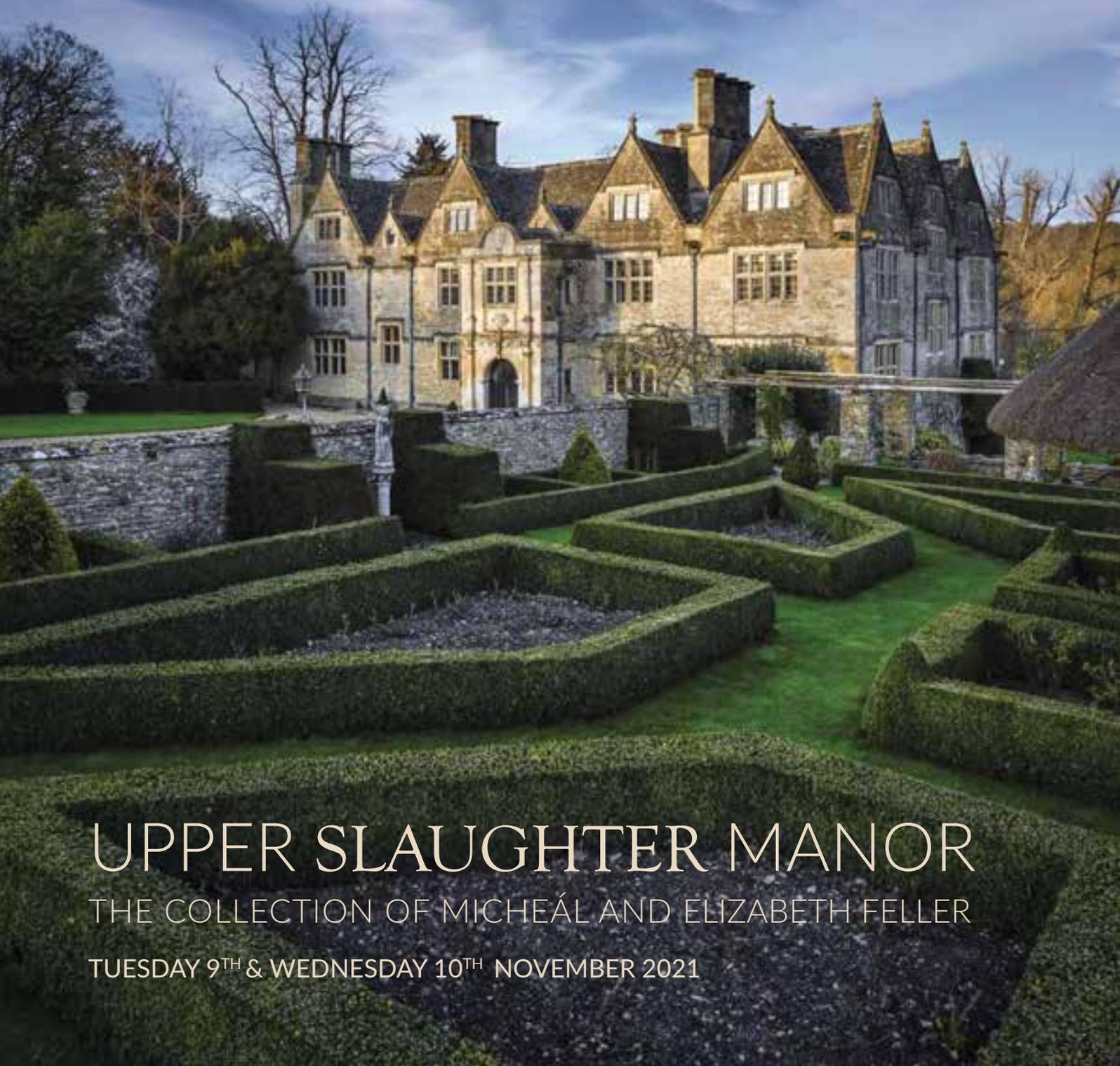


# WOOLLEY & WALLIS

EST. 1884



## UPPER SLAUGHTER MANOR

THE COLLECTION OF MICHEÁL AND ELIZABETH FELLER

TUESDAY 9<sup>TH</sup> & WEDNESDAY 10<sup>TH</sup> NOVEMBER 2021





# SPECIALIST DEPARTMENTS

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## SILVER

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Amanda Lawrence	424509

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Freya Yuan-Richards  
Mark Yuan-Richards

# UPPER SLAUGHTER MANOR

THE COLLECTION  
OF MICHEÁL AND  
ELIZABETH FELLER

TUESDAY 9<sup>TH</sup> & WEDNESDAY 10<sup>TH</sup>  
NOVEMBER 2021  
10.00AM

**VIEWING AND SALE AT OUR CASTLE STREET SALEROOMS, SP1 3SU**

## VIEWING

Thursday 4th November	10.00am – 4.00pm
Friday 5th November	10.00am – 4.00pm
Saturday 6th November	10.00am – 4.00pm
Monday 8th November	10.00am – 4.00pm
Tuesday 9th November	8.30am – 10.00am
No viewing on Wednesday	

**SEE OUR WEBSITE FOR UPDATED COVID-19 GUIDANCE**

## BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 25% plus VAT.

## TELEPHONE BIDDING

Requests for telephone bids cannot be accepted after 5pm on Monday 8th November.

## CONDITION OF LOTS

Buyers are advised to obtain a full condition report prior to bidding, as descriptions do not necessarily list all faults.

