



ROBERT KIME

THE PERSONAL COLLECTION

VOLUME I

WEDNESDAY 4 OCTOBER 2023

DREWEATTS

EST. 1759





FOREWORD

BY
SIR NICHOLAS COLERIDGE CBE DL
CHAIRMAN, THE VICTORIA AND ALBERT MUSEUM

There is a curious thing about Robert Kime's work: you recognise it at once, and yet it has very few 'signature moves'. Suzanis, yes; blue and white Islamic ceramics, yes; mellow oriental carpets, very much so. But nothing flash or "look at me" about it. And yet, when you see anything he's touched, you get that little thrill of cognition, knowing you are looking at something perfect, unshouty and intelligently civilised. Robert possessed an indomitable ability to marry artworks and objects from seemingly disparate cultural traditions to create an exceptional, harmonious whole. Both immensely knowledgeable and entirely unassuming, Robert created interiors, that revealed an enviable command of elegance and originality whilst fusing it with intimacy, substance, and above all, comfort.

In the hierarchy of tastemakers, I unhesitatingly place Robert Kime in the Premier League, belonging to that glorious lineage extending from Oliver Messel and John Fowler to Christopher Gibbs and Geoffrey Bennison. He would dislike that Eighties word "tastemaker", of course, arguing in his self-deprecating way that he merely placed beautiful objects in the right order, in happy conjunction with each other, though it was far, far more than that; he had an almost intangible instinct, honed by decades of travel and study, for what works and what doesn't, always realised in a most beautiful, cultured way.

I used to visit the Ebury Street shop regularly, dropping by for a quick look-see, and always left feeling a bit lovesick at the sheer beauty of the stone Etruscan-style basins, plaster casts, Imari plates and Seljuk ottomans. Frequently, Robert was present in the shop himself, seated behind

a table with a pile of books, seldom interacting beyond a smile unless you asked him a question. You felt free to have a proper look, without proprietorial interference; he was the last person to try and "coax you over the line" into buying anything. I loved that about him.

Although his clients were about as elevated as they come, from the King and Queen, Dukes and Earls, to potentates, tycoons and rock nobility, his talent worked every bit as well for more modest customers too. In our house, we have a blend of Kime fabrics, cushions and outbreaks of wallpaper: they are amongst the loveliest things in the place, all bring joy whenever we see them, and make us feel better people just for having chosen them. In some clever way, Robert Kime tapped into the centuries-long British love affair with Italy, India, Egypt and the wider orient, all the way back to the 17th century Grand Tour, and injected their essence into his fabrics.

His personal collection, now offered throughout this two volume catalogue, assembled, enjoyed and edited over many years by Robert, his wife Helen and their family, will undoubtedly remain a reference document and a landmark in the history of English taste. It charts his life and his process culminating in this intensely distilled view of his favourite objects - the beauty he simply could not part with.

Robert Kime's place in history is certain. He is to his craft what Alexander McQueen was to fashion, and Sir Cecil Beaton and Tim Walker to photography: scholarly, respectful of the great sweep of the past, touched with genius, and somehow curating it all with the most discriminating modern eye.



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THE PERSONAL COLLECTION

WEDNESDAY 4 OCTOBER 2023 | 10.30AM | WARWICK SQUARE, LONDON (LOTS 1-399)

THURSDAY 5 OCTOBER 2023 | 10.30AM | LA GONETTE, FRANCE (LOTS 400-746)

FRIDAY 6 OCTOBER 2023 | 10.30AM | (LOTS 747-918)

VIEWING IN LONDON (HIGHLIGHTS)

Friday 8 September: 10am-4pm
Saturday 9 September: 10am-3pm
Sunday 10 September: 10am-3pm
Monday 11 September: 10am-4pm
Tuesday 12 September: 10am-4pm
Wednesday 13 September: 10am-4pm
Thursday 14 September: 10am-4pm

VIEWING IN NEWBURY

Saturday 30 September: 10am-3pm
Sunday 1 October: 10am-3pm
Monday 2 October: 10am-4pm
Tuesday 3 October: 10am-4pm
Wednesday 4 October: 8.30am - onwards
Thursday 5 October: 8.30am - onwards
Friday 6 October: 8.30am - onwards

ENQUIRIES & CONDITION REPORTS

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Front cover image:
Simon Upton, House & Garden © Condé Nast
Throughout: flowers by Hannah Kime

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DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

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26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (30% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

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Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

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If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases, first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

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Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 11 October (from noon) and will be available for collection from Monday 16 October onwards. Storage charges will apply from Monday 16 October: £20 (plus VAT) per lot plus £3 (plus VAT) per lot per day. Sackville-West Moving & Storing will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. For large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing.

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GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



Joe Robinson
Head of House Sales and
Private Collections
(Head of Sale)



Eloise Kerr-Smiley
Administrator



Emma Terry
Head of Valuations



Silas Currie Leigh-Wood
Sculpture and Works of Art



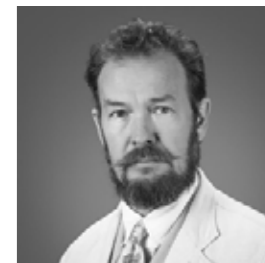
Elaine Binning MRICS
Furniture and Works of Art



Ben Brown MRICS
Furniture and Rugs



Ashley Mathews
MRICS FLS
Furniture and Textiles



Geoffrey Stafford Charles
MRICS
Ceramics and Glass



Mark Newstead
(consultant)
Chinese and Asian Art



Dr Yingwen Tao
Chinese and Asian Art



James Nicholson
FGA DGA
Silver and Jewellery



Lucy Darlington MRICS
Old Master Pictures



Brandon Lindberg
Old Master Pictures



Jennie Fisher
Modern and
Contemporary Art



Will Porter
Modern and
Contemporary Art



Francesca Witham
Modern and
Contemporary Art



ROBERT KIME

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VOLUME I



ROBERT KIME

AN APPRECIATION

It is a measure of the esteem in which Robert Kime was held, that when he passed away last year, tributes appeared across publications around the world. Each spoke with admiration of Robert's personality, enthusiasm and expertise, acknowledging his profound influence and celebrating his lifetime's work. More personal tributes came from fellow designers, clients and friends conveying both the affection with which Robert was held and the inspiration he gave.

What made a Robert Kime interior so distinctive and desirable was that they did not appear to be professionally decorated. They looked assembled over time, generating feelings of timeless comfort and continuity. Former first lady, Nancy Reagan summed it up when she said, on seeing the New York flat that Robert had designed for Andrew Lloyd Webber: "It's madly clever. Nothing matches." The seemingly effortless layering of fabrics and furniture, paintings and prints was the result of years of immersion in the world of the arts – exploring, travelling, learning and enquiring – allied with an innate ability to understand the space with which he was working.

In Robert Kime's book, a profile of twelve projects, Alastair Langlands wrote: "To Robert, it is essential that a house or room should convey a sense of safety and a feeling of permanence... The rooms he designs are places of calm, retreats from the cares of office life, sanctuaries from the busy world, and they are always supremely comfortable. It is also of importance to him that they resonate with the past... by being associated with the past and the present, his rooms become timeless." Robert himself struggled to define it: "What I have been trying to put into words... is that I think I am trying to create an atmosphere." Robert went on to suggest that this need began in his childhood, when he found a sanctuary in a garden shed, surrounded by the furniture and artefacts stored there: "There was this world that I could change to my own advantage and pleasure,

and that's when I started what is called interior decorating now."

Robert's route to dealing and design was neither straightforward nor traditional. He did not refer to himself as an interior designer, preferring the term "assembler" and saying: "In a funny way... I don't see it as anything different from what I do all the time anyway, so it doesn't seem to be a job, it's just something I can do and have always done."

After leaving school at 16, Robert travelled to Italy, Greece and Massada in Israel to take part in archaeological digs. His passionate interest in the ancient world and its artefacts became fully fledged here and never left him. On his return he took his place at Worcester College, Oxford to read Medieval history. During his time as an undergraduate, he oversaw the selling of his grandmother's furniture for his family, and after this induction into the antique trade, with the approval of his college, he continued selling from his rooms. Dealing in objects unearthed in Oxfordshire antique shops, selling to a range of clients, including the Ashmolean Museum. After Oxford, Robert had the opportunity to sell pieces from Miriam Rothschild's collection, before establishing his own premises. His reputation as an interesting and knowledgeable antique dealer grew along with the creation and decoration of his own home. Requests to decorate followed.

Robert's love of pattern and textiles led to the gathering of great knowledge about Turkish, Central Asian and Near Eastern carpets, fabrics and textiles. All were used, in many layers, in the rooms of his homes and projects. This love affair with textiles ultimately extended to the launch of his own line of fabrics thirty years ago because the antique examples he prized were becoming scarce. The Robert Kime fabric collection has become a signature of a Kime interior and has extended to encompass a range of lighting, upholstery and wallpapers at Robert Kime Ltd., his eponymous shop on Ebury Street.

“YOU OFTEN HEAR OF PEOPLE WHO ARE SAID TO HAVE ‘A GOOD EYE’, BUT ROBERT KIME’S MUST SURELY BE ONE OF THE BEST...”

His Majesty King Charles III

The focus within Robert’s projects was never on monetary value but an unerring eye for excellence and what unites the pieces in this personal collection is their innate quality. Embracing unexpected items from unusual sources was one of the keys to Robert’s aesthetic: the incorporation of the everyday or the eclectic alongside the elegant, though not necessarily the expensive. As ever, Robert stated it best, “If you only buy from smart antiques shops, your house will look like a smart antiques shop. If you put a great tapestry together with a farmhouse table that has a bowl of cowslips on it, you will probably see the cowslips first. The eye doesn’t know how expensive the tapestry is.”

The range and stature of Robert’s projects belies this modesty. He created homes across the world for among many others: Andrew Lloyd Webber, Tory Burch, Daphne Guinness, The Duke of Beaufort, Gela Nash-Taylor, Stephen and Aileen Nesbitt and Gilbert and Elfie Lloyd. Perhaps most famously, he worked on Highgrove and Clarence House for His Majesty King Charles III, then Prince of Wales. At the latter, a deft touch was required to remodel the interior after Queen Elizabeth The Queen Mother had passed away. Rearranging the existing interiors and adding to them with works from Windsor Castle and elsewhere in the Royal Collection. Robert said of his approach: “If you have a view of it being a palace, you are sunk. The part that is on view to the public had to be slightly monumental, because it is an official residence, but I also wanted to create an atmosphere where one can carry on an ordinary conversation with The Prince without feeling over-awed. It had to be as comfortable for the gardener to sit down and talk to him as for the Queen of Spain to do so.”

Whether for a client or for his own family, the location of each project would be taken entirely on its own terms and the homes that Robert created for his clients did not hugely differ in atmosphere from those he created for himself - always engaging the same enthusiasm and curiosity for beauty and comfort. This immensely personal collection not only provides a portrait of a man through his objects but also charts the creative partnership he had with his wife Helen Nicoll, the celebrated children’s author and audiobook pioneer. It is an insight into the countless decisions that the couple made together over the course of many decades. The array of textiles, furniture, paintings and objects in these pages reveal a family life, shaped by discerning eyes and creativity.

This sale acts as a reference point for Robert’s inspirational personal aesthetic as well as the continuation of the conversation regarding Robert’s unique skill and his far reaching contribution to design over the last 50 years - a contribution which will undoubtedly be remembered for generations to come.

Perhaps it is best left to Robert’s most famous client and collaborator, His Majesty King Charles III, who wrote, when Prince of Wales: “You often hear of people who are said to have ‘a good eye’, but Robert Kime’s must surely be one of the best... How he achieves this is a process of genius, for it is all in the minute attention to detail and the subtle choice of colour and marvellously original materials. You invariably wonder how on earth he found such extraordinarily irresistible objects, pieces of furniture, fabrics and carpets. His prodigious knowledge of both history and art invests all his projects with a timeless elegance and originality that are simultaneously comfortable and reassuring.”





A LIFETIME'S PASSION

BY
WILL FISHER

There was something remarkably intimate about an interior by Robert Kime. A woven web of passion and intricate relationships between the surrounding artefacts he had collected through his far-reaching appreciation for world cultures and classical civilisations. Robert's deep love of objects, their stories and where they had come from meant everything to him. A private language shared in the beauty of their collective aesthetic and carefully chosen surface.

When Charlotte and I first met Robert ten years ago, he shared with me the stories of the things that fascinated him and how they had entered his life. Many of these items can be seen time and time again as they journeyed with Robert through different houses and stages of his life as loyal talismans - the one continuum that would always remain with him. The easy, soft way that Robert talked about things was our first connection.

For such a sophisticated man, there was this childlike enthusiasm and glint in his eye that never left him. A true collector, he was a man without pretence and talked honestly about what drew him to an object, aside from his deep understanding of the piece, often in the pure terms of it moving him. Possibly, that's why we related so immediately, acknowledging, and sharing the fact that as antique dealers, we wanted to own something because of how it made us feel; its touch and patina.

We were lucky witnesses to his passion when he conducted his daily pilgrimage to our Pimlico shop to view

a George II looking glass, in which his love grew stronger each day. He could not pass by this last significant purchase, unsurpassed in quality and surface - but also gargantuan in scale - without knowing where it would reside or knowing if it would fit up the stairwell; he insisted it to be brought to his apartment. Eventually installed after considerable heartache of the specialist movers and all those involved, it found its resting place. Unafraid of breaking convention he pursued his individual aesthetic journey to the last. Robert's innate ability to play with scale bore out, the mirror with no more than a few inches top and tail shone in its unlikely setting. His aesthetic instincts remained always, as sharp as a tack, his confidence in what he knew unshakable.

Robert had the capacity to beautify the everyday, framing it in a way which gave it the perception of huge significance, when the value was only in the eyes of the beholder. This was born out of his sensibility for creating a home, a safe and personal environment in which to feel truly comfortable in one's surroundings and oneself.

Like the objects he collected over time, he saw qualities in people and invested in them, taking time to teach and hone their skills. As antique dealers one has a huge debt of gratitude to those we meet on our journey and how they shape our aesthetic eye and, for me, Robert's touch is unsurpassed.

His legacy will not only be the sublime beauty and authenticity of this outstanding collection, but the lives he touched and the knowledge he passed on in his gentle way.



MY FRIEND ROBERT

BY
GELA NASH TAYLOR

Robert and I first met when I was looking for the quintessential English decorator to help me furnish the house my husband and I had just bought in the English countryside. Hamish Bowles, who was then editor at large for American Vogue had said to me, 'If you speak to anyone, you have to speak to Robert Kime, when it comes to the English country house, he is the master.'

Although I do not now consider Robert a decorator in the traditional sense, when it came to the English country house he was most definitely 'the master'.

He loved everything about South Wraxall Manor, becoming as obsessed as I was - with its layered history and beauty and architecture. To quote Patrick Kinmonth, who would collaborate so beautifully with him on the project, 'South Wraxall is Medieval, Elizabethan, Jacobean and Georgian, but in its way modern'. I wanted the house to be decorated in a very English way but really had no idea what that was.

On our first meeting it was obvious we could not have been more opposite! We were, however, intrigued and attracted by each others eccentricities - my being 'ultra-American', he being, I suppose, 'ultra-English'. What brought us together was our mutual love of textiles and texture, and colour. We both loved imperfections, shredded old, old fabrics. Antiques and antiquities. Patina. Stuff in general. We were both big lovers of stuff!

He wanted to know who was going to live in which room and what was going to happen there. Because we wouldn't be living there full-time he said he wanted us to dream about it when we weren't there, to feel the house 'emotionally'. He had this idea of creating safe spaces that made every room cozy, soulful and the epitome of chic. He wasn't interested in creating one perfect Park Avenue picture.

Robert was a unicorn, with a beautiful, brilliant creative mind, one of a kind, an English national treasure. He had such a great sense of humor. Over time he became one of my dearest and most cherished friends, who enriched our lives and continues to be a great inspiration.

DAY ONE
LOTS 1-399

THE HALL
LOTS 1-28





1

1
A ROUEN FAIENCE TWO-HANDLED
URN WITH ZINC LINER
18TH CENTURY
53cm high

£1,500-2,500



2

2
A BRASS EIGHT BRANCH CHANDELIER
IN THE 17TH CENTURY STYLE
POSSIBLY IRISH, 19TH CENTURY
The bird finial with outstretched wings,
with a hook and chain and turned giltwood
ceiling fitting
The chandelier 73cm high, 74cm diameter,
the hook, chain and fitting 37cm high
maximum

£800-1,200

3
AN ITALIAN WALNUT CASSONE OR
MARRIAGE CHEST
PROBABLY BOLOGNA,
17TH CENTURY
The panelled front carved with entrelac,
bead and reel borders on ebonised paw feet
56.5cm high, 188cm wide, 58cm deep

A near identical cassone was sold by
Robert Kime, Christie's South Kensington,
An English Look, Robert Kime et al, 8 July
2009, lot 7

£2,000-3,000



3

4
A MUGHAL CARPET
NORTH INDIA, LATE 17TH CENTURY
Approximately 362cm x 204cm

In the late 16th and early 17th century, carpet
weaving in India was heavily influenced by the
Persian tradition, particularly that of the court
of Shah Abbas (1588-1629), when perhaps
the greatest of all Persian carpets were made.
During the reign of Shah Jahan, the fifth
Muslim emperor of the Mughal Empire, a
distinctly Indian artistic style started to evolve,
with a characteristic depiction of floral forms
in a closely observed, naturalistic manner.
Quite frequently, these floral sprays were
enclosed in a lattice, or trellis design, such as
in the Kime example here.

For examples of closely related carpets,
see the collection of the Victoria & Albert
Museum (inventory reference IS.244-1964)
and The Museum of Islamic Art, Doha (see:
<https://mia.org.qa/en/>). Both of these
examples are thought to date from the mid-
17th century. The current lot is a slightly
simpler rendition, with less variation in the
species of plant depicted, framed by a less
intricate border. As a result it may be a slightly
later example, an argument supported by
Sotheby's dating of a very similar fragment
sold in London on the 6th November 2018,
which was dated to the late 17th century. This
particular fragment is identical in its design
and may even be a fragment from the same
carpet as the current lot, which has a section
removed. It sold, including Buyers' Premium,
for £25,000, in spite of being small in size
(134 x 75cm).

For a comprehensive discussion of the group
see: Walker, Daniel, *Flowers Underfoot: Indian
Carpets of the Mughal Era*, The Metropolitan
Museum of Art, New York, 1997.

£15,000-25,000



4



5

5
WILLIAM NEDHAM (ENGLISH 1823-1849)
A MASTIFF, A POMERANIAN, A NEWFOUNDLAND AND A SPANIEL BY A DARK BROWN AND A GREY HUNTER IN THE GROUNDS OF CLOPTON HOUSE, WARWICKSHIRE

Oil on canvas
 Signed and dated '1838' (lower right)
 142 x 233cm (55¾ x 91½ in.)

Provenance:
 Almost certainly commissioned by Charles Thomas Warde, Clopton House, Warwickshire

William Nedham (active 1815-1849) was a provincial equestrian painter working predominantly in the Leicestershire area. He was a pupil of John Ferneley Senior (1781-1860) and included a Mr V. R Pochin of Barkby Hall amongst his patrons. A comparable work, painted on a smaller scale but dated from the same year is *A Hunter and A Dog in the Grounds of Quenby Hall, Leicestershire*, Leicestershire County Council Museums Service.

Clopton House is a 17th century country mansion near Stratford-upon-Avon, standing on the site of the earlier Clopton Manor, home to Hugh Clopton and dating from the 13th century. The present house was built around the core of the earlier manor by Sir John Clopton during the 17th century. In 1824 the Cloptons sold the estate to Charles Meynell, who in turn sold it to George Lloyd of Welcombe in 1830. After only one year in his new home, George died, and the house passed to his brother John Gamaliel Lloyd in 1831. He remained there until his death in 1837. The house was then inherited by Lloyd's nephew, Charles Thomas Warde who remained in the house until his own death in 1865. Warde was responsible for significant extensions during the 1840s including the now Grade II listed coach house, and Clopton tower.

Dated 1838, it is likely that this rare portrait of the family dogs and hunters in the grounds of Clopton, was commissioned by Charles Thomas Warde upon inheriting Clopton house the previous year.

£20,000-40,000



6
 AFTER THE ANTIQUE, A CARVED
 MARBLE GRAND TOUR FIGURE OF
 THE EPHESIAN ARTEMIS
 POSSIBLY ITALIAN OR FRENCH,
 19TH CENTURY

Depicting Artemis (or Diana) as a deity of nature, protection and of fertility, wearing a mural crown emblematic of her city protection, with multitude of breasts or egg shaped nodules, an enveloping tight sheath skirt with panels of heads of animals, plinth base
 118cm high

The Temple of Artemis was a Greek temple dedicated to an ancient, local form of the goddess Artemis located in Ephesus near the modern town of Selçuk in present day Turkey. The worship was centred around the Goddess Artemis- not as the virgin huntress but rather as a goddess of fecundity and protection akin to the Phrygian goddess Cybele.

By around 150 B.C., coins of the period show a figure much like this example. Most characteristic are the rows of gourd egg like objects around her upper midriff. Sometimes thought of as breasts (where the figure is then referred to as Polymastros), scholars have posited that they are instead gourds or pouches called kurša - others have suggested bees' eggs, dates and bull testes. The finest examples of mostly Roman statues of this are found in the Ephesus Archaeological Museum in Selçuk titled 'Artemis the Beautiful' and 'Artemis the Colossal'.

Stylistically this example, with the distinctive exaggerated building above a plain swept veil, natural curled hair, suggests a later

derivation- perhaps from the 18th century and 19th century prints produced depicting what was then referred to as Diana of Ephesus (see for example Le Magasin pittoresque, book 26, publ. Paris 1833). Examples produced by Righetti and others at this period tend to depict her more in the traditional fashion with disc like headpiece and a Polos crown.

Another comparison should be made with the plaster cast version in The Sir John Soane's Museum (Museum number: SC51) as described by Soane in his 1835 "Description of the house and museum on the north side of Lincoln's Inn Fields, the residence of Sir John Soane";

'A few steps up the staircase leading to the Attic story, in a niche, is a bust and in the niche above is a plaster Cast of the Ephesian Diana or Prolific Nature, presented to me by Messrs. Rundell & Co.'

In the Curatorial Notes for the Soane example- it is commented that: *"It is fascinating that the original letter sent to Soane with the statue refers to its being a cast from a Greek marble formerly in the possession of Rundell and Bridge because in fact this figure has rather a 'Regency' look and former Director, Tim Knox, has speculated that it might in fact be an early 19th century sculptor's version of the Ephesian Diana rather than a cast after the antique."* As with this example from The Kime Collection, both share a softened more idealised presentation of the form with a face that is more suggestive of a Regency approach to Classical beauty.

£6,000-10,000



“All cities worship Artemis of Ephesus, and all individuals hold her in honour”
 Pausanias "Guide to Greece", 2nd Century A.D.

6





7

7
FIVE NEW GUINEA STONE ADZE BLADES

All tapering towards the butt, four of ovate cross-section with curved cutting edge, one of trapezoid form with chipped butt and cutting edge
 largest 29.5cm long, with ink inscribed number '400-1957', smallest 18.5cm long

Provenance:

Possibly presented by Rev. Lord Charles Hervey, circa 1880
 Charterhouse School Museum, largely formed between 1874-1940
 Sotheby's, London, The Charterhouse Collection,
 5 November 2002, lot 2, where purchased by Robert Kime

£1,000-1,500



8

8
A GEORGE III MAHOGANY AND MARBLE TOPPED SIDE TABLE
 CIRCA 1770

The top with a moulded border, the base of hexagonal form with pierced brackets
 79cm high, 122cm wide, 63cm deep

Provenance:

The Robin Symes collection, Bonham's Oxford, 7 October 2007, lot 204, where purchased by Robert Kime

£2,500-4,000



9

9
A GREEN GLAZED JARDINIÈRE
 CHINESE, HAN DYNASTY (206BC-220AD)
 On three mask feet
 30cm high, 34cm diameter

Provenance:

Purchased in Hong Kong circa 1980

£800-1,200



10

10
A WILLIAM & MARY WALNUT AND TURKEY-WORK STOOL
 LATE 17TH CENTURY AND LATER

The Turkey-work upholstery late 17th century with flowerheads and a wool tasselled fringe
 48cm high, 53cm wide, 45cm deep

Literature:

See Adam Bowett, *English Furniture 1660-1714*, Antique Collectors' Club, 2002, pp72-79, pl 316-320

Backstools and stools of the late 17th century were frequently upholstered in durable Turkey-work, imitating the appearance and structure of Turkish carpets being tied knot on knot onto a woollen warp. The colour, durability and affordability of Turkey-work meant it was the single most common upholstery material in middle-class homes up to around 1700. Unlike needlework or embroidery that was often made at home, Turkey-work was made commercially and to standard patterns. Though little is known about Turkey-work, a petition of about 1680 states that it was made in Yorkshire.

£800-1,200

11
A PAIR OF WILLIAM AND MARY WALNUT AND TURKEY-WORK SIDE CHAIRS OR BACKSTOOLS
 LATE 17TH CENTURY AND LATER
 Upholstered in Turkey-work, late 17th century woven with flowerheads
 104cm high, 53cm wide, 55cm deep, the seat height 50cm high

Literature:

See Adam Bowett, *English Furniture 1660-1714*, Antique Collectors' Club, 2002, pp72-79, pl 316-320

See lot 10 footnote for Turkey-work

£1,500-2,500



11





12

12
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
CROCKS (DRY 39)
 Lithograph, 1924-25
 Numbered 16/40 (lower left)
 Image 29.5 x 35cm (11½ x 13¾ in.)

£1,000-1,500

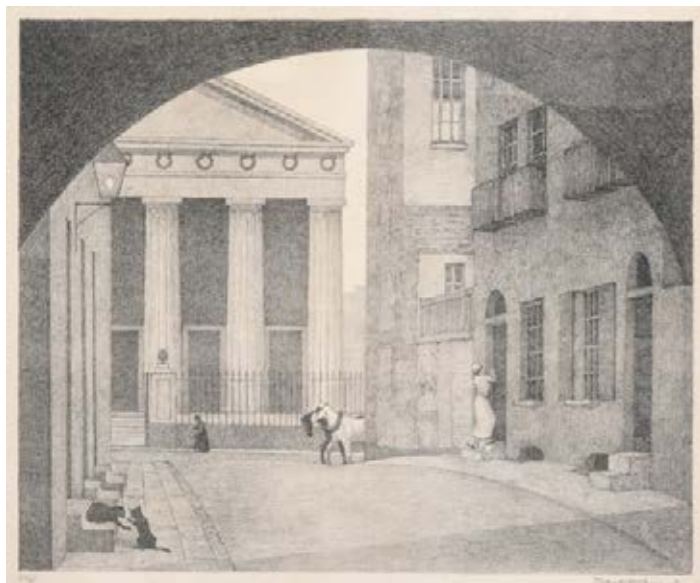


13

13
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
THE HORSE MART (BARBICAN NO. 1) (DRY 34)
 Lithograph, 1920
 One of twenty impressions on laid paper, from the total edition of 65
 Image 27 x 38cm (10½ x 14¾ in.)

Provenance:
 Christie's, South Kensington, 14 September 2010, lot 8, where purchased by Robert Kime

£3,000-5,000



14

14
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
A LONDON CHURCH (DRY 38)
 Lithograph, 1924
 Signed in pencil and numbered 45/45
 Image 29 x 35cm (11¼ x 13¾ in.)

£1,500-2,500

15
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
SALE AT WARD'S REPOSITORY (WARD'S NO.2) (DRY 36)
 Lithograph, 1921
 Stamped with monogram, from the edition of 50 and one proof on laid paper
 Image 31 x 36.5cm (12 x 14¼ in.)

Provenance:
 Christie's, South Kensington, 14 September 2010, lot 10, where purchased by Robert Kime

£3,000-5,000



15

16
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
HORSE DEALERS AT THE BARBICAN (BARBICAN NO. 2) (DRY 35)
 Lithograph, 1921
 Stamped with monogram, one of eleven impressions on thin woven paper from the total edition of 70
 Image 30 x 35.5cm (11¾ x 13¾ in.)

Provenance:
 Christie's, South Kensington, 14 September 2010, lot 9, where purchased by Robert Kime

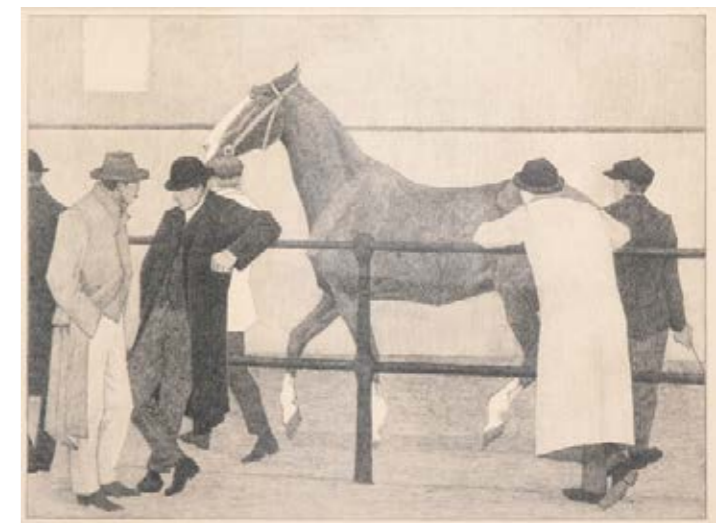
£3,000-5,000



16

17
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
HORSE DEALERS (WARD'S REPOSITORY NO. 1) (DRY 33)
 Lithograph, 1919
 From the edition of 80
 Image 27.5 x 37cm (10¾ x 14½ in.)

£3,000-5,000



17



18
A MAMLUK ENGRAVED BRASS BASIN
 EGYPT OR SYRIA, CIRCA 14TH CENTURY
 The well with central floral roundel surrounded by a trellis design containing repeated scrolls, the lip with a register of thulth calligraphy
 48cm diameter

Provenance:
 Bonhams, London, 5 July 2006, lot 69, where purchased by Robert Kime

£1,200-1,800



19
AN EDWARDIAN ADJUSTABLE BRASS READING LAMP
 CIRCA 1900-1910
 Formerly silvered, later fitted for electricity and with hexagonal papyrus shade
 131cm high, base 27cm diameter

Together with another similar brass lamp, with adjustable telescopic stem, the adjustable lamp arm with a Robert Kime Ltd cream card shade, 156cm high fully extended, 56cm wide

Provenance:
 The first, A. Tilbrook, from whom purchased by Robert Kime

The first lamp is probably the prototype for the 'Winchester' lamp manufactured and retailed by Robert Kime Ltd.

£800-1,200

19 (part lot)



21
A ROMAN GREYWARE POTTERY URN
 CIRCA 2ND CENTURY A.D.
 With encircling bands around the mid-body and a band of undulating wave pattern, base of urn inscribed in ink: 'Roman cinerary urn Upchurch (?) ware, River Medway 1940', now converted to a lamp with removable two-light fitting, antique fabric shade
 25cm high, 47cm high to top of existing shade

21
A ROMAN GREYWARE POTTERY URN
 CIRCA 2ND CENTURY A.D.
 With encircling bands around the mid-body and a band of undulating wave pattern, base of urn inscribed in ink: 'Roman cinerary urn Upchurch (?) ware, River Medway 1940', now converted to a lamp with removable two-light fitting, antique fabric shade
 25cm high, 47cm high to top of existing shade

£400-600

21

22
A RUSTIC BEECH SIDE TABLE
 EARLY 20TH CENTURY
 The top inset with stone, the underside with an ink inscribed label
 'Brick of Nebuchadnezzar II B.C. 604/556 from Babylon Table made by H.P. Blosse Lynch, 1927'
 63cm high, 36cm wide, 36cm deep

Provenance:
 A. Tilbrook, from whom purchased by Robert Kime

£1,000-2,000



22

23
A GLAZED FRAMED CASE CONTAINING TWO PALAEOOLITHIC FLINT HAND AXES AND SEVEN NEOLITHIC STONE AXES AND HAMMERS
 CIRCA 2000 B.C. AND EARLIER
 The Palaeolithic hand axes, 12cm and 8cm long; the largest Neolithic axe of ovate cross-section with curved cutting edge and butt, 22.3cm long; the hammer of ovate cross-section, abraded both ends, with a constriction towards one end for binding to the haft, 14.2cm long; two axes with curved cutting edge and butt, the larger of lentoid cross-section, 18cm and 16cm long, and three polished stone axes, 16.4cm maximum length, in an early 20th century glazed wood case with ink inscribed labels referring to provenances
 the case 80cm high, 17.4cm wide

Provenance:
 Old ink inscribed labels refer to prior provenances, indicating they were acquired or found in Scotland and the North of England between 1900-1935. The largest Neolithic axe: with Dr Flockhart, Edinburgh; the hammer with Bert Douglas, Wooler; two axes with W. Shand, Aberdeenshire; three axes with Alexander Chemist, Alford, Aberdeenshire

£3,000-5,000



23



20
AN UNUSUAL CHARLES II NEEDLEWORK PANEL
 CIRCA 1660-1680
 With raised work and embroidered silks with mica and seed pearl detailing, depicting figures standing around a gallows with hanged man, later framed and glazed
 panel 14cm x 27cm, frame 19cm x 32.2cm

Provenance:
 Christie's, South Kensington, Costume And Textiles including the John Parry Collection, 12 March 2003, lot 131, where purchased by Robert Kime

The central hanged man is unusual for embroidered pictures of this era but does occur in contemporary needlework scenes of Esther and Ahasuerus where Haman is shown on the gallows. It may be this picture is a simplified version of that subject.

£2,000-3,000

20



25



25 Y
A PAIR OF MOTHER OF PEARL AND BONE INLAID MIRRORS
SYRIAN, FIRST HALF 20TH CENTURY
The bevelled mirror plates with arched tops
162.5cm high, 55.5cm wide, 2.5cm deep

£800-1,200



26

26
A KARABAGH RUNNER
SOUTH CAUCASUS, LATE 19TH CENTURY
Approximately 285cm x 108cm

£1,500-2,500

24
A GEORGE II RED AND GILT JAPANNED LONGCASE CLOCK
STEPHEN ASSELIN, LONDON, CIRCA 1725
The eight-day bell-striking movement with 12 inch brass break-arch dial applied with mask and foliate spandrels, a silvered Roman and arabic chapter ring, matt centre and subsidiary STRIKE/SILENT selection dial to the arch, signed on a silvered plaque 'Step. Asselin LONDON' the gilt and polychrome decorated red japanned case with chinoiserie landscapes, a domed caddy surmount
258cm high, 50.5cm wide, 26cm deep

Provenance:
Christie's, London, Property From A European Noble Family, 10 November 2005, lot 40, where purchased by Robert Kime

Stephen Asselin is recorded working in London from around 1700. He is not recorded as becoming a member of the Clockmaker's Company which suggests that he was most likely a Huguenot immigrant.

£2,500-4,000



24



A RARE 'LOTTO' RUG



27

27
A 'LOTTO' RUG
WESTERN ANATOLIA, FIRST HALF 17TH CENTURY
Approximately 160cm x 118cm



Santo Spirito Altarpiece (1521) by Lorenzo Lotto

This beautiful rug is an excellent example from a group of Ottoman rugs which share a distinctive lattice design, usually in yellow, set against a red ground. They are thought to originate from western Anatolia, probably the Ushak region, during the sixteenth century. The group is named after the Venetian artist Lorenzo Lotto, who depicted a rug of this field design in at least two of his paintings in the mid 16th century, for example *The Alms of St Anthony*, oil on wood, 1542.

However, rugs with this field design appear in the work of several western artists, from the 1520s until the early 18th century, including a number of Flemish artists including Breugel, in the 16th century, and Rubens in the 17th.

The wide 'cloudband' border design of this rug is considered to be a 17th century characteristic; the earlier, 16th century examples are thought mainly to have narrower 'Kufic' borders.

For related examples at auction, displaying a similar border and field design, see Christie's London, 2nd May 2019, lot 237; Christie's, London 27th April 2017, lot 186; Christie's London 18th October 2001, lot 228; and Sotheby's London, 24th October 2007, lot 375.

£30,000-50,000



“Robert was a wonderfully generous teacher, and I believe in some way, great or small, he has helped us all become a little more enthused in learning more about the things around us and the stories they tell.”

ORLANDO ATTY



AN IMPORTANT 'HOLBEIN' RUG



28

28
A 'SMALL-PATTERNED HOLBEIN' RUG
WESTERN ANATOLIA, 16TH CENTURY
Approximately 175cm x 135cm

£50,000-70,000



This early and exquisite rug is a rare and apparently unpublished example of a well known group of Ottoman rugs thought to date from the mid 15th until the mid 16th centuries. It is thought that these rugs were woven in western Anatolia, in the Ushak region.

The rugs in this group share a design of alternating columns of octagonal and cruciform medallions, and in this rug the design is set on a deep, bottle green ground. The rug displays remarkable retention of colour.

Most rugs from the group have a variant of a 'kufic' border design that is reminiscent of a type of stylised calligraphy that originated in the city of Kufa in the 7th century. However, this rug is different, and although the border has aspects in common with 'kufic' border designs, it is particularly rare in its combination of design elements (for example the use of partial stellar motifs). The border is also uncharacteristically wide.

The group derive their name from the painter Hans Holbein the Younger, as a rug of this design appears in his *Portrait of George Gisze* of 1532. However, rugs of this design appear in the work of many European artists from the mid 15th until the 17th century, see: Mills, John *'Small Pattern Holbein' Carpets in Western Paintings*, Hali, vol.1 no.4, 1978, pp 326-334. Among these are Piero della Francesca, Andrea Mantegna and Domenico Ghirlandaio. Perhaps most famously, an example of a rug of this type appears in a painting, artist unknown, that documents the Somerset Conference of 1604, a peace treaty to negotiate the end of the Anglo-Spanish war. This painting hangs in the National Portrait Gallery.

For related examples at auction see Christie's, London 27th April 2023, lot 198; Christie's, London 1st May 2003, lot 34. Both of these examples are much more worn than the present lot.



Left:
Hans Holbein the Younger,
Portrait of George Gisze, 1532
Credit: Staatliche Museen zu
Berlin, Gemäldegalerie / Jörg P.
Anders Public Domain Mark 1.0



Below:
Unknown Artist, *The Somerset
Conference of 1604*, National
Portrait Gallery



THE SITTING ROOM
LOTS 29-123





29

29
A GROUP OF SIX COTSWOLD SCHOOL
FIRE TOOLS

IN THE MANNER OF ERNEST GIMSON,
CIRCA 1900-1910

Each with characteristic scrolling 'heart'
shaped top, and to include: a long fork 76cm,
two pairs of coal tongs, two pokers and a
small shovel

£300-500

30
A PAIR OF GOTHIC CAST IRON
ANDIRONS
ATTRIBUTED TO WILLIAM BURGESS FOR
HART, SON, PEARD & CO., CIRCA 1875
Traces of red surface decoration
63.5cm high, 33.5cm wide at base,
62cm deep

Provenance:
A. Tilbrook, from whom purchased by
Robert Kime

Literature:
Illustrated Catalogue, "Examples of metal
work for ecclesiastical and domestic use:
section 6: domestic furniture manufactured
by Hart, Son, Peard & Co"; March 1877,
P.199, No.557

See Christie's, London, Fire and Light,
3rd December 2014, lot 19 - a dog grate
with integral front supports - similar to the
current lot albeit with brass top finials. A
similar example is in Winter Smoking Room
at Cardiff Castle with scrolling mitre front
finials and a comparable pair at Worcester
College Oxford where Robert Kime studied
and which William Burgess redecored in 1877

£1,200-1,800



31

31
A CAST IRON FIRE GRATE
ATTRIBUTED TO WILLIAM BURGESS FOR
HART, SON, PEARD & CO., CIRCA 1875
92cm high, 46cm wide, 40cm deep

Provenance:
A. Tilbrook, from whom purchased by
Robert Kime

Literature:
Illustrated Catalogue, "Examples of metal
work for ecclesiastical and domestic use: section
6: domestic furniture manufactured by Hart,
Son, Peard & Co"; March 1877, P202 No. 582
for the basic backplate shape- albeit with the
plainer trefid foot front supports seen P.198
No.331

£1,200-1,800



32

32
A CARVED GILTWOOD EIGHT LIGHT
CHANDELIER
AFTER ANDRE-CHARLES BOULLE, FRENCH,
EARLY 18TH CENTURY AND LATER
The baluster shaft with three pierced foliate
scrolls headed by cherub masks, the scroll arms
with brass nozzles and drip pans, wired for
electricity, with Robert Kime Ltd pierced
card shades
The giltwood chandelier 78cm high, 87cm
diameter, 92cm diameter including the pierced
card shades, overall 112cm high maximum

Provenance:
Listed in the October 1786 inventory at the
Salle de Billiard of Chateau d'Hauteville. See
F Grand d'Hauteville, Le Chateau d'Hauteville,
Lausanne, 1932, pp171 and 172.
Christie's, London, European Noble & Private
Collections, 30 September 2014, lot 32,
where purchased by Robert Kime

£5,000-7,000

33
A PAIR OF EBONISED 'SAVERNAKE'
ARMCHAIRS
BY ROBERT KIME LTD
Upholstered in Robert Kime Tynemouth
Ticking Grey linen and cotton cloth
80cm high, 85cm wide, 104cm deep

£4,000-6,000



33



34

34
A FRENCH FAIENCE TWO-HANDLED
JARDINIÈRE OR CISTERNE
 PROBABLY ROUEN, 18TH CENTURY
 Of oval form on paw feet
 Script marks '2 F'
 40cm wide

£800-1,200



35

35
A KASHMIRI CREAM AND GILT
DECORATED WOOD AND BRASS
MOUNTED SET OF BELLOWS
 19TH CENTURY
 The wooden handles and heart shaped
 body richly decorated overall with flowers
 and foliage, with brass nozzle
 96.5cm long

£300-500



37

37
ANDREW NICHOLL (IRISH 1804-1866)
WILDFLOWERS
 Watercolour and bodycolour with
 scratching out
 30 x 48cm (11¾ x 18¾ in.)

