BRONZE MODEL OF A HORSE
PROBABLY FRENCH, LATE 19TH CENTURY
Indistinctly signed
23cm high, 30cm long, 12cm deep

£600-800

331

332

332

A FRENCH GILT METAL 'ROCOCO REVIVAL' TABLE LAMP

With a Robert Kime ikat shade
77cm high including shade, 57cm high excluding electrical fitting, adapted

Provenance: Supplied by Robert Kime

£400-600

333

A GEORGE III MAHOGANY SERVING TABLE

LATE 18TH CENTURY
The rectangular top above a fluted frieze, on tapered square legs headed by paterae
90cm high, 173cm wide, 58cm deep

£1,500-2,500

333

334

334

A BIDJAR GALLERY CARPET

With all over design
Approximately 163cm x 369cm

Provenance: Supplied by Robert Kime

£800-1,200

335

335

TWO YEW AND ASH WINDSOR CHAIRS

19TH CENTURY
Each approximately 95cm high

£600-800

336

A CREAM AND RED STRIPED CURTAIN

In 'Tarsus' fabric, curtain pole not included.
Approximately 260cm drop, 210cm wide

Provenance: Supplied by Robert Kime

£400-600

336

THE GUN ROOM

Lots 337-354

337

337

A TURNED WOOD CANDLESTICK BASE

The cylindrical column with three ring knops, fitted for electricity as a lamp
82cm high including shade, 43cm high, excluding electrical fitting

£200-300

338 Y

A PRESERVED MODEL OF A BREAM

Modelled in a naturalistic display case, with paper label 'Bream / Caught by B. Davidson / River Thet / October 28th 1931 / 4lbs 2oz'
34cm high 62.5cm long 14cm deep; together with a preserved model of a salmon, in a case, 80cm long (2)

£1,000-1,500

338

339

339

TWO WICKER FISHING CREELS

27cm high, 40cm long; 25cm high, 36cm long

£300-500

340

340 Y
A PAIR OF PRESERVED IMPALA,
AEPYCEROS MELAMPUS
Head and shoulder wall mounts,
modelled looking forward
Each approximately 90cm high

£1,000-1,500

341
TOM NOYES LEWIS (BRITISH FL. 1835-1852)
STUDY OF LION AND LIONESS
Oil on canvas
Signed (lower left)
30 x 38cm (11¾ x 14¾ in.)

£300-500

341

342

342 Y
A PRESERVED WATERBUCK, *KOBUS ELLIPSIPRYMNUS*
Head and shoulder wall mount,
modelled looking to sinister
Approximately 120cm high

£400-600

343

343 Y
A PRESERVED RED DEER, *CERVUS ELAPHUS*
Head mount with antlers, modelled looking forward
Approximately 90cm high

£400-600

344

344
FOLLOWER OF BENJAMIN BLAKE
STUDY OF A MALLARD STRUNG UP
Oil on panel
Bears signature and dated *1828* (lower centre)
29 x 23cm (11¼ x 9 in.)

Provenance: Sale, 7 November 1995, Lot 1347

£200-300

345
AN OAK COFFER
EARLY 18TH CENTURY
With a three panel front
75cm high, 110cm wide, 45cm deep

£300-500

345

346

346 Y

A GROUP OF THREE GRANT'S GAZELLES, *NANGER GRANTI, SYN. GAZELLA GRANTI*

Head and shoulder wall mounts, each modelled looking forward
Each approximately 90cm high overall

£800-1,200

347

347 λ

PHILIP RICKMAN (BRITISH 1891-1982)

STUDY OF PHEASANT

Watercolour and bodycolour
Signed (lower left)
24 x 33.5cm (9¼ x 13 in.)

£500-800

348

A FRENCH WALNUT REFECTORY TABLE

19TH CENTURY

The rectangular cleated top on six columnar turned tapering legs
76cm high, 171cm long, 58cm deep

£400-600

348

349

AFRICA, DE WIT (FREDERICK)

Totius Africæ Accuratissima Tabula
Showing the whole continent, and with decorative title cartouche lower left, hand coloured engraving, Amsterdam [1680 or later], mounted, glazed and framed
49 x 59cm overall

£600-800

349

350

350

JOSEPH WOLF (GERMAN 1820-1899)

THE BIG BULL BISON

Oil on canvas

Signed with initials and indistinctly dated (lower right)

57 x 77cm (22¼ x 30¼ in.)