Provenance:
 Sotheby's, London, 12 June 2003, lot 169,
 where purchased by Robert Kime

£2,000-3,000



38

38
ALBERT GOODWIN (ENGLISH 1845-1932)
POMPEII BC 75
 Watercolour and bodycolour
 on tinted paper
 Inscribed as titled (lower left)
 26 x 36.5cm (10 x 14¼ in.)

Provenance:
 Chris Beetles, London

£2,000-3,000

36
A TEXTILE COVERED OTTOMAN
 BY ROBERT KIME
 The lower part of the ottoman applied with 19th century red damask, the
 loose cover a lkat striped velvet textile, probably Qajar, second half 19th
 century with gimp edging, the ottoman on casters
 45cm high, 96cm wide, 61cm deep

£2,000-4,000



36



39
A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS
LATE 18TH CENTURY
18.5cm high, bases 8cm wide

£400-600



39



40

40
A CARVED GILTWOOD OVERMANTEL MIRROR
NORTH ITALIAN, SECOND QUARTER 18TH CENTURY
The crest with feathers, scrolls, leaves, flowerheads and grapes above a triple mirror plate and mirrored borders
135cm high, 143cm wide

£3,000-5,000

41
A WHITE PORCELAIN MINIATURE 'SHIPWRECK' GARNITURE
CHINESE, 18TH CENTURY
Comprising four vases and covers and five vases
15cm high

£1,000-2,000



41

“Robert had a rare talent for making everything look perfectly imperfect. His eye for beauty was unmatched. He was a wonderful friend and I miss him dearly.”

TORY BURCH

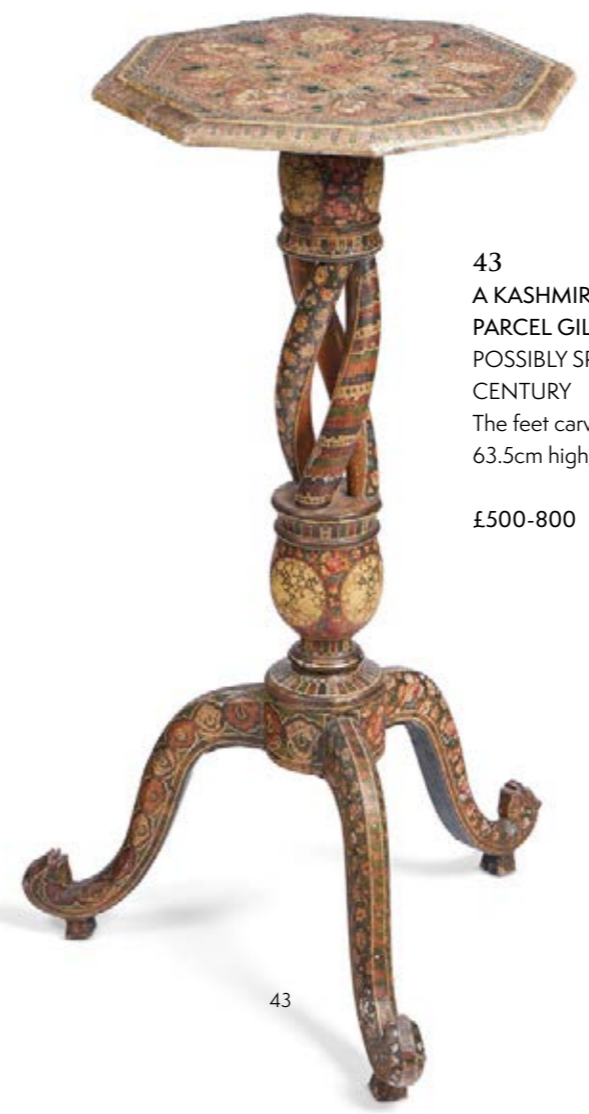


42

42
A DELFT BLUE AND WHITE TRANSITIONAL VASE LAMP
 CIRCA 1700 AND LATER FITTED AS A LAMP
 Of octagonal section, with an Indian hand block printed cotton shade with small flower springs on a sea green ground, the fabric second half 19th century
 vase 41cm high, 71cm high to top of existing shade

Provenance:
 Dr Gunther Grethe Collection, Amsterdam (label to underside)
 Christie's Amsterdam, 3 October 2006, lot 184. Described as; "Circa 1700, with Lambertus van Eenhoorn mark"

£2,000-3,000



43

43
A KASHMIRI POLYCHROME AND PARCEL GILT OCTAGONAL TABLE
 POSSIBLY SRINIGAR, LATE 19TH CENTURY
 The feet carved as beast heads
 63.5cm high, 39cm wide

£500-800



44

44
A GEORGE II MAHOGANY SIDE CHAIR
 MID 18TH CENTURY
 With close nailed crimson 'West of England' wool cloth, of pegged construction
 104cm high, 65cm wide, 70cm deep

£700-1,000



45

45
AN ARTS AND CRAFTS BRASS CANDLESTICK
19TH CENTURY, IN THE MANNER OF
HART, SON, PEARD & CO.

Now fitted as a table lamp with parchment shade
46.5cm high, 66cm high to top of existing shade

£300-500



46

46
A CALAMANDER OCTAGONAL
OCCASIONAL TABLE
SECOND HALF 20TH CENTURY
50cm high, 58cm wide

£500-800



47

47
A GROUP OF THREE CUSHIONS
THE FABRIC 19TH CENTURY
Comprising a square cushion in blue, green
and pink with a Morris & Co style bluebell
pattern in woven wool cloth, with a twisted
cord border, 58cm x 62cm; a round cushion
with herringbone stitch on canvas ground in
pale green, cream and orange, with a pale
fringe, 65cm diameter; and a rectangular
cushion embroidered in pink and green silk
with roses, with metallic fringe to two ends,
41cm x 27cm

£400-600

52

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“Robert Kime was a quiet genius, the most loyal
of friends, sensitive, witty, endlessly curious.
He possessed a singularly inspired eye, making
any room furnished by him always comfortable,
visually stimulating and never boring.”

IVOR BRAKA



THE RUFFORD ABBEY TUNIC

48
AN EMBROIDERED VELVET TUNIC OF
A SHERWOOD FORESTER
17TH CENTURY

Of green facecloth, the sleeves of red facecloth, the whole trimmed with silver braid
94cm high, 55cm wide at the shoulders

Provenance:

The Savile Family, Rufford Abbey, Nottinghamshire; sold Knight, Frank and Rutley and Christie's house sale, 11-21 October 1938, lot 332.

Roger Warner, Esq., Burford, Oxfordshire.

Christopher Gibbs, Esq., The Manor House, Clifton Hampden, Christie's, 25-26 September, lot 131, where purchased by Robert Kime

This is perhaps the perfect Robert Kime object: a complex mix of rich, yet disarmingly simple, textiles from one of England's celebrated ancient families, the Saviles of Rufford Hall, Nottinghamshire.

The tunic found its way into the hands of Roger Warner (1913-2008), a textiles and vernacular furniture dealer and collector in Burford, much visited by Kime when at Oxford. Warner applied the silver braid here, reflecting an officer's uniform of the Sherwood Foresters, the famous Nottinghamshire & Derbyshire county regiment whose uniform comprised Lincoln green facings and silver lace until 1831 (W Y Carman, *Richard Simkin's uniforms of the British Army: the infantry regiments*, Exeter, p. 72). Appropriately enough it surfaced in Christopher Gibbs's (d. collection at his family's home in Clifton Hampden. Gibbs (1938-2018) was one of the most famous dealers in great objects with famous and often romantic histories. Kime was deeply influenced by Chrissie Gibbs's historic, exotic and unstuffy approach to objects, sometimes paradoxically linked to old-fashioned English hierarchy, empire and antiquarianism. Both men were often brought under the spell of an object's historical associations as much for its visual appeal.

£1,200-1,800

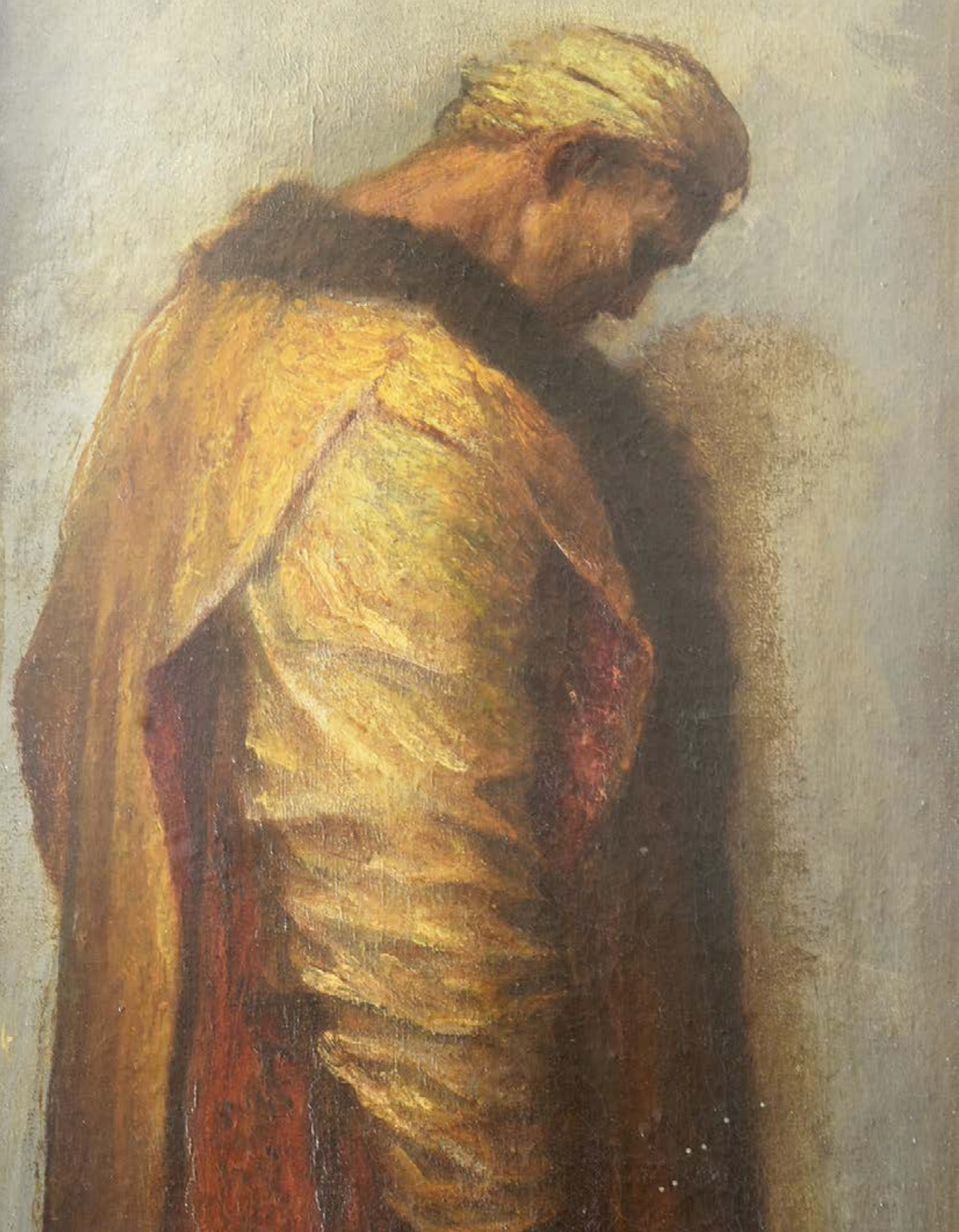
“ I used to take Thursdays off and take a round trip on the bus to visit Roger Warner in Burford. On the way I would stop at six or seven other antique or bric-a-brac shops, and there were six or seven on the way back. ”

Robert Kime



Rufford Abbey, Nottinghamshire





49
GEORGE FREDERICK WATTS
(ENGLISH 1817-1904)
FOR HE HAD GREAT POSSESSIONS
Oil on canvas
Signed (lower right)
66 x 33cm (25 x 12 in.)

Provenance:
Christie's, Frankham House Sale, East Sussex, 25 September 1989, lot 339, where purchased by Robert Kime

A version and possibly the original design of the painting exhibited at the Royal Academy in 1894 No. 259 and the New Gallery in 1896-7, no. 133 now in the Tate, another version in the Watts Gallery, Compton.

The title of this picture is taken from the Biblical story of the rich man who approached Christ asking to become a disciple. When told that he must first sell all his worldly possessions he had second thoughts, choosing to reject the spiritual life and retain his great accumulation of material goods. First exhibited in 1894, the work was one of a group in which Watts expressed his antagonism towards greed. While the composition indicates the man's psychological dilemma, it also focuses the viewer's attention on the rich fabric of his clothes. The handling of the paint consciously strives to imitate that of the great Venetian painters, most notably Titian.

£15,000-25,000



49



Left:
Frankham House



50

50
ENGLISH SCHOOL (EARLY 17TH CENTURY)
PORTRAIT OF A MAN WITH A PICKAXE AND
A SPADE IN A LANDSCAPE

Oil on panel
Inscribed 'QVIA PATER CREDIDIT MVLIERI'
(upper left) and 'ATATIS SVA. 36. A. DNI 1601'
(upper right)
104.5 x 82cm (41 x 32¼ in.)

Literature:
E.S. Whittlesey, *Symbols and legends in Western art; a museum guide*, New York, 1972.

This Elizabethan portrait of an unidentified member of the gentry by an unknown artist is replete with symbols, which depict the sitter's social standing. Dressed in aristocratic, ornate costume – a white linen under shirt with tassels and frilled cuffs; a red, billowing over shirt; silver and gold belt and black breeches with silver thread detail – the agricultural tools he carries, attributes of the hedger and ditcher, are a stark contradiction. The portrait is a morality painting

about the illegitimate birth of the sitter and perhaps his exclusion from inheriting his 'paternal' social status and property. This is reinforced by the inscription on the upper left: 'QVIA PATER CREDIDIT MVLIERI' / 'Why should the father have believed his wife' suggesting that the 'father' was made a cuckold by his wife. The spade and pickaxe (mattock) represent Adam and Eve and the Expulsion from the Garden of Eden: for her disobedience, Eve was condemned to painful childbearing and to be ruled over by Adam, and Adam had to toil in the fields with a spade or hoe for his daily bread until he died (*Hall's Dictionary of Subjects and Symbols in Art*, p. 5). The pickaxe is also an attribute of Pluto or Hades, ruler of the underworld, and thus a further allusion to the ignominy of the sitter's birth (Whittlesey, p. 133). The painting was possibly commissioned by the sitter himself; an inscription on the upper right of the portrait records the age of the sitter and the date the painting was made: 'ATATIS SVA. 36.

A. DNI 1601'. This proposal is strengthened by the inclusion of positive symbols such as the rising sun, often used as a symbol of hope, new beginnings, and the promise of a better future – although equally the sun can be read as 'the attribute of truth personified because all is revealed by its light' (Hall, p. 292). However, the pickaxe represents breaking through obstacles or barriers that stand in the way thus overall the painting's message is possibly triumph over adversity. Although no other closely related portrait has come to light, in 1644, Jan Steen painted *Celebrating the Birth* in which there is a subplot that the 'father' has been made a cuckold (Wallace Collection, London, Inv. P111).

£10,000-15,000

Opposite:
Lot 50 at Upper Farm, circa 2002





51

51
A ROUEN FAIENCE BLUE AND WHITE OCTAGONAL SECTION BALUSTER VASE
 18TH CENTURY AND LATER FITTED AS A LAMP
 Typically decorated with stylised foliate strapwork vase 27cm high, 50.5cm high to top of existing shade

£800-1,200



52

52
A LOUIS XIV RED VELVET COVERED TABLE BOX
 17TH CENTURY
 With side drawers and green silk lining
 42cm wide, 23cm high, 30cm deep

£600-1,000



53

53
A LATE VICTORIAN OAK CENTRE TABLE
 BY GILLOWS, LATE 19TH CENTURY
 The drawer stamped 'GILLOWS 16534', the lock stamped 'HOBBS & CO LONDON', the cushion shaped frieze and arcades to all four sides
 75.5cm high, 82.5cm wide, 50cm deep

Literature:
 S. Stuart, 'A Survey of Marks, Labels, and Stamps used on Gillow and Waring & Gillow Furniture 1770-1960', Regional Furniture, 1998, pp. 58-93.

This table is in the 'Jacobethan' style fashionable from the latter part of the 19th century, a style comprising Renaissance, Elizabethan and Jacobean motifs.

£700-1,000



54
 AN IMARI PILGRIM'S BOTTLE WITH GILT MOUNTS
 CHINESE, 18TH AND EARLY 19TH CENTURY
 The porcelain 18th century, the mounts probably Ottoman,
 early 19th Century
 28.5cm high

£1,500-2,500



54

55
 AFTER THE ANTIQUE, A BRONZE FIGURE OF
 APHRODITE ANADYOMENE
 ITALIAN, 19TH CENTURY
 Her right arm over her head, tree stump behind,
 on a plinth base, unsigned
 32cm high, base 9.5cm wide, 11cm deep

This bronze is an extenuated form of the Antique form of Aphrodite rising from the sea or water. Normally this is found just as a limbless torso but the disposition of this bronze seems to reflect the imagination of an artist who has extrapolated a possible overall form.

£700-1,000



55



DAVID JONES (1895-1974)

Born on 1st March 1896 in Brockley, Kent, David Jones navigated the realms of painting, illustration, poetry, and engraving with equal brilliance. He was a true polymath, integrating his various artistic pursuits into a singular and distinctive style that defied categorisation.

In 1909, at the age of fourteen, Jones entered the Camberwell School of Art, however at the outbreak of the First World War he enlisted in the London Welsh Battalion of the Royal Welch Fusiliers and spent 1915 to 1918 fighting at the front in France and seeing action at Ypres in the Battle of Passchendaele.

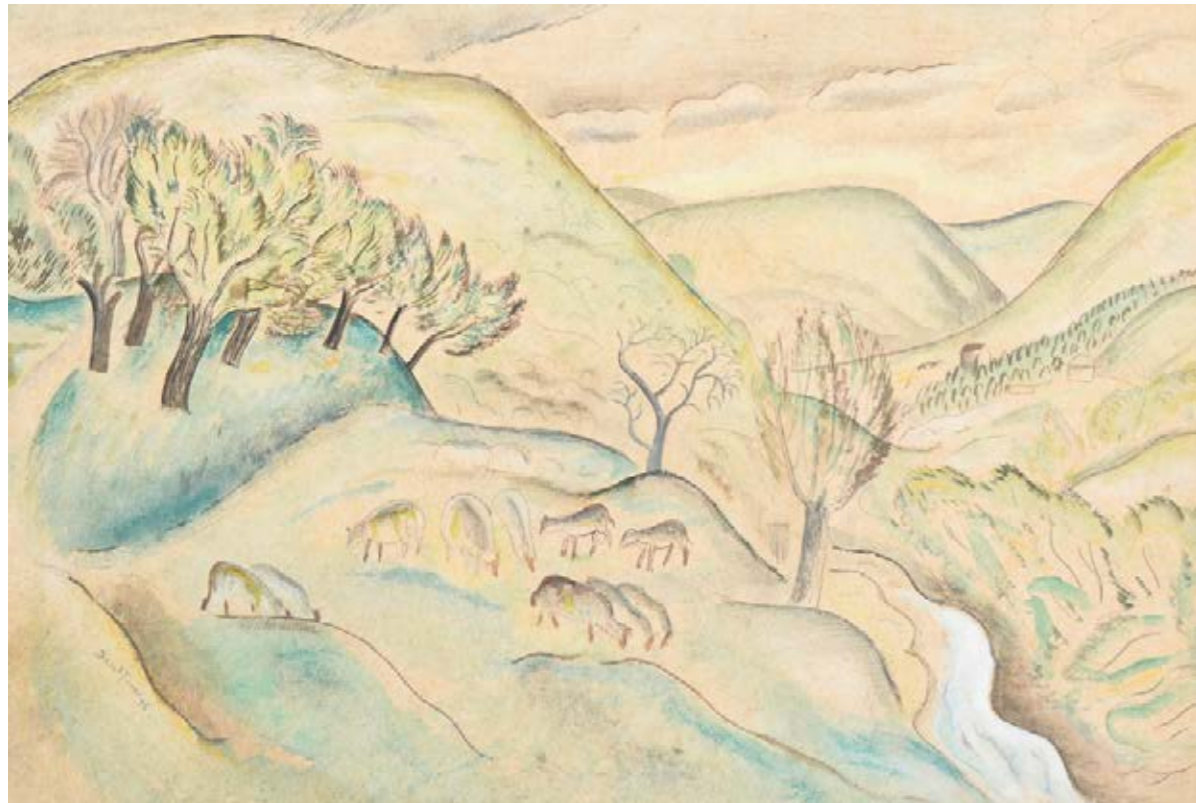
The horrors and traumas of war profoundly influenced his work, and themes of sacrifice,

mortality, and spirituality became central to his artistic expression. His deep Catholic faith, nurtured from an early age, also played a significant role in shaping his artistic vision.

In January 1921, Jones joined the Ditchling Guild of St Joseph and St Dominic, founded in 1919 by Hilary Pepler and Eric Gill as a religious fraternity for craftsmen. It was here that he learnt wood engraving and during the winter of 1924 he spent Christmas with Gill at the monastery at Capel-y-ffin, Abergavenny. Rediscovering his Welsh roots, Jones spent most of the next three years painting the rugged landscape of the Black Mountains. Dr Paul Hills comments on his work of this period: "The move from the relaxed, ample curves of the Sussex Downs...to the irregular inflexions of the Welsh hills and coast, effected a release from the borrowed idiom in which he had

been working. In an autobiographical talk he told how he discovered, between 1924 and 1926, a fruitful direction for his work, particularly under 'the impact of the strong hill-rhythms and the bright counter-rhythms of the "afonydd dyfroedd" (water-brooks)'. (Exhibition catalogue, *David Jones*, Tate Gallery, London, 1981, p.24)

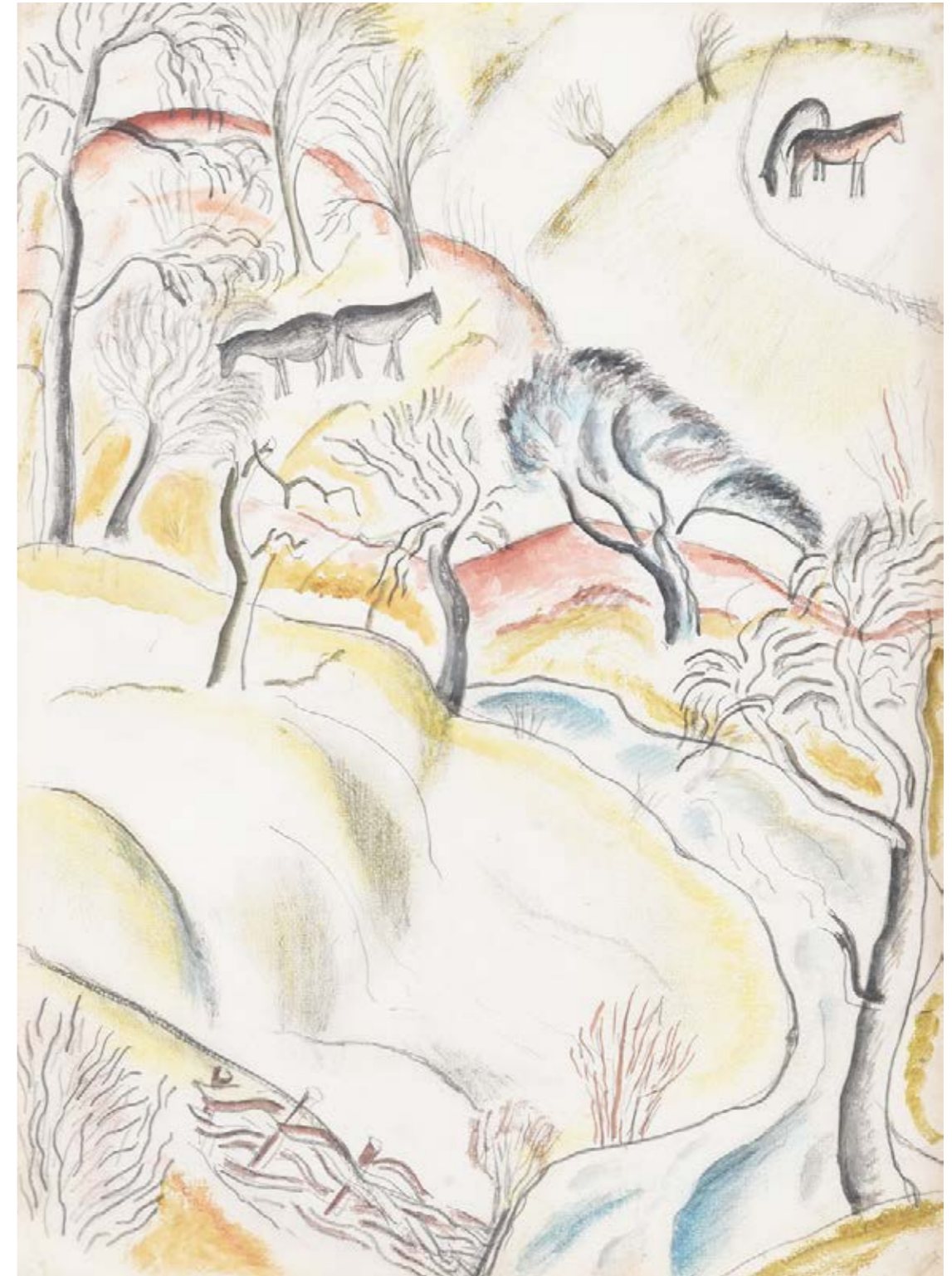
As a painter, Jones excelled in capturing the essence of landscapes, often infusing them with a sense of mystical beauty and symbolism. His works exhibited a meticulous attention to detail and a mastery of techniques, blending elements of traditionalism with modernist influences. Whether depicting natural scenes, religious imagery, or historical events, his paintings possessed an ethereal quality that is as relevant and contemporary today as it was when painted.



56

56 λ
DAVID JONES (BRITISH 1895-1974)
SPIRIT IN AN ORCHARD
Pencil, watercolour and bodycolour
Signed and dated '26' (lower left)
38 x 55cm (14¾ x 21½ in.)

£10,000-15,000



57

57 λ
DAVID JONES (BRITISH 1895-1974)
NANT-Y-BWCH III
Pencil and watercolour
Inscribed and dated 'Nant-y-Bwch, Capel 1925'
(verso)
38.9 x 27.5cm (15¼ x 10¾ in.)

Provenance:
Anthony d'Offay, London, where purchased by Barnabas McHenry
Christie's, South Kensington, 20th Century British Art Including Works
from the Collection of Bannon and Barnabas McHenry,
17 December 2008, lot 13, where purchased by Robert Kime

£7,000-10,000

58

ERIC RAVILIOUS (BRITISH 1903-1942)

NEW YEAR SNOW

Watercolour and pencil

Signed (lower left)

46 x 56cm (18 x 22 in.)

Painted in 1938. The present work was painted in Capel-y-Ffin, Breconshire.

£100,000-150,000

Provenance:

Private Collection, Sir Duncan Oppenheim

Christie's, London, The Collection of the Late Sir Duncan Oppenheim, 6 June 2003, lot 91, sold by order of the executors, where purchased by Robert Kime

Exhibited:

London, Arthur Tooth & Sons, *Recent Watercolours by Eric Ravilious*, 11 May-3 June 1939, no. 1 (18 guineas)

Sheffield, Graves Art Gallery, *Eric Ravilious, An Exhibition of Watercolours, Wood Engravings, Illustrations, Designs*, 1958, no. 94, lent by Mr & Mrs D. Oppenheim

London, Arts Council of Great Britain, *Eric Ravilious Memorial Exhibition*, 1948-9, no. 1
Colchester, The Minories, *Eric Ravilious*, 1972, no. 22; and touring
London, Imperial War Museum, *Eric Ravilious Centenary Exhibition*, 2003, illus. in exhibition catalogue

Literature:

Freda Constable, *The England of Eric Ravilious*, Scolar Press, London, 1982, pl. 21

Helen Binyon, *Eric Ravilious, Memoir of an Artist*, Lutterworth Press, London, 1983, p.105, illus.

Anne Ullmann et al, *Eric Ravilious: Landscape, Letters and Design*, Fleece Press, 2008, ill. p. 437

Alan Powers, *Eric Ravilious, Imagined Realities*, Imperial War Museum, Philip Wilson Publishers, 2012, pl. no. 46 illus

James Russell, *Ravilious in Pictures, A Travelling Artist*, Mainstone Press, 2012, p.4, illus.

Susie Hodge, *Eric Ravilious, Masterpieces of Art*, Flame Tree Illustrated, 2015, p. 54 illus

This atmospheric watercolour depicts a picturesque valley in the Welsh borders and at the same time shows us a master at work.

Early in 1938 Ravilious travelled to Capel-y-Ffin, a hamlet in the Honddu valley not far from the ruins of Llanthony Priory. Having concentrated on illustration and design for a couple of years he was at last free to paint watercolours, and to take his time doing so. He had booked a room in the hamlet's solitary farmhouse for two months, and looked forward to exploring a landscape that was wilder than his native Sussex.



58

Steeped as he was in the English watercolour tradition, Ravilious was well aware that JMW Turner, John Sell Cotman and other luminaries had painted the valley before him, although those earlier Romantic artists had tended to focus on the ruined abbey. A more recent visitor was artist-poet David Jones, who stayed with Eric Gill and his entourage in Capel-y-Ffin in the 1920s. Ravilious admired the strong modern line and delicate palette of Jones's watercolours, which present subjects similar to this but in a very different style (see lot 56, David Jones 'Spirit in an Orchard').

In *New Year Snow* Ravilious presents a recognisable view south-east along the valley, towards the distinctive buttress of Loxidge Tump. He was no topographer, however, and here he has redirected the course of the river so that it bends across the composition, roughly mirroring the curve of hills against the sky. Water, land and clouds are painted with remarkable economy, with only the lightest of washes across the hilltops. Mostly the watercolour has been applied in single strokes, whether taut and wiry or roughly scuffed with a dry brush. White paper showing through suggests here the texture of grassland dusted with snow and there the shimmer of moving water, while simultaneously conveying a feeling of light-heartedness and freedom. In place of the ruins sought out by Turner's generation, we have the kind of man-made object that delighted Ravilious: a sheep feeder on wheels set centre stage and at a precarious angle. This positioning and the clarity of the draughtsmanship lend a slightly dreamlike quality to the scene.

In May 1939 Ravilious held his third exhibition of watercolours at the prestigious London gallery of Arthur Tooth and Son, the show that cemented his reputation. In *The Observer*, Jan Gordon praised Ravilious's extraordinary technique, which made the most mundane object 'appear as something magic, almost mystic, distilled out of the ordinary everyday.' Ravilious chose twenty-seven watercolours for the exhibition; in the catalogue *New Year Snow* is No. 1.

James Russell
Art Historian, Author, and Curator





59

59
 A WILLIAM & MARY WALNUT AND PAPER SCROLL WORK WALL MIRROR
 CIRCA 1700
 Worked with baskets and urns of flowers in pale blue silk reserves, on a silk covered cushion shaped form with gilded inner frame, bevelled plate and walnut crossbanded frame
 80cm high, 72.5cm wide, 6cm deep

£6,000-10,000



60

60
A GILT AND POLYCHROME
PAINTED PANEL
INDIAN, 19TH CENTURY
Possibly a Moghul carpet design
37cm (14½in.) high

£200-300

61
AN EARLY GEORGE III CARVED URN FINIAL
ATTRIBUTED TO JAMES GIBBS, CIRCA 1760-1780
Possibly the finial to a bookcase, carved and stained
softwood- probably fruit wood
23cm high, base 7cm wide

This urn shows close similarities with Gibbs' designs
published in "A Book Of Architecture, Containing
Designs Of Buildings And Ornaments", London 1728.

£500-800



61



64

64
A PAIR OF GEORGE III SILVER PLATED
TWO LIGHT CANDELABRA
MATTHEW BOULTON COMPANY,
LATE 18TH CENTURY
Stamped Boulton double star mark
77cm high, bases 15.5cm diameter

Provenance;
Sotheby's New York, 6 April 2006, lot 112,
where purchased by Robert Kime

£2,000-3,000



62

62
TWO POTTERY FIGURES OF COURT LADIES
TANG DYNASTY
39cm and 35cm high

£500-700

63
A CANOPIC JAR IN THE ANTIQUE
EGYPTIAN MANNER
MODERN
33cm high

Together with a plain marble
cartouche, 19th century,
possibly Italian, 22cm high:
an alabaster beaker,
19th century, 12cm high:
an alabaster footed beaker,
in the Antique manner, 14.5cm high

£300-500



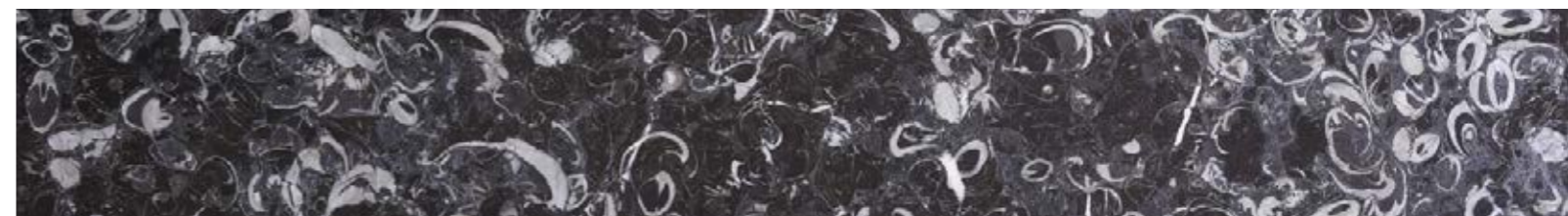
63



65

65
A WALNUT AND BONE INLAID MARBLE
TOP SIDE TABLE
INCORPORATING ITALIAN LATE 18TH
CENTURY AND LATER ELEMENTS
The bone inlaid borders to the outer and
inner sides of the legs, with probably Kilkenny
fossilised grey marble top
87.5cm high, 104cm wide, 51cm deep

£1,000-1,500





“What I value about something often has little to do with cost and much more to do with how interested I am in it and what pleases me or continues to interest me in it. I have a bezoar stone, probably medieval and it may have been owned by the French royal family at one point.”

Robert Kime



66

66
A LARGE AND RARE BEZOAR STONE
 16TH/17TH CENTURY
 With rope twist handle
 the stone 13.5cm wide, 10cm high

Provenance:
 Originally from South America and entered a private collection between the 16th and the 17th century
 Christie's Paris, Mobilier et Objets d'Art, Orfèvrerie et un ensemble d'Objets de Curiosité, 16 April 2007, lot 62, where purchased by Robert Kime

Bezoar stones are calcified concretions of stone or hair, covered by layers of calcium phosphate and found in the stomachs or intestine of animals including horses and camels. They were introduced into the West from Arabia in the 11th century, and derive their name from the Persian ریزدایپ (pādzahr) "preserver from poison". It was believed that scrapings from the stones were an effective antidote to poisons—specifically arsenic and were also used to treat fevers and prevent miscarriages. This example has traces of grating indicating it was used for just such a purpose. In the 16th & 17th centuries they were thought to have magical properties and were an important part of a princely or noble kunstkammer. Rare to obtain, especially of this unusually large size, they were highly prized by Royal courts and nobility, and their cost could be ten times more than their weight in gold.

£6,000-10,000



67

67
SIR EDWARD COLEY BURNE-JONES (ENGLISH 1833-1898)
BACCHUS, A SKETCH FOR THE FEAST OF PELEUS
 Pencil
 With inscription 'E. BURNE-JONES' (lower right)
 16.8 x 11.7cm (6½ x 4½ in.)

Provenance:
 Christie's, London, 18 November 2004, lot 141,
 where purchased by Robert Kime

Literature:
 The Burne-Jones Catalogue Raisonne (un-numbered)

This study shows Bacchus who is seated at the right-hand end of the table in Burne-Jones small and highly finished painting *The Feast of Peleus* (Birmingham City Art Gallery). Stylistically, the drawing can be dated to the early 1870s, which is consistent with the picture's development. Designed in 1870 for the predella of the so-called *Troy* triptych, a project never completed in its entirety, it was begun in 1872, worked on in 1874, 1875 and 1879, but only completed in 1881. It was exhibited at the Grosvenor Gallery (Summer Exhibition, no. 157) the following year, having been sold to William Graham, the wealthy businessman and Liberal M.P. for Glasgow who was Burne-Jones's staunchest patron.

We are grateful to The Burne-Jones Catalogue Raisonne, for their help in preparing this catalogue entry.

£2,000-3,000



68

68
AFTER REMBRANDT VAN RIJN
THE FLIGHT INTO EGYPT: CROSSING A BROOK
 Etching with drypoint, 1654, but a later impression of the only state, printing with plate tone
 9 x 14cm (3½ x 5½ in.)

£1,000-1,500

69
WALTER RICHARD SICKERT (BRITISH 1860-1942)
SAN GIORGIO MAGGIORE, VENICE
 Oil and mixed media on board
 16 x 18.5cm (6¼ x 7¼ in.)

Painted circa 1901.

Provenance:
 Private Collection, A.W. Brickell
 Private Collection, Charles Bannerman
 Christie's, Edinburgh, 17 November 1994, lot 874
 The Rowley Gallery, London
 Christie's, London, 23 March 1995, lot 52,
 where purchased by Robert Kime

Exhibited:
 London, National Gallery, *Sickert*, 1941, no. 29 (as 'Venice Canal') (lent by Brickell)
 Edinburgh, Scottish Committee of the Arts Council, Diploma Galleries of the Royal Scottish Academy, *An Exhibition of Paintings and Drawings by Walter Sickert*, January 1953, no. 90

Literature:
 Wendy Baron, *Sickert Paintings and Drawings*, New Haven & London, 2006, p. 271, no. 172.2

£2,000-3,000



69

70
FREDERICK LEE BRIDELL (BRITISH 1831-1863)
SHEPHERD IN A LANDSCAPE
 Oil on canvas laid on panel
 17 x 28.5cm (6½ x 11 in.)

Provenance:
 A. Tilbrook, from whom purchased by Robert Kime

This picture was probably completed at some time during Bridell's stay near Lake Como/Lake Lecco in 1860/61. The background lake and boat are reminiscent of his work around that location. As an imaginative work, he has combined elements from sketches made as he travelled from Rome, through the campagna to Northern Italy. It is a possibility that these were done as gifts for friends, as they came back to England with the larger works completed at that time.

We are grateful to Catherine Hull, the author of Frederick Lee Bridell (1830-1863), for her help in preparing this catalogue entry.

£1,500-2,000



70



71

71
VENETIAN SCHOOL (16TH CENTURY)
THE FLIGHT INTO EGYPT
 Oil on cassone panel in a tabernacle frame, inscribed 'Ave. Maris. Stella. Dei. Mater'
 28.5 x 40.5cm (11 x 15¾ in.)

Provenance:
 The Collection of Prince Giovanelli, Venice
 Parke Bernet, 26 November 1948, lot 142, as Attributed to Francesco Botticini,
 where purchased by the 10th Earl of Bessborough
 His sale, Sotheby's, London, 16 December 1999, lot 336, where purchased by
 Robert Kime

£10,000-15,000



72

A WILLIAM & MARY OAK GLAZED 'PEPYS' BOOKCASE OR CABINET

LATE 17TH CENTURY

The interior with adjustable shelves
213cm high, 107.5cm wide, 40cm deep

Literature:

O.F. Morshead, 'The Colleges of Oxford and Cambridge: Magdalene College, Cambridge. II - The Pepys Library', *Country Life*, 3 March 1928, pp. 300-308.

A. Oswald, 'Ludstone Hall, Shropshire - III: The home of Mr. and Mrs. M.H. Rollason', *Country Life*, 25 January 1952, pp. 222-225.

K-M Walton, 'An Inventory of 1710 from Dyrham Park', *Furniture History*, 1986, pp. 25-80.

K. Loveman, 'Books and Sociability: the case of Samuel Pepys's Library', *The Review of English Studies*, April 2010, pp. 214-233.

This bookcase or cabinet is part of a select group of late 17th century tall glaze-fronted case-furniture, the most important of which is twelve, carved and stained oak bookcases (book-presses) with glass panes, supplied in August 1666 by the London joiner, Thomas Sympson (Simpson, fl. 1662-92), to the celebrated diarist and naval administrator, Samuel Pepys (1633-1703), for his house at York Buildings, Buckingham Street, London (BIFMO). On 23 July 1666, Pepys first records the engagement of Sympson the 'joyner' in his diary: 'Up and to my chamber doing several things there of moment, and then comes Sympson the joyner; and he and I with great pains contriving presses to put my books up in, they now growing numerous and lying one upon another upon my chairs' (Morshead, p. 302).

The design, with its architectural features, is geometrically based and the glazing was inspired by the sash window which was introduced in England and Holland around this time.

Pepys later bequeathed the bookcases and his important collection of 3,000 books to the library of Magdalene College, Cambridge. The library building was begun in about 1640 but not completed until the end of the century. Funds were raised through subscription with Pepys contributing £60, and other subscribers included the Masters of six of the

Cambridge colleges including the mathematician, physicist and astronomer, Sir Isaac Newton FRS (1643-1727). The Pepys bookcases are still in situ; eight line the walls of the library, and four stand back-to-back in the centre of the room.

Another pair of related carved oak bookcases was made for the library at Dyrham Park, Gloucestershire, commissioned by William Blathwayt (1649-1717), and described in the 1710 house inventory as: '2 Glass Presses wth Books' (BIFMO). Blathwayt was a friend and colleague of Pepys, as was his uncle, Thomas Povey, whose closet Pepys had admired in the 1660s. Blathwayt probably paid visits to York Buildings and subsequently had glazed bookcases similar to Pepys' made, possibly also by Sympson (Loveman, p. 222). Another possible maker of the Dyrham Park bookcases might be the London joiner, Thomas Hunter of the Angel, Piccadilly, who supplied much of the fine interior woodwork at Dyrham. One of the Dyrham bookcases survives in the Great Hall at Dyrham and its pair is in the Victoria and Albert Museum (NT 452939; Walton, p. 42; W.12:1 to 11-1927).

A further carved oak bookcase, formerly at Cuckfield Park, Sussex, was illustrated in *Country Life* in 1931 (21 November 1931). Charles Sergison purchased Cuckfield Park in 1691. He knew Pepys and his younger brother John through his service to the crown as a dockyard clerk in 1671, and four years later, as clerk to the Clerk of the Acts, whose office was then held jointly by Thomas Hayles and John Pepys (*ibid.*).

Other examples include one formerly at Kingston Lisle, Berkshire (later at Ludstone Hall, Shropshire), photographed by *Country Life* in 1952 (Oswald, p. 225, fig. 10); and another by repute at Penshurst Place, Kent (*ibid.*, p. 224).

While the bookcase offered here is plainer than the preceding examples, it too has been applied with a timber stain presumably to make the oak resemble what was then more expensive walnut or mahogany.

Please note the contents of the bookcase are not included with this lot.

£4,000-6,000



72



73

73
A FRAGMENTARY BORDER TILE
TURKESTAN, 14TH/15TH CENTURY
Decorated in blue and white spiral design,
the grooves separating the different colours
27.5cm high

£500-800



74

74
A WHITE GLAZED VASE
CHINESE, PROBABLY 19TH CENTURY
AND LATER FITTED AS A LAMP
The shade with check woven silk, the fabric first half 20th century
vase 34cm high, 61cm high to top of existing shade

£500-1,000



75

75 Y
A WALNUT, MOTHER OF PEARL AND BONE INLAID
OCTAGONAL TABLE
SYRIAN, MID 20TH CENTURY
The recessed top centred with a star, the sides with pierced
and bobbin turned panels
75cm high, 45.5cm wide

£500-700



76

76
AN ITALIAN BRONZE MORTAR
ATTRIBUTED TO THE ALBERGHETTI FOUNDRY,
MID/LATE 16TH CENTURY
With characteristic foliate garland swag relief decoration
11.5cm high, base 9cm diameter

Provenance:
Christie's London, Oak, Country Furniture, Folk Art and Works
of Art including the Robert Spalding Collection of Mortars,
12 November 2003, lot 594 where purchased by Robert
Kime. Catalogued as "A Venetian bronze mortar, probably
Alberghetti foundry, second half 16th century"

£600-1,000



78

78
A SASANIAN TINNED BRONZE BOAT SHAPED
VESSEL
CIRCA 6TH-7TH CENTURY A.D.
4.5cm high, 17cm long

Together with a Persian bronze trefoil-lipped jug
Circa 8th-10th century AD
The handle surmounted by a leaping quadruped,
the body moulded with a frieze of petals in relief
22cm high



79
A FAMILLE VERTE BOTTLE VASE
CHINESE, KANGXI (1662-1722)
With yellow, green and aubergine
spiral glazes, the base white
25.5cm high

£300-400



79

77
AN OTTOMAN METAL THREAD
EMBROIDERED LEATHER PURSE
CONSTANTINOPLE, 1765
Stitched, possibly Italian, armorial to reverse,
with hunting dogs flanking asymmetric
armorial, three stars and castellated tower
19.2cm wide, 11cm high

£500-800



77

Provenance:
Sasanian bowl: Ex collection van der Kaar, the
Netherlands, acquired in the 1960s
Bonham's, London, Antiquities, 13 October 2006, lot
414 (part lot), where purchased by Robert Kime

Bronze Jug: The collection of Aziz Khayat, New York,
sold American Art Association (A Rare Collection sold
by order of Mr Azeez Khayat), 9 and 10 February, 1910,
lot 356.
The Madina Collection, gift of Camilla Chandler Frost
Christie's, London, Indian and Islamic Works of Art, 29
April 2005, lot 457, where purchased by Robert Kime

£800-1,200



80

80
A KUTAHYA POTTERY DISH
OTTOMAN, ANATOLIA, 18TH CENTURY
18cm diameter

Together with a similar vase
11cm high

Provenance:
Christie's, London, Arts & Textiles of the Islamic and Indian
World, 22 April 2016, lot 386, where purchased by Robert Kime

£400-600



81

81
A QAJAR CHEQUERED
CONCAVE TILE
19TH CENTURY
Possibly from a water fountain
22cm long, 15cm wide

£300-500



82

82
A VENETIAN COPPER FLAGON AND LID
IN 15TH CENTURY STYLE
Ovoid fluted body below lid with spike finial
30cm high

Provenance:
Sotheby's London, Ronald A Lee Collection, 28 November
2001, lot 11 where purchased by Robert Kime

£120-180



83

83
A KUFIC SCRIPT DECORATED COPPER ALLOY BARREL
SHAPED MORTAR
PERSIAN, 19TH CENTURY
22cm high

£300-500



84
THE MOST NOBLE ORDER OF THE GARTER:
A RARE SILVER GILT EMBROIDERED SILK GARTER
18TH/19TH CENTURY
From the set of the regalia of The Most Noble Order Of
The Garter, woven text "HONI SOIT QUI MAL Y PENSE",
gilt buckle
51.5cm long

Provenance:
Cheffins, 30 November 2016, lot 509, where purchased
by Robert Kime

£800-1,200

85
A CARVED AND PAINTED WOOD FIGURE OF
A LADY AT PRAYER OR 'KNEELER'
EARLY 17TH CENTURY
The figure of 'kneeler' form, wimple, ruff and
two tone gown
27.5cm high, 10cm wide, 20cm deep

For comparison please see the memorial niche with
similar painted 'kneelers' for the three children of
Nicholas and Mary Hyde who all died in Marlborough
in the winter of 1626, St Peter's, Marlborough.

£600-1,000



85





86



87

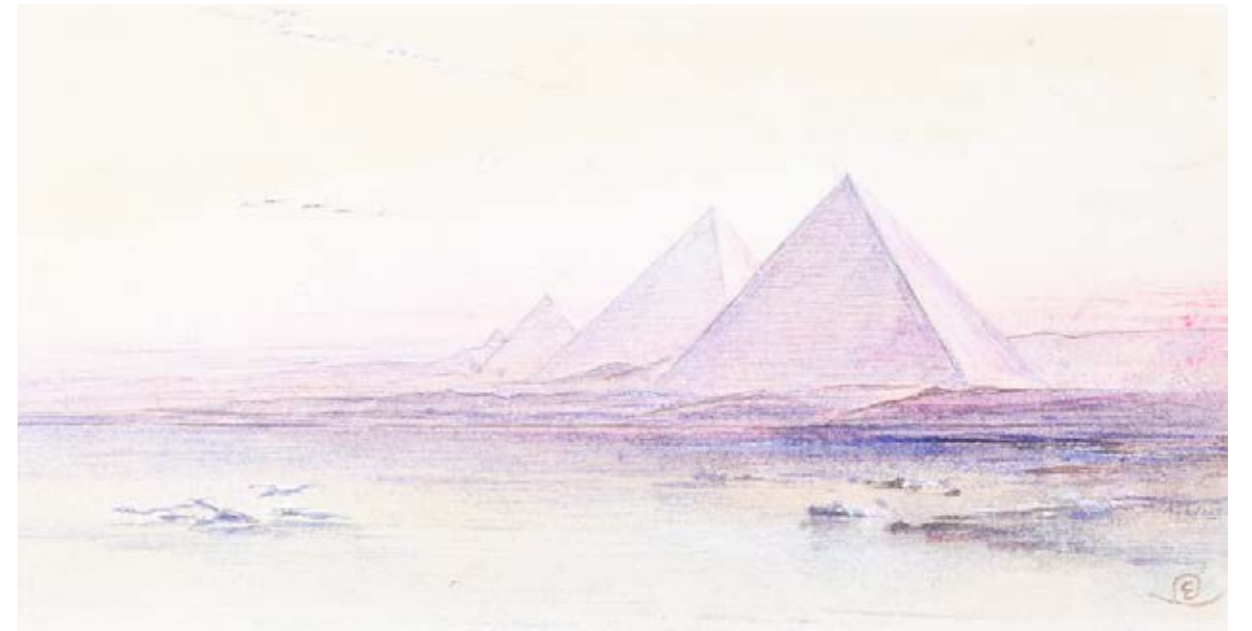
86
EDWARD LEAR (ENGLISH 1812-1888)
NEAR BENI SUEF
 Pen, ink and wash
 Inscribed 'near Benisouef. 14. March. AM 8-1854' (lower left) and 'Sky, at horizon, palest water pk(?)' (lower right), and with colour notes throughout
 6.5 x 15cm (2½ x 5¾ in.)

£400-600

87
EDWARD LEAR (ENGLISH 1812-1888)
NEAR KALABSHA, EGYPT
 Pen and ink and wash
 Inscribed and dated '5.5pm. 16.Feby. 1867. near Kalabashe' (lower left) and numbered '(500)' (lower right)
 7.5 x 15cm (2¾ x 5¾ in.)

Provenance:
 With Ryman & Co., Oxford
 Bonham's, London, Fine British and Continental Watercolours and Drawings, 7 March 2006, lot 85, where purchased by Robert Kime

£800-1,200



88



89

88
EDWARD LEAR (ENGLISH 1812-1888)
PYRAMIDS
 Pencil and watercolour
 Signed with monogram (lower right)
 10 x 20cm (3¾ x 7¾ in.)

£1,500-2,000

89
EDWARD LEAR (ENGLISH 1812-1888)
NEAR THEBES
 Pencil and watercolour
 Later signed with monogram and dated 1884 (lower right) and inscribed and dated '19 Jany 1867' (lower left)
 8.5 x 17.5cm (3¼ x 6¾ in.)

Provenance:
 Guy Peppiatt Fine Art Ltd, London

£3,000-5,000



90



91



92



93

90
EDWARD LEAR (ENGLISH 1812-1888)
TEMPLE RUINS IN ATHENS [ZEUS OLYMPIC]
 Pencil and watercolour
 Inscribed and dated '8th of June 1848 Athens' (lower left) and numbered '20' (lower right)
 9.5 x 34cm (3½ x 13¼ in.)

Provenance:
 The collection of Mrs M C Evelyn
 Her sale, Sotheby's, London, 23 November 1966, lot 277
 Possibly Drouot, lot 185

£1,000-1,500

91
EDWARD LEAR (ENGLISH 1812-1888)
ESNEH ON THE NILE, NEAR LUXOR
 Pencil, pen and red ink and watercolour on buff paper
 Inscribed and indistinctly dated 'Esneh.5/2 P.M. Jany24.1856(?)' (lower left) and numbered '126' (lower right)
 10 x 15.5cm (3¾ x 6 in.)

Provenance:
 The Fine Arts Society, 1992
 Christie's, London, British Art on Paper incl. The Blue Rigi by J. M. W. Turner, 5 June 2006, lot 64, where purchased by Robert Kime

£1,000-1,500

92
EDWARD LEAR (ENGLISH 1812-1888)
MANFALUT, ON THE NILE
 Pen, ink and wash
 Inscribed and dated 'Manfalut, 10 March 1854, 9-10AM' (lower left) and further inscribed 'Too cold to hold a pencil' (lower right)
 10.5 x 22cm (4 x 8½ in.)

£1,500-2,000

93
EDWARD LEAR (ENGLISH 1812-1888)
NEAR (ABOVE) ABU SIMBIL
 Pen and ink and watercolour
 Inscribed '6.40AM. Feby 13. 1867/ near (above) Abu Simbil' (lower left) and numbered '333' (lower right)
 6.5 x 25.5cm (2½ x 10 in.)

£2,000-3,000



94
 A GLAZED BORDER TILE
 OTTOMAN TURKEY, LATE 16TH CENTURY
 With scrolling split-palmettes
 27.3cm high, 21cm wide

Provenance:
 Christie's, London, Indian and Islamic Works
 of Art, 15 October 2004, where purchased
 by Robert Kime

£1,500-2,500



94

95
 A QUEEN ANNE WALNUT SIDE CHAIR
 LATE 17TH/EARLY 18TH CENTURY
 Upholstered with close nailed stripe woven cotton
 and silk cloth
 111cm high, 61cm wide, 69cm deep

Together with an indigo printed twill cushion in
 Fortuny style with fringed border
 44cm x 26cm

Literature:
 For a related chair from Kedleston Hall, Derbyshire
 see Dr Adam Bowett, 100 British Chairs, Antique
 Collectors' Club, 2015, p60, pl 38.

The distinctive form of squared off foot of the
 frame is close in design to the foot design on a set
 of walnut and parcel gilt chairs, originally made
 for Houghton Hall, Norfolk and now owned by
 the Victoria & Albert Museum, and on loan at
 Houghton Hall (W.17:1,2-2002). The chairs were
 probably made by Thomas Roberts, Junior, for
 Sir Robert Walpole in the late 1720s.

£500-800



95



96

96
 A LARGE IMARI VASE
 JAPANESE, 17TH CENTURY AND LATER FITTED AS A LAMP
 With stripe woven raw silk shade
 vase 44cm high, 91cm high to top of existing shade

Susan Moore, *Apollo Magazine*, 22nd August 2022, an interview
 from 2021 with Robert Kime: Kime's acquisitive impulse, he
 believes, came from his maternal grandmother, Violet. 'She was a
 great collector, and I loved her. There were wonderful sales during
 the war where she lived in Hampshire, and she was always buying
 wonderful stuff for very little,' he explains, gesturing to the Imari jar
 on the table now serving as a lamp base. 'It was in a flower shop
 that she owned, and I picked it out one day when I was 10 or 12
 and she said I could have it.'

£800-1,200

97
 A LOUIS XV FRUITWOOD OPEN ARMCHAIR
 CIRCA 1770
 The caned back and seat upholstered with 19th century loop stitch carpet
 99cm high, 68cm wide, 68cm deep

£700-1,000



97



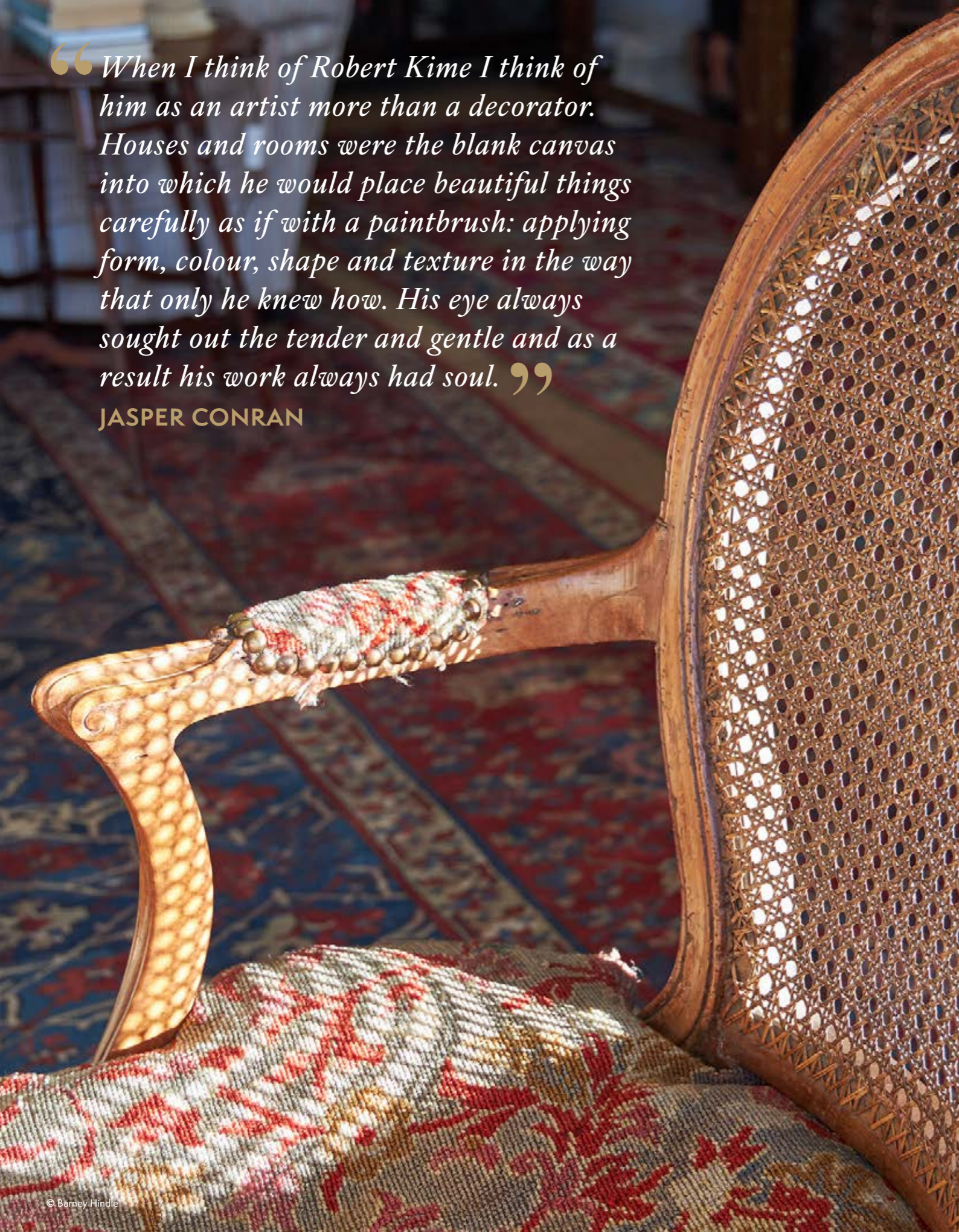
98

98
 A LATE VICTORIAN OAK OCTAGONAL CENTRE TABLE
 MID 19TH CENTURY
 The cruciform base with a central octagonal column and ring
 turned supports, the feet with recessed casters
 71cm high, 131cm wide

£2,000-4,000

“When I think of Robert Kime I think of him as an artist more than a decorator. Houses and rooms were the blank canvas into which he would place beautiful things carefully as if with a paintbrush: applying form, colour, shape and texture in the way that only he knew how. His eye always sought out the tender and gentle and as a result his work always had soul.”

JASPER CONRAN



99

A PLASTER PANEL 'TUDOR ROSES, ENTWINED'
BY ERNEST WILLIAM GIMSON (1864-1919),
CIRCA 1910

With inscriptions 'By Ernest Gimson, Sapperton'
in pencil to reverse and in ink to front, bodycolour
on plaster relief, with restorations and later bracing
inscribed "Mended by HMC Nov. 1953"
40cm x 64.5cm

£800-1,200



99



100

100

A CHERRY WOOD TRIPOD TABLE
BY HUGH BIRKET, IN THE MANNER
OF WILLIAM MASTERS, DATED 1984

The faceted tilt top revolving on
a birdcage, stamped in gilt to the
underside of the tripod 'H.B 1984', with
stylised Barnsley style lozenge shaped
dowel patches
68cm high, 69.5cm diameter

Hugh Birkett was a furniture maker and
master craftsman who spent a short
time at Birmingham School of Furniture
before working with Oliver Morel and
then Edward Gardiner. In 1949 he set up
on his own in Solihull making domestic
and church furniture in the tradition of
Ernest Gimson and Edward Barnsley.

In this example, dating from his later
workshop in Moreton-in-Marsh, he has
combined the construction finesse of
his Arts and Crafts forebears with an
unmistakably 18th century design.

The design of this table base with
hipped shaped legs relates to an
octagonal table supplied by the London
cabinetmaker William Masters to the
2nd Duke of Atholl for Atholl House,
Perthshire in 1755.

£700-1,000



101

101

A VICTORIAN MAHOGANY OPEN ARMCHAIR
LATE 19TH CENTURY

Upholstered in 19th century machine loomed carpet
95cm high, 67cm wide, 81cm deep

Together with a matching cushion
52cm x 38cm

£1,000-1,500



102

102
DUNCAN GRANT (BRITISH 1885-1978)
A PAINTED TABLE

The central roundel painted with stylised flowerheads and leaves within simulated marble and green borders
 65 x 49.5 x 49.5cm (25½ x 19¼ x 19¼ in.)

The present work most likely dates from the 1940s or 1950s. See next lot for the design for the roundel.

Grant's interest in the decorative arts began very early in his career and became an integral part of his artistic output. In 1913, he co-founded The Omega Workshops along with Roger Fry and Vanessa Bell with the aim of breaking down the barriers between so-called fine and decorative art and bringing art into everyday life.

So began Grant's long association with design and decoration. As well as fuelling the imagination, Omega provided an alternative source of income for many artists of the day, particularly fellow members of the Bloomsbury Group, including Virginia Woolf, Clive Bell and Ethel Sands. Omega produced a wide range individually designed and produced items ranging from furniture, ceramics, murals, stained glass and textiles.

Although The Omega Workshops closed in 1919 due to financial troubles, Grant's interest in the decorative arts was now firmly part of his artistic oeuvre. In 1918, along with Edward Wolfe, he was commissioned by John Maynard Keynes to decorate the doors, fireplace and shutters of the first floor sitting room at 46 Gordon Square. Again in 1920, Keynes commissioned Grant, this time alongside Vanessa Bell, to produce eight

panels for his residence at Webb Court, King's College, Cambridge.

When Vanessa Bell rented Charleston farmhouse in East Sussex in 1916, the house and its interiors became a canvas on which Grant and Bell could express their creativity. Tables, chairs, bookcases, walls, lampshades, headboards - all became covered with the inimitable swirling designs of the two artists. The present table and associated design (lot 103) most probably date from the 1940s or 1950s and demonstrate Grant's continued interest in furniture design into later life.

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£10,000-15,000



103

103 λ
DUNCAN GRANT (BRITISH 1885-1978)
DESIGN FOR ROUNDEL
 Pencil and watercolour
 46.5 x 46.5cm (18¼ x 18¼ in.)

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£400-600

105
A LOUIS XVI PAINTED WALNUT BERGERE ARMCHAIR
LATE 18TH CENTURY

The caned seat with a natural linen buttoned squab
 86cm high, 70cm wide, 57cm deep

Together with a George III gros point needlework cushion, decorated with quatrefoil stylized motifs, with hessian backing
 58cm x 48cm

Provenance:
 The cushion, by repute from Erdigg Hall, Wrexham, North Wales

£1,500-2,500



105

104
A BLUE AND WHITE GLAZED VASE
GERMAN, LATE 17TH CENTURY AND LATER FITTED AS A LAMP
 Decorated with figures in a landscape, with an antique silk shade
 the jar 44.5cm high, 77.5cm high overall to top of existing shade

£700-1,000



104

“Robert’s work is timeless.
Layered, cerebral and effortlessly
curated. Always beautiful, often
emulated, never equalled.”

EMMA BURNS



106
A BRONZED WINE COOLER
ITALIAN, 17TH CENTURY
Of cistern form, scallop shell decorated lip
above waisted oval body, twin ring handles,
paw feet
85cm wide, 39.5cm high, 60cm deep

Provenance:
Possibly Sotheby’s London, A Private European
Residence: French And Neoclassical Furniture,
3 March 2006, lot 271

£5,000-8,000

107
**A GEORGE II OAK AND MARBLE TOPPED
SIDE TABLE**
MID 18TH CENTURY
The breche violette top on a crossbanded
stained base chalk inscribed indistinctly to the
underside ‘Esq Harbor’
80cm high, 143cm wide, 68cm deep

The magnificent breche violette marble ‘slab’
top was likely acquired in Italy or France in
the early 18th century and brought back to
this country where it was placed on its oak
frame. At that time the cost of such marble
slabs exceeded the cost of the supporting
frame by an order of magnitude. This slab
features an unusually narrow rebate at its
edge, perhaps not broad enough for the
frame to bear the enormous weight of the
slab, or to provide an overhang over the edge
of the frame, as was the custom. Therefore
it seems that the frame was designed to
support the slab’s roughed out underside. The
lapidary skill required to enlarge the rebate,
to ensure the top would sit snug into its frame
was perhaps unavailable at the time of the
frame’s manufacture, furthermore the risk in
subjecting such a valuable slab to cutting may
have been deemed too great. In any case, the
interest and rarity of the slab far outweighed
the design or quality of the frame, which was
created as a mere support to raise the slab,
the better to be seen in a room setting. The
distinctive form of squared off foot of the
frame is close in design to the foot design on
a set of walnut and parcel gilt chairs, originally
made for Houghton Hall, Norfolk and now

owned by the Victoria & Albert Museum, and
on loan at Houghton Hall (W.17:1,2-2002).
The chairs were probably made by Thomas
Roberts, Jr, for Sir Robert Walpole in the
late 1720s.

In Houghton’s inventory of 1792, marble slabs
were listed separately to the magnificent

furnishings of tables, beds, chairs and mirrors.
One in the Green Drawing Room was recorded
as ‘A beautiful large Slab table inlaid with Lapis
Lauzulla / valuable’. At that time the frames
for such slabs were generally considered
functional, not as valued ornamentation.

£6,000-10,000





108

108

SAMUEL WOODFORDE (ENGLISH 1763-1817)

STONEHENGE WITH A SHEPHERD AND FLOCK OF SHEEP IN THE DISTANCE

Oil on canvas

100.5 x 126cm (39½ x 49½ in.)

Provenance:

Property of the artist, and by descent in the family to, J.R. Woodforde Esq.
Sotheby's, London, 17 March 1982, lot 50, where purchased by Robert Kime
Private collection

Christie's, London, Wilton Crescent: A Robert Kime Interior, London, 23 July 2020,
lot 31, where purchased by Robert Kime

The present work depicts Stonehenge prior to restoration in 1901 which was overseen by William Gowland. The restoration involved the straightening and concrete setting of sarsen stone number 56 which was in danger of falling. In straightening the stone he moved it about half a metre from its original position.

£8,000-12,000



109 (part lot)

109
AN IZNIK BLUE AND WHITE PAINTED BORDER TILE
 OTTOMAN, ANATOLIA, MID 19TH CENTURY
 The stylised flower vase design with sprays of tulips and carnations, framed by cypress trees, semi-circular with pottery flange for attachment, 17.5cm long, 6cm wide,

Together with a turquoise glazed tile, Ottoman, Anatolia, 17th century, 14cm long, 20cm wide

£500-800

110
AN OTTOMAN LEAD CRYSTAL WATER PIPE (NARGILEH) WITH ORIGINAL LEATHER CASE
 TURKEY, EARLY 19TH CENTURY
 the case 46cm high:

Together with associated George III maroon leather box by J Powell 341 Oxford Street containing associated Nagilleh pipes 92.5cm wide

Provenance:
 The Nargileh- Elizabeth Cavendish, Duchess of Devonshire (d.1824).
 By repute, retrieved from Italy after Elizabeth's death by William Cavendish, 6th Duke of Devonshire, (d. 1858).
 Possibly Vere Foster (d. 1900).
 Old Court, Ireland, Hamilton's sale, 1980s, where purchased by Robert Kime.

£1,000-1,500



110 (part lot)

111
A FRAGMENTARY CARVED WHITE MARBLE RELIEF, POSSIBLY FROM A SARCOPHAGUS PANEL OR URN
 19TH CENTURY OR EARLIER
 Carved with a hippocampus ridden by a Nereid facing another fragmentary hippocampus, the lower body of the Nereid remaining, two fish below, mounted on an associated socle 40.5cm high

Provenance:
 Christie's, Great Tew Park, 27 May 1987, Lot 68, where catalogued as 'Roman, 2nd Century and repaired in the 18th century.'
 Possibly purchased from the above sale by Robert Kime

£2,000-4,000



111



112

112
A BLUE AND WHITE PORCELAIN VASE
 JAPANESE, LATE 17TH CENTURY AND LATER FITTED AS A LAMP

With stripe woven raw silk shade vase 34.5cm high, 64cm high to top of existing shade

£800-1,200

113
A PAIR OF CARVED MODELS OF A BULL AND A COW
 DERBYSHIRE, EARLY 19TH CENTURY
 Probably Derbyshire alabaster or similar hardstone, mounted on Black Ashford marble and attributed to either John Mawe or Joseph Hall
 each base 47.5cm wide, 25cm deep, taller 13cm high

John Mawe (1764-1829) was a mineralogist who transmuted his knowledge into a lifetime and successful business selling carved ornaments, mostly utilising native English stones and minerals. Apprenticed to the Derby mason Richard Brown, he went on to set up business with him in Covent Garden before marrying his daughter Sarah. He went on to travel the world seeking new

specimens for his collectors, writing books and treatises on travels in South America (where he was arrested as a spy), and other works on diamonds, shells and mineral categorisation.

For a similar example of a Derbyshire figure of 'The Bull Sultan' with label for Sarah Mawe, please see Dreweatts, Interiors Sale 16 August 2023, lot 222

£4,000-6,000



113







114
A USHAK 'MEDALLION' CARPET
 WESTERN ANATOLIA, CIRCA 1600
 Approximately 563cm x 381cm

This grand Ottoman carpet comes from a well documented group that were woven in western Anatolia, probably on looms in the city of Uşak, from the 15th century until the late 17th century. Usually with a red ground, and the large circular medallion or medallions indigo, the Kime example here has the inverse colour arrangement. The group all have one or more large circular medallions interspersed by smaller, lobed medallions, set against a ground decorated with delicate floral tracery.

The earliest and finest examples of these carpets were probably woven for the Ottoman court, but it is clear that they were also

exported to Europe from the 16th century, as they appear in paintings by artists such as Vermeer, Velasquez and Zurbaran. There are also a number of surviving examples in European collections.

For a related example, sharing the inverse colour scheme of the present lot, and sharing its double medallion design and overall proportions, see the Lefèvre large Medallion Ushak, now in the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait, (Friedrich Spuler, *Carpets from Islamic Lands*, London, 2012, pp.51-55).

For closely related examples at auction, see Christie's, London, 19 April 2016, lot 151 and Sotheby's London, 6 October 2010, lot 408.

£30,000-50,000



114

THE HOUGHTON HALL BOOKCASE

115

A GEORGE I OAK BOOKCASE

POSSIBLY BY THOMAS RIPLEY, CIRCA 1725

The fabric lined glazed doors enclosing adjustable shelves, the panelled doors enclosing drawers with gilt metal ring handles and handwritten ink labels 'Leases...Cottage Agreements... Farm Agreements...Papers relating to the leasehold lands under Christ Church...'; inscribed in paint twice to the back 'RW' 270cm high, 198cm wide, 62cm deep

Provenance:

Almost certainly supplied to Sir Robert Walpole, later 1st Earl of Orford (1676-1745) or his son, Robert, 2nd Earl of Orford (1700-1751) for Houghton Hall, Norfolk and by descent at Houghton. Property of the Marquess of Cholmondeley, Houghton Hall, Norfolk, Christie's, London, Important English Furniture and Carpets, 24 November 2005, lot 29, where purchased by Robert Kime.

Literature:

G. Nares, 'Wolterton Hall, Norfolk - II: The Home of Lord Walpole', *Country Life*, 25 July 1957, pp. 166-169.
A. Bowett, 'Thomas Ripley and the Use of Early Mahogany', *The Georgian Group Journal*, 1997, pp. 140-145.
A. Moore, E. Bottoms, 'A New Walpole Discovery', *The Burlington Magazine*, January 2006, pp. 34-37.
ed. T. Murdoch, *Noble Households: Eighteenth-Century Inventories of Great English Houses*, Cambridge, 2006.

In 1722 building commenced of Houghton Hall for Sir Robert Walpole, Britain's first Prime Minister. From 1725 William Kent decorated the interior and designed furniture for the state rooms.

This bookcase is probably the 'wainscot bookcase with plate glass doors' recorded at Houghton Hall in 1792 in room 'No. 86 Stewards office' (Murdoch, p. 198). In 1722, building on Houghton began for Sir Robert Walpole, 1st Earl of Orford (1676-1745), Britain's first Prime Minister. From 1725, the Palladian architect and designer, William Kent (c. 1685-1745), was employed to design the interiors



and furniture of the state rooms. However, this bookcase was possibly designed by Thomas Ripley, who prior to becoming an architect and Surveyor in the Royal Office of Works trained as a carpenter. Ripley acted as building supervisor at Houghton, and from 1727, designed Wolterton Hall, Norfolk, and in the 1730s, a house in the Cockpit, Whitehall, for Walpole. Ripley used mahogany extensively for the interior wainscotting, doors, door-cases and stairs at Houghton, all of which were heavily carved and richly detailed (Bowett, p. 142). The use of mahogany on such a scale suggests that in the early years mahogany was considered suitable for joinery being no more costly than wainscot. Walpole's mahogany was shipped from Jamaica to King's Lynn via London from mid-1724, and it was Ripley who organised the freight, lighterage (transferring cargo between vessels of different sizes) and storage for the shipments. After the 1720s, the fashion for mahogany as a furniture wood superseded its employment as architectural joinery. The Houghton archives show that after the initial phase of building was completed, Ripley was paid the substantial sum of £500; this probably included payment for further alterations to the house and stable block and the designing of the church tower (PRO C101/19). As the payment is not itemised, presumably it may have also included furniture. Certainly, Ripley's correspondence in the Wolterton archive shows he was responsible for the hanging of the pictures, and possibly designed frames for the royal portraits there suggesting he may have designed furniture as well (Nares, p. 166).

£10,000-15,000



115



Houghton Hall, Norfolk



116

116
A BRONZE BUDDHA
CHINESE, 17TH CENTURY
Seated on separate lotus base, with traces of old gilding
26cm high

£1,000-1,500



117

117
A COPPER ALLOY JUG
PERSIAN, 13TH CENTURY OR LATER
40cm high

£600-800



118

118
AN IZNIK POTTERY JUG
OTTOMAN TURKEY, EARLY 17TH CENTURY
The body decorated with stylised tulips in blue
24.1cm high

Provenance:
With Mura, England (according to label).
Bonham's, London, 5 July, 2006, lot 89,
where purchased by Robert Kime

£2,000-3,000



119

119
AN IZNIK POTTERY JUG
OTTOMAN TURKEY, CIRCA 1620
The white body decorated with cobalt-blue, bole-red, black and green, the body with alternating large blue tulips and large red flowers, with smaller red flowers between
22.3cm high

Provenance:
Vincent Bullent Collection, Christie's, 26 April 2005, lot 75, where purchased by Robert Kime

£3,000-5,000

120
AN IZNIK POTTERY DISH
OTTOMAN, ANATOLIA, CIRCA 1600
Painted with a tulip and carnation design in blue with pale green and relief red with black outlines, the rim with stylised 'wave and rock' design
29cm diameter

Provenance:
Christie's, London, Islamic Arts and Manuscripts, 23 April 2002, lot 204, where purchased by Robert Kime

£2,500-3,500



120



121
AN ITALIAN BRONZE FIGURE OF AN ELEPHANT
 17TH/18TH CENTURY
 On a malachite veneered plinth, the elephant formerly with further top mount possibly a candle holder, 5.5cm high, base 12cm wide

Together with a fossil of geode form, now on a porphyry veneered plinth, 10.5cm high overall and a fossil ball on an ebonised plinth, 8cm high

£600-1,000



121

122
A BLUE AND WHITE BRUSH POT
 CHINESE, 17TH CENTURY
 Painted with alternating elephants and Buddhist lions
 19.5cm high, 24cm diameter

£500-800



122

123
A GROUP OF MEDIEVAL AND LATER WORKS OF ART
 VARIOUS DATES

To include, a Medieval gilt copper mount, depicting a winged angel on prayer, 4.5cm wide, a 17th century steel swivel seal, a double sided impression of the Winchelsea seal, two early keys, larger 9.5cm long, a 17th century roundel, cast with triple castle and cityscape decoration, triple tower front, 7cm diameter, a miniature icon of The Pieta, Italo-Cretan, 17th century, 9cm, an 18th/19th century polychrome figure of Christ, with remnants of swaddling, 11.5cm high, an Italian votive terracotta swaddled child, 11cm high, and a small silver coloured pendant, possibly 16th century, depicting a woman in profile, and a silver coloured small medallion with young woman serving a seated man

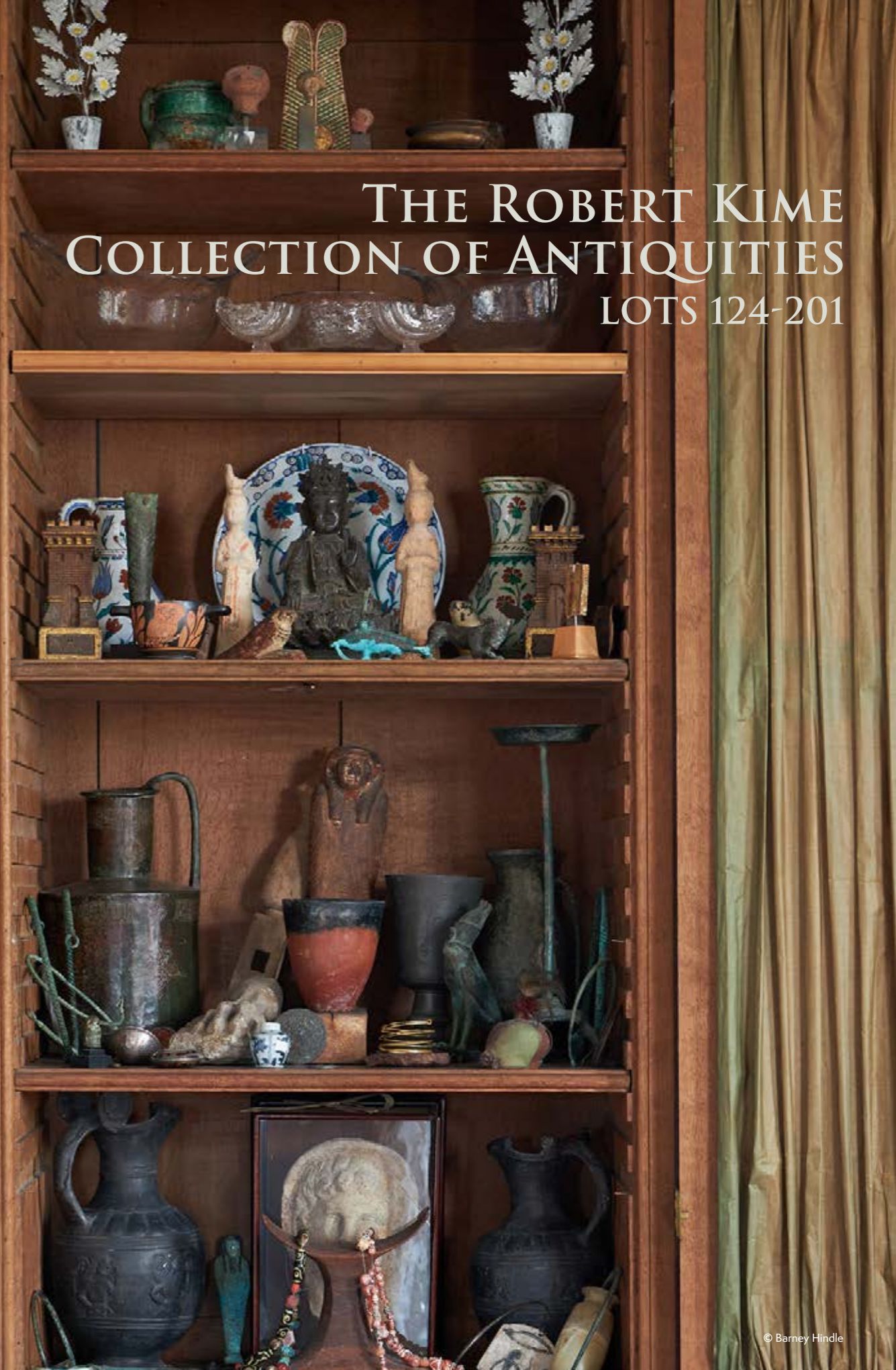
Provenance:

The first three items from Sotheby's, London, The Ronald A Lee Collection, 28 November 2001 - part of one lot.

£400-600



123



THE ROBERT KIME
COLLECTION OF ANTIQUITIES
 LOTS 124-201

124

A CENTRAL EUROPEAN GOLD SPIRAL ARMLET

CIRCA 1ST MILLENNIUM B.C.

Composed of a strand of gold wire looped to form coils, one end formed into twisted wire with a looped terminal
4.5cm high, 6cm diameter

Provenance:

Believed to be Ex Baron von Waldenfels Collection, Neuberg, Germany
Bonham's, London, 13 October, 2006, Lot 227, where purchased by Robert Kime

£800-1,200



124



126

126

TWO RE-STRUNG NECKLACES COMPOSED OF 'ETCHED' CARNELIAN BEADS

CIRCA 2ND B.C. - 1ST MILLENNIUM A.D.

Of spherical, disc and ovoid form, the decoration variously of dots, crosses, zig-zags and banding

Together with a group of marvered, mosaic and millefiori Anglo-Saxon with some possible Islamic glass beads and fragmentary trade beads

Circa 5th-8th century A.D. and later
Of cylindrical, oval and spherical form, mainly of 'black' and white, with some polychrome examples

Provenance:

Loose marvered, mosaic and millefiori beads probably Charterhouse School Museum, largely formed between 1874-1940
Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 86, (part lot), unillustrated, where the lot included 'glass paste beads recorded as found in Saxon graves at Kempston in Bedfordshire in 1863', where purchased by Robert Kime

£600-800



127

127

A COLLECTION OF FIFTEEN BRONZE AGE AXES

CIRCA 1500-800 B.C.