Provenance:

Sale, Christie's, *Viscount Allanbrooke*, 11 June 1993, lot 222

Literature:

O.L. Stephen (ed.), *Sir Victor Brooke-Memoirs of his Life*, 1894 (illustrated opp. p. 129)

£2,500-3,500

351

AN OAK GUN CABINET

EARLY 20TH CENTURY

The moulded cornice above a pair of glazed doors enclosing a baize-lined interior, with corresponding cupboard doors below

199cm high, 134cm wide, 42cm deep

£300-500

351

352

352 λ

JOSEF HERMAN (BRITISH 1911-2000)

MEXICAN SCENE

Oil on canvas

Indistinctly signed and titled (verso)

25.5 x 35.5cm (10 x 13¾ in.)

Provenance:

Guy Morrison, London

Sale, Christie's, South Kensington, 16 October 2003, lot 629

Josef Herman was a highly regarded Polish-British painter who influenced contemporary art, particularly in the United Kingdom. His work often depicted workers as its subject and was inherently political. He was among more than a generation of eastern European Jewish artists who emigrated to escape persecution and worked abroad. For eleven years he lived in Ystradgynlais, a mining community in South Wales.

£3,000-5,000

353

353 λ
MONTAGUE DAWSON (BRITISH 1890-1973)
A NAVAL ENGAGEMENT
Watercolour
Signed (lower right)
46 x 65cm (18 x 25½ in.)

£3,000-5,000

354

354 λ
COMMANDER ERIC ERSKINE CAMPBELL TUFNELL (BRITISH 1888-1978)
THE SCHOONER 'ARIEL' IN FULL SAIL
Pen, ink, watercolour and bodycolour
Signed (lower right), inscribed *Ariel* (lower left)
35 x 49cm (13¾ x 19¼ in.)

Provenance:
Sale, Christie's, London, South Kensington, 30 May 1991, lot 39

£300-500

THE BACK LANDING & CHILDREN'S BEDROOMS

Lots 355-383

355

A GROUP OF THIRTY TWO 19TH CENTURY ENGRAVINGS AND MEZZOTINTS TO INCLUDE PORTRAITS OF SCOTTISH NOTABLES AND OTHERS

To include Kaled Whitefoord, The Right Honorable Charles Hope and David Wilkie
Various sizes, variously framed (32)
In original 19th century frames

Provenance:
Bought Westenholz, London, November 2001

Provenance:
Major the Hon. James Howard of Ammer Hall, Norfolk, and thence by descent to the previous owner
Purchased from three collections: The Collection of Mr & Mrs David Ker, Sibyl Colefax; John Fowler, Property from a Distinguished German Private Collection; Sale, Christie's London, 5 November 2015, lot 10

£4,000-6,000

355 (Part Lot)

356

356

A FAMILLE ROSE GREEN 'ARMORIAL' VASE AND COVER

19TH CENTURY
Adapted as lamp
68cm high including shade, the vase 35cm high

Provenance: Supplied by Robert Kime

£300-500

357

A PAIR OF OTTOMAN STYLE PAINTED OCTAGONAL OCCASIONAL TABLES

20TH CENTURY
Decorated throughout in red gilt and black, the arcaded supports headed by crescent moon devices
Approximately 60cm high

Provenance: Supplied by Robert Kime

£200-300

357

358

358

CIRCLE OF JOHN PAUL (BRITISH 19TH CENTURY)

NEW PALACE YARD, WESTMINSTER
Oil on canvas
82 x 125cm (32¼ x 49 in.)

£2,000-3,000

359

A LARGE BICOLOUR PATINATED BRONZE ANIMALIER GROUP OF A HOUND AND PHEASANT, IN THE MANNER OF MÊNE

EARLY 20TH CENTURY

32cm high, 60cm wide

£1,200-1,800

359

360

360

A PAIR OF GEORGE III MAHOGANY SIDE TABLES

LATE 18TH CENTURY

Of Semi-elliptical outline, with frieze and tapered square legs inlaid with stringing

72cm high, 143cm wide, 58cm deep

Provenance: Supplied by Robert Kime

£1,500-2,500

361

361

A PAIR OF MAHOGANY AND GILT-METAL COLUMNAR TABLE LAMPS

MODERN

On stepped bases, with Robert Kime 'Red Carnation' shades

71cm high including shade, 52cm high to top of fitment (2)

Provenance: Supplied by Robert Kime

£800-1,200

362

A EUROPEAN CARVED OAK AND BRONZE METAL MOUNTED JARDINIÈRE

LATE 19TH CENTURY, POSSIBLY DUTCH OR GERMAN

With lion head mounts and a brass liner

26cm high, 62cm wide

£600-800

362

363 (Part Lot)

363

TWO PAIRS OF CURTAINS

ROBERT KIME

In 'Baille Scott Red' fabric.