With ink inscribed collection numbers and some with old labels, including four flat axes: one of trapezoidal form, 11.6cm long, '74-1957'; another with flared cutting edge and cast flanges, 16.7cm long; '171-1957', with faint ink inscribed label on the other side; another with expanded cutting edge, 13.2cm long, '158-1957', with ink inscribed label 'Ireland'; another with curved cutting edge, 15cm long, '169-957', and a fragmentary flat axe, 6.5cm long '334' and '159-1957'; a socketed axe, 15cm long, '169-1957' on both sides and a label with 'Bateman Collection' with another label with faint ink inscription; two similar socketed axes with side loop, numbered '175-1957' and '178-1957'; three palstaves: 17cm long, '166-1957'; another in a modern haft, approximately 17cm long, excluding haft, '204-1955', on the other an side ink inscribed label reading 'VertrieuFrance'; the third with coppery patina, 14.6cm long '4-1956' and a fragmentary palstave, 9.7cm long, '168-1957'

Together with a bronze age spearhead with side loops

Circa 1500-1000 B.C.
the prominent midrib flanked by angled ribs 7.5cm long, '187-1957'

And a hollow fragmentary boat-shaped fibula Italic, circa 7th century B.C.

the hollow lozenge-shaped bow missing the foot and catch-plate, the body decorated with incised striations, 10.5cm long, '09-95', accompanied by an old typed label

And a gilt bronze fitting with two projections at right angles to the body, 7cm long

Provenance:

Charterhouse School Museum, largely formed between 1874-1940
Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 163 (part lot) and 73 (part lot), where purchased by Robert Kime

£1,500-2,000

125

FIVE EUROPEAN CELTIC - SAXON BRONZE ARTEFACTS CELTIC TO ANGLO-SAXON, CIRCA 1ST CENTURY B.C. - 6TH CENTURY A.D.

Including an Italo-Celtic belt-clasp engraved with intricate interlace and dot and circle design with two domed studs, three loops for attachment on the back, 7cm maximum diameter, an old label on the back printed: 'Royal Archaeological Institute' and ink inscribed '4', with yellow ink inscribed number '531-1956'; a Roman bronze cross-bow fibula, with cupola-shaped terminals, 7.2cm long, possibly from Mainz, Germany, and two enamel inlaid brooches, one with red and white enamel on a blue enamel ground, Roman, 3.2cm diameter, the other with an enamel cross in white against a blue enamel background, the edge with six spherical lugs, some inset with blue cabochons, Anglo-Saxon, 2.7cm diameter and a bronze pin with domed head, 3.5cm long

Provenance:

Bronze buckle, fibula and pin: Charterhouse School Museum, largely formed between 1874-1940
Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 86 (part lot)
The brooch with cross: Found in Lincolnshire, England.
Timeline Auctions, Antiquities, 1-4 December 2015, lot 269, where purchased by Robert Kime

£400-600



125



128
TWO COPPER ALLOY ROD-TWISTED
NECK-RINGS
 BRONZE AGE OR VIKING
 With overlapping looped terminals
 21cm maximum diameter

Together with three copper alloy and one silver pennanular torc along with two white metal torcs
 Circa 3rd B.C. - 10th Century A.D.
 Including a Thracian silver example formed from three wires twisted together with flattened fish-tail terminals and incised detail, 19cm diameter, and two other pennanular examples, one rod-twisted, the other plain, 16.5cm diameter

Provenance:
 One twisted neck-ring:
 Timeline Auctions, 2 February 2012, lot 476, where purchased by Robert Kime.
 The Thracian silver torc:
 Timeline Auctions, 2 February 2012, lot 542, where purchased by Robert Kime

£1,000-1,500

129
SIX COPPER ALLOY TORCS
 BRONZE AGE - IRON AGE, CIRCA 1600-100 B.C.
 Four of pennanular form with scrolled terminals, with three of twisted form, 18cm maximum diameter; another of twisted form with over-lapping terminals, 16cm maximum diameter; the sixth of pennanular form with trumpet-shaped terminals 16.5cm maximum diameter

Provenance:
 The three rod-formed twisted pennanular torcs:
 Private UK collections.
 Timeline Auctions, 14 March 2012, lot 869 and 1 December 2015, lot 643, where purchased by Robert Kime

£1,000-1,500



128

129

130
THREE ETRUSCAN BUCCHERO WARE
RELIEF DECORATED TREFOIL-LIPPED
OINOCHOAI
 CIRCA 6TH CENTURY B.C.
 One finely polished with rotelles flanking the top of the handle, the shoulder decorated with three striding panthers between lotus buds, incised double banding below, three incised bands around the neck, 29cm high, yellow painted numbers on the underside of the base: '9-160'; and two other examples with moulded decoration, both with the handle modelled in the form of a canine, its paws and snout at the rim and a band of tongue pattern moulded on the shoulder, the body and neck decorated with encircling bands, one example has rotelles moulded with panther masks flanking the top of the handle, the body with a frieze of busts of the winged sun god, Usil, 35.9cm high; the smaller oinochoe with recumbent rams on the rim flanking the top of the handle, the body decorated with a frieze of horse heads, 30.8cm high, yellow painted numbers on the underside of the base: '15-16'

Provenance:
 Charterhouse School Museum, largely formed between 1874-1940
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 74, unillustrated, where purchased by Robert Kime

£800-1,200



130

131
FIVE ANCIENT POTTERY VESSELS
 CIRCA 800 B.C. - 2ND CENTURY A.D.
 Including a Cypriot Iron Age Bichrome Ware oinochoe with high-arched handle and concentric circle decoration, 17cm high; a Greek black glazed askos, 11cm high; a Hellenistic ribbed two-handled kantharos on short hollow base, 14cm high; a buff pottery aryballos with spherical body, disc rim and slightly raised circular base, the body decorated in added umber and wine coloured slip depicting a standing winged creature with a central shield with cross design, a shield-bearing figure and other motifs in the field, 13cm high, and a Roman pottery jug with encircling ridges around the body and a ribbed handle, 20.2cm high

£600-800



131

132
AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUTH
 CIRCA 4TH-3RD CENTURY B.C.
 His curled hair emerging from beneath the himation
 In a glazed case, 32.5cm high, 22.3cm wide 20.1cm deep; the head: 26cm high

£1,000-1,500



132

133
AN ETRUSCAN BRONZE MIRROR
 CIRCA 4TH CENTURY B.C.
 With slender tapering handle, the mirror framed within a beaded and ridged border on the front and an ovolo border on the back
 30.5cm long, paper label ink inscribed 'Cortona' and yellow painted numbers -60 30 on the front

Provenance:
 Charterhouse School Museum, largely formed between 1874-1940
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 78, where purchased by Robert Kime

£500-800



133

134
AN ETRUSCAN BRONZE KYATHOS
 MID-LATE 5TH CENTURY B.C.
 The body of cylindrical form with out-turned rim, beaded decoration around the base and on the spine of the arched handle
 22cm long

Together with a Roman bronze strigil
 Circa 2nd - 3rd century A.D.
 The handle of rectangular cross-section, the curved tapering blade with fluted exterior
 7cm high
And a corroded bronze cylindrical bowl or statue base and two spiral bracelets with fragments of an Egyptian miniature snake sarcophagus
 1st Millennium B.C.
 the bowl, 3cm high, 6.4cm wide, the bracelets, 8.2cm diameter

Provenance:
 Strigil: Christie's, South Kensington, 29 October 2003, lot 69, where purchased by Robert Kime
 Bowl/base: bracelets and sarcophagus fragments: Charterhouse School Museum, largely formed between 1874-1940
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 73 (part lot), where purchased by Robert Kime

The kyathos is likely to have been used to ladle wine from larger vessels, or to mix water with the wine

£500-700



134

135
AN ITALIC BRONZE VOTIVE MALE FIGURE
 CIRCA 5TH-4TH CENTURY B.C.
 Wearing an ankle-length garment, one hand held to the side, the proper right hand held out at right-angles before him, the short centrally parted hair delineated, with short tangs beneath the feet
 now perspex mounted, 10.5cm high

£500-800



135



136

136
AN ATTIC RED-FIGURE COLUMN KRATER
ATTRIBUTED TO THE LENINGRAD PAINTER,
CIRCA 480-460 B.C.

Side A: depicting two horses with riders, a band of elongated lotus bud chain on the neck; side B, with three conversing draped male figures, the central figure holding a staff, the scenes framed by double columns of dots, a band of short tongues above, double bands of dots around the side of the rim and linked lotus buds around the top of the rim, palmettes with linked scrolls on the handle plates, rays emanating from the foot
44.5cm high

Literature:

Alastair Langlands (Text), HRH Prince of Wales (Foreword) Tessa Traeger (Photographs) *Robert Kime*, London, 2015, page 44 & 49 (Upper Farm, Wiltshire, 1987, where it notes on page 48, '...a Greek vase that Robert found [probably in an antique shop] in 1000 pieces; together they are a clue both to Robert's fondness for very disparate objects, and to the way that he puts them together.'

The Leningrad Painter was part of the Mannerist workshop, whose painters were stylistically linked and were known for their stiffly depicted garments, as well as rather small-headed figures. For another column krater, the rim similarly decorated with lotus buds, palmettes and double dots, attributed to the Leningrad Painter by J.D. Beazley, cf. BAPD 206530, in the Louvre Museum, Paris: MNC478.

£5,000-7,000



137

137
AN ATTIC RED-FIGURE POTTERY KYLIX
PROBABLY THE PAINTER OF ATHENS 1237,
CIRCA 470-460 B.C.

The tondo decorated with an inquisitive satyr bending forward, his heels raised, with his head and shoulders immersed in an open chest with lion paw foot, the lid propped open, set within a meander border
8cm high, 16cm diameter

Provenance:

European art market.
European private collection, acquired in 1995.
Christie's New York, 8 June 2005, lot 90, where purchased by Robert Kime

Exhibited:

Walters Art Gallery, 5 November 1995 - 7 January 1996; Dallas Museum of Art, 4 February - 31 March, 1996, and at the Antikenmuseum Basel und Sammlung Ludwig, 28 April - 23 June 1996

Literature:

Ellen D. Reeder et al, *Pandora, Women in Classical Greece* (Baltimore, 1995), p.100, fig.15.
François Lissarrague *La cité des satyres: Une anthropologie ludique (Athènes, VIe-Ve siècle avant J-C)*, (Paris 2013), p.209, fig.181.
Beazley Archive no.20361, unillustrated and unattributed.

The decoration on this drinking cup has been newly attributed as likely to be a work by the Painter of Athens 1237 (ARV2 865), a follower of the Pistoxenos Painter.

Chests such as the one depicted in this scene have appeared on vases representing a scene from the life of Perseus, a Greek hero known for slaying the Gorgon Medusa. He was the son of the god Zeus and the mortal Danae, whose father Acrisius of Argos had been warned by an oracle that he would be slain by his grandson. So, when Danae had given birth to her son Perseus, his grandfather Acrisius, arranged for his daughter and grandson to be set adrift in a wooden casket. Cf. Beazley Archive no. 202466, for a hydria in the Museum of Fine Arts Boston: 13.200, with a similar casket from the scene of the banishment of Perseus and Danae.

£12,000-18,000





138

138
AN APULIAN ZENON WARE KYLIX
GREEK SOUTH ITALY MID-4TH CENTURY B.C.

Set on a raised ring base, the interior decorated with a laurel band around a central palmette, the exterior with a band of laurel
20.5cm diameter

Provenance:

From the estate of a deceased north country collector, acquired from the early 1970s.
Timeline Auctions, Antiquities, 1-4 December 2015, lot 27, where purchased by Robert Kime

£300-500

139
A CAMPANIAN RED-FIGURE FISH-PLATE- WAVY GILLS/
DOTTED STRIPE GROUP
GREEK SOUTH ITALY, CIRCA 360-350 B.C.

Two bream and a sear perch around the central depression, set on a low ridged foot, the decoration enlivened with white slip, the rim with a wave pattern
5cm high, 19cm diameter

Provenance:

Bonham's, London, Antiquities, 16 May 2002, lot 238, where purchased by Robert Kime

£2,000-3,000



139

140
AN APULIAN RED-FIGURE OWL SKYPHOS
GREEK SOUTH ITALY, CIRCA 4TH CENTURY B.C.
Decorated on both sides with an owl, detailed with circle and dot eyes, v-shaped beak, dots for plumage and with folded wings, flanked by laurel branches
7cm high

£800-1,200



140



141

141
A GREEK BRONZE DEEP SKYPHOS
CIRCA 4TH CENTURY B.C.
A band of ovolo decoration incised around the rim edge
19cm high, 21.2cm diameter of rim, excluding handles

Provenance:

Bonham's, London, Antiquities, 13 October 2006, lot 175, where purchased by Robert Kime

£1,000-2,000

142
A GRAECO-ROMAN MARBLE FRAGMENT
CIRCA 1ST CENTURY B.C./A.D.
Showing vertical folds of drapery, the marble mount inscribed 'Eleusius'
14.5cm high

Provenance:

Christopher Gibbs.
Christie's, The Manor House at Clifton Hampden, Home of Christopher Gibbs, 25 September - 26 September 2000, lot 94, where purchased by Robert Kime

£800-1,200



142



143

143
A ROMAN MARBLE ANTEFIX OR STELE CROWN
CIRCA 1ST CENTURY A.D.

Carved in high relief with a palmette emerging from acanthus leaves
32.4cm high, 24cm wide, 7.2cm maximum depth

Provenance:

Traditionally said to have been brought to England by Lord Elgin, Thomas Bruce 7th Earl (1766-1841) and to have been found on the Athenian Acropolis;
Presented by Rev. A.R.J Munro (O.C.), Rector of Lincoln College, Oxford in March 1944 (numbered 156- 1960 in the *Black Ledger*), Charterhouse School Museum, largely formed between 1874-1940.

Sotheby's, London, The Charterhouse Collection,
5 November 2002, lot 92, where purchased by Robert Kime

Exhibited:

Sotheby's, London, *Classical Antiquities from Private Collections in Great Britain*, (A Loan Exhibition in Aid of the Ashmole Archive), 15th-30th January 1986, no.52.

£6,000-8,000



144

144
A ROMAN CARVED MARBLE CINERARY URN WITH LID
CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.

The round-backed urn with central rectangular tabula, its inscription now worn with three drill holes across the top, two birds pecking at fruits on a swag beneath the tabula and flanked on either side by sirens with up-curved wings, the lid with mask acroteria, the arched pediment decorated with a central bust within a foliate wreath
31cm overall height, 21cm height of base, 27cm deep

Provenance:

A. Tilbrook purchased from a Bruton Knowles sale, pre-1985 and subsequently purchased by Robert Kime

The semi-circular cinerary urn was designed to fit into a niche in a columbarium

£3,000-5,000



145

145
A ROMAN MARBLE CORINTHIAN CAPITAL AND TWO
LATER SMALL MARBLE CAPITAL SECTIONS/STATUE BASES

Roman capital, 37cm high; each capital/base section, 12.5cm high

£800-1,200



146

146

A ROMAN MARBLE STRIGILATED SARCOPHAGUS
CIRCA LATE 2ND - 3RD CENTURY A.D.

The front panel carved with S and inverted S's resembling the form of a strigil and mirrored on either side of a central lozenge with traces of an engraved motif, possibly representing a vessel, fluted pilasters flank the front panel, their capitals decorated with uncut acanthus leaves, the lower quarter of the flutes of the pilasters remain uncut, the back and side panels are unadorned
43.cm high, 147cm long, 46.4cm deep

Provenance:

Purchased by A. Tilbrook at a West Country auction house pre-1989, subsequently purchased by Robert Kime

The pilaster capitals are similar to those found on another sarcophagus in the British Museum, acc. no.1805,0703.124, dated to circa A.D. 200

£10,000-15,000



The Orangery at Upper Farm, with lot 146 partially obscured behind plants and lot 148
© Tessa Traeger



147

147

A ROMAN STONE DEDICATORY STELE
CIRCA 2ND CENTURY A.D.

With inscribed rectangular panel within a moulded border: "To Calpurnius Pothus, his daughter Calpurnia Helpis made this for him, well deserving, he lived 45 years".

71.7cm high, 40cm wide, 14.5cm deep

Provenance:

Christie's, South Kensington, Antiquities, 29 October 2003, lot 26, where purchased by Robert Kime

£1,000-2,000



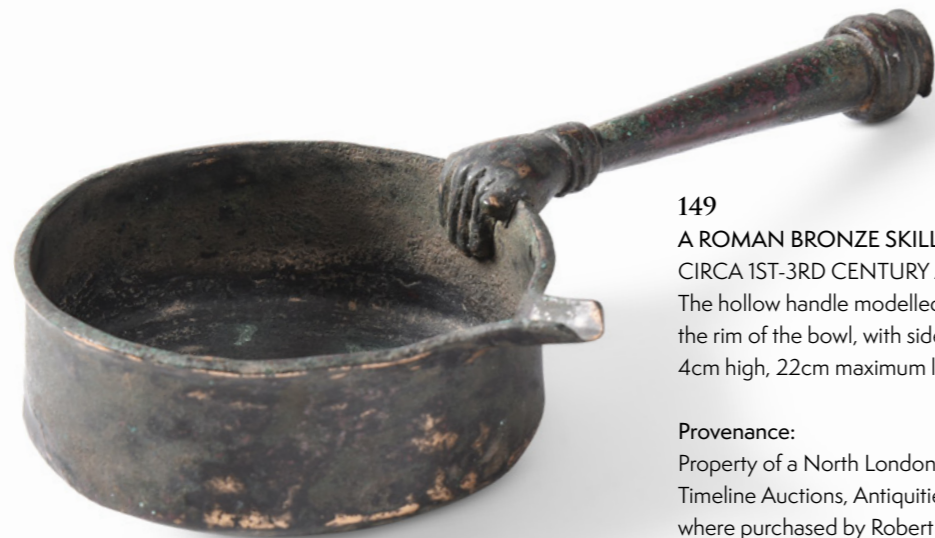
148

148

A ROMAN STONE FUNERARY STELE
CIRCA 1ST CENTURY A.D.

With two central togate figures of the husband and wife their hands clasped and flanked on either side by the diminutive figure of a child, with five very worn lines of the Greek dedicatory inscription below, a rosette within the pediment, two further rosettes in the field above
87cm high, 43.5cm wide, 9cm deep

£1,000-2,000



149
A ROMAN BRONZE SKILLET
 CIRCA 1ST-3RD CENTURY A.D.
 The hollow handle modelled as an arm, the hand holding the rim of the bowl, with side pouring spout
 4cm high, 22cm maximum length including handle

Provenance:
 Property of a North London collector; acquired in the 1970s.
 Timeline Auctions, Antiquities, 1-4 December 2015, lot 278, where purchased by Robert Kime

£300-500

149



150

150
A ROMAN BRONZE SKILLET
 CIRCA 1ST-3RD CENTURY A.D.
 The deep bowl with turned base, incised banding around the interior below the rim and tondo, a moulded ridge around the exterior just below the rim, the horizontal handle with rounded terminal, with central aperture for suspension
 11cm high, 32cm maximum width including handle

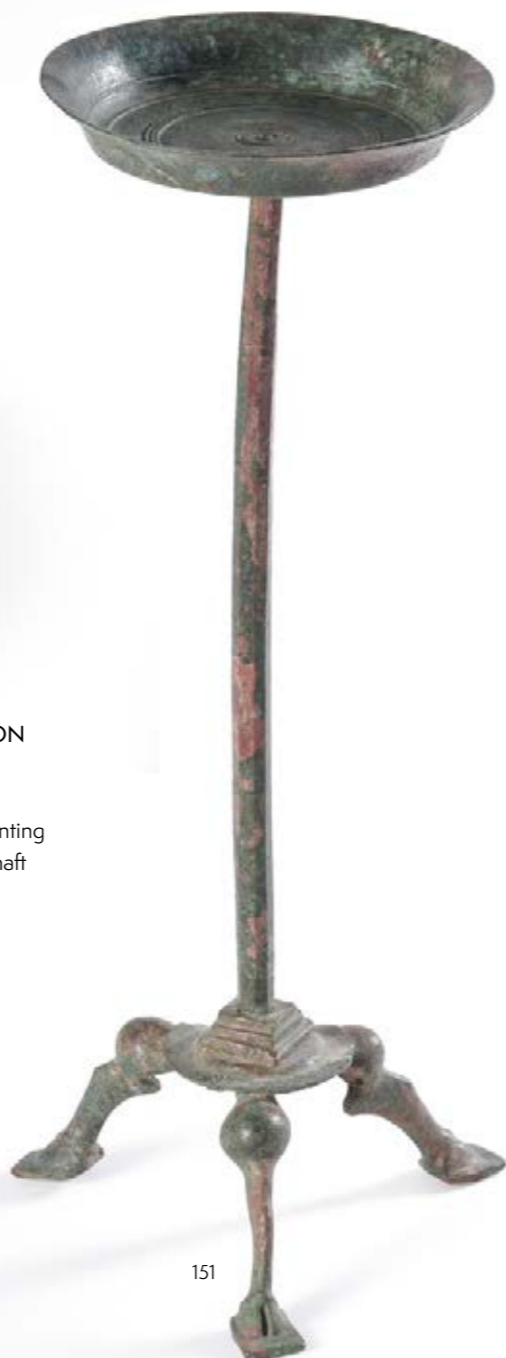
Provenance:
 Ex private collection, Lancashire, England, said to have been found in Cirencester in the early 1970s.
 Timeline Auctions, 19 June 2013, lot 605, where purchased by Robert Kime

£600-800

151
A ROMAN BRONZE THYMIATERION
 CIRCA 2ND CENTURY A.D.
 The shaft of octagonal cross-section, set on a pedestal base, a disc surmounting the cloven hooved tripod base, the shaft surmounted by a shallow bowl with everted rim and turned interior
 40cm high

Provenance:
 Bonham's, London, Antiquities, 16 May 2002, lot 580, where purchased by Robert Kime

£500-800



151



152

152
A BYZANTINE CREAM SLIPWARE POTTERY BOWL
 CIRCA 12TH CENTURY A.D.
 Decorated with a raptor perched on a stylised branch, sea encrustation on the exterior
 8cm high, 25.5cm diameter

Together with a Byzantine sgraffito glazed pottery footed bowl
 Circa 10th-12th century A.D.
 The splashed glaze with incised foliate decoration
 11.5cm high, 13cm diameter

Provenance:
 First bowl: German art market
 Bonham's, London, Antiquities, 27 April 2006, lot 257, where purchased by Robert Kime

£800-1,200

153
A BYZANTINE BRONZE EWER
 CIRCA 8TH-12TH CENTURY A.D.
 Set on a high flared foot, the slender body with rounded base and a widened mouth with upturned rim, the applied handle with a protruding thumb spur
 25cm high

Together with a bronze footed vessel of similar form probably Byzantine, circa 8th-12th century B.C. handle now missing
 27cm high

Provenance:
 Ex van der Kar Collection, the Netherlands, acquired in the 1960s.
 Bonham's, London, Antiquities, 13 October 2006, lot 414, part lot, where purchased by Robert Kime

£800-1,200



153



154

154
AN ISLAMIC BLOWN BLUE GLASS BOTTLE
CIRCA 10TH-12TH CENTURY A.D.

Of cylindrical heavy form with broad shoulder and short narrow tapering neck with thickened out-turned rim, the surface with much iridescence
19cm high

Provenance:

Bonham's, London, Islamic & Indian Art, 19 January 2011, lot 110, where purchased by Robert Kime

£500-700

155
A FRAGMENTARY MARBLE FUNERARY MONUMENT

NORTH AFRICA, ISLAMIC, CIRCA 11TH-12TH CENTURY A.D.
Decorated on both sides with a panel of Kufic inscription, foliate Kufic inscription and scrolls on the sloped top, with scroll decoration on the chamfered end, an egg-and-dart motif carved along the baseline
Mounted, 24.5cm high, 39cm wide, 9cm deep

Provenance:

Formerly in a Belgian private collection, acquired in North Africa in the 1950s
Sotheby's, "Gordon Watson", lot 416, 03 May 2006, where purchased by Robert Kime

£3,000-5,000



155





156

156
TWO EGYPTIAN PRE-DYNASTIC BLACK-TOPPED POTTERY JARS
 NAQADA I-II, CIRCA 4000-3200 B.C.
 Both of tapering conical form
 16cm high and 13.5cm high, each with ink inscribed number on the underside of the base, the taller '1543', the smaller '1489'

Provenance:
 Charterhouse School Museum, largely formed between 1874-1940.
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 114, unillustrated, where purchased by Robert Kime

£1,200-1,500

157
AN EGYPTIAN EARLY DYNASTIC ALABASTER SQUAT JAR
 1ST-2ND DYNASTY, CIRCA 3000-2400 B.C.
 With broad shoulders tapering to a flat base, the narrow neck with rolled-out rim
 6cm diameter, 14.5cm diameter

£1,000-2,000

158
AN EGYPTIAN WOOD CHAIR OR STOOL FOOT IN THE FORM OF A LION'S LEG
 MIDDLE KINGDOM, CIRCA 2000 B.C.
 With much of the original white gesso painted decoration remaining
 33cm high, an ink inscribed label attached:
'hardwood leg of an Egyptian chair, circa.2000 B.C.'

Together with a small wood furniture fitting
 Of baluster form
 13cm high, ink inscribed '317' on one side

£1,000-2,000



157



158



159

159
AN EGYPTIAN POLYCHROME PAINTED WOOD SARCOPHAGUS PANEL BELONGING TO A WOMAN
 MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1991-1962 B.C.
 Bearing a horizontal band of blue painted hieroglyphic text invoking "Osiris, foremost of the Westerners for a goodly burial in the necropolis in the West, for the Ka of the blessed spirit, Hathor-hetep", with further text in two vertical columns below, one bearing the name of Nut; the back of the panel with traces of three horizontal rows of hieroglyphic text: a row of seated deities above; the name of Hathor-hetep repeated below and representations of offerings, with approximately 54 columns along the bottom of the panel, giving the hieroglyphic of each offering, a band of black painted hieroglyphic text on one end and five peg holes, made from three sections held together by four modern metal joints
 28.4cm maximum height, 140cm long, 3.2cm deep

Provenance:
 Private collection.
 Charles Ede Ltd., London, acquired from the above in September 1976
 Christie's, London, 25 October 2006, lot 203, where purchased by Robert Kime

£3,000-5,000



Detail of reverse

160
AN EGYPTIAN TERRACOTTA OFFERING TRAY
 MIDDLE KINGDOM, CIRCA 1987-1640 B.C.
 Of oval form, the offerings moulded in relief, of meat and bread, with drainage channels and a hole at one end
 4.2cm high, 31cm long, 25.2cm wide, accompanied by an ink inscribed collection label: *'Table of offerings from Gebelein IV Dynasty'*

Provenance:
 Charterhouse School Museum, largely formed between 1874-1940.
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 123, where purchased by Robert Kime

£3,000-5,000



160



161

161
AN EGYPTIAN WOOD HEADREST
 NEW KINGDOM, CIRCA 1567-1085 B.C.
 With curved neck support, with columnar stand and flared base
 Mounted, 19cm high, 22cm wide, ink inscribed on the front 'Pillo, or Head-Rest [XVIIIth Dynasty, B.C. 1300]'

Provenance:
 Ex German private collection
 Bonham's, London, Antiquities, 21 April 2005, lot 88, where purchased by Robert Kime

£3,000-5,000



163

163
AN EGYPTIAN GRANITE FRAGMENTARY CARTOUCHE OF RAMESSES II OR RAMESSES III
 NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1279-1150 B.C.
 With a partially preserved cartouche, starting Maat-Re, possibly the beginning of the throne name of Rameses II or Rameses III, the goddess Maat shown enthroned
 51cm high

Provenance:
 Ex Belgian trade (deceased).
 Christie's London, Antiquities, 15 May 2002, lot 364, unillustrated, where purchased by Robert Kime

£4,000-6,000

162
AN EGYPTIAN GREEN GLAZED FAIENCE PECTORAL
 NEW KINGDOM, CIRCA 1295-1069 B.C.
 Details in added black, the front decorated with Anubis, recumbent on a shrine, a flail across his back, framed within black potline decoration, the reverse with a central djed pillar flanked by *tjt* (Isis knot) symbols, pierced along the reverse and top of the cornice
 7.3cm high, 8.5cm wide

£800-1,000



162

164
AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
 26TH DYNASTY, CIRCA 664-525 B.C.
 Decorated with a long-horned cow, the horn curved downwards, with finely carved facial details
 10.8cm high, 13.4cm wide

Provenance:
 Acquired in Egypt between 1956-1958.
 Christie's London, Antiquities, 25 April 2007, lot 49, (sold to benefit the Hans Goedicke Foundation of Egyptology), where purchased by Robert Kime

£2,000-3,000



164



165

165
AN EGYPTIAN TURQUOISE GLAZED
FAIENCE SHABTI

THIRD INTERMEDIATE PERIOD, 21ST
DYNASTY, CIRCA 1070-945 B.C.

With details in added black, carrying two
hoes, the wig with side lappets and traces
of the seed-basket across the back, with a
frontal column of text inscribed for Amen-
(em)-hat-pa-mesha
12.5cm high

Together with an Egyptian blackened
glazed faience shabti

Late Period, 26th Dynasty,
circa 664-600 B.C.

Of typical mummiform, traces of the original
blue-green glaze can be seen in places,
holding a pick and hoe, a seed-basket
over the left shoulder, with eight horizontal
bands of hieroglyphic text inscribed for the
Wener priest called Wah-ib-re-en-heb,
born to Khebes
17.3cm high

And an uninscribed Egyptian green glazed
faience shabti

Late Period, circa 664-525 B.C.

Holding a pick and hoe with a seed-basket
over the left shoulder
16.5cm high

£1,500-2,000



167

167
TWO EGYPTIAN ASSOCIATED LIMESTONE
RELIEF FRAGMENTS

25TH DYNASTY, REIGN OF PSAMTIK I,
CIRCA 664-525 B.C.

In sunken relief, the polychrome decoration
largely over-painted, the larger rectangular section
inscribed with four columns of hieroglyphic text,
46.5cm x 23.3cm; the L-shaped section with four
vertical columns of text; 39cm x 28.7cm

Together with a small Egyptian limestone
relief fragment

Late Period, after 600 B.C.

With two partially preserved hieroglyphs
mounted, 9cm high, 7.8cm wide

Provenance:

German private collection.
Bonham's, London, Antiquities, 21 April 2005,
lot 64, where purchased by Robert Kime

£1,500-2,500



166

166
AN EGYPTIAN FRAGMENTARY RELIEF
WITH HIEROGLYPHIC TEXT

THIRD INTERMEDIATE PERIOD,
CIRCA 1069-664 B.C.

The hieroglyphic text partially preserved,
the lines translating: a) 'gods, may you give
to me....' b) 'his temple of the 17th Upper
Egyptian nome....' c) 'together with his father
at every festival....' d) 'for your ka together
with....' e) 'Akhbit Mes..'

17cm x 9cm

Together with an alabaster and
bronze figure of a striding ibis

Probably not Ancient
with alabaster body, bronze legs, neck,
head and tail feathers
mounted, 7cm high

And a baked clay figure of Bes

Not Ancient
Mounted on a wood pedestal base, the
underside ink inscribed 'Bes circa B.C.
400-300 from the MacGregor Collection'
11cm high

Provenance:

Bes: McGregor Collection7, where
purchased by Robert Kime

£500-700



168

168
THREE EGYPTIAN BRONZE FIGURES
OF OSIRIS

LATE PERIOD, AFTER 600 B.C.

Of typical mummiform, each holding the
crook and flail, one finely cast with plaited
false beard, the atef crown and frontal uraeus
with incised detail, 14.3cm high; another with
thin body, the side plumes of the crown now
missing, 16.7cm high, and a small amuletic
example with loop behind the neck for
suspension, a tang below the underside of the
base, 13cm high including tang, two mounted
on old marble collection bases, ink inscribed
on the front, the third on a porphyry base

£1,000-1,500



169

169
AN EGYPTIAN BRONZE SARCOPHAGUS
SURMOUNTED BY KITTENS

LATE PERIOD, CIRCA 716-30 B.C.

Of rectangular form with cavetto cornice,
surmounted by five seated kittens
11cm high, 14cm long, 7cm wide

Provenance:

Charterhouse School Museum, largely
formed between 1874-1940.
Sotheby's, London, The Charterhouse
Collection, 5 November 2002, lot 109,
where purchased by Robert Kime

£6,000-8,000



170

170
AN EGYPTIAN BRONZE FIGURE OF A RUNNING APIS BULL
 LATE PERIOD - PTOLEMAIC, CIRCA 600-30 B.C.
 With front legs advanced, set on an integral rectangular base, the body decorated with incised details including a winged vulture and saddle-cloth, with solar disc headdress and frontal uraeus between the horns
 Marble mounted, 7.5cm high, 7.4cm long

£3,000-5,000



171

171
AN EGYPTIAN BRONZE FIGURE OF SEATED HORUS AS A CHILD
 LATE PERIOD, AFTER 600 B.C.
 Wearing the Double Crown, with the right forefinger held to his mouth, the feet resting on an integral plinth
 15cm high

Together with an Egyptian bronze figure of Isis seated suckling Horus
 Late period, after 600 B.C.
 Wearing the horned solar disc headdress
 18.5cm high

£700-1,000



172

172
AN EGYPTIAN BRONZE FALSE BEARD ATTACHMENT
 LATE PERIOD, AFTER 600 B.C.
 Hollow cast, with bitumen in the interior, the plaited striations finely engraved
 Mounted, 17.9cm high

Provenance:
 The property of a Danish private collector. Bonham's, London, Antiquities, 16 May 2002, lot 430, where purchased by Robert Kime

£3,000-5,000



173

173
THREE STONE HEADS PROBABLY NOT ANCIENT
 Including a black basalt Egyptian style head wearing a bag wig, with carved facial features, the eyes lines clearly delineated, possibly Middle Kingdom, 8.3cm high, mounted; two small stone heads with short wigs, details incised, 3cm high, mounted and 3.3cm high, with modern metal peg for insertion into a base

Together with two primitive terracotta heads
 One with coffee-bean shaped eyes and stippled hair 5.5cm high, perspex mounted, and a small terracotta male head with prominent ears and well-defined facial features, 2.8cm high, mounted

£400-800

174
A MISCELLANEOUS GROUP OF EGYPTIAN ANTIQUITIES
 THIRD INTERMEDIATE PERIOD - PTOLEMAIC, CIRCA 1069-30 B.C.
 Including a green glazed faience ring, the bezel moulded with falcon-headed Re-Horakhty standing beneath his solar disc, 3.5cm width of bezel; a bronze ostrich plume from an atef crown with twisted ram horn and uraeus, 15.7cm high; a bronze figure of the goddess Bastet with an aegis pendant, holding a sistrum and a basket, 10cm high including tang; a green glazed faience shabti with frontal column of hieroglyphic text inscribed for Psamtek, a seed-bag over the left shoulder, 10.2cm high, mounted; three small pale blue glazed shabtis, one with dorsal column of text, 7.3cm maximum height; the bust of a green glazed shabti, 3.3cm high; a blue glazed faience scarab with

two wings, 6.8cm length of scarab, 12.1cm maximum width including wings; a bright blue glazed upper section of a plaque of one of the Four Sons of Horus, 5cm high, and a re-strung bead necklace composed of cylindrical and disc beads
 Together with a group of Egyptian style scarabs and shabtis; a steatite horus falcon and two decorative cuneiform tablets
 Not ancient

Provenance:
 Ostrich plume: Charterhouse School Museum, largely formed between 1874-1940. Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 73 (part lot), where purchased by Robert Kime

£300-400



174 (part lot)



175

175
AN EGYPTIAN BRONZE OXYRYNCHUS FISH
 LATE PERIOD, AFTER 600 B.C.
 Wearing the horned solar disc with frontal uraeus, a loop for suspension behind, the front fins supported by an integral sledge-shaped base mounted, 5.2cm high, 11.5cm long, printed label on the underside of the base, '14 Poisson Oxyrynchus 12cm per. Tard Saint po'

£800-1,000

176
AN EGYPTIAN BRONZE OXYRYNCHUS FISH
 LATE PERIOD, AFTER 600 B.C.
 The front fins supported by an integral sledge-shaped base, a loop behind the frontal uraeus for suspension, with restored horned solar disc 9cm high including horns, 12.9cm long

£600-800



176

177
AN EGYPTIAN FRAGMENTARY SCHIST STATUE BASE
 LATE PERIOD, CIRCA 664-525 B.C.
 Carved with the feet of a figure set on an integral rectangular base, the hands of a diminutive worshipper resting on the base edge before him 12cm high

Provenance:
 Ex San Francisco, Israel Museum, with ink accession number SF6282.
 Bonham's, London, Fine Antiquities, 6 July 1992, lot 76.
 Private English collection.
 Bonham's, London, Antiquities, 21 April 2005, lot 492, where purchased by Robert Kime

£1,500-2,000



177



178

178
AN EGYPTIAN BRONZE FRAGMENTARY FIGURE OF A FALCON
 LATE PERIOD, AFTER 600 B.C.
 With folded wings, wearing the Double Crown with frontal uraeus 19.3cm high, 15cm long

£800-1,200

180
AN EGYPTIAN BRONZE FIGURE OF OSIRIS
 LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.
 Carrying the crook and flail, wearing the atef crown with frontal uraeus, finely detailed with a plaited beard, broad collar and *menat* counterpoise at the back, hieroglyphic text on one side and the front of the base, asking Osiris to give life to the donor, the donor's name begins Pa-..., son of Sepheh 13.8cm high

£1,000-1,500



180



179

179
AN EGYPTIAN BRONZE MENAT COUNTERPOISE
 LATE PERIOD, CIRCA 664-525 B.C.
 The combination of the *menat* and *Usekh* (broad collar) form a pendulum-shape, surmounted by the heads of a divine couple, the lioness-headed goddess Tefnut wearing the sun disc with frontal uraeus, and her consort Shu wearing a layered wig surmounted by a tall plumed headdress, the disc of the *menat* flanked by *uraei*, traces of incised decoration remain on the front, with two ribbed double loops at the back 17cm high

The menat served to hold the elaborate beaded collar in place

£1,000-1,500

181
AN EGYPTIAN ALABASTER ALABASTRON
 LATE PERIOD, AFTER 600 B.C.
 The ovoid body with vestigial lug handles and disc rim
 12cm high

Provenance:
 Charterhouse School Museum, largely formed between 1874-1940.
 Sotheby's, London, The Charterhouse Collection, 5 November 2002, lot 124, unillustrated, where purchased by Robert Kime

£300-500



181

182
A PAIR OF EGYPTIAN EYES
 LATE PERIOD, AFTER 500 B.C.
 With calcite sclera and painted limestone pupils, set within a bronze rim, modern mounted as brooches each 6.5cm wide

Provenance:
 Bonham's, London, Antiquities, 16 May 2002, lot 414, where purchased by Robert Kime

£800-1,200



182



183
AN EGYPTIAN-STYLE CARVED WOOD FIGURE OF HORUS AS A FALCON
 20TH CENTURY
 17.5cm high

Together with a restrung Egyptian amuletic necklace
 Mainly Late Period - Ptolemaic, circa 600-30 B.C.
 Mounted in a 20th century gold coloured necklace, including two blue glazed faience button scarabs, 1.5cm long, a green glazed Ptaichos amulet, 2.3cm high, a rectangular green glazed bead, fruits, mummy beads, a circular bead with a moulded design on each side and carnelian beads

Provenance:
 The necklace: Ex American collection, acquired between 1970 and 1989
 Bonham's, London, 29 October 2009, lot 66 (part lot), where purchased by Robert Kime

£500-800



183



184

184
AN EGYPTIAN BRONZE FIGURE OF A SEATED CAT
 LATE PERIOD, CIRCA 664-525 B.C.
 The tail curled around the haunches and touching the right forepaw
 Mounted, 12cm high

Provenance:
 Christie's East, New York, 11 May 1983, lot 317
 Charles Pankow (1923-2004) Collection
 Sotheby's New York, The Charles Pankow Collection of Egyptian Antiquities, 8 December 2004, lot 137, where purchased by Robert Kime

£8,000-12,000

“I do think objects have a soul, but its not always evident, look at this cat for example, its just sitting there but very powerful...it's charged ...it's a god, it's got stature and dignity..and yet it's just a cat.”

Robert Kime



185
 AN EGYPTIAN POLYCHROME PAINTED
 COFFIN FOOT PANEL
 LATE PERIOD, AFTER 664 B.C.
 With a running Apis bull carrying the
 deceased, a red cloth draped over the
 mummiform body, a winged ba-bird flies
 above with outstretched wings
 30.3cm high, 19.4cm wide, 2.5cm deep

Provenance:
 Deceased American Estate, acquired between
 1970-1989.
 Bonham's, London, 28 October 2009, lot 125,
 where purchased by Robert Kime

£800-1,200

185



187
 AN EGYPTIAN TURQUOISE GLAZED FAIENCE TAPERING
 CYLINDRICAL VESSEL
 LATE PERIOD - PTOLEMAIC, CIRCA 600-30 B.C.
 The walls tapering to the flat base, with out-turned rim
 10.5cm high

Together with a Romano-Egyptian turquoise glazed lidded amphora
 Circa 1st-3rd Century A.D.
 With rounded shoulders, the broad ribbed handles terminating with scrolls
 where it joins the body and knucklebone design in relief where it joins the
 broad disc rim, with a separately made disc lid with knopped handle
 21.5cm high, printed collection label number '39' on the shoulder

Provenance:
 Cylindrical vessel: German private collection.
 Bonham's, London, Antiquities, 25 April 2005, lot 34
 Amphora: French private collection, acquired between 1960-1980.
 Christie's London, Antiquities, 25 April 2007, lot 104, where purchased
 by Robert Kime

£5,000-7,000

187

186
 AN EGYPTIAN BLACK GRANITE
 OFFERING TABLE
 LATE PERIOD - PTOLEMAIC,
 CIRCA 664-30 B.C.
 Engraved with four large water jars, the two
 central jars flanking a lotus flower, laden
 with offerings on either side, a channel cut
 through the side projection which gives the
 offering table the shape of "hetep",
 the hieroglyphic word for "offerings"
 57.5cm high, 57cm wide,
 13.5cm maximum depth

£2,000-3,000



186

188
AN EGYPTIAN WOOD SARCOPHAGUS MASK
LATE PERIOD - PTOLEMAIC, CIRCA 600-30 B.C.
Hollow backed, with slender nose and full lips
16cm high

Provenance:
Private UK collection.
Phillips, London, Tribal Art & Antiquities,
20 September 2000, lot 5, where
purchased by Robert Kime

£800-1,200



188



189
AN EGYPTIAN WOOD FUNERARY FIGURE OF
JACKEL-HEADED DUAMUTEF
LATE PERIOD - PTOLEMAIC, CIRCA 400-30 B.C.
Gesso painted with yellow slip, added details on the
lappet wig in blue and the collar and eyes in black
30cm high including tang

Provenance:
From the estate of Ralph Huntingdon Blanchard
in Cairo.
Acquired by from the above by
Geoffrey McDermott in 1946.
Then inherited by his son in 1978.
Bonham's, London, Antiquities, 27 April 2006,
lot 8, where purchased by Robert Kime

£2,000-3,000

189



190

190
AN EGYPTIAN WOOD POLYCHROME
PAINTED SARCOPHAGUS PANEL
LATE PERIOD - PTOLEMAIC,
CIRCA 400-30 B.C.
Painted with one line and seven columns of
inscription, the text containing recitations
of Horus on behalf of the deceased,
'Gwr-iry, Chantress of Amun-ra',
In a glazed wood frame, dimensions of panel:
32cm high, 34cm wide; dimensions of frame:
59.8cm high, 62cm wide

Provenance:
Christie's London, 13 & 14 December 1983,
lot 114.
Charles Pankow (1923-2004) Collection.
Sotheby's New York, The Charles Pankow
Collection of Egyptian Antiquities,
8 December 2004, lot 14, where purchased
by Robert Kime

£1,500-2,500

191
AN EGYPTIAN WOOD FIGURE OF PTAH-SOKAR-OSIRIS
LATE PERIOD - PTOLEMAIC, CIRCA 600-30 B.C.
Of typical mummiform with small traces of gesso remaining, with
some polychrome decoration remaining, on the face and back
39.2cm overall height, 6cm height of base, 24cm length of base,
9.2cm wide

Provenance:
Christie's South Kensington, 15 May 2002, lot 615, where
purchased by Robert Kime

£1,200-1,800



191



192

192
TWO EGYPTIAN POLYCHROME GESSO PAINTED WOOD
CANOPIC BOXES

PTOLEMAIC PERIOD, 304-30 B.C.