Curtain pole not included

Each approximately 163cm drop, 132cm wide

Provenance: Supplied by Robert Kime

£1,200-1,800

364

364
A GILTWOOD PICTURE FRAME WALL MIRROR
19TH CENTURY
With a later plate, the surround with scrolling foliate decoration and husk mouldings
131cm high, 180cm wide

£1,000-1,500

365
AN OAK DRESSER BASE
CIRCA 1780 AND LATER
The three drawers inlaid to simulate six drawers, the waved apron above cabriole legs, each with carved knees
78cm high, 214cm wide, 52cm deep

Provenance: Supplied by Robert Kime

£2,000-3,000

365

366
A MELAYIR RUG
Decorated with red both, multiple geometric borders
Approximately 382cm x 177cm

Provenance: Supplied by Robert Kime

£1,500-2,500

366

367
A CHINESE POTTERY 'COCOON' VASE
HAN DYNASTY
28cm high

Provenance:
Supplied by Richard Gardner Antiques

£800-1,200

367

368

368
A CHINESE 'COCOON' POTTERY VASE
HAN DYNASTY
Painted in orange-red and grey
22.5cm high, 26cm wide

Provenance:
Supplied by Richard Gardner Antiques

£600-800

369
A CHINESE GREY POTTERY 'COCOON VASE'
HAN DYNASTY
With incised vertical ribbed bands
32cm high

Provenance:
Supplied by Richard Gardner Antiques

£1,000-1,500

369

370

370 λ
NIC FIDDIAN-GREEN (BRITISH B.1963)
HORSE HEAD STUDY FOR A SCULPTURE
Black chalk
Signed with initials and dated *2008* (lower right)
71 x 56cm (27¾ x 22 in.)

£800-1,200

371

371 λ
LAWRENCE TOYNBEE (BRITISH 1922-2002)
SKATING IN OXFORD
Oil on board
Signed with initials and dated 69 (upper right)
91.5 x 121cm (36 x 47½ in.)

Provenance:
Guy Morrison, London
Sale, Christie's South Kensington, 16th October 2003, lot 324

£3,000-5,000

372

TWO GLASS LAMP BASES AND SHADES

19TH CENTURY

One of Corinthian column form with a gilt-metal capital, the other an oil lamp with reservoir, with Robert Kime pleated fabric shades, adapted for electricity

54cm high and 67cm high

Provenance: Supplied by Robert Kime

£800-1,200

372

373 (Part Lot)

373

A CHILD'S TESTER BED

20TH CENTURY

The canopy surmounted by a cornona cresting and with turned finials, hung throughout with pink printed cotton and with a pleated valance

240cm high, 130cm wide, 200cm long

Together with a pair of wooden bedside tables not pictured in catalogue, 72cm high, 61cm wide, 52cm deep; and a pair of curtains, pelmet 227cm wide, 275cm drop

Provenance: Supplied by Robert Kime

£800-1,200

374

A STRIPED UPHOLSTERED ARMCHAIR

RECENTLY MANUFACTURED BY ROBERT KIME

78cm high, 105cm wide, 101cm deep

Provenance: Supplied by Robert Kime

£600-800

374

375

375

TWO SIMILAR DISTRESSED LIGHT BROWN HIDE POUFFES

Of circular form, with sky blue piping

Approximately 40cm high

Provenance: Supplied by Robert Kime

£200-300

376

AN EMPIRE STYLE STEEL AND BRASS FENDER

LATE 19TH CENTURY

The frieze with a cylindrical moulding flanked by garlands

Approximately 70cm wide

Provenance: Supplied by Robert Kime

£200-300

376

377

377

A HIGH BACK WING ARMCHAIR
MODERN
Upholstered in nailed light tan hide, on square legs
106cm high, 84cm wide, 80cm deep

Provenance: Supplied by Robert Kime

£300-500

378

378

A FRENCH EMPIRE STYLE MAHOGANY TABLE
19TH CENTURY AND LATER
The square fossil marble top above a drawer and two further tiers, on columnar supports with engine-turned mounts
72cm high, 40cm wide, 35cm deep

Provenance: Supplied by Robert Kime

£400-600

379

A REGENCY PIERCED BRASS FENDER
EARLY 19TH CENTURY
On stylised paw feet

Provenance: Supplied by Robert Kime

£100-200

379

380

A GEORGE III STYLE CHILD'S PAINTED TESTER BED
20TH CENTURY
With a serpentine cornice above turned front posts, hung with chintz throughout
203cm high, 124cm wide, 198cm long

Together with library steps 34cm high, 77cm wide, 40cm deep; a pair of matching curtains; and two wooden bedside tables not pictured in catalogue

£800-1,200

380 (Part Lot)

381

381

A PAIR OF CUT GLASS TABLE LAMPS
20TH CENTURY
With knopped and tapering stems, on domed bases, with Robert Kime shades
52cm high including fitment

Provenance: Supplied by Robert Kime

£400-600

382

A WHITE PAINTED LUGGAGE STAND
20TH CENTURY
67cm high, 71cm wide, 40cm deep

Together with a George III style painted stool, possibly by Colefax and Fowler, with x-shaped stretchers and a painted waste paper basket of tapering square form. Stool 48cm high, 62cm wide, 48cm deep; bin 27cm high

£100-150

382

383

383

A STRIPED UPHOLSTERED ARMCHAIR AND FOOTSTOOL
RECENTLY MANUFACTURED BY ROBERT KIME
The chair 78cm high, 105cm wide, 101cm deep; the stool 48cm high

Provenance: Supplied by Robert Kime

£800-1,200

THE PINK BEDROOM

Lots 384-395

384 (Part Lot)

384

A PAIR OF RED CHINESE DAMASK STYLE CURTAINS AND PELMET

Approximately 270cm drop, the pelmet 220cm wide

Together with a double bed not pictured in catalogue; headboard 118cm high, 190cm wide, bed 215cm long

£800-1,200

385

385

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1770

The dentil cornice above a pair of fielded panel doors enclosing two later adjustable shelves, below are two short and two long drawers, on ogee bracket feet

191cm high, 123cm wide, 61cm deep

£1,000-1,500

386

SEVEN EMBROIDED AND NEEDLEWORK CUSHIONS

BY ROBERT KIME

Of various sizes the largest 50cm square

£200-300

386

387

A CHINESE SANG DE BOEUF VASE

MODERN

Adapted as a lamp, with distressed Robert Kime shade

55cm high including shade, 53cm high including fitment

Provenance: Supplied by Robert Kime

£300-500

387

389

389

A WEST PERSIAN RUG

Approximately 322cm x 220cm

Provenance: Supplied by Robert Kime

£1,000-1,500

388

A MAHOGANY INLAID CHEST OF DRAWERS

CIRCA 1800 AND LATER

With arrangement of two short and three long graduated drawers, on outswept feet

107cm high, 106cm wide, 54cm deep

£600-800

388

390 λ

RONALD OSSORY DUNLOP
(IRISH 1894-1973)
STILL LIFE WITH TWO BOTTLES
Oil on canvas
25 x 18.5cm (9¾ x 7¼ in.)

Painted *circa*.1936.

Provenance:
Sale, Christie's, South Kensington, 26 October 1996, lot 62

£1,200-1,800

390

391

391

A PAIR OF GEORGE III MAHOGANY SALON CHAIRS
CIRCA 1775
The padded oval backs within gadrooned frames with anthemion crests, the stuffed seats and anthemion scrolled rails on reeded slender baluster front legs, now covered in pink, purple and green striped cotton
94cm high, 58cm wide, 47cm deep

Provenance: Supplied by Robert Kime

£800-1,200

392

392

A GEORGE III MAHOGANY AND INLAID CLOTHES PRESS
CIRCA 1800
The arched cornice above a pair of oval panel doors now enclosing hanging space, the lower part with three long graduated drawers, on splayed feet
221cm high, 123cm wide, 56cm deep