Each formed of several pieces of wood in the form of a shrine with cavetto cornice, the foot of each of the rectangular slightly tapering walls decorated with a serekh pattern, representing a continuous enclosure, both sides of each box decorated with two of the Four Sons of Horus standing before identifying hieroglyphic text, the jackal-headed Duamutef and human-headed Imsety on one side, with baboon-headed Hapy and falcon-headed Qebhensuef on the other side, the pairs of figures standing above two rows of alternating djed pillars and tit (Isis knot) symbols, the back of each box with a large djed pillar surmounted by an atef crown supported by two cow horns with a frontal solar disc and flanked by uraei, hieroglyphic text on one reading: "a royal offering formula to Osiris, Foremost of the West, Great God, Lord of Abydos", the other box similarly inscribed; one box, inscribed for Sesobek, with a frontal panel of Isis and Osiris each standing before a column of identifying text, with a chequerboard pattern above and below, two uraeus-flanked winged solar discs above; the second box inscribed for Senuekemnetjer, the frontal panel with a seated figure of Osiris facing right, wearing an atef crown, holding the crook and flail, two uraeus-flanked winged solar discs above, two columns of hieroglyphs before him inscribed: "Recitation by Osiris, Foremost of the West: (O) Osiris, Venerated One, justified, Senuekemnetjer. A Royal Offering formula (to) Osiris. Foremost of the West", a band of text below the throne Osiris. Foremost of the West", a band of text below the throne

54cm high, 27cm wide, 27cm deep

Provenance:

Gustave Jéquier (1868-1946) Collection
Christie's, New York, Antiquities, 4 June 2008, lot 24, where purchased by Robert Kime

Such boxes are usually decorated with the Four Sons of Horus, in conjunction with various symbols as is the case on these examples. As the Four Sons of Horus were associated with the viscera (internal organs) of the deceased, it is likely such boxes were canopic chests. According to Maarten Raven in D'Auria, Lacovara & Roehrig, *Mummies & Magic, The Funerary Arts of Ancient Egypt*, Boston 1988, pp.196-7, "usually the separately embalmed entrails were deposited in boxes or in four vases (the canopic jars), but from the reign of Ramesses V onward (1145-1141) these packages were also restored to the abdominal cavity or deposited between the legs of the mummy." Some such chests have been found with "bags of salt or potsherd.... apparently placed there in imitation of the proper custom."

£20,000-30,000





193

193
AN EGYPTIAN POLYCHROME PAINTED WOOD DOUBLE PLUME
PTOLEMAIC PERIOD, CIRCA 300-30 B.C.
From a statue of Ptah-Sokar-Osiris, the feathered detail in green stripes, with a central gilded disc
Mounted, 16.4cm high, with an old label on the front, ink inscribed: 'Disk and plumes of Amen-Ra, wood. Ptolemaic period - from Hawara. F. Petrie. July 1888.;' with an old label, printed with the number '597'

Together with an Egyptian painted double-sided wood fragment with Osiris and a female figure
Ptolemaic Period, Circa 300-30 B.C.
One side decorated with Osiris facing right and holding a staff, hieroglyphs before him in the field, the female figure on the reverse with arms uplifted in supplication, ink inscribed on the side of the fragment: 'M6539 18490' mounted, 6.3cm high

Provenance:
Ex Täckholm Collection, 1890-1940
Bonham's, London, Antiquities, 13 October 2006, lot 120, where purchased by Robert Kime

£1,200-1,800

194
TWO EGYPTIAN POLYCHROME PAINTED CARTONNAGE FOOT SOLES
PTOLEMAIC PERIOD, CIRCA 300-30 B.C.
Polychrome painted, with striped decoration 24.5cm long

Together with two Egyptian gesso painted wood Horus falcons
Late Period - Ptolemaic, circa 4th-1st Century B.C.
The larger example with much of the original polychrome painted decoration remaining, including a net design on the red folded wings, with a decorative collar

and well delineated facial features in added black, 7.4cm high, 14.5cm long, the smaller with less detailed decoration, 7cm high, 12.1cm long

Provenance:
Foot soles: Bonham's, London, Antiquities, 26 April 2007, lot 454 (part lot)
The falcons: Christie's South Kensington, 15 May 2002, lot 616 (part lot) unillustrated, where purchased by Robert Kime

£800-1,200



194

“Everything has a god head in it, I find it impressive and moving. It connects me to the world when I see how they treated all animals, they are all part of a world system...I think that's impressive.”

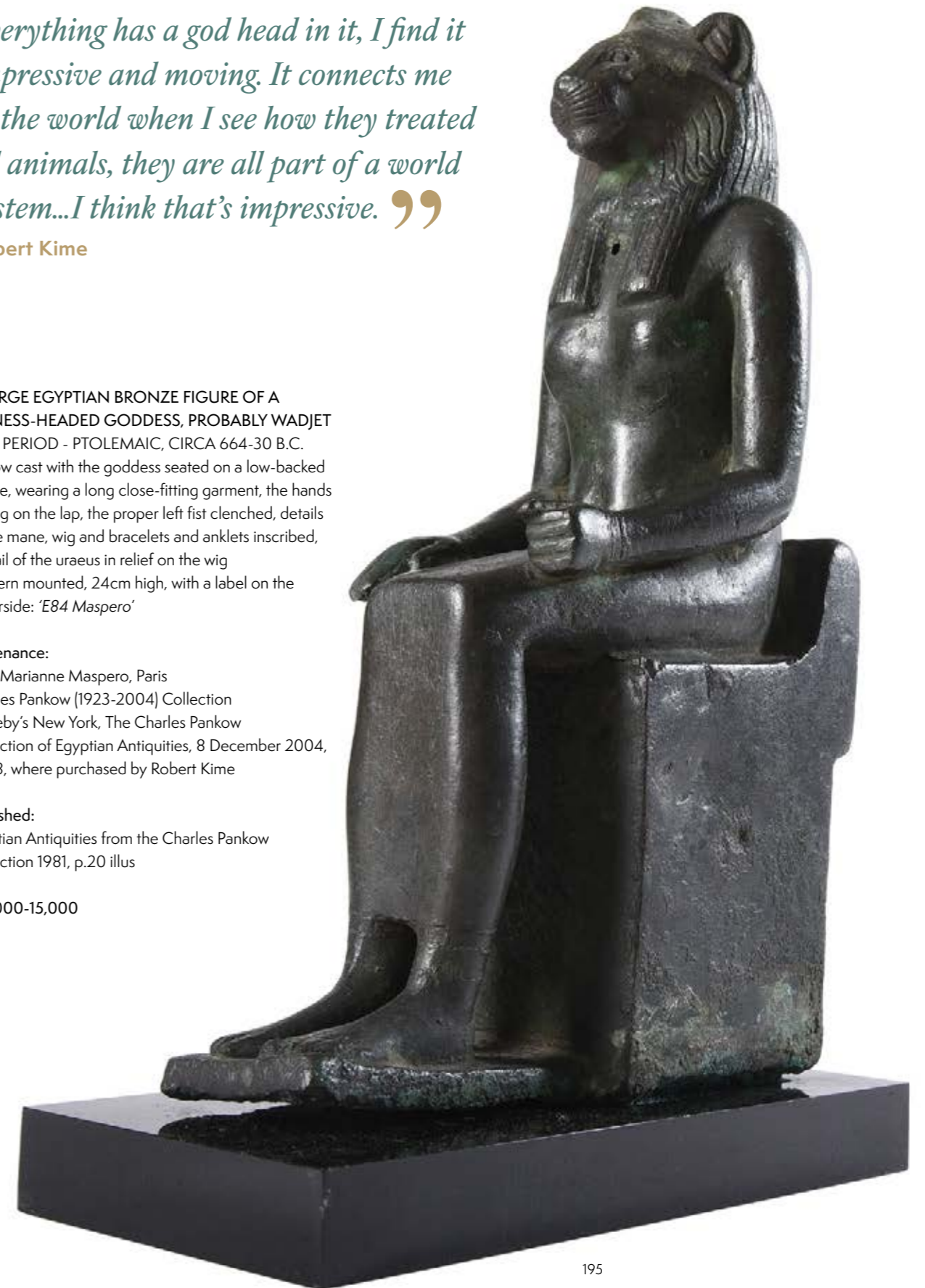
Robert Kime

195
A LARGE EGYPTIAN BRONZE FIGURE OF A LIONESSE-HEADED GODDESS, PROBABLY WADJET
LATE PERIOD - PTOLEMAIC, CIRCA 664-30 B.C.
Hollow cast with the goddess seated on a low-backed throne, wearing a long close-fitting garment, the hands resting on the lap, the proper left fist clenched, details of the mane, wig and bracelets and anklets inscribed, the tail of the uraeus in relief on the wig
Modern mounted, 24cm high, with a label on the underside: 'E84 Maspero'

Provenance:
With Marianne Maspero, Paris
Charles Pankow (1923-2004) Collection
Sotheby's New York, The Charles Pankow Collection of Egyptian Antiquities, 8 December 2004, lot 88, where purchased by Robert Kime

Published:
Egyptian Antiquities from the Charles Pankow Collection 1981, p.20 illus

£10,000-15,000



195



196
TWO EGYPTIAN POLYCHROME PAINTED
CARTONNAGE PANELS
PTOLEMAIC PERIOD, CIRCA 300-30 B.C.

The trapezoidal section of cartonnage composed of a register with a ba-bird with wings outstretched, flanked on either side by a Horus falcon surmounted by a solar disc, a broad collar below with layers of colourful petals and discs representing the beads and amulets of the collar, a figure of the goddess Nut with arms and wings outstretched in the central section of the panel, kneeling above a panel with three registers flanked by the Four Sons of Horus, the panel with sitting figures and two shrines surmounted by oxen, 42cm and 17.5cm high, and a section of cartonnage with a central figure of the goddess Nut kneeling with outstretched arms and wings and holding ostrich feathers in her hands, a row of tit (Isis knots) below the wings and a band of serekh pattern below, two panels on either side of the solar disc, each with a central djed pillar flanked by tit (Isis knot) symbols, 27.3cm high, 35.6cm wide

Provenance:

First item - Ex UK collection
Timeline Auctions, Antiquities, 1-4 December 2015, lot 36
Second item: Sotheby Parke Bernet, New York, 14 December 1978, lot 412.
Sotheby's New York, 12-13 December 1991, lot 46a.
Property from a California Private Collection
Sotheby's New York, 7 December 2005, lot 1, where purchased by Robert Kime

£6,000-8,000

196



196



197

197
AN EGYPTIAN SANDSTONE RELIEF
FRAGMENT
 PTOLEMAIC PERIOD, CIRCA 304-30 B.C.
 Carved with an offering stand laden with loaves, a trussed bird and a cob of corn, a lotus plant knotted around the pedestal, a sceptre divides this scene from a column of hieroglyphic text on the right, possibly relating to offerings for Osiris
 59cm high, 35.5cm wide

Provenance:
 With Gallery Puhze, Germany. Galerie Günter Puhze, Kunst de Antike, Katalog 15 No.230. Bonham's, London, Antiquities, 16 May 2002, lot 464, where purchased by Robert Kime

£3,000-5,000

198
AN EGYPTIAN LIMESTONE SACRED
COBRA IN HIGH RELIEF
 ROMAN, CIRCA 1ST-3RD CENTURY A.D.
 Carved with details of scales on the body and hood, with an oval object, possibly a basket with trailing streamers, surmounting the head, modern mount
 29cm high, 21.5cm wide

Provenance:
 Collected by Gustave Jequier (1868-1946) Christie's New York, Antiquities, 4 June 2008, lot 27, where purchased by Robert Kime

£5,000-7,000

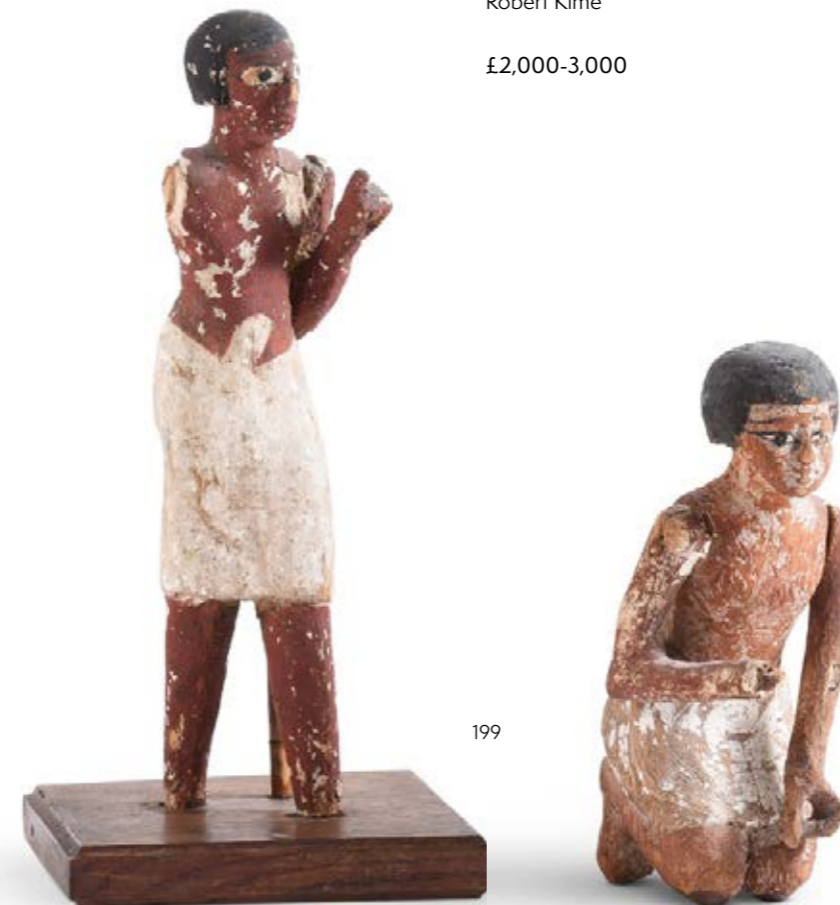


198

199
TWO EGYPTIAN POLYCHROME
PAINTED WOOD FIGURES
 MIDDLE KINGDOM,
 CIRCA 2025-1700 B.C.
 Both with much of the polychrome decoration remaining, both with short black painted wigs and facial details, one shown standing with white painted kilt and wine-coloured body, feet missing, left arm raised with clenched fist, mounted, 29cm high, ink inscribed on the back of the kilt; '11 Dynasty' and '20'; the kneeling figure with white kilt and ochre painted body, one arm angled downwards, the clenched fist resting on the kilt, the other arm held out before him with clenched fist, 20cm high

Provenance:
 Purchased from Jean-Claude Ciancimino, London in the 1970s

£1,000-1,500



199

200
AN EGYPTIAN POLYCHROME PAINTED
CARTONNAGE PANEL
 ROMAN PERIOD,
 CIRCA 1ST-2ND CENTURY A.D.
 Brightly painted in blue, red, black and white on a pink ground, the upper register, partially preserved, shows the mummified deceased lying on a bier with lion paw legs, the four canopic jars below; the register below with five mummiform deities, including the Four Sons of Horus, flanked on either side by Hathor heads; two vertical columns below arranged into four registers, the upper two registers with mummiform deities arranged in pairs and facing the deities in the opposite column; the third register with a standing winged deity in each column facing the deity in the opposite column; the bottom register with a jackal-headed deity in each column facing the other, rosettes around the edge
 Cartonnage: 58.5cm high; glazed frame, 77.3cm high, 40cm wide

Provenance:
 Collected by Gustave Jequier (1868-1946) Christie's New York, Antiquities, 4 June 2008 lot 29, where purchased by Robert Kime

£2,000-3,000



200

“It was a true honour and pleasure to accompany Robert on his trips in Egypt and the Middle East. The way he enjoyed speaking about ancient and modern politics, history, spirituality, art, and architecture made for a fascinating travel companion.”

HASSAN ABOU GABAL



“When I’m on the Nile, I see the essence of Egypt you just see and feel and hear wonderful sounds and it’s just magic, it’s a wonderful experience.”

Robert Kime



201
AN EGYPTIAN WOOD FUNERARY BOAT WITH CREW
MIDDLE KINGDOM, CIRCA 2133-1797 B.C.

The prow separately carved in the form of an ibex, the stern carved in the form of a papyrus umbel, the deceased depicted beneath a canopy, four crew members kneeling in front, with a standing figure before them, with a wood paddle, much of the original ochre and white slip remaining with details in added umber
71cm long

Provenance:
Ex American collection, acquired between 1970 and 1989.
Bonham’s, London, Antiquities, 28 October 2009, lot 29,
where purchased by Robert Kime

£12,000-18,000

201



THE STUDY
LOTS 202-260



“Robert was somebody who was totally original. Whether in his design or in his thought, he was a one off.”

ANNABEL ELLIOT



202

202

NORTH AMERICAN SCHOOL (MID-19TH CENTURY)

THE GREAT PYRAMID OF CHEOPS, GIZEH

Oil on canvas, the oak frame with remnants of a paper label
113 x 160cm (44¼ x 62 in.)

Provenance:

The Niagara Falls Museum Collection

The Michael C. Carlos Museum Collection, Emory University
Their sale, Sotheby's, New York, Egyptian, Classical and Western
Asiatic Antiquities, Including Property from the Collection of the Late
Marion Schuster, Lausanne, 7 December, 2001, lot 258A, where
purchased by Robert Kime

The present lot was created sometime during the mid-Nineteenth
century for the Niagara Falls Museum (later Daredevil Hall of Fame).
Founded in 1827, by Englishman Thomas Barnett, the museum was an
eclectic institution devoted to displaying natural history, taxidermy,
curiosities, and local relics, including the barrels used by people to
plummet over the falls.

By 1854, Barnett's son made the first of three trips to Egypt. In
an attempt to appeal to the growing public interest in the land
of the pharaohs, the museum began to acquire Egyptian objects
and artifacts, including a large collection of mummies (including
Ramesses I) and coffins.

Artworks such as *The Great Pyramid of Cheops, Gizeh*, were
commissioned to enhance and compliment the setting of these
artifacts. The collections were enormously popular and visited by
Henry Clay, Abraham Lincoln, Ulysses S. Grant, Jenny Lind, and
Theodore Roosevelt.

In 1878 the museum was taken over by the Davis family, and in
1888, was relocated to Niagara Falls, New York. In 1999, the whole
collection was sold to Canadian collector William Jamieson. It was at
this time that 145 Egyptian works were purchased by the Michael C.
Carlos Museum of Emory University in Atlanta. Sotheby's sold part of
the collection in 2001 where Robert purchased the present painting.

£4,000-6,000



203

203

HOWARD CARTER (ENGLISH 1873-1939)

A MUSTABA, BEHIND THE PYRAMID OF KHUFU, GIZA

Watercolour and pencil heightened with white

Signed and dated '1906' (lower right), dedicated 'To Mr Meredith with Howard Carter's compliments and Xmas greetings' inscribed 'A Mustaba behind the 2nd pyramid' (to mount lower right)
20 x 28.5cm (7¾ x 11 in.)

Carnarvon had managed to secure a fifteen year concession to excavate in the Valley of the Kings, initially the results were disappointing, but on 4th November 1922 the first steps leading to the tomb of Tutankhamun were discovered.

£5,000-7,000

Provenance:

Bonham's London, Travel and Topographical Pictures, 2 November 2004, lot 84, where purchased by Robert Kime

A Mastaba is an Egyptian tomb of rectangular design and these were the resting place of many officials and other dignitaries. The depicted tomb lies in the shadow of the great Pyramid of Khufu in what is sometimes called 'the eastern Mastaba field'.

Howard Carter first visited Egypt in 1891 at the age of seventeen and in 1892 was invited to join Flinders Petrie during his excavations at El-Amarna. In 1900 Carter was appointed Chief Inspector of Antiquities to the Egyptian Government, but in 1905 he was forced to resign following a labour relations dispute.

It was in 1909 that Carter began work with the Earl of Carnarvon who had decided to finance some archaeological work in Egypt. In 1914



Left:
Howard Carter



204

204

DAVID ROBERTS (ENGLISH 1796-1864)

GREAT GATEWAY, LEADING TO THE TEMPLE AT KARNAC, THEBES

Pencil and watercolour heightened with white

Indistinctly signed (lower right) and inscribed as titled (lower left)
37.5 x 29.5cm (14¾ x 11½ in.)

Provenance:

Sotheby's, London, The British Sale: Paintings & Watercolours, 28 November 2002, lot 325, where purchased by Robert Kime

£5,000-8,000



205

205
A CARPET OF WILLIAM MORRIS DESIGN
TURKISH, 21ST CENTURY
Approximately 405cm x 314cm

£2,000-3,000



206
A GILTWOOD MIRROR
NORTH ITALIAN, PIEDMONT, THIRD
QUARTER 18TH CENTURY
The mirror plate sectional
246cm high, 121cm wide

£5,000-10,000

206



207
A CREAMWARE TWO HANDED URN
 ENGLISH, LATE 18TH CENTURY LATER ADAPTED
 AS A LAMP
 With acanthus leaf handles and engine turned
 lower section
 68cm high overall including shade

£300-500

207

208
A LARGE FAMILLE VERTE JAR
AND COVER
 CHINESE, KANGXI (1662-1722)
 Painted with various birds and
 flowering trees
 61cm high

£1,500-2,500



208

209
AN ANTIQUARIAN GILT METAL
MOUNTED 'BOG OAK' PEDESTAL
 PROBABLY IRISH, MOUNTED IN THE EARLY
 19TH CENTURY

With cast metal paw feet
 113cm high, 46cm wide

£800-1,200

209



THE WYNYARD PARK TABLES



210

210
A PAIR OF VICTORIAN OAK SEMI ELLIPTICAL SIDE TABLES
 PROBABLY MADE ON THE WYNYARD PARK ESTATE, CIRCA 1900
 Each with Frosterley fossilised grey marble tops
 84cm high, 122cm wide, 61cm deep

Provenance:
 The Marquesses of Londonderry, Wynyard Park, Co. Durham
 Until sold Christie's, The Raglan Collection and Works of Art from the
 collection of the Marquesses of Londonderry, London, 23 May 2014,
 lot 564
 With McWhirter, Antique Furniture & Works of Art, London, 16 March
 2017, where purchased by Robert Kime

Frosterley Fossil marble, quarried at Harehope, County Durham
 near the village of Frosterley, though referred to as marble, is a black
 limestone containing fossils and is seen on buildings all over Durham,
 including the font in Frosterley Church. Recorded Frosterley marble
 chimneypieces and architraves include those supplied to Castle
 Howard, Wentworth and Bramham Park.

£3,000-5,000



Wynyard Park, Co. Durham



211

211
A MATCHED PAIR OF GEORGE II SILVER-GILT CANDLESTICKS
 DAVID WILLAUME, LONDON 1729 AND WILLIAM GOULD, LONDON 1747
 With cylindrical capital, baluster stems to square bases, later flat-chased with strapwork, engraved with the Walpole crest, numbered 3 and 4
 11cm (4 1/4in) high
 680g (21.85 oz) gross

Provenance:
 Lord McAlpine, Fawley House Sale, Sotheby's, 14 October 2003, lot 33
 Sotheby's, London 14 December 2004, lot 405, where purchased by Robert Kime.

£1,000-1,500



212

212
A GROUP OF THREE DUTCH FALCONRY HOODS
 MID 19TH CENTURY
 Fashioned from leather and various feathers
 tallest 11cm high smallest 8cm high

£700-1,000

213
A FRAGMENT OF MARBLE WITH COSMATI MOSAIC INLAY
 ITALIAN, PROBABLY 14TH/15TH CENTURY
 Carved marble with moulded frame around tesserae inlaid in reds, greens and white
 22cm wide, 14.5cm high, 13cm deep

Together with a metal framed section of Cosmati style mosaic
 Incised illegible inscription to reverse
 52.5cm long, 3cm high, 4cm deep

Provenance:
 The first: J R Ogden & Sons Ltd., 42 Duke Street, St. James's, Sotheby's London, Ronald A Lee Collection, 28 November 2001, lot 9 where purchased by Robert Kime

£600-1,000



213



214

214 λ
DUNCAN GRANT (BRITISH 1885-1978)
FLOWERS IN AN URN
 Oil on papier-mâché tray
 Diameter: 35cm (13 3/4 in.)

Executed circa 1925, this tray is thought to be from a pre-Christmas selling exhibition from the same year.

Provenance:
 Sale, Christie's, South Kensington, 6 July 2006, lot 179, where purchased by Robert Kime

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£2,000-3,000



215

215
A 'SCEAUX' FAIENCE TROMPE L'OEIL CABBAGE PATTERN TUREEN
 19TH CENTURY, IN THE STRASBOURG MANNER
 Typically naturalistically modelled
 22cm high, 35cm wide

£1,200-1,800



216

216
A GEORGE IV BURR ELM AND AMBOYNA OCCASIONAL TABLE
 CIRCA 1825
 71cm high, 43cm diameter

£600-800





217

217
A ROCK CRYSTAL, GLASS AND GILT METAL SIX LIGHT CHANDELIER
POSSIBLY ITALIAN OR NORTH EUROPEAN, CIRCA 1740 AND LATER
The branches with mirrored plates
The chandelier 105cm high, 69cm diameter, overall 117cm high

£3,000-5,000

218
A GILTWOOD WALL MIRROR
LATE 18TH/19TH CENTURY
In the form of a window, possibly previously part of larger
mirrored room
107cm high, 84cm wide

£800-1,200



218



219

219
A LATE VICTORIAN IRON CLUB FENDER
LATE 19TH CENTURY
The seat upholstered with close nailed near
Eastern silk cross stitch embroidered geometric
panels on a hand woven indigo ground
56cm high, 155cm wide, 47cm deep, internal
134cm wide and 117cm wide

Provenance:
A. Tilbrook, from whom purchased by
Robert Kime

£1,200-1,800



220

220
A SET OF THREE COTSWOLD SCHOOL FIREPLACE TOOLS
ERNEST GIMSON FOR BUCKNELL, CIRCA 1900-1910
Each with featherband motif and loop tops and to include: shovel
76cm long; and a similar pair of log pincers/tongs

This exact pattern of fire tool, with the loop top above scrolls and
engraved heart top- but with rhomboid pattern to the shafts and
not featherband as here, can be seen in Dennis Moss photograph
of work by Gimson in the Leicester Museum.

£500-800



221

221
A STEEL AND IRON FIRE GRATE
EARLY 20TH CENTURY
Incorporating an earlier fire back with figure coming through
drapes, scrolling floral surround,
75cm wide, 75.5cm high, 39cm deep

Together with fireside tools to include:
a large leather log bucket, 40.5cm high, top 38cm diameter, a log
fork and a pair of elm bellows, 65cm long

£400-600



222

222
A PAIR OF ADJUSTABLE SILVERED-BRASS
'WINCHESTER' STANDARD LAMPS
AND SHADES
BY ROBERT KIME LTD
With minor differences in design of the base
taller 145cm high, base 28cm diameter

£1,000-1,500



223



223
A PAIR OF STAFFORDSHIRE PEARLWARE SILVER LUSTRE BOUGH POTS AND PIERCED COVERS

FIRST QUARTER 19TH CENTURY
Each decorated with panels of birds and foliage within moulded pilaster panels, the covers surmounted with lion finials
24.5cm high, 20cm wide, 11cm deep

£600-800



225



224

224

A SILVER SHAPED OVAL WALL SCONCE
GERMAN, LATE 17TH CENTURY, UNMARKED, DATED 1692

Embossed with foliage and scroll decoration, the centre engraved with an armorial for the arms of Ernest Augustus Duke of Brunswick and Luneburg, who became first Elector of Hanover in 1692
38cm (15in) high
423g (13.6 oz)

Provenance:

Ernest Augustus Duke of Brunswick and Luneburg (1629-1698) and thence by descent Sotheby's Amsterdam, Property from the Royal House of Hanover, 8 October 2005, lot 1112, where purchased by Robert Kime

£2,000-3,000

225

A GEORGE II WALNUT SIDE CHAIR
CIRCA 1730

The drop in seat upholstered in William Morris, Morris & Co 'Rose and Thistle' indigo block printed linen fabric
107cm high, 53cm wide, 54cm deep

In the 18th century, this chair type was commonly known as an 'India-back chair', 'bended', 'crook'd' or 'sweep' back chair. With its distinctive pierced baluster-shaped splat, turned upright posts and crest rail loosely resembling a milkmaid's yoke, this term was a reference to Chinese prototypes on which such chairs were based - the term 'India' encompassing all of South and South-east Asia. Adam Bowett writes that the introduction of the 'India-back' chair is 'the most radical and far-reaching design innovation of the eighteenth century' (Bowett, p. 156).

A similar chair to the one offered here is illustrated on the trade card of Thomas Cleare, who worked at the sign of the Indian Chair in St. Paul's Churchyard in the 1720s and 30s (Bowett, p. 162, Plate 4:35). The present chair is related to one in the Frederick Parker Collection (FPF045), illustrated in Bowett, p. 165, Plate 4:37, and another in the Victoria and Albert Museum, London (W.49:2-1981).

Literature:

A. Bowett, *Early Georgian Furniture 1714-1740*, Woodbridge, 2009.

£400-600



“Robert approached everything through the lens of beautiful objects, great and small. He created rooms and spaces that seemed to have always been there, to belong. He could conjure great beauty but also comfort, continuity and safety - needs that many of us feel and which Robert understood.”

SABRI CHALLAH



226

226
A LARGE BLUE AND WHITE 'KRAAK'
PUNCH BOWL
CHINESE, WANLI (1573-1620)
36.5cm diameter

£600-800

227

A GEORGE III MAHOGANY CHEST
CIRCA 1760
The hinged top with cleated ends, with brass
carrying handles
49cm high, 88cm wide, 66.5cm deep

£700-1,000



227



228

228
A LATE VICTORIAN MAHOGANY ARMCHAIR
BY HOWARD & SONS,
LATE 19TH/EARLY 20TH CENTURY
Upholstered in calico with natural linen loose covers,
indistinctly embroidered 'D.L.', one back leg stamped
'7681 6951 HOWARD & SONS LTD. BERNERS ST.,
the brass casters stamped 'HOWARD & SONS LTD.
LONDON' 84cm high, 80cm wide, 97cm deep

Together with a cushion embroidered with country
flowers in silk on a linen ground
the fabric early 19th century
50cm x 50cm

£1,500-2,500



229

229
JACQUES EMILE BLANCHE (FRENCH 1861-1942)
SUR LA PLAGE, DIEPPE
 Oil on canvas
 Indistinctly signed and inscribed (lower right)
 38 x 55cm (14¾ x 21½ in.)

Painted in 1935

Provenance:
 Sotheby's, Olympia, 26 February 2003, lot 39, where
 purchased by Robert Kime

Exhibited
 Paris, XIIIth Salon des Tuilleries, 1935, No. 238.

Literature
 Blanche, Jacques-Emile, *Portraits of a lifetime*, J.M.Dent & Sons Ltd,
 London, 1937, p.28 (illustrated in black and white).
 Roberts, Jane and Molines, Muriel, *Jacques-Emile Blanche 1861-1942*,
 Catalogue raisonné, 2023, RM559.

£4,000-6,000



230

230
ALBERT DE BELLEROCHE (BRITISH 1864-1944)
VILLA D'AVREY, LA SERRE
 Oil on canvas
 70 x 58cm (27½ x 22¾ in.)

Provenance:
 Arthur Tooth & Sons, London
 Christie's, South Kensington, 20th Century Art, 2 December 2004,
 lot 67, where purchased by Robert Kime

£3,000-5,000



231
 WILLIAM JOSEPH JULIUS CAESAR BOND
 (ENGLISH 1833-1926)
*SHIPPING ON THE MERSEY, WITH ST.
 MARGARET'S CHURCH TOWER BEHIND*
 Oil on canvas
 Signed and dated '1901' (lower left)
 125 x 99cm (49 x 38¾ in.)

£2,000-3,000



231

232
 WILLIAM JOSEPH JULIUS CAESAR BOND
 (ENGLISH 1833-1926)
BOATS AT ANCHOR
 Oil on panel
 Signed and dated '01' (lower right)
 17 x 14.5cm (6½ x 5½ in.)

It has been suggested that this is the preparatory sketch for lot 231

£250-350



232

233
 A PAINTED MODEL OF A FORTY-TWO GUN GALLEON
 19TH CENTURY
 On an associated stand
 72cm long, 27cm high overall



233

Provenance:
 A. Tilbrook, from whom purchased by Robert Kime

£500-1,000

234
 A SELJUK LARGE TURQUOISE GLAZED RELIEF TILE
 PERSIA, 12TH CENTURY
 Decorated with a pomegranate, comprised of two halves of similar tiles
 41.5cm high, 40.5cm wide

Provenance:
 Christie's, South Kensington, 30 April 2004, lot 82, where purchased by Robert Kime

£700-1,000



234

235
 A GEORGE III MAHOGANY COCKPEN ARMCHAIR
 CIRCA 1760
 The drop in seat upholstered with a Swat embroidered cloth the flowerheads within a floral trellis on a striped damask ground, North Pakistan, 19th century
 94cm high, 66cm wide, 53cm deep

This Chinoiserie inspired chair with Chinese lattice chair back and straight legs relates to designs for 'Chinese Chairs' featured in Thomas Chippendale's *The Gentleman and Cabinet Maker's Director*, 1762, pl XXV and XXVII. The name 'Cockpen' seems to originate from Cockpen Church, Midlothian, where similar chairs were made as pews for the Earls of Dalhousie.

For a related pair of chairs see Christie's, London, 31st October 2012, *The English Collector*, lot 250

£800-1,200



235



236

236
 A PAIR OF WILLIAM IV BRONZE CANDLESTICKS
 CIRCA 1830-1840
 Of swept stylised naturalistic form, later drip pans
 22.5cm high, 8.5cm wide

£300-500

237
 ATTRIBUTED TO PIETER CLAESZ
 (DUTCH CIRCA 1579-1660)
 PARROT TULIP
 Body colour and watercolour on laid paper
 23 x 8.5cm (9 x 3¼ in.)

Provenance:
 Christie's, South Kensington, Old Master Pictures and Drawings, 12 December 2003, lot 528, where purchased by Robert Kime

The attribution to Claesz is based on comparison with a group of drawings of the same size and technique formerly with Noortman, which Dr. Sam Segal compared to a drawing signed 'A.C.' and dated 1641 in an album in the Lindley Library, London (S. Segal, *Tulips by Anthony Claesz.*, Maastricht, 1987, fig. 1)

£1,000-1,500



237

238
 A 'SAVERNAKE' ARMCHAIR
 BY ROBERT KIME LTD
 Upholstered in calico with natural linen loose covers
 84cm high, 75cm wide, 95cm deep

Together with a Naxos madder geometric pattern embroidered cushion, the fabric 18th century, 50cm x 45cm

£800-1,200



238



239
 A NOTTINGHAMSHIRE CARVED
 ALABASTER RELIEF PANEL OF
 THE RESURRECTION
 MID/LATE 15TH CENTURY
 Depicting Christ rising from the tomb,
 his foot on a sleeping soldier
 panel 47.5 x 23cm, frame 58.5 x 36cm

Provenance:
 Private collection in Jersey
 Sotheby's London, The Ronald A. Lee
 Collection, 28 Nov 2001, lot 8, where
 purchased by Robert Kime

Literature:
 Francis Cheetham, "English Medieval
 Alabasters With a Catalogue of the
 Collection in the Victoria and Albert
 Museum", Boydell Press, 2005

This panel belongs to a group of small-scale altarpieces and panels produced by the 'alabastermen', 'kervers' and 'marblers' working in and around Nottinghamshire from the 14th century up until the early 16th century. The alabaster was mined from a small area in the middle of England- from South Derbyshire and into Staffordshire. These hand carved devotional pieces would usually have been painted and sometimes part gilded with areas of natural polished alabaster left in contrast.

Like the examples at Compton Verney, the Walters Art Museum, and the panel sold from the collection of Sir Nicholas Goodison at Christie's in 2022, each shares the same composition layout- the figure of Christ rising from the tomb, his right leg stepping over a braced fence to step onto a sleeping soldier, his cross-staff in his left hand and right hand raised in blessing (missing from this example). Cheetham records at least 130 surviving examples of this Passion scene- perhaps the most popular chosen devotional subject.

For similar examples please see:
 Christie's London, The Collection of Sir
 Nicholas Goodison, 25th May 2022, lot 66
 Christie's London, London Living - Wilton
 Crescent, Belgravia & Avenue Road, Regents
 Park, 26th October 2011, lot 1070

£6,000-10,000



239

240

A BLUE AND WHITE FAIENCE OVOID JAR IN TRANSITIONAL STYLE DUTCH OR NORTH GERMAN, CIRCA 1700 AND LATER CONVERTED TO LAMP

With a hand woven yellow and mauve stripe silk shade vase 28.5cm high, 55cm high to top of existing shade

£600-800



240

241

A WILLIAM IV OAK AND BURR WALNUT OCCASIONAL TABLE CIRCA 1830

76cm high, 40cm diameter

£700-1,000



William Wordsworth



241

242

A GEORGE III MAHOGANY AND LEATHER LIBRARY ARMCHAIR CIRCA 1780

The legs headed by carved paterae, the leather close nailed 86cm high, 67cm wide, 66cm deep

Provenance:

By repute, William Wordsworth, Rydal Mount, Grasmere, Cumbria. By descent to the Rev Christopher William Wordsworth (1879-1965), great grandson of William Wordsworth, Rector of St Peter's, Broughton Poggs and Filkins, Oxfordshire. Privately purchased from the above by Roger Warner in 1949. Christie's, South Kensington, The Roger Warner Collection Part I, 20 and 21 January 2009, lot 35, where purchased by Robert Kime.

£2,500-4,000



242

243 Y

AN REGENCY BROWN OAK, BURR OAK, EBONY AND LABURNUM CENTRE TABLE ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815

The cedar lined drawer with ebonised divisions, the lock stamped 'GR' under a crown and 'PATENT'; on turned laburnum legs 68.5cm high, 63.5cm wide, 48.5cm deep

Provenance:

With James Graham-Stewart, from whom purchased by Robert Kime 29 June 2019

Literature:

A. Coleridge, 'The work of Bullock cabinet maker in Scotland', *Connoisseur*, 1965, vol. CLVIII, pp. 249-252; vol. CLIX, pp. 13-17. E.T. Joy, 'A Modernist of the Regency: George Bullock, Cabinet-maker - I', *Country Life*, 22 August 1968, pp. 456-457; 'A Source of Victorian Romanticism: George Bullock, Cabinet-maker - II', *Country Life*, 29 August 1968, pp. 507-508. C. Wainwright, 'Walter Scott and the furnishing of Abbotsford', *Connoisseur*, 1977, pp. 3-15. C. Wainwright et al, *George Bullock Cabinet-Maker*, London, 1988. M. Levy, 'George Bullock's partnership with Charles Fraser, 1813-1818, and the stock-in-trade sale, 1819', *Furniture History*, 1989, pp. 145-213.

This table is attributed to the cabinet-maker, sculptor and designer, George Bullock (d. 1818) based on two designs for marquetry borders that form part of the Tracings by Thomas Wilkinson from the designs of the late Mr. George Bullock 1820 found on the table top and frieze (Birmingham Museums Trust 1974M3.124 and 1974M3.150). Evidence from Bullock's stock-in-trade sale, Christie's, 3-5 May 1819, and on documented furniture 'suggests that the most frequently used borders and friezes used by Bullock were kept in stock and applied to appropriate pieces as required' (Levy, 1989, p. 152). A similar band of inlay but in brass (to that of the table top border) can also be seen on a pair of larchwood cabinets made by Bullock for Blair Castle (Coleridge, 1965, vol. CLVIII, nos. 4 and 5).

The form of this table can be compared to an oak, ebony and satinwood games table

illustrated in Wainwright, 1988, p. 110, fig. 47, which in turn relates to a bog oak and marble-top table supplied by Bullock for the Duke of Atholl (Coleridge, 1965, vol. CLVIII, no. 3).

A related 'Elizabethan' style centre table following a design attributed to William Atkinson and probably made by George Bullock was supplied to the 3rd Earl of Mansfield at Scone Palace circa 1815 (sold Christie's, London, 'Scone Palace and Blairquhan: The Selected Contents of Two Great Scottish Houses', 24 May 2007, lot 414). An example of the striking contrast of light and dark timbers as found on this table is also found on a games table attributed to Bullock, sold Christie's, New York, 23 October 2018, lot 270.

£5,000-8,000



243



244

**AN ARTS AND CRAFTS OAK KNEEHOLE DESK
ATTRIBUTED TO CHARLES ROBERT ASHBEE, EARLY 20TH CENTURY**

Of slatted panel form, the drawers around the kneehole ingeniously locking with the central drawer, opposing three drawers above four doors, the copper drawer handles stamped 'RATHBONE 543'
76cm high, 183cm wide, 99.5cm deep

Charles Robert Ashbee (1863 – 1942) was an English architect and designer who was a leading proponent of the Arts and Crafts movement. His disciplines included metalwork, textile design, furniture, jewellery and other objects in the Modern Style (British Art Nouveau style) and Arts and Crafts genres. He became an elected member of the Art Workers' Guild in 1892, and was elected as its Master in 1929.

Richard Llewellyn Benson Rathbone (1891-1939) trained with the distinguished Arts and Crafts metalworker W A S Benson, setting up his own workshop in the 1890s. Rathbone continued production until the early 1900s making metal fittings both to his own designs and for other designers including C F A Voysey, Lamb of Manchester, Morris & Co and A H Mackmurdo.

£2,000-4,000



244

245

**A CHARLES II AND LATER STUMPWORK CARTOON
DECORATED BOX**

CIRCA 1660
The whole now with painted stumpwork cartoon designs
31.5cm high, 13.5cm wide, 26cm deep

£1,200-1,800



245



246

246

**A PLASTER MODEL OF A HORSE
BY BRUCCIANI, LATE 19TH/EARLY 20TH CENTURY**

Incised to cast D Brucciani & Co and numbered No 519
base 38cm wide, 32cm high, base 14cm deep

Born near Lucca, Italy, plaster figure maker Domenico Brucciani came to England with his father. He established a Gallery of Casts in Covent Garden and was soon known as the leading plaster figure maker and modeller in London. He worked for the South Kensington Museum (now the Victoria and Albert Museum), the British Museum and the National Portrait Gallery, taking casts of items in their collections and of monuments elsewhere.

£800-1,200

247

**A COSMATI STYLE MICROMOSAIC
SPECIMEN MARBLE INLAID PANEL**

Of geometric design, incorporating sections of earlier stone to include porphyry, and serpentine marbles
58cm wide, 42cm deep, 1.5cm thick

£1,000-2,000



247

“ I don't think of myself as a decorator...it's all about mixing colours up. If I am any good as an interior decorator, that's what I can do, mix colours up... that's what I want to do anyway. ”

Robert Kime



248

248
AN ANATOLIAN SAPH
 18TH CENTURY
 Approximately 287cm x 165cm, the frame 329cm x 203cm

This extraordinary prayer kilim is not only beautiful and powerful but also extremely rare. Probably an unpublished example, there are currently only two other documented kilims of this type and design. One example is well known, from The Galveston Collection, and published in 'One Hundred Kilims, Masterpieces from Anatolia' by Yanni Petsopoulos, Alexandria Press, London, 1991. This example is also published in Hali, Issue 67, Feb/March 1993, where it is dated as 'pre 1800' and described as 'without known close analogues in design and palette'. The second example appeared at auction on the 27th March 2021, in Vienna with The Austria Auction Company (lot 139). Dated to the 18th century, it achieved a price, with commission, of 37,500 Euros.

Like the Kime example here, both of these kilims are composed of five prayer niches, and are of a similar size overall, a fact that

suggests that the present lot is complete and not a fragment of a larger piece. Each example shares a strongly architectural design with receding prayer arches reminiscent of the domes and minarets of mosques. The design is an exercise in perspective, with the third row of domes evoking a semi-abstract sky-line of an important Islamic city. Unlike these comparative examples, however, the Kime kilim has a wider central niche than in the flanking niches, with higher arches and domes. This increases the drama of the design and further accentuate the sense of perspective.

Where these kilims were woven is not clear. Hali Magazine, in their review of the sale of the Austria Auction Company saph (Hali 208, p.136), suggest a central Anatolian origin, perhaps to the south of Konya, but also point out that the narrow stripes that separate the prayer niches are typical of the Sivas region, to the northeast.

£10,000-15,000



249
 A VICTORIAN MAHOGANY GALLERY GLASS
 CIRCA 1850
 the lens 14cm diameter, 34cm high overall

Together with an architectural fossil fragment
 Mounted on wooden base with silver coloured plaque
 inscribed "Nummulites from the Great Pyramid Nr Cairo"
 8.5cm high, base 12cm wide

£400-600



249



250

250 Y
 A PORPHYRY SHALLOW TRAY
 POSSIBLY CIRCA 2ND-4TH CENTURY A.D.
 OR LATER
 Set within a 19th century rosewood frame
 60cm wide

Provenance:
 Jean-Claude Ciancimino, London from whom
 purchased by Robert Kime in the 1970s

£3,000-5,000

251
 A GROUP OF FOURTEEN CONTINENTAL PORCELAIN FLOWERS
 PROBABLY FRENCH, LATE 19TH CENTURY AND LATER
 In the Vincennes style, possibly previously mounted
 the largest 7.5cm diameter

£300-500



251





252

252
A POLYCHROME DECORATED SHELF
MOROCCAN, 19TH CENTURY
11cm high, 179cm wide, 9cm deep

Together with seven 19th century narghile bottles, mostly Bohemian coloured flash glass produced for the Ottoman market the tallest 31cm

£800-1,200

253
TWO EUROPEAN SILVER WATCHES FOR
THE OTTOMAN MARKET
EUROPE, 19TH CENTURY
One watch with worn Ottoman case, marked with Tughra and Sahh, the other with dial signed for Edward Prior

Provenance:
Christie's London, 8 April 2008 lot 91, where purchased by Robert Kime.

£600-1,000



Reverse



253



Reverse



253



254
THREE MARBLE CARVINGS
ROMAN AND LATER

Including a section of leg, 15cm high, mounted on a pedestal base, an ink inscribed label on the underside: 'Genou d'une statue romaine venant de E Maillefaut not.. G P..aif?'; a sandalled foot, 18.cm long, and a thumb, 6.4cm long

£1,000-2,000



254





255

255

JAMES FERRIER PRYDE (BRITISH 1866-1941)

THE HOUSE

Oil on canvas

Signed (lower left)

91 x 74cm (35¾ x 29 in.)

Painted in 1917 for the Red Cross.

Provenance:

Private Collection, Jeremiah Colman
Private Collection, William H. Miller
Arthur Tooth & Sons, London
Private Collection, Frederick Albert Milo Cripps,
4th Baron Parmoor, (d.2008), Sutton Verney
Private Collection, Viscount Bearsted, M.C. T.D
Sotheby's, Gleneagles, 31 August 2005, lot 970,
where purchased by Robert Kime

Exhibited:

London, The Fine Art Society, *Spring*,
3 May - 3 June, 1988, no. 45
London, The Redfern Gallery, *An Exhibition of
Paintings and Drawings by James Pryde*,
22 September - 26 October 1988, no. 4

Edinburgh, The Scottish National Gallery
of Modern Art, *James Pryde*, 14 August - 11
October, 1992, no. 91, p. 106, pl. XXIII illus.

Literature:

Derek Hudson, *James Pryde*, Constable and
Company Ltd., London, 1949, p. 97

This dramatic and imposing work was ultimately
a result of the terrifying war years during which
it was painted. 'The House' was completed in
1917, commissioned by the Red Cross. Flashes
of red material are seen cascading down the
facade of the house owing to the 'Red Cross'
and possibly the representation of blood shed
during the war years.

James Pryde was born in Edinburgh in 1866.
From a young age Pryde was influenced by the
Glasgow School of painters looking towards
artists such as James Guthrie for inspiration.
After school Pryde went onto study Fine Art
at the Royal Scottish Academy and felt deeply
connected to Scotland throughout his life.
It was his later works which were particularly

influenced by Edinburgh, the architecture,
history and spirit of the city which
fascinated him.

Pryde became renowned for his architectural
capriccios and depictions of ruins which
weaved together elements of fantasy and
reality to create whimsical compositions
that challenged the concept of architectural
representation. His compositions combined
elements from different architectural styles,
blending historical references and dreamlike
interpretations, pushing the viewer to become
immersed by the landscape and step inside
the architectural form. Whilst pursuing his
career as an artist Pryde worked as a part time
actor. He became close friends with Sir Henry
Irving and designer Edward Gordon Craig. In
1930, Pryde was commissioned to design the
set of Paul Robeson's *Othello*. It is clear to see
the mixture of influences in the present lot
combining architecture, set design and sheer
imagination.

£20,000-30,000





256
A PAIR OF ENGLISH CARVED AND PAINTED STRAPWORK FRAMED PSALMS 17TH CENTURY

Each with central black panel with gilt inscription with scrolling gilded strapwork frame with applied angel and face masks, inscribed "I am the Bread of life, which came down from Heaven" (John 6, verse 51) and "I will take the Cup of Salvation & call up only Name of ye Lord" (Psalms 116, verse 13) 96cm wide, 81.5cm high- slight size variance

Provenance:
By repute, removed from Longleat House, Wiltshire
With Robin Eden, from whom purchased by Robert Kime in the 1970s

£3,000-5,000

256



257
A RARE CHARLES I ROYALIST STUMPWORK, HAIR WORK EMBROIDERED PICTURE DATED 1649

Depicting a bust of King Charles I on pedestal dated 1649, flanked by attendant figures of man and wife, amongst scrolling foliage, the portrait and figures with hair work, the whole with glass eye detailing, small bead and metal thread embellishment, needlework and raised work Framed and glazed, the panel 20 x 18cm, the frame 24.5 x 22.3cm

The portrait of Charles I is probably derived from the title page to Thomas Fuller's "The Holy State" by William Marshall. Dated portraits of Charles I are rare- although in this case it would seem likely that the picture is after his death- and commemorates the loyalty of the husband and wife depicted to the dead monarch. The use of hair is, again, unusual, but not unknown at this date. A needlework picture dated to 1646 was offered for sale at Sotheby's New York, 7th April 2004, lot 67. Like this example it combined needlework, raised work and the inclusion of real human hair to depict the King's coiffure.

£800-1,200



257

258
A BLUE AND WHITE FAIENCE OVOID JAR IN TRANSITIONAL STYLE DUTCH OR NORTH GERMAN, CIRCA 1700 AND LATER FITTED AS A LAMP With antique fabric shade

£1,000-1,500



258

259
A GEORGE IV BURR OAK OCCASIONAL TABLE CIRCA 1825

The stem carved with a collar of oak leaves and acorns, the turned feet with recessed brass casters 68.5cm high, 40.5cm diameter

£800-1,200



259

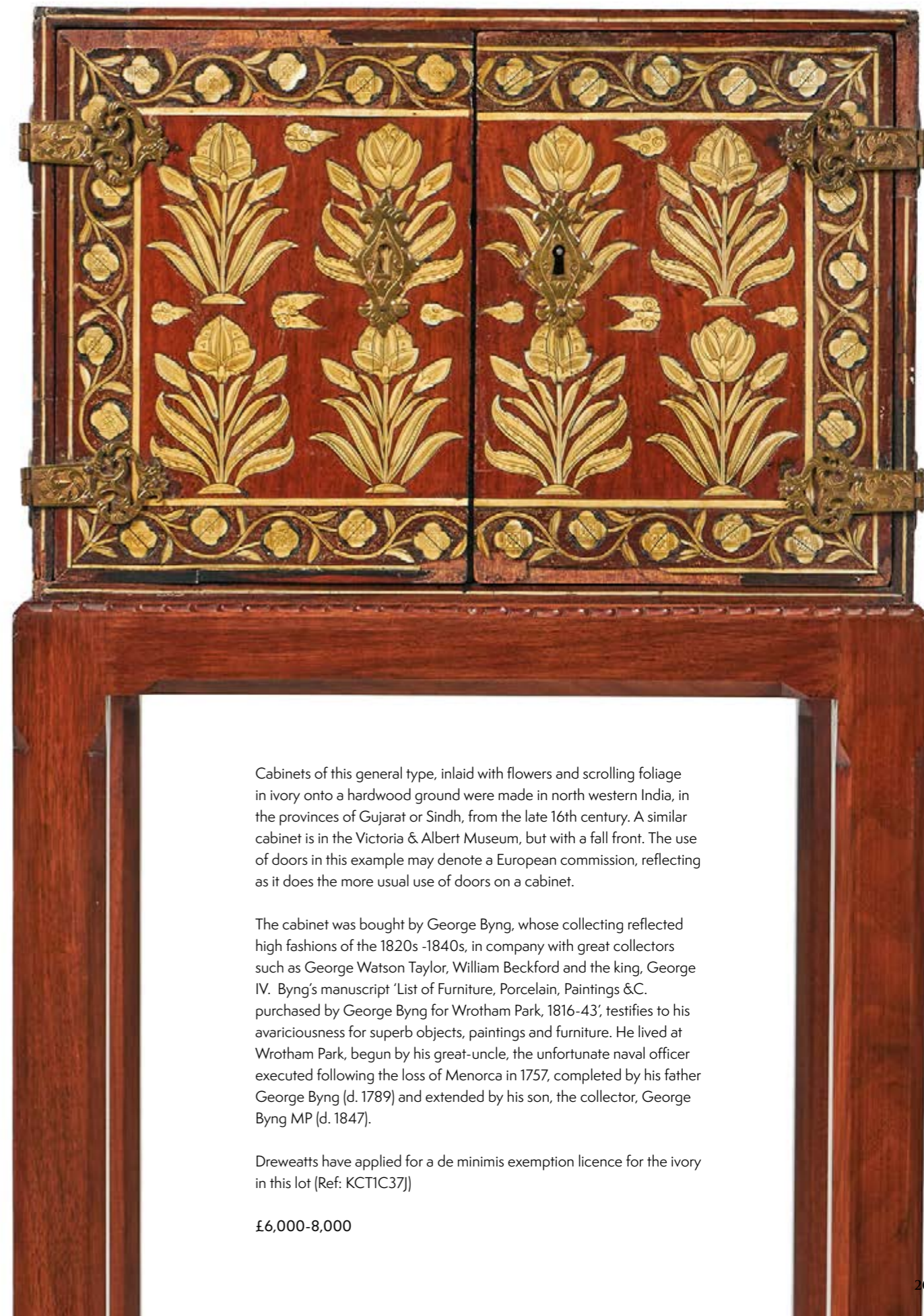


260

260 Y
AN INDIAN HARDWOOD AND IVORY INLAID
CABINET ON STAND
 GUJARAT OR SINDH, LATE 17TH/EARLY 18TH CENTURY
 The doors enclosing nine drawers, the inlay to five sides, on a walnut notch carved stand in the Cotswold School taste
 The cabinet 25cm high, 38cm wide, 29cm deep;
 the stand 75cm high, 38.5cm wide, 30.5cm deep

Provenance:
 Purchased by George Byng Esq MP (1764-1847) and by descent until sold, Christie's, London, 'Two Late Regency Collectors: Philip John Miles and George Byng', 9 June 2005, lot 173 where purchased by Robert Kime.

Literature:
 5 St James's Square, 1847 Inventory: 'BACK DRAWING ROOM a small India Cabinet enclosed by 2 doors and drawers inside.'



Cabinets of this general type, inlaid with flowers and scrolling foliage in ivory onto a hardwood ground were made in north western India, in the provinces of Gujarat or Sindh, from the late 16th century. A similar cabinet is in the Victoria & Albert Museum, but with a fall front. The use of doors in this example may denote a European commission, reflecting as it does the more usual use of doors on a cabinet.

The cabinet was bought by George Byng, whose collecting reflected high fashions of the 1820s -1840s, in company with great collectors such as George Watson Taylor, William Beckford and the king, George IV. Byng's manuscript 'List of Furniture, Porcelain, Paintings &C. purchased by George Byng for Wrotham Park, 1816-43', testifies to his avariciousness for superb objects, paintings and furniture. He lived at Wrotham Park, begun by his great-uncle, the unfortunate naval officer executed following the loss of Menorca in 1757, completed by his father George Byng (d. 1789) and extended by his son, the collector, George Byng MP (d. 1847).

Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: KCTIC37)

£6,000-8,000

THE DINING ROOM
LOTS 261-310



261

**A GILT TOLE PEINTE SIXTEEN LIGHT CHANDELIER
ITALIAN, 19TH CENTURY**

Applied throughout with foliate ornament, wired for electricity
approximately 71cm high, 93cm wide

£1,800-2,500



261

262

AN OAK CENTRE TABLE

IN ARTS AND CRAFTS MANNER, THE ORIGINAL DESIGN
ATTRIBUTED TO SIR ROBERT LORIMER, PROBABLY MADE BY
ROBERT KIME LTD

The six faceted octagonal columns with Gothic corbels linked
with a flat stretcher

74.5cm high, 156cm diameter

The present table is based on a model attributed to architect
Sir Robert Lorimer (1864-1929). Lorimer was a leading designer
of Scottish vernacular furniture, combining Scottish Baronial,
Gothic Revival and Arts and Crafts influences. He is known
to have designed two tables of related design for Edinburgh
University Library which were made by Scott Morton. A third
related Arts and Crafts table of this design with the reputed

provenance to the Earls of Moray was offered at Christie's, South
Kensington, 16th May 2006, lot 202 and again at Christie's, Style
and Spirit, South Kensington, 16th September 2014, lot 11.

For a related table of recent manufacture see Christie's, South
Kensington, An English Look: Robert Kime, Piers von Westenholz,
David Bedale and James Graham-Stewart, 8th July 2009, lot 66.

£2,500-4,000



262



263

263

**A DELFT BLUE AND WHITE CISTERN
DUTCH, POSSIBLY DE WITTE STARRE,
THIRD QUARTER 17TH CENTURY**

Moulded in relief with two mask handles, and
supported on four paw feet

Painted WK8 mark

46cm long

Literature:

C. H. de Jonge, *Delft Ceramics* (1970) p160,
no.138 for an example of this mark

£1,200-1,800



264

264

**A SET OF EIGHT EARLY VICTORIAN OAK AND RED LEATHER
DINING CHAIRS
MID 19TH CENTURY**

The shaped seats with buttoned backs, the reeded baluster front legs
with ceramic casters

86.5cm high, 47cm wide, 61cm deep, the seats 45.5cm high

£2,000-4,000



265

265
A ZIEGLER CARPET
 WEST PERSIA, LATE 19TH CENTURY
 Approximately 520cm x 402cm

£8,000-12,000



266

266
A PAIR OF ARTS AND CRAFTS SILVER PLATED CANDLESTICKS
 CIRCA 1890, IN THE MANNER OF HART, SON & PEARD
 With shaped circular drip pans, cylindrical knopped stems, engraved NLC and on lobed shaped circular bases
 30cm (12in) high

Literature:
 Illustrated Catalogue, "Examples of metal work for ecclesiastical and domestic use: section 6: domestic furniture manufactured by Hart, Son, Peard & Co"; March 1877, P.220, No.12

£500-800



267

267 Y
A RARE UNRECORDED SILVER MUSTARD POT
 ATTRIBUTED TO CHARLES ROBERT ASHBEE FOR THE GUILD OF HANDICRAFTS, UNMARKED, CIRCA 1910-1920
 With a circular thumb piece to the domed cover, a turned ivory handle, the body pierced with foliate decoration, on a circular spreading base, scratch engraved to underside 1920
 9.5cm (3 3/4in) high
 143g (4.6 oz)

Literature:
 Modern English silverwork: an essay by C R Ashbee, plate 39, figure B, published Essex House Press and B T Batsford, London 1908/1909 where described by Ashbee as a "MUSTARD-POT.. is also chased and perforated but is of circular form with an ivory handle and contains a deeper glass vessel: it stands upon eight ball feet".

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: JS2FWXAL)

£700-1,000

268
A GEORGE II SILVER SHAPED OVAL SWING HANDED CAKE-BASKET
 GEORGE METHUEN, LONDON 1753
 With a pierced, floral and foliate swing handle, the pierced body with a chased floral and scroll border, engraved with an armorial, on a foliate scroll cast skirt foot, engraved beneath 'Presented to the Honourable Lionel Walter Rothschild, upon attaining his Majority, by the servant of the Households of Piccadilly, and Fring Park & Gardens, February. 8. 1889.'
 38.5cm (15 1/4in) long
 1943g (62.5 oz)

The identification of the item as English of 1753 (assay date) suggests that we might expect that the item and engraving was the responsibility of Nathan Mayer Rothschild, who had settled in London in 1798. Notably the family Rothschild were in 1816 ennobled as Barons in Austria and their arms were adjusted to contain suitable coronet and supporters. They were later acknowledged by Queen Victoria as barons of the UK. We would as a result expect that the engraving was created in the period 1798-1816.

Provenance:
 Leopold de Rothschild (1845-1917)

£600-800



268



269

269
 A PAIR OF STAFFORDSHIRE PEARLWARE
 BLUE AND WHITE CROCUS BOUGH
 POTS AND COVERS
 FIRST QUARTER 19TH CENTURY
 Of demi-lune outline, printed with reserves
 Chinoiserie patterns, on three paw feet
 17cm high, 22cm wide, 14cm deep

£500-800

270
 A LATE VICTORIAN SATIN BIRCH AND
 BEECH CENTRE OR OCCASIONAL TABLE
 LATE 19TH/EARLY 20TH CENTURY
 The ring turned legs terminating in cast iron
 ball and claw feet, stencilled mark '22',
 with vestiges of a printed label
 74cm high, 40cm wide, 40cm deep

£400-600



270

271
 A STEEL AND CAST IRON FIRE GRATE
 IN GEORGE III STYLE, 20TH CENTURY
 69cm wide, 68cm high, 40cm deep

Together with a William IV set of three
 brass handled polished steel fire irons,
 the shovel 76cm long

£400-600



271





272

272
A GEORGE II MAHOGANY MIRROR
CIRCA 1740
The architectural dentil carved pediment centred with carved leaves, the crossbanded frame with outset corners
137cm high, 77cm wide, 9.5cm deep

£3,000-5,000

273
A GEORGE III STEEL TOASTING FORK
LATE 18TH/EARLY 19TH CENTURY
Of twin prong form
118cm long

£200-400



273

274
AN EARLY VICTORIAN CARVED AND BURR OAK SMALL MANTEL CLOCK
VINER, LONDON, CIRCA 1841
The twin fusee gong-striking movement with anchor escapement and 4 inch lancet-arch gilt Roman numeral dial with fine foliate scroll decoration, the Gothic gabled case with carved foliate finials over cluster columns, the door carved with Prince of Wales feathers, the backplate engraved Viner, 235 Regent St. London
31cm high, 20cm wide, 14.5cm deep

Charles Edward Viner is recorded working from several different addresses in London 1776-1842.

Queen Victoria's eldest son Albert Edward, later King Edward VII, was born in 1841 and created the Prince of Wales later that year on 8th December. The inclusion of the Prince of Wales feathers on the arch suggests this may have been made to commemorate the newly conferred title.

£1,200-1,800



274



275

275
A 'KRAAK' BLUE AND WHITE DEEP DISH
CHINESE, 17TH CENTURY
The centre with figures in a boat
35cm diameter

£400-600



276
A PAIR OF ITALIAN LANGUEDOC AND PORTORO MARBLE OBELISKS
SECOND HALF 19TH CENTURY
Of conventional form, with white marble/alabaster sections
50.5cm high, 9cm wide

£800-1,200



276

213



277

277
WILLIAM BURGES (1827-1881), A RARE SILVER AND ENAMELLED PEDESTAL CUP FOR BARKENTIN, LONDON 1877

The rim engraved 'To H Curzon Esq., in recognition of his services to The Arts Club 1878', the centre of the bowl champlévé enamelled with a mythical creature and HC, the circular pedestal foot champlévé enamelled with mythical creatures
 9cm (3 1/2in) high
 286g (9.2 oz)

Provenance:
 Henry Curzon Esq. (1839-1891)
 Purchased by A. Tilbrook from Woolley & Wallis from whom purchased by Robert Kime.

Literature:
 G.A.F. Rogers, *The Arts Club and its Members*, London, 1920.
 J. Mordaunt Crook, *William Burges and the high Victorian dream*, London, revised edition 1981.
 ed. J. Mordaunt Crook, *The Strange genius of William Burges, 'art-architect', 1827-1881: a catalogue to a centenary exhibition organised jointly by the National Museum of Wales, Cardiff, and the Victoria and Albert Museum, London, Cardiff, 1981.*
 Judy Rudoie, *Decorative Arts 1850-1950, A Catalogue of the British Museum Collection*, 1994

This rare silver and enamel pedestal cup is one of five silver 'mazer bowls' designed by William Burges (1827-81) for his friends at The Arts Club. They were made by the silversmith Barkentin & Krall, London, renowned for their richly decorated metalwork that revived 'lost' techniques as well as ornamentation associated with medieval objects and are probably those listed against 8 February 1878 in Burges' *Estimate Book for 12 August 1875 to 30 March 1881* (Mordaunt Crook, pp. 316; 412, f/n 25).

Detailed drawings of the cups, including the French Gothic enamel motifs that encircle the stems, form part of Burges' album of designs entitled *Orfeverrie domestique* held in the Royal Institute of British Architects (15-16; RIBA 12863). Another 'mazer bowl' of near-identical design, was made in maple wood with silver and enamelled mounts for Burges himself (now in the British Museum 1981,0603.1).

Each cup has an individual enamel boss inside the cup with a monogram together with an engraving around the rim denoting who the cup was made for. The cup offered here was for Henry Curzon (1839-91), an architect with offices in Lincoln Inn Fields, and a member of The Arts Club from 1865-94 (Rogers, p. 68). The other silver cups were for: Alex Rivington,



A.C. Bell, B. Frere and R.W. Edis, who were either fellows of the Institute of British Architects or the Society of Arts (*op. Cit.*, p. 412, f/n 25). The silver cup for Alex Rivington sold Sotheby's, New York, 4 June 1998, lot 126, and the one for A.O. Bell sold JS Fine Art, Banbury, 24 October 2015, lot 32 (for £27,500).

Some of the enamel decoration was common to both the set of five cups and Burges own cup: the narrow band of black squares is annotated in Burges' design, 'this goes round all the cups'; a butterfly and diaper pattern between each quatrefoil is marked 'this is common to all' (RIBA 12863).

An entry in Burges' Estimate Book notes the higher cost of the silver cups to those made of maple wood 'if silver bowls instead of maple £12. 10s.'. Maple cups cost £10. 10s. However, the entry for the silver bowls was later annotated on 1 March 1878: '5 cups complete in silver for £50' (Victoria and Albert Museum, Ms. 86.88.52).

£12,000-18,000



278

278
A RARE PAIR OF STONE TOMB FIGURES OR 'KNEELERS' EARLY 17TH CENTURY

The figures, possibly husband and wife- or brother and sister, depicted kneeling on cushions, hands clasped in prayer, she with stepped hat and ruff, he bearded and wearing clerical or scholar's gown, soft oolitic style stone
 larger 52cm high, 19.5cm wide

Provenance:
 Truro Auction Rooms, Cornwall, where purchased by A. Tilbrook, and from whom purchased by Robert Kime

The tradition of 'kneelers' in England is derived from the Burgundian tradition of 'Pleurants' or 'Weepers'. In the 13th century these tended to be flat relief figures- placed within the framework of canopied tombs. By the mid-15th century they were had become freestanding, sculpted forms, usually rendered in stone unlike the French bronze examples. Sculpted in alabaster, marble and limestone, they often represent the surviving family and children, praying for the departed.

Vandalism and neglect has led to many of the tombs being damaged or destroyed, and figures have been detached from their original context making identification of the specific people now impossible. An exception to this is the large pair of carved stone figures of John and Christabel Michell, recently restituted to St Mary's Aisle in Truro Cathedral. Dating from around from 1620, they are a good example of Cornish freestanding kneeler figures.

Also of comparable date is the tomb to William Sacheverell (died 1616) and his wife, Tabitha in St. George's Church, Barton in Fabis Nottinghamshire. Her dress, rendered in alabaster, shows close similarities to this lot. Originally as with other early carved stone figures, these two kneelers may have been richly painted and decorated, as the surviving tomb of Margaret Cleyton with her two husbands and 12 children in the Priory Church of St Mary, Chepstow illustrates.

£8,000-12,000

“Robert was at the helm of a rock 'n' roll-style renaissance; he rewrote the rules of grandeur, removing all trace of ostentation and giving credence to this new way of collecting and decorating.”

MAX ROLLITT



279

A PAIR OF TAPESTRY PANELS
FRENCH, 17TH CENTURY
Formerly sections from side borders
One depicting a soldier, 120cm x 60cm
One depicting an angelic musician,
122cm x 60cm

£2,000-3,000



279

280

A LATE VICTORIAN WALNUT AND
RED LEATHER ARMCHAIR
BY HOWARD & SONS, LATE 19TH/EARLY
20TH CENTURY

The brass casters stamped 'HOWARD
& SONS LTD LONDON', one back leg
impressed "71?7 8996 HOWARD & SONS
LTD BERNERS ST.'

85cm high, 86cm wide, 110cm deep

Together with a Sindh embroidered cushion
in madder and apple green silk with geometric
designs in diagonal bands, a tassel to each
corner, 56cm x 40cm

Howard & Sons are renowned for the comfort
and design of their upholstered armchairs
and sofas. Flourishing from 1820 to 1925,
Howard & Sons were also one of the most
successful Victorian cabinet making firms.
Listed from 1876-1902 as 'cabinet makers,
upholsters, decorators, glaziers and parquet
flooring manufacturers' it is not surprising
that they made commissions for many of
the great country houses. Founded by John
Howard in 1820, the firm attended twelve
or more of the 19th British, European and
American exhibitions including the 1851 Great
Exhibition. Howard & Sons moved to Berners
Street, London from 1847 - this address is
frequently seen stamped on their furniture.
The firm was bought by Lenygon & Morant in
1935, but Howard & Sons furniture continues
to epitomise the comfort and style of the
country house.

£3,000-5,000



280



281 (part lot)

281
A PAIR OF WHITE GLAZED VASES AND COVERS
IN QINGBAI STYLE, 20TH CENTURY
Approximately 40cm high

Together with a Qingbai style vase, 24cm high

£600-800



282

282
AN EARLY VICTORIAN BURR WALNUT
OCCASIONAL TABLE
CIRCA 1840
With turned central column
78cm high, 42cm diameter

£600-800



283

283
A VICTORIAN OAK BREAKFRONT BOOKCASE
THIRD QUARTER 19TH CENTURY
The adjustable shelves with scalloped gilt tooled
red Morocco leather dust flaps, the borders and
handles carved with flowerheads
243.5cm high, 191cm, 46.5cm deep

£2,500-4,000

284
A WILLIAM IV OAK AND BEECH LIBRARY STEPS
CIRCA 1835

With leather inset treads, lead weights to the underside and large lacquered brass
spoked casters
195cm high, 45cm wide, 69cm deep

Provenance:

Sotheby's, London, The property of Lord Coleridge and the Coleridge family trust,
The Chanter's House, 24 October 2006, lot 101, where purchased by Robert Kime

£2,000-3,000



285

285
A CHARLES I SILK EMBROIDERED GLOVE
EARLY 17TH CENTURY

A gentleman's gauntlet, of doeskin with scalloped cuffs, embroidered in
fresh coloured silks, thread, trimmed in gilt bobbin lace and salmon silk
ribbon, now framed and glazed, with label 'Charles I's glove'
the glove 34cm high, frame 48.5 x 36cm

Provenance:

By repute, King Charles I, said to have been given to a lady-in-waiting
and to have remained in her family for 300 years, then sold Christie's,
South Kensington, 19 November 2002, lot 312, where purchased by
Robert Kime



284

Literature:

Jenny Tiramani, 'Embroidered Kid Gloves', in Susan North and
Jenny Tiramani, *Seventeenth-Century Women's Dress Patterns*, vol.1,
London: V&A Publishing, 2011, pp.150-159
Yvonne Hackenbroch, *English and Other Needlework Tapestries
and Textiles in the Irwin Untermyer Collection*, London Thames and
Hudson, 1960, Figure 5 Plate 3

£1,500-2,500



286

286
A PAIR OF URATUBE SUZANI CUSHIONS
 UZBEKISTAN, LATE 19TH CENTURY
 AND LATER
 With applied silk and metal thread fringing,
 probably Bokhara, and silk backs
 39cm x 39cm

£1,000-1,500



287

287
AN HISPANO MORESQUE LUSTRE BASIN
 17TH/18TH CENTURY
 With stylised foliate ornament
 43.5cm diameter

£500-800



288

288
A PAINTED FOUR LEAF SCREEN
 IN THE STYLE OF THE BLOOMSBURY
 GROUP, LATE 20TH CENTURY
 The central panels painted on card to simulate
 bronzed tiles, the linen borders painted with
 stylised leaves and flowers
 Each leaf 170.5cm high, 56cm wide

£600-900



289

289
GLYN WARREN PHILPOT
(BRITISH 1884-1937)
JAR
 Oil on canvas
 Signed with initials (lower right)
 61 x 51cm (24 x 20 in.)

Provenance:
 Gabrielle Cross, the artist's niece
 The Leicester Galleries, London
 Sotheby's, London, 3 March 1999, lot 88,
 where purchased by Robert Kime

Exhibited:
 London, Leicester Galleries, *An Exhibition
 of Recent Paintings by Glyn Philpot*,
 February 1934, no. 48

Brighton, Brighton Museum & Art Gallery, *Glyn
 Philpot, R.A., 1884-1937*, April-May 1953, no. 21
 London, Leighton House, and toured by the
 Art Exhibitions Bureau, *Paintings, Drawings and
 Sculpture by Glyn Warren Philpot R.A.,
 1884-1937*, 1959

Worthing, Worthing Art Gallery, *Glyn Philpot, An
 Exhibition of Paintings and Drawings*, 1962, no. 40

Having painted primarily commissioned portraits
 and classical scenes, still life was a new genre
 within Philpot's oeuvre. His previous exhibition
 in 1932 featuring just one still life. The choice of
 subject matter was essentially a move towards
 paintings that would be 'sellable' and hence his
 close involvement with various prominent 1930s
 interior decorators such as Syrie Maugham.

Given the subject, it seems likely that this
 was painted during, or following, his trip to
 Morocco with Oliver Messel in September
 to October 1933, where he was joined by
 Vivian Forbes. Philpot sometimes created
 watercolours in situ and then subsequently
 painted an oil, although there is no evidence
 of a corresponding study. A fair proportion of
 Philpot's still lifes were painted in the studio at
 Baynards Manor in Sussex.

We are grateful to Simon Martin, Director of
 Pallant House Gallery, Chichester, for his kind
 assistance in cataloguing this work.

£7,000-10,000



290

290
CHRISTOPHER WOOD (BRITISH 1901-1930)
LAKE IN THE WOOD
 Pencil and watercolour
 22 x 29.5cm (8½ x 11½ in.)

Provenance:
 The Redfern Gallery, London
 Acquired from the above by D. Rosner on 4 January 1945
 Christie's, South Kensington, Modern British & Irish Art,
 24 October 2007, lot 84, where purchased by Robert Kime

Exhibited:
 London, The Redfern Gallery, *Christopher Wood*, January, 1945, no. 35

£3,000-5,000



291

291
GEORGE FREDERICK WATTS
 (ENGLISH 1817-1904)
HAYSTACKS (STUDY ON BRIGHTON DOWNS)
 Oil on canvas
 33.5 x 65.5cm (13 x 25¾ in.)

Provenance:
 With the artist 1887
 Given by the artist to Frederic, Lord Leighton
 His Sale, Christie's, 14 July 1896 (3rd day),
 lot 343
 Where bought by Sir William Agnew, Bt.,
 for 290 gns
 Still with Sir William Agnew in 1905
 Christie's, London, 11 June 2002, lot 118, where
 purchased by Robert Kime

Exhibited:
 Grosvenor Gallery, London, 1883, no. 59, as
Study on Brighton Downs
 Manchester, *Royal Jubilee Exhibition*, 1887,
 Fine Art Section, no. 249, as *Haystacks*, lent
 by the artist
 Royal Academy, London, *Exhibition of Works*
by the late George Frederick Watts, R.A., O.M
and the late Frederick Sandys, Winter 1905, no.
 26, as *Landscape*, lent by Sir William Agnew
 City Art Gallery, Manchester, *G.F Watts*
Memorial Exhibition, 1905, no. 148, as
Landscape, lent by Sir William Agnew

Literature:
Times, 30 April, 1883, p.4
 Mrs Watts's Manuscript catalogue, vol. I, p.16
 as *Brighton Downs*

The present lot was painted in 1882 and
 exhibited the following year at the Grosvenor
 Gallery as *Study on Brighton Downs*, although
 the name *Haystacks* was already given to
 it when it was noticed briefly in a review in
 the *Times*, and Watts himself seems to have
 adopted this title later. No doubt the subject
 was one he had seen when travelling to or
 from the town, where he had a winter studio
 from 1876.

Like so many of Watts's landscapes, *Haystacks*
 (*Study on Brighton Downs*) is astonishingly
 minimal. No other Victorian artist made more
 daring experiments of this kind; they are one
 of his work's most original aspects.

Haystacks as a subject seem to have been a
 constant source of wonder and inspiration to
 Watts. The picture is reminiscent of *Evening*
 (Ashmolean Museum, Oxford), a small
 panel of 1864 in which he introduced some
 examples he had seen in the vicinity of Little
 Holland House, Kensington. However, unlike
 the Oxford picture which has overt literary
 associations; an armed knight is seen riding

by, and the picture's alternative title, '*All the air
 a solemn stillness holds*', taken from Thomas
 Gray's *Elegy*, this picture focuses attention
 on the haystacks alone. Characteristically
 though, Watts still manages to suggest a
 symbolist dimension. Stark as it is, the image
 has none of the objectivity of a painting of a
 haystack by for example, Monet.

Watts must have thought highly of the picture
 to have sent it to the Grosvenor, and it was
 still in his possession when he lent it to the
 Royal Jubilee Exhibition at Manchester in
 1887. He subsequently gave it to Sir Frederic
 Leighton, who had, according to Mrs Watts
 in her manuscript catalogue of her husband's
 works, 'admired' it. Leighton and Watts were
 not only close friends but neighbours in the
 artists' colony which had developed in the
 Holland Park area since the 1860s.

When the picture appeared at Leighton's
 posthumous sale at Christie's in July 1896 it was
 bought by the dealer Sir William Agnew, who
 apparently wanted it for his own collection
 rather than stock. He still had it nine years later,
 when he lent it to the first two venues of the
 memorial exhibition which toured the country
 following Watts's death in 1904.

£8,000-12,000



292

292
PAUL NASH (BRITISH 1889-1946)
SILBURY HILL

Watercolour and pencil
Signed (lower right)
38.5 x 57cm (15 x 22¼ in.)

Executed in 1938.

Provenance:

Private Collection, C. Allsopp, by whom sold Christie's, London, Modern British Drawings, Paintings and Sculpture, 20 March 1970, lot 180
Agnews, London (by 1971)
Private Collection, Harold Riley
Christie's, London, 20th Century British Art & Irish Art, 19 November 2004, lot 97, where purchased by Robert Kime

Exhibited:

Newcastle-upon-Tyne, Northern Arts Gallery, *Paul Nash 1889-1946*, September-October, 1971, no. 34
London, Tate Gallery, Arts Council of Great Britain, *Paul Nash Paintings and Watercolours*, November-December 1975, no. 175 (loaned by Harold Riley)

Literature:

Andrew Causey, *Exhibition Catalogue, Paul Nash 1889-1946*, Newcastle, Northern Arts Gallery, 1971, p. 15, no. 34 pl. 12
Andrew Causey, *Paul Nash*, Oxford, 1980, pp. 265-6, cat no. 952, pl. 312

Silbury Hill, located near Avebury in Wiltshire is the largest artificial mound of its kind in Europe. It is believed to have been completed around 2400BC and is similar in scale to the pyramids in Egypt. The purpose and significance of the mound are unknown and remain the subject of much speculation. Given Nash's fascination with pre-historic sites and the spiritual qualities of the English landscape, it is unsurprising that Silbury Hill was of interest to him. Nash first visited Silbury Hill and the nearby stones at Avebury in July 1933 whilst on holiday in Marlborough. According to Ruth Clarke, who travelled with him, Nash was 'excited and fascinated' by the landscape which appealed to his 'sensitivity to magic and the sinister beauty of monsters' (cited in Andrew Causey, *Paul Nash Landscape and the Life of Objects*, 2013).

The ladder laid against the hill in the present work was a figment of Nash's imagination which derived from his interest in the idea of something rising out of the earth or up from the water and creating a new form above ground. A postcard found in Nash's collection depicts a ladder inside a pit at the excavation of Maiden Castle leading upwards from the ground beneath. This postcard alongside the watercolour of Silbury Hill, is discussed by Andrew Causey in his 1980 publication on the artist.:

*'Silbury, as might be expected, intrigued Nash: its clear, plain, and - to Nash - symbolic shape was both palpable and inscrutable. In the oil painting Silbury Hill [Causey no. 880] he hinted at its symbolical meaning, its special, reserved ambience, with the closed gate and the pyramidal tumulus beyond, while constructing at the same time elaborate formal congruences of triangles within the over-all design. In the slightly later watercolour [the present work] he revealed a little more of his reaction to the hill's shape by adding a ladder leaning against the mound in front of it. This was no more than a now familiar Nash image, but there could be special interest in this if the idea was suggested by a postcard he had of Maiden Castle [Causey pl. 313]. It is not just that both are sites of ancient occupation, but that the postcard and watercolour are complementary images: in one the ladder comes up out of a dark pit, in the other it seems to continue its journey up the side of the hill; the sequence seems a characteristic product of Nash's mind' (see A. Causey, *Paul Nash*, Oxford, 1980, p. 265).*

£25,000-35,000



“Robert had a gift for creating rooms that sparkled with interest and atmosphere in a seemingly effortless but almost other-worldly way. His reverence for history and eye for beauty is exemplified in his extraordinary, deeply personal collection.”