£1,000-1,500

393

393

A LATE VICTORIAN GILTWOOD AND GESSO OVAL WALL MIRROR

CIRCA 1890

With a lotus leaf and guilloche decorated frame

106cm high, 84cm wide

£500-700

394 Y

A GEORGE IV ROSEWOOD CARD TABLE

CIRCA 1825

With a turned pillar support, on quadruple hipped and moulded splayed legs ending in paw feet and castors

75cm high, 90cm wide, 45cm deep when closed

£600-800

394

395

395

A PAIR OF ANTIQUE FLORAL CHINTZ CURTAINS

20TH CENTURY

Approximately 302cm drop, 123cm wide at top

Provenance: Supplied by Robert Kime

£600-800

THE YELLOW BEDROOM

Lots 396-406

396

396

A HALF TESTER BED

20TH CENTURY

Hung and upholstered with green and yellow floral chintz possibly by Colefax and Fowler

Approximately 212cm wide; headboard 125cm high, 186cm wide; pelmet 260cm high

£2,000-3,000

397

397

A PAIR OF MODERN PATINATED METAL CANDLESTICK LAMPS IN LOUIS PHILIPPLE STYLE

Fitted for electricity

60cm high including shade and fitting, 29.5cm high excluding fitting (2)

£600-800

398 Y

A PAIR OF GEORGE III STYLE MAHOGANY BEDSIDE CUPBOARDS

LATE 20TH CENTURY

With tray tops above tambour doors and drawers, on square legs

76cm high, 48cm wide, 44cm deep

£1,200-1,800

398

399

A FRENCH ALABASTER AND GILT METAL MOUNTED MANTEL CLOCK

JAPY FRERES, SECOND HALF 19TH CENTURY

With eight day striking movement with Roman numeral dial, the case surmounted by two putti

36cm high, 40cm wide, 16cm deep

£300-500

399

400

A GEORGE III MAHOGANY BOW-FRONT CHEST OF DRAWERS

EARLY 19TH CENTURY

With two short and four long graduated drawers, on bracket feet

139cm high, 100cm wide, 52cm deep

£800-1,200

400

401

A TABRIZ CARPET

Approximately 331cm x 226cm

£300-500

401

402

A SET OF FOUR REGENCY STYLE GILTWOOD WALL APPLIQUES

20TH CENTURY

Each with an eagle cresting above tapering stems and twin candle branches

Approximately 63cm high, 28cm wide

£700-1,000

402

403

403

A VICTORIAN BUTTON-UPHOLSTERED CHAISE LONGUE

CIRCA 1870

Covered in green moiré fabric, on turned walnut feet with castors

84cm high, 153cm long, 73cm deep

£300-500

404

THREE PAIRS OF CHINTZ CURTAINS

POSSIBLY BY COLEFAX AND FOWLER

Approximately 280cm drop

£2,000-3,000

404 (Part Lot)

405

405

A FLORAL CHINTZ BED PELMET DRESSING

BY ROBERT KIME

In 'Marmara' patterned fabric

Approximately 132cm drop, 108cm wide at top

Provenance: Supplied by Robert Kime

£800-1,200

406

A PAIR OF BESPOKE PALE GREEN PAINTED WARDROBES IN LOUIS XV STYLE

LATE 20TH CENTURY

BY ROBERT KIME

225cm high, 124cm wide, 62cm deep

£1,500-2,500

406

407

A LATE VICTORIAN MAHOGANY AND UPHOLSTERED WING ARMCHAIR

Covered in blue chintz, possibly by Colefax and Fowler, on bobbin turned legs

91cm high, 74cm wide, 75cm deep

£600-800

407

408

A PAIR OF BLUE CURTAINS AND PELMET

In blue chinz fabric, possibly by Colefax and Fowler

Approximately 263cm high, the pelmet 213cm wide

£500-700

408

409

A GEORGE III MAHOGANY BEDSIDE COMMODE

LATE 18TH CENTURY

With a tambour door and a pull-out base revealing a lidded ceramic liner

79cm high, 50cm wide, 43cm deep

£300-500

409

410

A LOUIS XVI STYLE CARVED AND PAINTED DOUBLE BED

20TH CENTURY

The arched blue and white decorated headboard with a caned panel

119cm high, 185cm wide, 210cm long

£600-800

410

411

411 λ

ALFRED WOLMARK (BRITISH 1877-1961)

STILL LIFE STUDY OF APPLES AND PEARS

Oil on canvas

Signed and dated 39 (lower left)

48 x 59cm (18¾ x 23 in.)