HATTA BYNG



293

293
ROBERT POLHILL BEVAN
 (BRITISH 1865-1925)
ON LUPPITT HILL, BARN FARM, LOOKING TOWARDS HARTRIDGE COMMON

Oil on canvas
 Signed (lower right)
 64 x 75cm (25 x 29½ in.)

Provenance

Private Collection, Robert Alexander Bevan (1901-1974), second son of Robert Bevan and Stanislaw de Karłowska
 Christie's, London, Modern British and Irish Paintings, Watercolours, Drawings & Sculpture, 23 June 1994, lot 116, where purchased by Robert Kime

The present lot illustrates a small farm dwelling with a patchwork of fields beyond sprawling across the hills with two horses in the foreground. Inspired by the rhythm and serenity of everyday country life, Bevan found himself drawn to the motif of the horse.

Bevan produced a series of paintings and lithographs centred around horse dealers and sellers at the Barbican and Tattersall, images of which were collected by Robert Kime including Lot 12 through to 17.

Around the same period, during the summers of 1916-1919 Robert Bevan spent much of his time at a house called Lytchett's on Hart's Farm on Bolham Water in Devon. It is most likely that the present lot was produced during this period whilst staying at Lytchett's immersed in the rustic countryside, Bevan's body of work during this period is bold in colour and peaceful in nature. Anne Chard, the farmer's daughter recalled in an article for *The Somerset County Gazette* in 1978 and 1980 that 'some of us can remember, during childhood, meeting a solitary gentleman tramping miles by foot across the Blackdown Hills and Luppitt areas. He either carried a sketchbook and pencil or paints and easel tucked under his arm. He wore a bowler

hat, light grey check suit with a watch-chain across his waistcoat. A bow tie and spats added to the elegance of his appearance.'

During his time at Lytchett's, Bevan developed a deep fascination with close-up depictions of barns and dwellings. An exemplary work from this period, "The Chestnut Tree" (Hart's Farm), painted in 1916, now housed at the Ashmolean Museum in Oxford, illustrates Bevan's distinct artistic approach. Each work has been constructed in a similar manner, using the placement of the trees to build the layers of composition and create perspective. The dwelling fills the majority of the canvas made up of simple geometric shapes in subdued natural colours and in the foreground, animals grazing carefree in the midst of nature.

For full footnote please visit dreweatts.com

£25,000-35,000



294

294
CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH 1889-1946)
LOOKING AT THE SNOW
 Oil on canvas
 Signed (lower right)
 51 x 41cm (20 x 16 in.)

Provenance:
 The Leicester Galleries, London
 Private Collection, The Rev. H. Maude-Roxby
 Christie's, London, 15 October 1993, lot 152, where purchased by Robert Kime

£20,000-30,000



295

295
CHARLES GINNER (BRITISH 1878-1952)
SUSSEX FARM
 Oil on canvas
 Signed (lower right)
 51 x 76cm (20 x 29¾ in.)

Painted in 1930.

Provenance:
 Maurice Bradshaw (acquired directly from the artist in 1930)
 Hamet Gallery, London
 Christie's, London, 12 July 1974, lot 249 (900 gns. to Cohen)
 Christie's, London, 23 June 1994, lot 117
 Christie's, South Kensington, 21 May 2009, lot 34, where purchased by Robert Kime

Exhibited:
 London, Grafton Galleries, *The British Legion Exhibition*, June 1930, ex-catalogue, this exhibition was later shown on 'R.M.S. Acquatania' en route to New York
 Toronto, Canadian National Exhibition, 1932, catalogue not traced

£10,000-15,000



296

296
A BLUE AND WHITE VASE LAMP
CHINESE, KANGXI (1682-1722)
NOW FITTED AS A LAMP
With distinctive cross-hatched design and with artemisia leaf mark within double circle to base in underglaze blue, now converted as a lamp with a removable light fitting and hand woven striped yellow and crimson silk shade
the vase 64cm high, 95.5cm high

£1,500-2,500



297

297
A CELADON LONGQUAN DISH
CHINESE, 16TH/17TH CENTURY
44.5cm diameter

£800-1,200



299

299
A PAIR OF ARTS AND CRAFTS SILVER PLATED
CANDLESTICKS
CIRCA 1880 AND LATER, IN THE MANNER OF A W N PUGIN
With silver bands, and with antique fabric shades, now adapted
as lamps
24cm high, 49cm high to top of existing shades

£300-500



300

300
A LATE VICTORIAN OAK SIDE TABLE
WITH DROP LEAF
CIRCA 1880
With reeded turned supports and stretcher,
with recessed brass casters 79cm high, 91cm
wide, 27cm deep, 45cm deep with the drop
leaf extended

£400-600



298

298
A WALNUT TRESTLE OR
CENTRE TABLE
SPANISH, 18TH CENTURY
The trestle supports hinged, hooks to
the top of the iron crossed stretchers
72cm high, 116cm wide, 62.5cm deep

£800-1,200



301

301
A FAIENCE, BLUE AND WHITE LARGE
TWO HANDED JARDINIÈRE
POSSIBLY FRENCH, CIRCA 1800
With flowers and dragons on a white glaze
40.5cm high

£1,000-1,500

302

302



302

TWO PAIRS OF ANATOLIAN WOOL STRIP CURTAINS

20TH CENTURY

Unlined, each with a fringed pleated upper edge

The panels approximately 298cm long, 218cm wide

£1,000-1,500



303

303 λ

AUGUSTUS EDWIN JOHN (BRITISH 1878-1961)

MIXED FLOWERS IN AN EARTHENWARE JAR

Oil on canvas

Signed (lower right)

61 x 51cm (24 x 20 in.)

John began painting flowers on the island of Ischia in 1925 and these were probably taken from the garden at Fryern Court in Hampshire and painted in the 1930s.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

Provenance:

Private Collection, Dame Beatrice Gladys Peel

Chenil Galleries, London

Agnews, London

Leicester Galleries, London

Christie's, 2 March 1979, lot 24

Private Collection, Mr & Mrs Hamlet

£10,000-15,000



304

304
CHRISTOPHER WOOD (BRITISH 1901-1930)
FIGURES IN A GARDEN WITH A CHURCH BEYOND
 Oil on board
 33 x 41.5cm (12 x 16¼ in.)

Provenance:
 Private Collection, M.C. Halton Esq., where purchased by
 Robert Kime in 1973

£10,000-15,000



305

305
CHRISTOPHER WOOD (BRITISH 1901-1930)
FLOWERS IN A GLASS VASE
 Oil on panel
 24 x 19cm (9¼ x 7¼ in.)

Painted in 1924.

Provenance:
 The Redfern Gallery, London
 Acquired from the above by Sir David Attenborough Esq,
 on 6 June 1947
 Lord Hartwell, MBE
 Christie's, London, 23 November 2002, lot 34, where
 purchased by Robert Kime

Exhibited:
 London, Redfern Gallery, New Burlington Galleries,
 Christopher Wood Exhibition of the Complete Works,
 March-April 1938, no. 252.

Literature:
 E. Newton, *Christopher Wood*, London, 1938, no. 46.

£20,000-30,000



306

306 λ
VANESSA BELL (BRITISH 1879-1961)
STILL LIFE OF NARCISSI, CHARLESTON
 Oil on canvas
 Indistinctly signed with initials and inscribed (verso)
 38 x 25cm (14¾ x 9¾ in.)

Provenance:
 The Adams Gallery, London
 Sotheby's, London, 6 November 2007, lot 30, where
 purchased by Robert Kime

The present work was most likely painted in the early 1950s in Grant's studio at Charleston, the vase being on the high mantelshelf (where it can still be seen today in the same position, now with reduced spout). Pheasant-eye narcissi were a favourite of Bell's.

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£10,000-15,000



307

307 λ
VICTOR PASMORE (BRITISH 1908-1998)
MILLBANK
 Oil on canvas
 Signed with initials (lower left)
 51 x 68cm (20 x 26¾ in.)

Painted circa 1929.

Provenance:
 Purchased directly from the artist by Dr. Stella Churchill and thence by descent until sold Christie's, South Kensington, 7 November 2006, lot 99, where purchased by Robert Kime

Born in Chelsham, Surrey, Victor Pasmore developed a keen interest in painting at Harrow School. His art master there recognised his burgeoning talent and was keen to nourish his affection for art by introducing him to the work of the French

Impressionists. Unfortunately, his studies were curtailed with the untimely death of his father in 1927 and he was forced to take employment at the London County Council.

For the next decade Pasmore worked in the Public Health Department but continued to paint in his spare time. He would frequently turn down promotion so that his menial day job would not encroach on the time he had to paint. It was here in the Public Health Department that Pasmore first met Dr. Stella Churchill, the original owner of the present work. She had been asked to psychologically assess Pasmore after it had been purported that he had thrown a typewriter out of the window!

During this time he attended evening classes at the LCC Central School of Arts and Crafts under the lithographer and watercolourist

A.S. Hartrick. It was here that he met other artists and first encountered the revolutionary *School of Paris*.

After visiting France in 1927 and 1928, Pasmore moved into his studio in Devonshire Street and it was here that he painted *Millbank*. The present work is one of only a few paintings that survive from this early period. Fellow Euston Road School artist Claude Rogers suggested that 'Few of Pasmore's early works are catalogued (and known to exist), and around 1931 Pasmore was painting 'twice as many canvases as Coldstream and I combined'. A reasonable explanation is that many canvases may have been turned and re-used. (B. Laughton, *The Euston Road School*, Aldershot, 1985, p.53)

£20,000-30,000





308

308
JAMES FERRIER PRYDE (BRITISH 1866-1941)
ARCHITECTURAL CAPRICCIO
 Oil on canvas
 41.5 x 31cm (16¼ x 12 in.)

Provenance:
 Private Collection, Frederick Albert Milo Cripps, 4th Baron Parmoor, (d.2008), Sutton Verney, from whom purchased by Robert Kime

£4,000-6,000



309

309
GEORGE GASCOYNE (ENGLISH 1862-1933)
THE TURN OF THE PLOUGH
 Oil on canvas
 Signed (lower left), further signed, inscribed with artist's address and titled (verso)
 195 x 409cm (76¾ x 161 in.)

Provenance:
 The Junior Carlton Club, London, where it hung on the main staircase
 Acquired from the above by Professor Bernard Nevill, West House, Glebe Place, Chelsea (purchased for £710)
 Christie's, South Kensington, *Robert Kime and Piers von Westenholz: An English Taste*, 26 September, 2012, lot 206, where purchased by Robert Kime

Exhibited:
 London, Royal Academy, 1894, no. 879

Literature:
 L. Lovatt-Smith, *London Living*, London, 1997, p. 183

George Gascoyne was a painter and engraver. He studied at The Slade and from 1884 exhibited at the Royal Academy. The *Studio Magazine*, writing in 1915, stated '...the horse that serves the worker in the fields [is where] Mr Gascoyne is pictorially most intimate...and in this vein..is seen at his best' (Vol.63. p.144). *The Turn of the Plough* exemplifies this subject matter and is painted in the social realist tradition. Heavy horses working the land was a subject that artist Lucy Kemp-Welch was to make her own, as seen in such works as *Ploughing on the South Coast* (London, Royal Academy, 1902, no.264.), but the present picture, in its scale, composition, dynamism and grandeur arguably shows George Gascoyne as her equal.

£8,000-12,000



THE FARINGDON HOUSE MIRROR

310

A GEORGE II CARVED GILTWOOD LARGE MIRROR
CIRCA 1755

The architectural pediment and frame carved with a pierced shell, foliate scrolls and a trellis ground, the bevelled plate re-silvered and possibly original the 18th century gilding revealing a yellow and red bole ground (see detailed gilding analysis on our website)
274cm high, 142cm wide, 20cm deep

£40,000-60,000

Provenance:

Gerald Tyrwhitt-Wilson, 14th Baron Berners (1883-1950), Faringdon House, Oxfordshire; and by descent to Sofka Zinovieff (b. 1961), descendant of Lord Berners, by whom sold; Christie's, London, 12 April 2018, lot 50, where described as George IV, with a subsequent saleroom notice analysing the two layers of gilding strata: the earliest layer was identified as late 18th / early 19th century and a second layer (present at the time of the Christie's cataloguing) not earlier than the late 19th century
With Jamb, London, (who undertook the removal of the late 19th century gilding by dry-stripping to reveal the 18th century gilding), where purchased by Robert Kime, 2022.

It is difficult to attribute the mirror to a particular carver / gilder, though it is likely that the maker was London-based, and probably well-established as the scale, complexity and quality suggests that it was probably part of a major commission for a large house from an established maker. The British and Irish Furniture Makers Online (<https://bifmo.furniturehistorysociety.org/>) lists ten carvers and gilders active in London in the second quarter of the 18th century, any of whom may be candidates for the manufacture of this mirror: of the group, perhaps the most likely is William Walters or Waters (fl. 1732-42), who supplied giltwood furniture and mirrors for Benjamin Mildmay, Earl Fitzwalter at Moulsham Hall, Essex, for Charles Wyndham at Petworth House, and for the Earl of Leicester's London house; also to be considered is Henry Joris (fl. 1739), who worked with Paul Petit on the magnificent frame for Frederick the Great of Prussia; the other makers' reputations are less

prominent, although Robert Johnson (fl. 1737-49) who was recorded at the Golden Head, Friith St, St Ann's, made frames for Petworth House; Charles Groves, fl. 1750, 'at the Golden Head, the further End of Brownlow Street from Drury Lane'; Robert Pulsford (fl. 1749), of Knightsbridge; Thomas King, carver and gilder of Long Acre (his stock-in-trade sold in October 1742); Christopher Mason, carver and gilder of Charles Court (fl. 1749); Stephen Maren, carver and gilder of New Compton St, Soho (fl. 1749); Christopher Hammond, frame maker and gilder of Phoenix Court, Long Acre (fl. 1732); Godwin Prince, who advertised 'all sorts of cabinet & Upholsterers work in General, Likewise Carving & Gilding ... near Durham Yard, in the Strand' (fl. c. 1749) (British Museum, Heal 28.181).

The rectangular 'tabernacle' design of mirror frame is derived from designs of the 1720s by the architect James Gibbs (1682-1754). These depend on overmantel designs by Inigo Jones which were published in Isaac Ware's *Some Designs of Mr Inigo Jones and others* (1731) - notably pl.31. Ware's book was highly influential in the development of English architecture and interiors in the 18th century. It brought together a collection of designs by two of the most important architects of the 17th and 18th centuries: Inigo Jones and William Kent. Jones was a leading figure in the introduction of Italian Renaissance architecture to England, while Kent was a leading exponent of the Palladian style, as promoted by his patron, the influential Italophile Lord Burlington: many of the books' designs were taken from interior schemes devised by Kent at Burlington House.

The designs in the book were widely copied and used by architects and builders throughout the country and disseminated the Palladian style in England and thus had a significant impact on the evolution of furniture design and interiors. They helped to popularise the use of classical motifs in furniture and interiors and to establish a new standard of elegance and refinement in English design. William Jones's *The Gentleman's or Builder's Companion*, 1739 is an example of how Ware's (or perhaps more accurately Jones's and Kent's) influence was felt.



310



Far left:
The mirror in situ
at Faringdon

Left:
Faringdon House,
Oxfordshire



Gerald Tyrwhitt-Wilson, 14th Baron Berners (1883-1950), was a British composer, novelist, painter, and aesthete. From his uncle he inherited his title and Faringdon House, Oxfordshire where visitors included the literary, musical and artistic avant garde of the early 20th century including Salvador Dali, Igor Stravinsky, Daisy Fellowes, H.G. Wells, Cecil Beaton, John and Penelope Betjeman, Stephen Tennant, Nancy Mitford and others of the Bright Young Things set. Berners was a prolific composer and wrote over 100 works, including operas, ballets, orchestral pieces, and chamber music. His music was often experimental and eclectic, yet parodic, but also allowing melody to intervene. As a successful novelist he wrote several well-received works, including *The Camel* (1936), a biting satire on English society and *The Girls of Radcliffe Hall* (1937). As a painter his works were accurate and reflected Corot in his Italian period. Berners led a splendid and exciting life, which like so many was shattered by the impact of the Second World War. During his lifetime, Berners hosted lavish parties at Faringdon often appearing in flamboyant dress.

'The impression he gave was that of great sensibility, carefully guarded, and that his devastating wit in speaking and writing was a sort of sublimation of his boyish propensity to practical mischief' (The Times, obituary, 20 April 1950). He was notoriously eccentric, dyeing his fan-tailed pigeons in vibrant colours and thought of painting the cows purple. At Faringdon he built one of the last grand follies in Britain, declaring that 'the great point of the tower will be that it is entirely useless', and famously placing a notice at the foot of the tower: 'Members of the Public committing suicide from this tower do so entirely at their own risk' (Amory, Mark. "Wilson, Gerald Hugh Tyrwhitt-, fourteenth Baron Berners (1883-1950), composer and eccentric." Oxford Dictionary of Biography January 06, 2011. Oxford University Press. Date of access 10 July 2023). He was portrayed by Nancy Mitford in *The Pursuit of Love* as Lord Merlin and was famously photographed by Cecil Beaton having afternoon tea at Faringdon House with Penelope Betjeman's horse.



Lord Berners painting Penelope Betjeman and her horse Moti in the Drawing Room at Faringdon in 1938
Credit: Hulton-Deutsch Collection

THE MASTER BEDROOM

LOTS 311-364





311

311
A GREEN PAINTED AND PARCEL GILT MAHOGANY FOUR POSTER BED
THE TWO FRONT POSTS POSSIBLY BY THOMAS CHIPPENDALE, THIRD QUARTER 18TH CENTURY, THE CORNICE SECOND QUARTER 19TH CENTURY

The antique printed cotton pelmet, hangings, back and valence lined with 'Devon' printed cotton lining cloth by Robert Kime Ltd, the canopy interior and hangings with white embroidered voile, with Turkish tasselled fringe tiebacks, the box base covered with woven striped linen fabric, together with a pair of brass 'Paris' lights by Robert Kime Ltd fitted to the back bedposts, and a white cotton bed cover woven with leaves, flowerheads and with a crocheted border, and a pair of late 19th/early 20th century woven striped silk cushions
260cm high, 198cm wide, 225cm deep

Provenance:
Supplied to Sir Rowland Winn, 4th Bt (1706-1765) or his son, Sir Rowland Winn 5th Bt (1739-1785), Nostell Priory, Yorkshire and by descent at Nostell, until sold Christie's, London, 22 January 2009, lot 107, where purchased by Robert Kime.

This bed has reeded, antique-fluted and plinth-supported mahogany pillars (now japanned) that are by repute designed by Thomas Chippendale (d. 1779) to harmonise with the George III 'Roman' fashion introduced at Nostell Priory, Yorkshire by the court architect Robert Adam (d. 1792). His related engraved pattern of 1759 featured in Chippendale's third edition of *The Gentleman and Cabinet-Maker's Director*, 1762 (pl. 90). In the 2009 sale the bed was sold with a cornice featuring a handwritten label '4 POST CHIPPENDALE BED (HEIRLOOM)

GREEN ROOM F', and a box spring base with label inscribed 'NOSTELL PRIORY WAKEFIELD 20/11/80'. Both were removed by Robert Kime during the restoration and remodelling of the bed.

Chippendale supplied another bed japanned in green and gold for Sir Rowland Winn, 5th Bt. (d. 1785) for Nostell Priory, Yorkshire in 1771 and invoiced on 6 May 1771 as 'To A Dome Bedstead with Rich Carv'd Cornices, feet Posts and Sundry other ornaments, Japan'd Green & Gold with shap'd Rail &c on Castors £54.10' (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, I, p. 191 & II, p. 28). Another bed was supplied by Chippendale that year for £3.6 (loc. cit.) and a pair of 'fluted bedposts 8ft' was listed in 'A List of Furniture for different Apartments', delivered before August 1767 (ibid., p. 181).

£4,000-6,000



312

312
A RARE CHARLES II STUMPWORK PANEL
DATED 1669

Worked in raised work and needlework with seed pearl detailing, possibly depicting King Charles II meeting Catherine of Braganza, the latter with attendants, her first attendant black, holding a parasol dated with seed pearls 1669, framed and glazed panel 29 x 39cm, frame 39.5 x 49.5cm

The composition of this stumpwork is not unusual and variants have been titled "Solomon receiving the Queen of Sheba" and "Esther and King Ahasuerus of Persia". Here, the distinctive whiskers and small goatee would tend to indicate that this may have been intended to be a portrait of Charles II (see for example the picture in the Metropolitan Museum - Gift of Mrs. H. H. Shearson, 1937, Accession Number: 37.65.1).

£2,000-4,000



313

313
A PAIR OF FAMILLE VERTE
GU VASES, MOUNTED AS LAMPS
CHINESE, 19TH CENTURY
 With six character Kangxi marks within double circles to base in underglaze blue, mounted but not drilled for electricity, with chequer woven silk shades, the fabric possibly 19th century the vases 45 cm high and overall size with shades 77cm high

£2,500-3,500



314

314
AN ARTS AND CRAFTS
MAHOGANY CENTRE TABLE
BY MORRIS & CO ARTS,
LATE 19TH CENTURY
 The design attributable to George Washington Jack, stamped to the underside 'MORRIS & CO 499 OXFORD ST. W 1121' 69cm high, 76cm diameter

Provenance:
 A. Tilbrook, from whom purchased by Robert Kime

£800-1,200





315

315
A CHARLES II SILK AND NEEDLEWORK PICTURE
LATE 17TH CENTURY

Tent stitched in coloured silks and with metal purl, depicting a seated female figure beneath a pear tree, the spandrels with tulip, sunflower, and with parrot, butterfly snail and flowers, in a glazed gilt frame carved with acorns
panel 36 x 47cm, frame 53 x 64.5cm

Provenance:

Christie's South Kensington, Costume And Textiles including the John Parry Needlework Collection, 12 March 2003, lot 130, where purchased by Robert Kime.

£1,500-2,500



317

316
A BLUE AND WHITE KENDI
CHINESE, MING DYNASTY (1368 - 1644)
Decorated with flowers and foliage
21cm high

£500-800

317
AN ARTS AND CRAFTS MAHOGANY
CENTRE TABLE
LATE 19TH CENTURY, IN THE MANNER
OF MORRIS & CO
68.5cm high, 67.5cm diameter

£400-600



316



319

319
ATTRIBUTED TO EDWARD PRITCHETT (ENGLISH 1828-1864)
SANTA MARIA DELLA SALUTE, VENICE

Oil on canvas

Inscribed and dated 'Venice oct 16 1861' (lower right)
30.5 x 51.5cm (12 x 20¼ in.)

£2,500-3,500

318
A MUGHUL SILK EMBROIDERED
DOUBLE SIDED CUSHION COVER
NORTH INDIA, CIRCA 1800
The fine cotton ground embroidered in
crimson and green silks, one panel with a
summer carpet design with central floral
medallion and spandrels, the other worked
with Chinese style peonies, within vine and
flower borders, overall diamond quilting
framed and glazed
the textile 81 x 95cm, the frame 91 x 106cm

This unusual cover appears to have been
made to match a Mughul summer carpet
or coverlet.

£2,000-4,000



318



320

320 λ
AUGUSTUS EDWIN JOHN (BRITISH 1878-1961)
THE YELLOW GOWN (DORELIA)
Oil on panel
Signed and dated 1910 (verso)
33 x 24cm (12 x 9¼ in.)

Provenance:
Christie's, London, Property from the Estate of Anthony Lousada,
27 March 1997, lot 110, where purchased by Robert Kime

Exhibited:
London, Chenil Gallery, *Provençal Studies and other works by Augustus John*, November-December 1910, no. 47

The present work is one of 50 panels exhibited at the Chenil Gallery in 1910, the year Augustus John discovered the town of Martigues in Provence and rented the Villa Ste Anne. He would draw directly onto the panel and paint at speed, leaving small areas of bare wood and pencil showing. These panels are among some of his most sought after works.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£12,000-18,000



321

321
WILLIAM NICHOLSON (BRITISH 1872-1949)
FELLS, AMBLESIDE

Oil on panel
 Signed with monogram (lower left)
 35 x 46cm (13¾ x 18 in.)

Painted in 1942.

Provenance:

The Leicester Galleries, London
 Roland Browse & Delbanco, London, purchased in 1945
 Private Collection, Dr. Gustav Delbanco
 Christie's, London, Property from the Estate of the
 late Dr. Gustav Delbanco, 27 November 1997, lot 97,
 where purchased by Robert Kime

Exhibited:

London, Leicester Galleries, *Paintings by Sir William Nicholson*,
 1943, No. 47
 London, Roland Browse & Delbanco, *Paintings by Sir William
 Nicholson*, 1945, No. 22
 London, Roland Browse & Delbanco, *William Nicholson Centenary
 Exhibition*, 27 April - 27 May 1972, No. 29
 Aldeburgh, Aldeburgh Festival Exhibition, *William Nicholson
 Centenary Exhibition*, 2 - 19 June 1972, No. 29
 London, Roland Browse & Delbanco, *William Nicholson 1872-1949*,
 1990, no. 32

Literature:

Lillian Browse, *William Nicholson*, London, 1956, no. 465, pl. 36
 (dated to c. 1935)
 Patricia Reed, *William Nicholson, Catalogue Raisonné of the Oil
 Paintings*, Modern Art Press, Yale University Press, 2011, p. 632,
 no. 861, illus.

£20,000-30,000

Captivated by the pristine charm of the British countryside and driven by an unwavering passion for landscape painting, William Nicholson crafted a remarkable body of work that echoes his deep-rooted connection to nature. His desire to be immersed within the countryside became reality when Nicholson and his wife Mabel Pryde purchased the old vicarage in Rottingdean, near Brighton. The series of works influenced by this location during the 1920s and mid-1930s was referred to as his 'downs period' where Nicholson focused his attention to the beauty and serenity of the hilly, chalk grasslands on the south downs landscapes. This move towards landscape painting marked a departure from his exploration of still life and portraiture.

Nicholson's renowned "downland series" stands as a testament to his ability to portray the changing seasons, moods, and colours of the rural landscapes with timeless artistry. "The Fells, Ambleside," painted around 1942 is from a slightly later date and yet it still captures the same essence of Nicholson's 'downland series' illustrating the rolling hills of Ambleside in Cumbria as he draws the viewer's eye deep into the landscape. The work is believed to have been painted in either May or June when Nicholson was invited to act as the external assessor for the Royal College of Art students, who now resided in Ambleside after being evacuated in 1940. The dry-stone walling curves through the landscape splitting the scene in two. The stone quarry and patchwork of hills on one side with a vast open landscape with sheep grazing on the other. Nicholson has used sgraffito technique to mark out the grass and the texture of the walls.

Right:
 The present lot in situ at Docker Nook,
 circa 2007. © Tessa Traeger





322

322 λ
BEN NICHOLSON (BRITISH 1894-1982)
CUMBERLAND LANDSCAPE
 Pencil
 34 x 49cm (13¼ x 19¼ in.)

Provenance:
 Private Collection, Lord Carlisle
 Sotheby's, London, 13 November 1985, lot 312
 Christie's, London, 30 May 1997, lot 58, where purchased by Robert Kime

£4,000-6,000



324

324
WALTER RICHARD SICKERT (BRITISH 1860-1942)
THE GHETTO, VENICE
 Oil on panel
 Signed (verso)
 14 x 23.5cm (5½ x 9¼ in.)

Painted circa 1896.

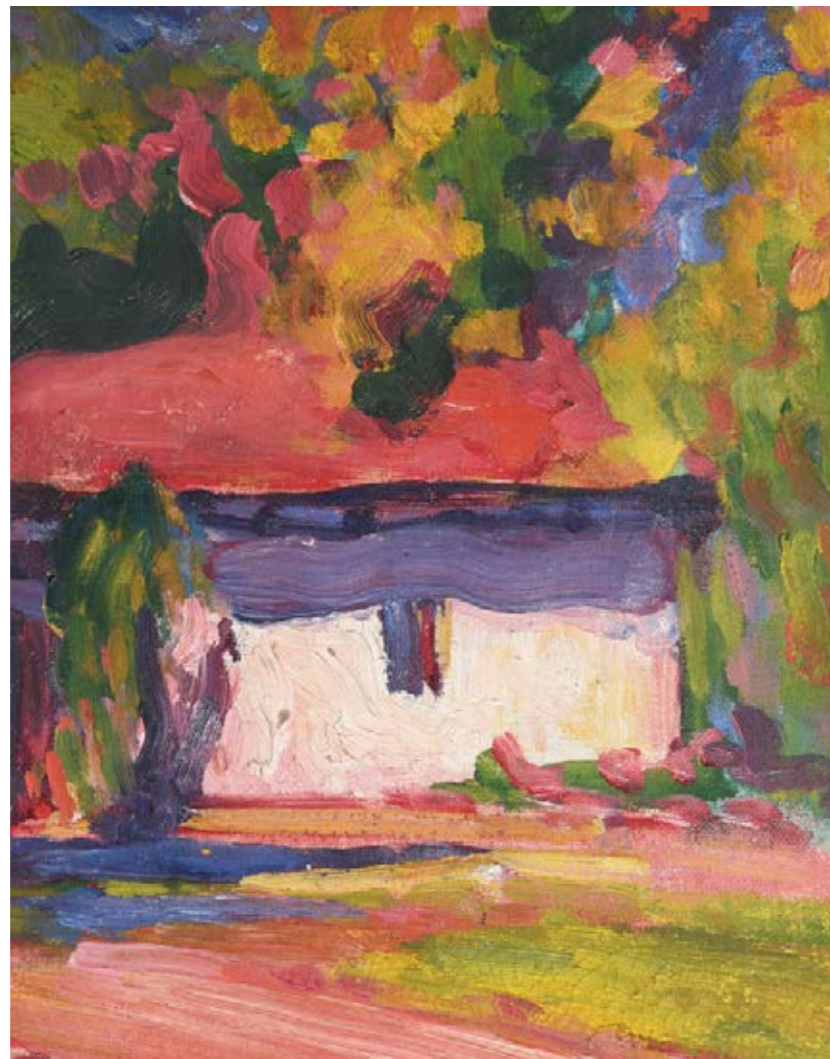
Provenance:
 The Redfern Gallery Ltd., London (by 1941)
 Private Collection, Mrs. Dunne (acquired from the above in 1941)
 Christie's, London, 22 November 2002, lot 12, where purchased by Robert Kime

Exhibited:
 (Probably) London, Leicester Galleries, *Exhibition of Paintings and Drawings by Richard Sickert*, June 1929, no. 113

Literature:
 Wendy Baron, *Sickert Paintings and Drawings*, New Haven & London, 2006, p. 199, no. 79.1

According to Wendy Baron's book on the artist, the line of tenement houses lining the canal is reminiscent of the background of a portrait of Israel Zangwill (ibid. no. 79), painted by Walter Sickert in 1896-98. Zangwill was a Zionist Jewish leader and novelist and friend of Sickert's first wife, Ellen Cobden. Baron asserts that Zangwill was in Venice in April 1896 and saw much of the Sickerts.

£7,000-10,000



323

323
ROBERT POLHILL BEVAN (BRITISH 1865-1925)
THE COURTYARD AT SZETIEWY
 Oil on canvas laid down on board
 30 x 23.5cm (11¼ x 9¼ in.)

Painted circa 1902-4

Provenance:
 Larkhall Fine Art
 A. Tilbrook, from whom purchased by Robert Kime

The present lot 'The Courtyard at Szeliwy' was painted during one of the long summers spent visiting Stasia's family in Poland. The body of work produced during these trips was first exhibited in 1905 at Robert Bevan's first one-man exhibition at the Bailie Gallery. The strong and vibrant colour palette was met with some criticism and described in 'Black and White' on 8th March 1905 as 'garish'. However, Bevan was ahead of his British contemporaries and deeply influenced by Gauguin and the other 'fauvist' artists he had spent time with in Brittany. This new approach to painting which played with flat, patterned surfaces and bold vibrant colours was unseen on the London art scene which still regarded Monet as avant-garde.

£4,000-6,000



325

325
WALTER RICHARD SICKERT
 (BRITISH 1860-1942)
SCUOLA DI SAN MARCO (OSPEDALE CIVICO)
 Oil on canvas
 38 x 46cm (14¾ x 18 in.)

Painted circa 1895-96.

Provenance:
 Private Collection, Miss Ethel Sands, Lady Thurso
 Maltzhan Gallery, London (by 1971)
 Private Collection, Lady Weiss
 Her estate sale, Christie's, South Kensington,
 The Manor House, Little Marlow,
 Buckinghamshire, 15 September 1998, lot 336
 Sotheby's, London, 4 July 2001, lot 11, where
 purchased by Robert Kime

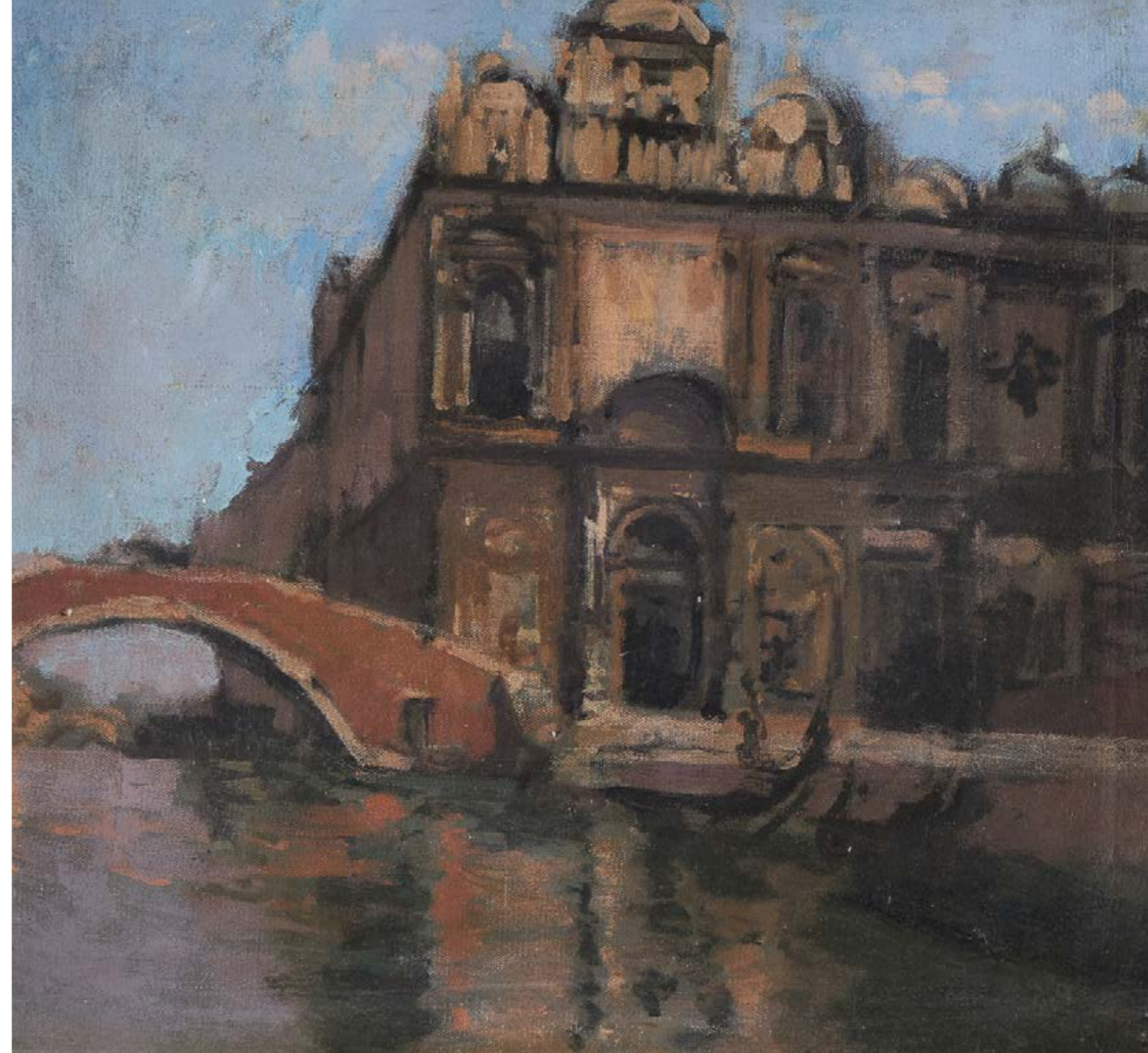
Literature:
 Wendy Baron, *Sickert*, London, 1973,
 p. 327, no. 141 (dated to c. 1901)
 Wendy Baron, *Sickert Paintings and Drawings*,
 New Haven & London, 2006, p. 220,
 no. 103.4 (illustrated)

The present work was painted in 1895-96,
 during Sickert's first of many visits to Venice.
 Arriving in May 1895, he spent prolonged
 periods in the city until September 1896,
 taking a studio on the Calle dei Frate, a
 residence he would return to on all his
 subsequent trips.

Like generations of artists before him, Sickert
 was fascinated by the historic architecture
 and shimmering canals. In addition to the
 very famous and much-illustrated sites such
 as San Marco or the Rialto Bridge, Sickert also

Painted numerous views of lesser-known
 buildings and picturesque backwaters. As
 Wendy Baron highlights in her book *Sickert
 Paintings & Drawings*, the lack of precise
 dating in Sickert's Venetian works adds to
 the challenge of understanding the exact
 chronology of his paintings. Nonetheless,
 this exploration of recurring themes and
 places reveals Sickert's deep connection
 with Venice and his artistic journey in
 capturing the city's timeless charm.

Repetition is a key feature of Sickert's
 work in general but notably in his views
 of Venice and Dieppe. In Venice, he
 painted version after version of the façade
 and piazza at San Marco, Santa Maria
 della Salute, the Rialto Bridge and the
 Scuola di San Marco. His dedication to
 revisiting the same locations echoes the



architectural series of works produced by
 the Impressionists and, in particular bear
 comparison with Monet's series of paintings
 of Rouen cathedral. However, unlike the
 Impressionists, he was not overly interested
 in recording the passing of time and light
 on his subject matter. Sickert's paintings
 were frequently executed in his studio from
 drawings and photographs and he showed
 scant interest in the effect of changing
 atmospheric conditions. Instead, he used this
 repetition to explore variations in colour and

tone, experimenting with the handling of paint
 and the different results that might yield.

The Scuola Grande di San Marco, with
 its grand façade, is one of Venice's most
 significant architectural sites. It dates from the
 fifteenth century and was designed by Pietro
 Lombardo, Mauro Codussi, and Bartolomeo
 Bon. The situation alongside the Ponte del
 Cavallo on the Rio dei Mendicanti canal
 provided Sickert with an ideal composition
 and it became one of his favoured views

during his first visit. Sickert produced six
 paintings of the subject, each showcasing a
 slightly different artistic technique ranging
 from intensely bright colouration with strong
 reflections to the present example, rendered
 in soft, feathery tones. There is no sharpness
 to the painterly brushwork and the colours are
 muted with the use of subtle layering.

£40,000-60,000

“Robert is very much a figure that will be remembered. His materials, his sense of colour, where he bought things. He was the leader of London style.”

ROBIN BIRLEY



326
CIRCLE OF ODILON REDON (FRENCH 1840-1916)
JEUNE FILLE; AND FEMME ASSISE, TWO WORKS
Pencil
Each 15 x 9.5cm (5¾ x 3½ in.)

£1,500-2,000



326



327

327
SIR JOHN GILBERT (ENGLISH 1817-1897)
PORTRAIT OF A GENTLEMAN, FULL LENGTH, IN TURKISH DRESS
Pencil and coloured chalks
Signed and dated '1852' (lower left)
73.5 x 50.5cm (28¾ x 19¾ in.)

Provenance:
Sotheby's, London, 26 March 2004, lot 139, where purchased by Robert Kime

£2,000-4,000



328

328
A PAIR OF ARTS AND CRAFTS SILVER
PLATED CANDLESTICKS
LATE 19TH CENTURY AND LATER FITTED
AS LAMPS
The shades with floral printed silk, early 20th century
base 27cm high, 53cm high to top of existing shades

£400-600



329

329
A GEORGE III MAHOGANY SERPENTINE
COMMODORE OR DRESSING CHEST
CIRCA 1780

Unusually with a plinth base
86.5cm high, 111cm wide, 59.5cm deep

£2,000-3,000



330

330
A MOGHAN RUNNER
THE CAUCASUS, LATE 19TH CENTURY
Approximately 314cm x 108cm

£3,000-5,000



331

331
A GEORGE I GILTWOOD MIRROR
EARLY 18TH CENTURY
The cartouche shaped mirror plate with a bevelled edge
84cm high, 59cm wide, 3.5cm deep

£1,000-2,000



Capesthorpe Hall, Cheshire

332
A PAIR OF WILLIAM & MARY EBONISED BEECH SIDE CHAIRS
LATE 17TH CENTURY
Upholstered in stripe and geometric woven silk and cotton, possibly
Damascus, circa 1900, with silk and metal thread tasselled fringing
115cm high, 54cm wide, 62cm deep

Provenance:
The Davenport Family, Capesthorpe Hall
Until sold, Christie's, London, The Gyrn Castle House Sale
(and other properties), 17 July 2006, lot 628, where purchased
by Robert Kime

Literature:
A. Bowett, 'The English 'Horsebone'
Chair, 1685-1710', *The Burlington
Magazine*, May, 1999, pp. 263-270.
A. Bowett, 'The English 'Cross-Frame'
Chair, 1694-1715', *The Burlington
Magazine*, June, 2000, pp. 344-352.
A. Bowett, *English Furniture 1660-1714:
From Charles II to Queen Anne*,
Woodbridge, 2002.

£1,500-2,500



332



333
A PERSIAN POLYCHROME SULTANBAD
POTTERY VASE
CIRCA 13TH/14TH CENTURY,
NOW CONVERTED AS A LAMP
With later removable fitment, the shade in
green handwoven raw silk
the vase 32cm high

£400-600

333



333

334
A GEORGE III TORCHERE PAINTED
EN GRISAILLE
LATE 18TH CENTURY
Painted with neoclassical leaves,
pendant husks and trompe l'oeil beaded
and reeded borders
144cm high, 36cm diameter

Provenance:
David Vicary.
Christie's, Christopher Gibbs House Sale,
Clifton Hampden, Oxfordshire,
25 and 26 September 2000, lot 65, where
purchased by Robert Kime.