Provenance:

Private Collection, Mrs Cyril Ross

Private Collection, Mrs R. Gorfunkle, Belfast

Thence by descent

Sale, Christie's, London, 19 June 1997, lot 106

£2,000-3,000

412

ALFRED WOLMARK (BRITISH 1877-1961)

TREE STUDY

Oil on board

Signed (lower left)

49 x 40cm (19¼ x 15½ in.)

Provenance:

Private Collection, Mrs Cyril Ross

Private Collection, Mrs R. Gorfunkle, Belfast

Thence by descent

Sale, Christie's, London, 19 June 1997, lot 107

£1,000-1,500

412

THE OFFICE
Lots 413-424

413

DAVID LINLEY A SYCAMORE AND PAINTED CABINET

20TH CENTURY

In Japanese taste, the pair of doors decorated with a panoramic view featuring a panther in the foreground

157cm high, 178cm wide, 44cm deep

Provenance: This is by repute the first Linley piece ever made. Painted by Willy Fielding.

£3,000-5,000

413

414

414

A SYCAMORE AND EBONISED CENTRE TABLE

DAVID LINLEY

The glass top above columnar supports united by the X-shaped base

76cm high, 110cm wide, 65cm deep

£700-1,000

415

415

A 17TH CENTURY STYLE PAINTED AND METAL BOUND CHEST
20TH CENTURY
Of domed form decorated with borders of elephants, birds and flowers, on a red ground, with pierced mounts, hasp and lock escutcheon
65cm high, 96cm wide, 55.5cm deep

£300-500

416

A BRASS AND LEATHER UPHOLSTERED CLUB FENDER
20TH CENTURY
With U-shaped front
48cm high, 165cm wide, 68cm deep

£400-600

417

A KILIM CARPET
With coloured stripe design
Approximately 340cm x 175cm

Provenance: Supplied by Robert Kime

£700-1,000

416

417

418

418

A PAIR OF UPHOLSTERED ARMCHAIRS
IN GEORGE III STYLE, 20TH CENTURY
In suede style upholstery
85cm high, 55cm wide

Provenance: Supplied by Robert Kime

£200-300

419

A WALNUT AND AMERICAN WALNUT TWIN PEDESTAL DESK
DAVID LINLEY
With leather inset top, one pedestal with sliding extension
78cm high, 191cm long, 113cm deep

£2,500-3,500

419

420

420
A PAIR OF BLUE CHECK CURTAINS
In blue and white 'Kenti' fabric
Approximately 170cm drop, each 84cm wide

Provenance: Supplied by Robert Kime

£200-300

421

421
TWO WALNUT AND AMERICAN WALNUT PEDESTAL CUPBOARDS
DAVID LINLEY
One containing a fridge
Each 78cm high, 55cm wide, 53cm deep

£800-1,200

422
A SMALL COMPUTER DESK
DAVID LINLEY
Small computer desk, with leather inlay and pull out keyboard tray
78cm high, 84cm wide, 44cm deep

£600-800

422

423

423
A PAIR OF AMERICAN WALNUT TABLE LAMPS
DAVID LINLEY
Of cylindrical form
Each 41cm high, excluding fittings and shades

£500-700

424
A WALNUT AND AMERICAN WALNUT SIDEBOARD
DAVID LINLEY
With arrangement of four doors
78cm high, 183cm wide, 45cm deep

£1,000-1,500

424

THE CONSERVATORY & GARDEN

Lots 425-430

425

A COLLECTION OF TERRACOTTA POTS AND BALL FINIALS

Together with, a grey slate campana and a green painted wrought iron and brass jardinière stand (13). Please note the wall tap is not included in this lot.
Jardinière stand 215cm high, 198cm wide, 41cm deep

£1,000-2,000

425

426

A LEAD MODEL OF A RHINOCEROS HEAD

20TH CENTURY

Naturalistically modelled on the Indian rhinoceros, *Rhinoceros unicornis*, with mouth slightly agape
46cm high, 57cm long

£300-500

426

427

427

A STONEWARE GARDEN URN

20TH CENTURY

With a lobed body and pierced handles, on a square pedestal moulded with laurel wreaths
144cm high, 86cm wide

£1,500-2,000

428

FOUR CARVED WOOD DUCK DECOY DECORATION

With metal poles
Largest approximately 96cm high, smallest approximately 61cm high. 44cm in length and smaller

£300-500

428

429 (Part Lot)

429

A SUITE OF HARDWOOD GARDEN FURNITURE

20TH CENTURY

Comprising; a hardwood garden table, nine matching slatted chairs, two sun-loungers and related items

Garden table 76cm high, 300cm long extended, 100cm wide; chairs 87.5cm high (16)

£2,000-3,000

430

430

A CIRCULAR COMPOSITION GARDEN TABLE

20TH CENTURY

With dolphin supports and a green marble top

68cm high, 88cm diameter

£800-1,200

AVAILABLE FOR SALE BY PRIVATE TREATY

Please contact housesales@dreweatts.com for further details

λ

NIC FIDDIAN GREEN (BRITISH B.1963)
HORSE AT WATER, 2010
Bronze and lead on wooden plinth
Signed with initials, editioned 1/5
140cm (height inc. plinth)

Nic Fiddian Green is one of Britain's most accomplished and innovative equestrian sculptors. His infamous bronze horses' heads at Hyde Park Corner and on Trundle Hill above Goodwood, and in many private collections all over the world have elevated equestrian art from a deeply traditional art form to a new and startlingly modern level.

The ragged and physical look of his horses with their rough impressionist surface and rough-cut and riveted panels, recall a whole lineage of modernism from Rodin, Bourdelle and Rosso, through Cubism, to post-war figures such as Frink and Marini.

At the same time his inspiration is clearly Classical. In particular, there is the influence of the Parthenon Frieze as well as the form and intrinsic beauty of the animal itself. In his remarkable sculpture the poetry and lofty dignity of the horse heads draw responses from the viewer that are fundamentally, if unconsciously, rooted in the ideas of the Antique and of Arcadia, yet remain strangely Contemporary. The present work is a dynamic vision of a horse at water, ears pinned back as if to react against the sharpness of the cold liquid.

> *"...I'm trying to get to the edge of form and line – to the mystery of it all."*
> – Nic Fiddian Green

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20 May | Live Online
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Interiors Day 1: to include Decorative Arts since 1860

9 June | Live Online
Interiors Day 2

15 & 16 June | Live Online
Hollycombe House: The Collection of Tim and Virginia Hoare

30 June | Live Online
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2 July | Timed Online
Hambridge Sale

6 July | Live Online
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7 July | Live Online
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8 July | Timed Online
Art on a Postcard Summer Auction

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

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

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

Y CITES REGULATIONS
Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

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

- **Thursday 17 – Tuesday 22 June 2021:** Purchased lots will be held at Hollycombe House and available for collection.
- **From Friday 25 June 2021:** lots will be available for collection from Vangaroo Ltd. (Andover).

Shipping: The following carriers are available to arrange delivery of purchased lots from Hollycombe House:

UK deliveries:
Vangaroo Ltd (Andover)
Tel: +44 (0) 1264 586566
Mob: +44 (0) 7528 291180
E-mail: info@vangaroo.co.uk
Website: www.vangaroo.co.uk

International deliveries:
Cadogan Tate
Jeanette Wharfe: +44 (0) 20 8963 4004
Alan Carpenter: +44 (0) 20 8963 3905
E-mail: CTLSales@cadogantate.com
Website: www.cadogantate.com

Storage: All items not collected from Hollycombe House by 4pm on Tuesday 22 June, will be automatically removed to commercial storage and subject to a minimum storage charge of £30 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day hereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover). These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

For further advice, please contact Dreweatts on: housesales@dreweatts.com

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

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

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

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

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

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

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

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

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

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

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

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

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

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

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

13. λ 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. 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 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. RESERVES

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

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

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

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

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

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

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

14. WITHDRAWN AND BOUGHT IN ITEMS. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES

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

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

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

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

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

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

Conditions of Sale for Public Auctions

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

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

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

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

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

6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

(c) In order to comply with money laundering regulations we reserve the right to require proof of 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 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 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

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

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

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

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

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the 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/.

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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