A related pair of torcheres were sold from the
property of Major-General E H Goulbourn's
settlement, Christie's, London, 12th March
1981, lot 75.

David Vicary, Christopher Gibbs' great uncle,
originally trained as an architect and worked
in the offices of Sir Basil Spence and Denis
Lennon. In 1960 he opened his own office in
the Brompton Road, London, SW7.

£2,000-3,000



334

335
A KARAPINAR RUG
ANATOLIA, MODERN
Approximately 221cm x 121cm

£1,000-1,500



335

336

336
AN INDIAN PICCHVAI
 RAJASTAN, 19TH CENTURY
 Painted with cows within a pointed arch,
 framed and glazed
 textile 190 x 109cm, frame 204 x 123cm
 £2,000-4,000



337

337
A LATE VICTORIAN SILVER FRAMED
DRESSING TABLE MIRROR
 ARTHUR WILLIAM CLARE, LONDON, 1898
 Bevelled rectangular plate within plain moulded frame
 35cm wide, 42cm high

£300-500



338

338
CRETAN SCHOOL (SECOND HALF OF THE 16TH CENTURY)
THE ELEOUSA MOTHER OF GOD
 Painted on a gold ground, the halo with punched decoration
 33 x 25cm (12 x 9¾ in.)

Provenance:
 Sotheby's, London, Russian Works of Art, Faberge and Icons,
 22 May 2003, lot 284, where purchased by Robert Kime

£2,000-3,000



339

339
A TRANSITIONAL BLUE AND WHITE VASE
CHINESE, CIRCA 1640
 Painted with warriors on horseback
 28cm high

Together with a Chinese blue and white baluster vase,
 Kangxi, 16.5cm high

£400-600





340
RUSSIAN SCHOOL (CIRCA 1700)
CHRIST PANTOKRATOR WITH TWO KNEELING SAINTS
 Tempera on panel
 74 x 52cm (29 x 20¼ in.)

Provenance:
 The Property of a European dealer
 His sale, Christie's, South Kensington, Oak, Country
 Furniture, Works of Art, Tapestries, and Icons, 28 February
 2006, lot 198, where purchased by Robert Kime

The imposing figure of Christ Pantokrator, standing and frontally represented, bearing the open Gospels, blesses the two saints who are kneeling in supplication at his both sides. Although their names are not inscribed, the two saints could be identified either with Zosima and Savatii of Solovetskii, or with Sergius of Radonesch and Varlaam of Chutyn. The latter couple is identified on a similar icon in the 'De Wijenburgh' collection. The faces are dark and the garments are painted with pastel red and green; their folds are accentuated in white

£2,000-3,000



340



341
A BLUE AND WHITE LOTUS JAR
CHINESE, MING DYNASTY, (1368-1644)
 Decorated with scrolling lotus heads
 41cm high

Provenance:
 A. Tilbrook, from whom purchased by Robert Kime

£4,000-6,000

341



342

342
A SILVER-MOUNTED BLUE AND WHITE COFFEE
OR CHOCOLATE POT
CHINESE, KANGXI (1662-1722)
Decorated with flowers
36cm high

Provenance:
Christie's, South Kensington, property of
a Lady of Title, 14 November 2003, lot 467,
where purchased by Robert Kime

£300-500



343

343
TWO BLUE AND WHITE EWERS
CHINESE, KANGXI (1662-1722)
21.5cm and 25cm high

£300-500



345

345
A BLUE AND WHITE VASE
CHINESE, WANLI (1573-1620)
The base with four character *fu gui jia qi* mark
within double circle in underglaze blue
16cm high

£1,000-1,500



344

344
A BLUE AND WHITE LARGE VASE AND
COVER
CHINESE, 17TH CENTURY
Painted with a *shou* character as the trunk
four various trees
45cm high

£800-1,200



346

346
A BLUE AND WHITE GU VASE
CHINESE, KANGXI (1662-1722)
With panels of foliage and landscapes and the top of
the interior neck painted with gold and brown flowers
52cm high

£2,000-3,000



347



348

347
EDWARD LEAR (ENGLISH 1812-1888)
DHOWS ON THE NILE
 Pencil and watercolour
 Dated '29 Dec' (lower left), numbered '161' (lower right),
 colour notes throughout
 6.5 x 22.5cm (2½ x 8¾ in.)

Provenance:
 The Ruskin Gallery, Stratford-upon-Avon

The gallery label affixed verso dates the work to 1867, however a later inscription to the label notes there had later been a suggestion by Vivien Noakes that the work is earlier and dates to 1853, which would make it one of Lear's first Nile trip pictures.

£3,000-5,000

348
EDWARD LEAR (ENGLISH 1812-1888)
NEAR KALICH
 Watercolour and ink heightened with white
 Inscribed and dated 'Jany 9 1867' (lower left), later
 monogram and date 1884 (lower right)
 8.5 x 17cm (3¼ x 6½ in.)

£1,000-1,500



349

349
EDWARD LEAR (ENGLISH 1812-1888)
EDFU SUNSET
 Watercolour
 Inscribed 'Edfoo [sic] Sunset, 6.30pm,
 Feby 11. 1854' (lower left)
 15 x 23cm (5¾ x 9 in.)

Provenance:
 Christie's, London, 15 November 1988, lot 44
 Christie's, London, 1 August 2002, lot 70,
 where purchased by Robert Kime

Exhibited:
 Lausanne, Fondation de L'Hermitage,
 L'Age d'or de l'Aquarelle Anglaise 1770-1900,
 22 January-24 May 1999, no. 116

Literature:
 G. Bauer, *Le Siecle d'or de l'Aquarelle
 Anglaise*, Anthèse, 1998, p. 145. pl. 201
 W. Hauptman, *L'Age d'or de l'Aquarelle
 Anglaise 1770-1900*, Lausanne, 1999, p. 176,
 no. 116, illustrated in colour

£4,000-6,000

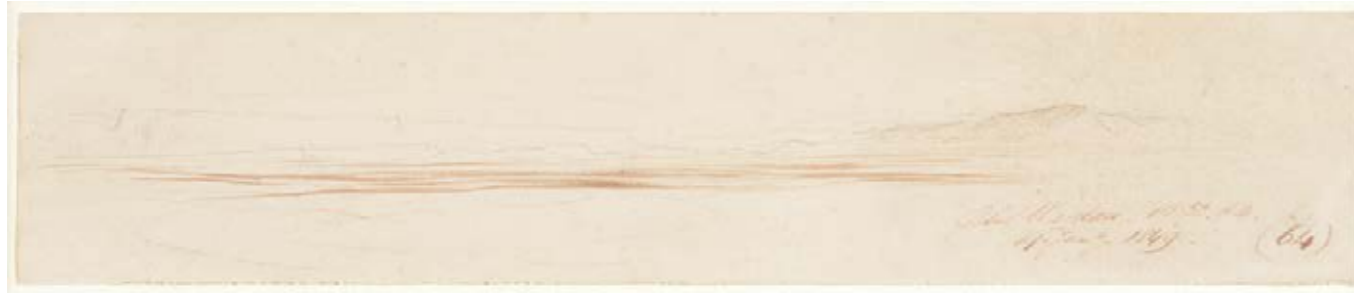
350
EDWARD LEAR (ENGLISH 1812-1888)
THE TEMPLE OF AMADA, NUBIA, EGYPT
 Pen and watercolour with white heightening
 Inscribed and dated 'Amada, 9AM, Feby 12.
 1867' (lower left), numbered 426 (lower right)
 21.5 x 52cm (8¼ x 20¼ in.)

Provenance:
 Christie's, London, Victorian & British
 Impressionist Pictures including Drawings
 and Watercolours, 15 December 2010, lot 73,
 where purchased by Robert Kime

£4,000-6,000



350



351



352



353



354

“These are all Lear.
I think he’s such a genius.”
Robert Kime

351
EDWARD LEAR (ENGLISH 1812-1888)
GELAL WARDAU
Pencil and ink
Inscribed ‘19th January 1849, 10.50am’
and numbered ‘64’ (lower right)
8 x 35.5cm (3 x 13¾ in.)

£400-600

352
EDWARD LEAR (ENGLISH 1812-1888)
GIRGEH
Watercolour and pencil
Inscribed with title, dated ‘16 Jany 1854 - 2/2
P.M.’ (lower left), numbered ‘82’ (lower right),
colour notes inscribed throught
7 x 23cm (2¾ x 9 in.)

£2,000-3,000

353
EDWARD LEAR (ENGLISH 1812-1888)
KASR ES SAIAD
Watercolour, pencil, and wash
Inscribed (lower left, beneath the mount) and
numbered ‘147’ (lower right)
8 x 30.5cm (3 x 12 in.)

Provenance:
Martin Wood, London

£1,200-1,800

354
EDWARD LEAR (ENGLISH 1812-1888)
KASR ED SAAD, EGYPT
Watercolour heightened with white
Signed with monogram (lower left)
16 x 37cm (6¼ x 14½ in.)

Provenance:
Agnews & Sons, London
Sotheby’s, London, 29 November 2001, lot 334, where
purchased by Robert Kime

£5,000-8,000



355

355
EDWARD LEAR (ENGLISH 1812-1888)
ABYDUS, EGYPT

Watercolour heightened with white
 Signed with monogram, titled and dated
 '1867' (lower left)
 16 x 25.5cm (6¼ x 10 in.)

Provenance:
 Ruskin Gallery, Stratford Upon Avon 1964
 Property from the Estate of
 William W. Appleton
 His sale, Christie's, New York, 29 January 2015,
 lot 108, where purchased by Robert Kime

Abydos is one of the oldest of the sacred
 cities of Ancient Egypt and was the site of
 a number of important tombs and temples
 including the Temple of Seti I. Lear visited
 Abydos during his third visit to Egypt in 1867.
 His earlier trips had taken place much earlier,
 in 1849 and 1853-4. He travelled up the Nile
 as far as the Second Cataract, and into what
 was then Nubia before returning to Cairo.

£3,000-5,000



356

356
EDWARD LEAR (ENGLISH 1812-1888)
VIEW AT FATEHPUR, SIKRI, INDIA

Pen, ink, and watercolour
 Inscribed and dated 'Fattehpore. Sikree.
 Feby.28.1874' (lower left), signed (lower right)
 8.5 x 17.5cm (3¼ x 6¾ in.)

Provenance:
 Elizabeth Wintgens Gallery, Bucks.
 Christie's, South Kensington, Travel and
 Natural History, 25 September 2007, lot 306,
 where purchased by Robert Kime

£1,000-1,500



357

357
EDWARD LEAR (ENGLISH 1812-1888)
FELUCCAS ON A STRETCH OF THE NILE
BETWEEN MANFALUT AND ASSIUT, EGYPT
 Pencil, pen and brown ink and watercolour
 Inscribed, dated and numbered 'Jany.9.1854/
 Benimhammed el Confour/between
 Manfaloot & Es-sioot./3/2PM / 47'
 (lower right), colour notes throughout
 8 x 23cm (3 x 9 in.)

Provenance:
 Anthony Reed, London.
 Christie's, London, 10 December 2008, lot 53,
 where purchased by Robert Kime

£2,000-3,000

358
EDWARD LEAR (ENGLISH 1812-1888)
OPPOSITE BENIHABRA LOOKING SOUTH
 Watercolour, ink and wash
 Inscribed and titled '4.40 jany 5 1867' (lower
 left) numbered 79 (lower right)
 7.5 x 26cm (2¾ x 10 in.)

£2,000-3,000



358



359 λ
 GIOVANNI PASINETTI NEI
 (ITALIAN 1894-1979)
 THE QUARRY
 Oil on canvas
 Signed and dated '1928' (lower right)
 104 x 132cm (40¾ x 51¾ in.)
 £3,000-5,000

359



360

360
 CIRCLE OF ANTONIO VERRIO (ITALIAN CIRCA 1639-1707)
 ALLEGORY OF PEACE: STUDY FOR A CEILING FRESKO
 Oil on canvas
 62 x 62cm (24¼ x 24¼ in.)

Provenance:
 Property of the late Edward Croft Murray
 His sale, Christie's, South Kensington, Old Master and British Pictures,
 23 April 2009, lot 183, where purchased by Robert Kime

Edward Croft-Murray was Keeper of Prints and Drawings at the British Museum between 1954 and 1972, and author of *Decorative Painting in England 1537-1837* (published in two volumes by Country Life in 1962 and 1970). He was an advisor on musical instruments at Christie's from 1974 until his death. In his obituary in the Burlington Magazine, J. Byam Shaw described him as 'a meticulous scholar, an enthusiastic connoisseur, and an endearing character' (February 1981, p.99).

£4,000-6,000



361

361
ENGLISH SCHOOL (18TH CENTURY)
CADABRA
 Oil on canvas
 Extensively inscribed with the horse's race history
 58 x 77cm (22¾ x 30¼ in.)

£2,000-3,000



362

282

362
FOLLOWER OF FRANCIS SARTORIUS THE ELDER
MARTINDALE'S STARLING; AND ATLAS
 Oil on canvas, a pair
 Inscribed 'Atlas, Cot by Babraham who was /
 Son of ye Godolphin Arabian'; and 'Martindale's Starling
 was got by Old Starling/ His Dam by Partner / His
 Grand-dam Mr Croff's Grey Barb'
 (lower right)
 44.5 x 49.5cm (17½ x 19¼ in.)

£4,000-6,000



363

363 λ
DAVID JONES (BRITISH 1895-1974)
PIETA
 Etching
 Signed and dated '26' (lower right) numbered
 '2-20' (lower left)
 Plate 15 x 12cm (5¾ x 4½ in.)

See page 64 for David Jones biography

£800-1,200

364 λ
DAVID JONES (BRITISH 1895-1974)
THE HOLY FAMILY
 Watercolour
 Signed with initials and dated '1924' (lower right)
 16.5 x 16cm (6¼ x 6¼ in.)

Provenance:
 Gifted by the artist to Clare Pepler, a member of
 the Ditchling Community and thence by descent
 Christie's, South Kensington, 20th Century British
 Art Including the Olga Davenport Collection,
 25 March 2009, lot 51, titled 'Mary and Joseph
 with Baby Jesus and the Donkey', where purchased
 by Robert Kime

See page 64 for David Jones biography

£6,000-8,000



364

283

THE GUEST BEDROOM

LOTS 365-399

Beechwood fires are bright and clear
If the logs are kept a year
Chestnut logs burn steadily
If the wood is old and dry
But Birchwood burns like Churchyard mould
And the very flames are cold
Apples logs will fill your room
With an incense-like perfume
But Ash wet and Ash dry
Is fit for a Queen to warm her slippers by

Logs of Birchwood burn too fast
There's a fire that will not last
Chestnut's only good they say
If for long its laid away
But Ash new and Ash old
Is fit for a Queen with a crown of gold

Poplar makes a bitter smoke
Fills your eyes and makes you choke
It is by the Irish said
Hawthorn bakes the sweetest bread
But Ash green or Ash brown
Is fit for a Queen with a golden crown





365

365
ROGER FRY (BRITISH 1866-1934)
VIEW OF A WOMAN IN AN INTERIOR

Oil on canvas
 Signed (lower right)
 61 x 76cm (24 x 29¾ in.)

Painted *circa* 1919.

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£10,000-15,000



366

366 λ
DUNCAN GRANT (BRITISH 1885-1978)
WOODLAND

Oil on board
 64 x 45cm (25 x 17½ in.)

Provenance:
 Leicester Galleries, London
 Private Collection, Sir Michael Sadler
 (acquired from the above in 1930)
 Christie's, London, 6 June 2003, lot 20, where
 purchased by Robert Kime

Exhibited:
 London, Leicester Galleries, *The Camden
 Town Group*, February 1930, no. 30

The present work was probably painted in September 1912 when Grant was staying with Clive and Vanessa Bell at Virginia Woolf's rented property, Asheham House, in the Sussex Downs. If 1912 is the correct date, then the picture was painted in the year Grant was still a member of the Camden Town Group (he showed one painting in the 2nd of the Group's exhibitions, December 1911). *Woodland* was the only work by

Grant selected for the retrospective of the Group in 1930 at the Leicester Galleries and presumably came from the artist. It certainly has affinities with landscapes of 1912 by Spencer Gore and also by Harold Gilman. The geometrizing of the foliage and ovoid forms are characteristic of Grant's painting at this period and were to become a hallmark of his cubist-influenced works of 1913.

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£10,000-15,000

367 λ
BRIGID EDWARDS (BRITISH B.1940)
BIRD'S NEST
Watercolour on vellum
27.5 x 28.5cm (10¾ x 11 in.)

Provenance:
Thomas Gibson Fine Art, London,
where purchased by Robert Kime in 2016

Exhibited:
London, Thomas Gibson Fine Art, Brigid
Edwards, *New Works on Vellum*,
22 November - 16 December, 2016

£1,000-1,500



367

368 λ
BRIGID EDWARDS (BRITISH B.1940)
CHINESE CABBAGE
Watercolour on vellum
47 x 35cm (18½ x 13¾ in.)

Provenance:
Thomas Gibson Fine Art, London,
where purchased by Robert Kime in 2016

Exhibited:
London, Thomas Gibson Fine Art, Brigid
Edwards, *New Works on Vellum*,
22 November - 16 December, 2016

£1,000-1,500



368



369

369
WILLIAM HOLMAN HUNT (ENGLISH 1827-1910)
THE MOSQUE AL - 'ABBASI, NEAR DAMIETTA, EGYPT
Pencil heightened with white
Inscribed 'Ruined Mosque near Damietta' (lower left)
6 x 21.5cm (2¼ x 8¼ in.)

Provenance:
The artist's family, and by descent to Mrs Elisabeth Burt
Sotheby's, London, 10 October 1985, as part of lot 20
With the Piccadilly Gallery Ltd., 3 February 1999, where
purchased by Mrs J. Scharf
Christie's, London, 5 June 2007, lot 95, where purchased
by Robert Kime

Exhibited:
Liverpool, Walker Art Gallery and London, Victoria and
Albert Museum, *William Holman Hunt: An Exhibition
arranged by the Walker Art Gallery*, 1969,
no. 148, illustrated. Lent by Mrs Elizabeth Burt
On loan to the Ashmolean Museum, Oxford,
1965 to 1985.
New York, Shepherd Gallery, *English Romantic Art
1840-1920: Pre-Raphaelites, Academics & Symbolists*,
1998, no. 32.

Literature:
William Holman Hunt, *Pre-Raphaelitism and the
Pre-Raphaelite Brotherhood*, (Macmillan), 1905, vol. 1,
p. 394 (illustrated)
William Holman Hunt, *Pre-Raphaelitism and the Pre-
Raphaelite Brotherhood*, (Chapman and Hall), 1913,
vol. 1, p. 288
J. Bronkhurst, *William Holman Hunt: A Catalogue
Raisonné*, London and New Haven, 2006, I, p. 60
no. D99, illustrated.

Hunt visited the city of Damietta, in northern Egypt,
in May 1854, on his way to Jaffa in the company of
Thomas Seddon (1821-1856).

£2,000-3,000



370

370
JOHN RUSKIN
(ENGLISH 1819-1900)
STUDY OF A SAPLING BRANCH
Watercolour
46.5 x 28cm (18¼ x 11 in.)

Exhibited:
Birmingham, City of
Birmingham Museum
Oxford, Ashmolean Museum

£700-1,000

Provenance:
Collection of John N. Bryson, Esq
Sotheby's, London, 13 November 1997,
lot 96, where purchased by Robert Kime



371

371
EDWARD LEAR (ENGLISH 1812-1888)
SUNSET ON THE NILE
 Watercolour
 Indistinctly inscribed and dated 'Jany 11 1854, sunset' (lower left), numbered '53' (lower right)
 6.5 x 15cm (2½ x 5¾ in.)

£600-800

372 λ
SHOLTO JOHNSTONE DOUGLAS (SCOTTISH 1871-1958)
'THE WAR PARROT': DAWN ON THE SUEZ CANAL
 Oil on canvas
 62 x 92cm (24¼ x 36 in.)

Provenance:
 Christie's, London, 28 October 2004, lot 241, where purchased by Robert Kime

£2,000-4,000



372



373

373
JOHN FREDERICK LEWIS (ENGLISH 1804-1876)
THE INTERIOR OF THE MOSQUE OF SANTA SOPHIA, CONSTANTINOPLE
 Pencil and watercolour heightened with white
 Signed and inscribed (lower right)
 36.5 x 54cm (14¼ x 21¼ in.)

Provenance:
 Sotheby's, London, 24 November 2005, lot 169, where purchased by Robert Kime

£3,000-5,000



374

374
JOHN FREDERICK LEWIS R.A. (ENGLISH 1804-1876)
THE ENTRANCE TO THE GREAT MOSQUE AT BRUSSA, TURKEY
 Watercolour and bodycolour
 Signed (lower right)
 26 x 36.5cm (10 x 14¼ in.)

£4,000-6,000

Provenance:
 A gift from the artist to E.A. Goodall and by descent
 Their sale, Bonham's, 19 November 1997, lot 56, where purchased by Christopher Gibbs
 Christie's, Christopher Gibbs House Sale, Clifton Hampden, Oxfordshire, 25 and 26 September 2000, lot 186, where purchased by Robert Kime

In 1840 Lewis travelled from Rome to Constantinople and spent almost a year in and around the city. He made at least one excursion to Brussa (or Bursa) which is situated 100 miles to the south of Constantinople at the foot of Mount Olympus.

Four other studies by Lewis of the mosque at Brussa are known, two of which are in the Paul Mellon collection, Yale, USA



375

375
A KUFİ QUR'AN FOLIO LEAF
NORTH AFRICA OR NEAR EAST
On vellum
In a carved and parcel-gilt frame
17 x 23cm

Provenance:
Christie's, Paris, 7 April 2005, Lot 431, where purchased by Robert Kime

£1,000-1,500



376

376
TWO BLUE AND WHITE DELFT VASES
LATE 18TH/EARLY 19TH CENTURY AND
LATER CONVERTED AS LAMPS
With matching antique fabric shades
vase 33cm high, 66cm high to top of
existing shade

Please see interior image opposite for the
companion lamp

£1,200-1,800



377

377
A PAIR OF BROWN OAK BEDSIDE TABLES
OR WHATNOTS
POSSIBLY IRISH, MID 19TH CENTURY
84cm high, 47cm wide, 47.5cm deep

These tables were the original inspiration
for the range of 'Langley side tables'
made by Robert Kime Ltd

£1,500-2,500



“Robert was the one who crystallised all the elements of things we love and put it in a way that was comfortable. It is a combination that will live for a long time.”

MICHAEL SMITH

376



378

378
AN IRISH CUT GLASS MOUNTED
WALL MIRROR
IN 18TH CENTURY STYLE, 20TH CENTURY
69cm high, 52cm wide

£300-500



379

379
TWO SILK WOVEN OTTOMAN
CALLIGRAPHIC PANELS
17TH/18TH CENTURY
One with a handwritten label
'We 'God' give you overwhelming
victory 'going back to Mecca after
being expelled earlier'
30.5 x 14cm and 52 x 14cm

£800-1,200



380

380
A PAIR OF MORROCAN CRIMSON CROSS STITCH
EMBROIDERED CUSHIONS
BY ROBERT KIME
With red and white stripe woven ribbed silk and cotton backs
80cm x 35cm

£400-600



381

381
A SILEH CARPET OF DRAGON DESIGN
EAST CAUCASUS, CIRCA 1880
Approximately 277cm x 215cm

This 'Sileh' carpet is woven using the weft-wrapping technique known as soumakh, with a design of large S-shaped motifs that represent highly stylised, mythological dragons. Typically they are displayed with protruding, hooded eyes above and a long, thin tail beneath, with the main body filled with small Z-motifs which represent scales. Sileh carpets appear to have been made in various areas of the eastern and southern Caucasus.

£3,000-5,000



382
 A PAIR OF LINED AND INTERLINED CURTAINS
 THE RIBBED SILK
 BELIEVED TO HAVE BEEN DESIGNED BY
 FRANK BRANGWYN
 The curtains lined with 'Our lining blue' cotton fabric
 by Robert Kime Ltd

Together with a matching headboard and bed
 valance, a white embroidered voile inner curtain by
 Robert Kime Ltd, and a white woven and embossed
 bed cover with crocheted ends
 Each curtain panel 254cm long, 128cm wide, the
 headboard 121cm high, 145cm wide, 8cm deep

See interior image on pages 284 and 285 for
 the bedhead

£1,000-1,500



383

383
 THREE DIYARBEKIR POTTERY TILES
 EAST ANATOLIA, LATE 16TH CENTURY
 Within a later ebonised frame
 15.2 x 55.2cm

 Provenance:
 Christie's, London, 7 October 2008, lot 438,
 where purchased by Robert Kime

£1,000-1,500

384
 ITALIAN SCHOOL
 (PROBABLY 16TH CENTURY)
 ANATOMICAL STUDY OF A MALE TORSO
 Ink on laid paper
 With collector's stamp for Joshua Reynolds
 'SR/IR' (lower left)
 22.5 x 12.5cm (8¾ x 4¾ in.)

Provenance:
 The collection of Sir Joshua Reynolds
 (1723-1792) [Lugt 2364]
 Bonham's, Oxford, The Robin Symes
 Collection, 7 October 2009, lot 19, where
 purchased by Robert Kime

£700-1,000



384

385
 A KUFIC QUR'AN FOLIO LEAF
 NORTH AFRICA OR NEAR EAST,
 8TH CENTURY
 On green linen backing in later glazed
 ebonised frame
 the leaf approximately 26 by 38cm, the
 frame 49.5 by 60cm)

Provenance:
 Christie's, London, 23 April 2002, lot 2,
 where purchased by Robert Kime

£4,000-6,000



385



386

386
CIRCLE OF ROBERT ADAM (ENGLISH 1728-1792)
DESIGN FOR A NEO-CLASSICAL ENTRANCE AND DOORWAY WITH SUBSIDIARY PLANS FOR THE SUPPORTING IONIC COLUMNS
 Pencil, pen and grey ink, and grey wash, lightly squared
 48 x 31cm (18¾ x 12 in.)

Provenance:
 With W.H. Playfair (1789-1857), Edinburgh.
 Christie's, South Kensington, Glebe House, Mont Pellier and Woodbury House: Three Country House Collections, 17 June 2015, lot 99, where purchased by Robert Kime

£400-600



387

387
THOMAS SANDBY R. A. (ENGLISH 1721-1798)
DESIGN FOR A NEO-CLASSICAL ENTRANCE AND DOORWAY WITH SUBSIDIARY PLANS OF THE SUPPORTING IONIC COLUMN
 Pencil, pen and grey ink, and grey wash on paper
 16 x 10.5cm (6¼ x 4 in.)

Provenance:
 Collection of Drawings of Thomas and Paul Sandby
 Formed by William Sandby, Part I; Christie's, London, 24 March 1959, possibly part of lot 13
 Glebe House, Mont Pellier and Woodbury House
 Three Country House Collections
 Christie's, South Kensington, 17 June 2015, lot 95, where purchased by Robert Kime

£1,000-1,500



388

388
WALTER RICHARD SICKERT (BRITISH 1860-1942)
SAN BARNABA, VENICE
 Charcoal and pen and ink on brown paper
 Dedicated and dated *To Adolphe de Meyer/ Walter Sickert/Venezia-1904* (lower left)
 31 x 21.5cm (12 x 8¼ in.)

Provenance:
 Private Collection, Baron Adolphe de Meyer (a gift from the artist)
 Private Collection, W.H. Stephenson, Southport
 Christie's, London, 12 November 1965, lot 96
 Leicester Galleries, London
 Private Collection, E.M. Cockburn Agnew's, London (1988)
 Private Collection
 Browse and Darby, London (1998), where purchased by Robert Kime

Exhibited:
 London, National Gallery, *Sickert*, 1941 (lent by W.H. Stephenson)
 Sydney, DC-Art, *Walter Richard Sickert, Lucien Pissarro*, 1989, cat. no.9

Literature:
 Wendy Baron, *Sickert*, London, 1973, no. 139
 Wendy Baron, *Sickert Paintings and Drawings*, New Haven & London, 2006, p. 272, no. 173.5

£4,000-6,000

389
GIOVANNI BATTISTA PIRANESI (ITALIAN 1720-1778)
THE END WALL OF A PALATIAL HALL WITH COLUMNS SUPPORTING AN ARCHITRAVE
 Ink on paper fragment
 20 x 20cm (7¾ x 7¾ in.)

Provenance:
 Charles Townley (1737-1805), Townley Hall, Burnley, and by descent, until sold
 Christie's, London, 11 December 1985, lot 116A
 Christie's, New York, 28 January 1999, lot 82
 Christie's, New York, 24 January 2006, lot 46, where purchased by Robert Kime

£1,500-2,000



389



390

390
ALBERT GOODWIN (ENGLISH 1845-1932)
A VIEW OF CAIRO AT SUNSET
 Oil on paper with pen and black ink,
 laid down on panel
 Signed (lower right)
 31 x 47cm (12 x 18½ in.)

Provenance:
 John Gabbitas, Carlton Lodge, Bournemouth
 Christie's, London, 29 April 1905, lot 90 (30gns to Silver)
 With The Maas Gallery, London
 Christie's, London, 16 July 2005, lot 179, where purchased by Robert Kime

£3,000-5,000

391
ALBERT GOODWIN (ENGLISH 1845-1932)
THE CITADEL, CAIRO AT DUSK
 Watercolour heightened with white
 Signed (lower right), inscribed 'CAIRO'
 (lower left)
 14 x 22.5cm (5½ x 8¾ in.)

Provenance:
 Christie's, South Kensington, The Lyndon
 Goodwin Harris Collection of Watercolours
 by Albert Goodwin, Joseph Edward Southall
 and Other Artists, 24 January 2007, lot 37,
 where purchased by Robert Kime

£1,000-1,500



391



392

392 λ
MAXWELL ASHBY ARMFIELD
(BRITISH 1881-1972)
ON THE SOMERLEY ROAD
 Tempera on board
 Signed with monogram (lower left)
 44 x 34cm (17¼ x 13¼ in.)

Provenance:
 Christie's, South Kensington, 12 July 2006, lot 127,
 where purchased by Robert Kime

£3,000-5,000

393
SIR EDWARD JOHN POYNTER
(ENGLISH 1826-1919)
GRAPES AND PEACHES ON A WHITE PLATE
 Oil on panel
 Signed with monogram and indistinctly dated
 '1859' (centre right)
 20 x 25.5cm (7¾ x 10 in.)

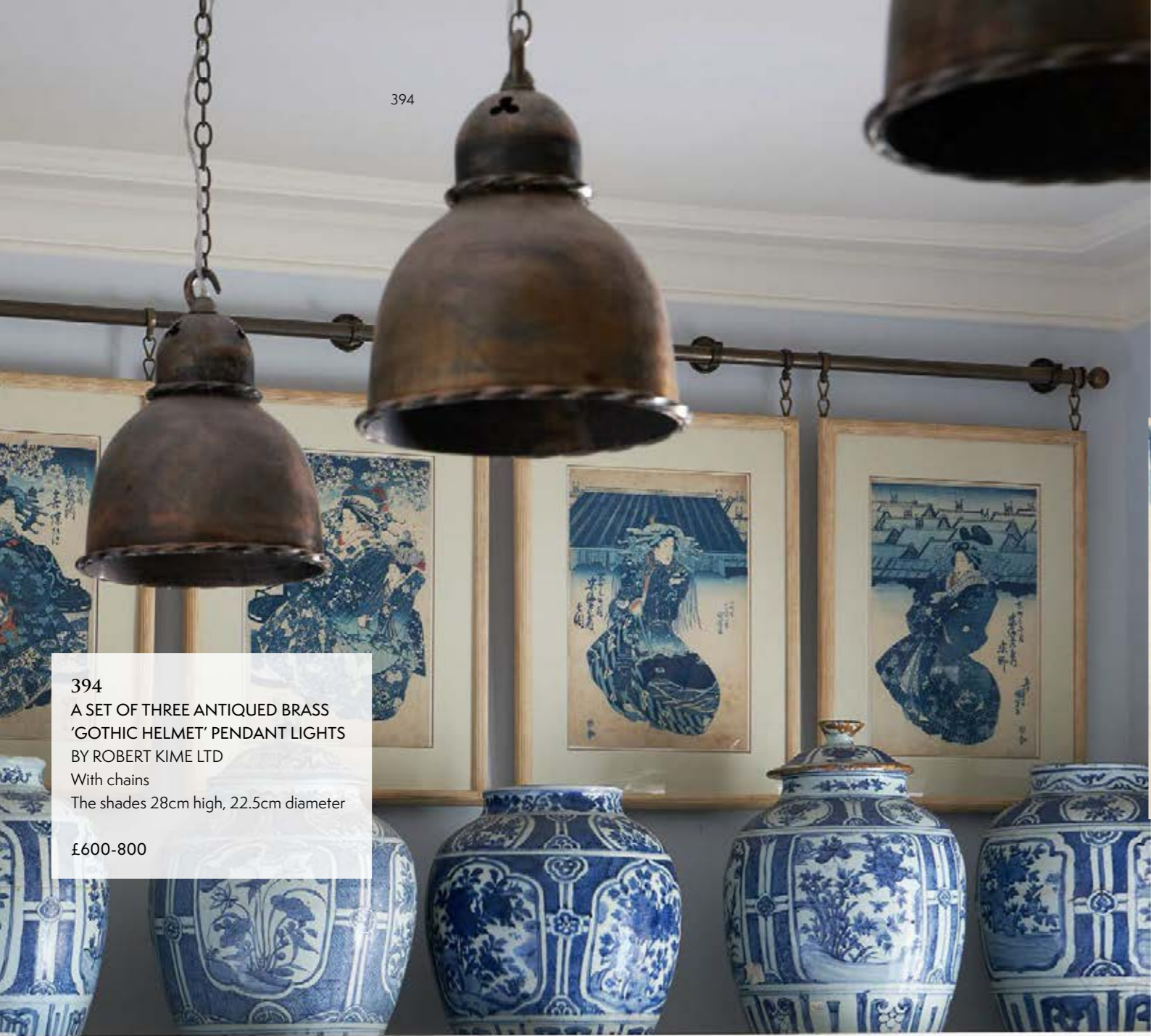
Provenance:
 Christie's, London, 24 June 1927, lot 57
 (label affixed verso)
 Sotheby's London, 12th June 2003, lot 237, where
 purchased by Robert Kime 6

£1,000-1,500



393

394



394
A SET OF THREE ANTIQUED BRASS
'GOTHIC HELMET' PENDANT LIGHTS
BY ROBERT KIME LTD
With chains
The shades 28cm high, 22.5cm diameter
£600-800



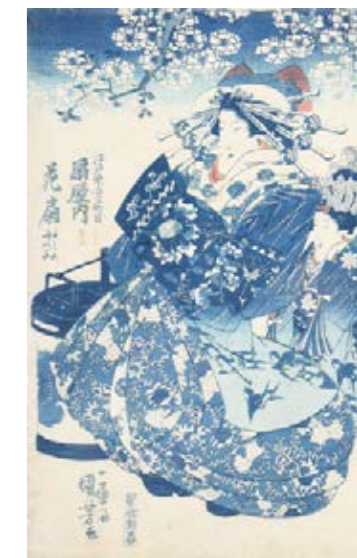
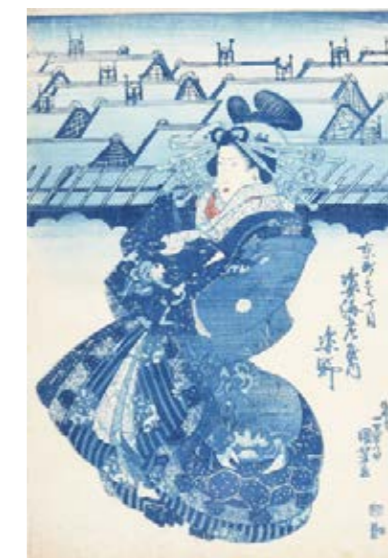
395
UTAGAWA KUNIYOSHI (1797-1861)
A SET OF EIGHT AIZURI-E DESIGNS OF
COURTESANS PARADING
Signed 'Ichiyusai Kuniyoshi', published by
Sanoki, kiwame seal (8)
14½ x 10in. (37 x 25.5cm)

Provenance:
Christie's, London, The B. W. Robinson
Collection, 7 November 2007, lot 556,
where purchased by Robert Kime

£800-1,200



395 (part lot)



396
TWO LARGE BLUE AND WHITE JARS
CHINESE, WANLI (1573-1620)
Each with floral tree vignettes within
shaped border
largest 40cm high

£3,000-5,000



396



397
 AN ISLAMIC WOVEN CALLIGRAPHIC
 PANEL FRAGMENT
 POSSIBLY 13TH/14TH CENTURY
 With repeating script in white on blue ground,
 associated border edge to the right, in later
 glazed gilt frame
 panel approximately 44 by 43cm, frame 60
 by 59.5cm

£400-600

398
 TWO LARGE BLUE AND WHITE JARS
 CHINESE, WANLI (1573-1620)
 With flowering tree vignettes
 within shaped border
 tallest 49cm high

Together with another of a slightly later date

£3,000-5,000

399
 THREE LARGE BLUE AND WHITE JARS
 CHINESE, WANLI (1573-1620)
 Each with flowering tree vignettes
 within shaped border
 largest 49cm high

This type of jar is found in several princely royal
 collections, including at Hampton Court Palace,
 where Mary II formed an important collection -
 see J. Ayers, Chinese & Japanese Works of Art
 in the collection of Her Majesty The Queen, I,
 p. 113-114 nos. 213-214 (RCIN 1125 & 1124)

£4,000-6,000

“ There is a dialogue between objects
 that is inspiring...when I look at my
 collection I think of the occasion
 when I found it, how I found it...
 that’s what moves me. ”

Robert Kime



397

398

399



END OF DAY ONE

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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

CONDITION

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

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 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 12.5% of the hammer price (15% 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 UK 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 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.

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

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. Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. 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. If you wish to have items shipped to you, please see a list of suggested shippers on our website.

Garden items and smaller objects: items will remain at Donnington Priory, but please check when booking your collection.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 11 October (from noon) and will be available for collection from Monday 16 October onwards. Storage charges will apply from Monday 16 October: £20 (plus VAT) per lot plus £3 (plus VAT) per lot per day. Sackville-West Moving & Storing will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. For large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk).

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 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% 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 (\dagger) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (\ddagger) indicates that the lot has been imported from outside the UK 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 UK 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.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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 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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 or the checks necessary under the current Money Laundering Regulations have not been completed. 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. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

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 and we have completed necessary checks under the current Money Laundering Regulations.

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 you 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 consignator 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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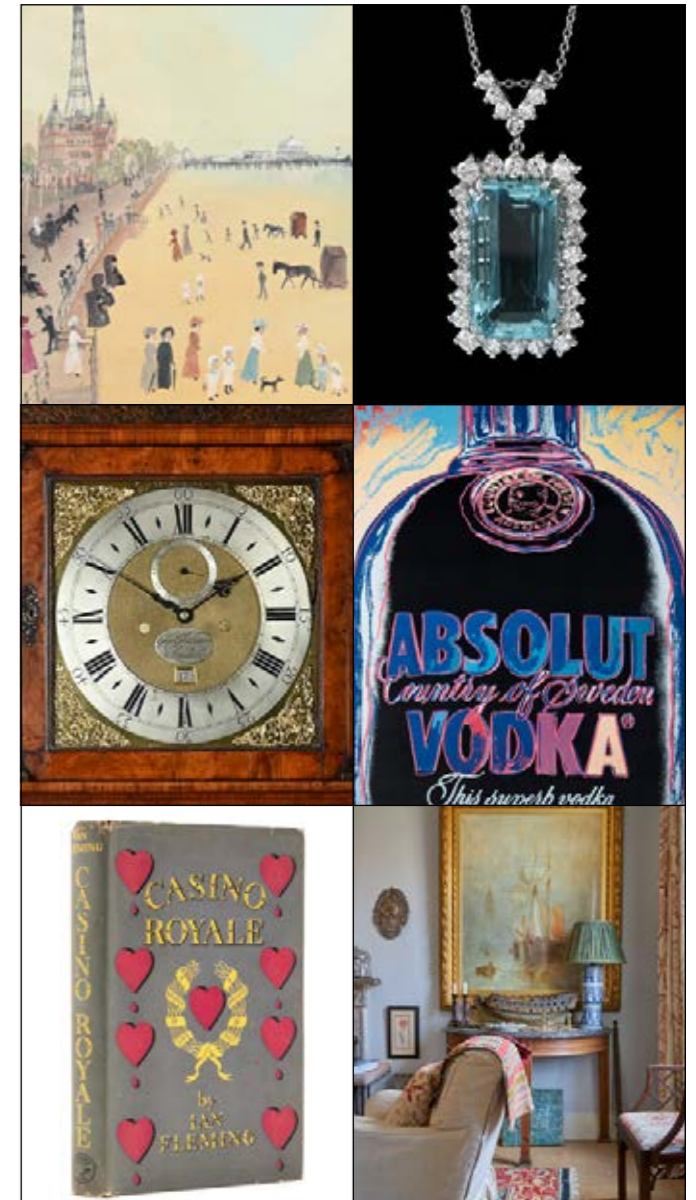
25 October | Dreweatts
Modern and Contemporary Art

NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

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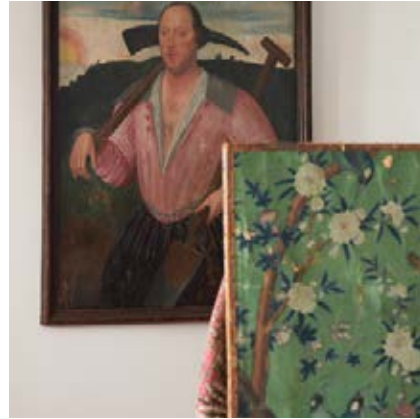
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