## COLLECTION OF LOTS STRICTLY BY APPOINTMENT

Collection is from our warehouse, Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX from Monday 14th November and we require a one-day notice to ensure items are ready. Please instruct carriers accordingly and note, the warehouse is closed over weekends. You can call 01722 446950 or 01722 424500 to arrange collection.

All accounts to be settled prior to collection.

## EXPORT AND CITES LICENCES

Some lots will require export or CITES licences in order to leave the UK or Europe, please refer to the department for guidance.

## ILLUSTRATIONS

Front cover: Upper Slaughter Manor

Back cover (from top, left to right): Lots 636, 189, 275, 321, 328 & 274

Above: lot 997 *detail*



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**LIVE ONLINE BIDDING - FREE OF CHARGE**

**WOOLLEY'S LIVE**

[bid.woolleyandwallis.co.uk](http://bid.woolleyandwallis.co.uk)

Please register by 5pm on Monday 8th November

**Woolley and Wallis 360° virtual auction tour available on our website, for a virtual viewing of Upper Slaughter Manor.**



Instagram: @woolleyandwallisfurniture  
@woolleyandwallissalerooms



Facebook: @woolleyandwallis



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Catalogue £20.00 (£30.00 by post)

# THE FELLER COLLECTION

## THE SAMPLERS



*‘She wrought so well in  
Needle-worke, that she,  
Not yet her works,  
Shall ere forgotten be’*

John Taylor 'The Praise of the Needle', 1631

Micheál and Elizabeth Feller have created one of the finest collections of samplers and needleworks in this country and one of the largest in the world, rivalling the Goodhart Collection at Montacute House in Somerset and the collection at the Fitzwilliam Museum in Cambridge.

Elizabeth's mother was a seamstress and she would have liked her daughter to follow in a similar profession and although she followed a different path, needlework remained a meaningful activity to Elizabeth. Micheál and Elizabeth started collecting when they were first married. Initially they bought needlepoint cushions before moving on to samplers and needlework pictures. Over the last forty years they have assembled a wide-ranging collection, from Adam and Eve to Jane Austen, Quakers to Huguenots and orphans to abolitionists. The samplers document some of the most interesting, intriguing and sometimes mystifying events of their time, stitched beautifully on cloth. The collection also reflects the Fellers' interest in the skills and varied techniques of embroidery and in the individual stories and wider history that the embroideries illustrate.

In 2011 they published their first book documenting one-hundred and eighty-six early needlework pictures, samplers, purses, hats, gauntlets, shoes and boxes. In 2012 Volume 2 was published, covering over four hundred samplers, the majority of which feature in the present auction. Each buyer of a sampler in the auction will receive a copy of 'Micheál and Elizabeth Feller, The Needlework Collection: 2', which has been generously gifted by the Fellers.

In 2014 Micheál and Elizabeth gifted sixty-one pieces of historic textiles which spanned the 17th century to the Ashmolean Museum in Oxford, which were initially displayed in the exhibition titled 'The Eye of the Needle'. The exhibition highlighted the role of needlework in the lives of young women who made the pieces.

Micheál and Elizabeth moved to the Cotswolds from London in 1986 and set about restoring Upper Slaughter Manor, bringing the house back to life and creating a warm family home. With a discerning and knowledgeable eye, they have collected period oak and walnut furniture and also early delft pottery and clocks which complement the historic surroundings of the manor. Buying from well-known specialist dealers, such as William H. Stokes of Cirencester, Stephen and Joy Jarrett of Witney Antiques and Jonathan Horne to name a few and from grand country house sales, such as Pitchford Hall, Shropshire and Littlecote House, Hungerford, they have amassed a fascinating collection. Highlights include: the rare documented Charles I oak livery cupboard (lot 18), a wonderful portrait of Henry VIII bought from David Pickup, Burford (lot 43) and of course the Elizabeth I oak four poster bed acquired from William H. Stokes in 1986 (lot 573).



# UPPER SLAUGHTER MANOR

*'One of the most beautiful examples of its kind in the whole of the Cotswolds.'*

Highways and Byways in Oxford and the Cotswolds, by Herbert Arthur Evans 1909

Upper Slaughter Manor is a picturesque Elizabethan Manor house set in the idyllic Cotswold countryside just outside of Bourton-on-the-Water. The house was originally built for the Slaughter family and incorporates an earlier medieval building part of which can still be seen, especially the beautiful double-vaulted crypt, which is below the Great Hall and shows evidence of the building's monastic past.

The Manor of Upper Slaughter dates back to the Saxon period and in the Domesday Book of 1086 it was recorded as in the possession of Roger de Lacy, a powerful Norman nobleman. The Abbey at Evesham later claimed the estate but their claim was rejected by the courts. The Abbey of Syon, near London, was more successful and it held the Manor by 1467.

The Slaughter family emerged as owners by the end of the 12th century and the family may have taken their name from the Manor rather than giving the Manor their family name. In 1282, John Slaughter and his wife were in possession of the Manor. To this day, a number of monuments to the Slaughter family can be found in St. Peter's Church, Upper Slaughter. The Slaughter family owned the Manor until the 1740s when William Slaughter left the it to his sisters, Sarah and Mary, who sold it to the trustees of Sir William Dodwell. In 1809 it was bought by James Dutton, who was by then Lord Sherborne. Later owners include the Brassey family, the Willes family and Simon Willam Peel Fletcher.

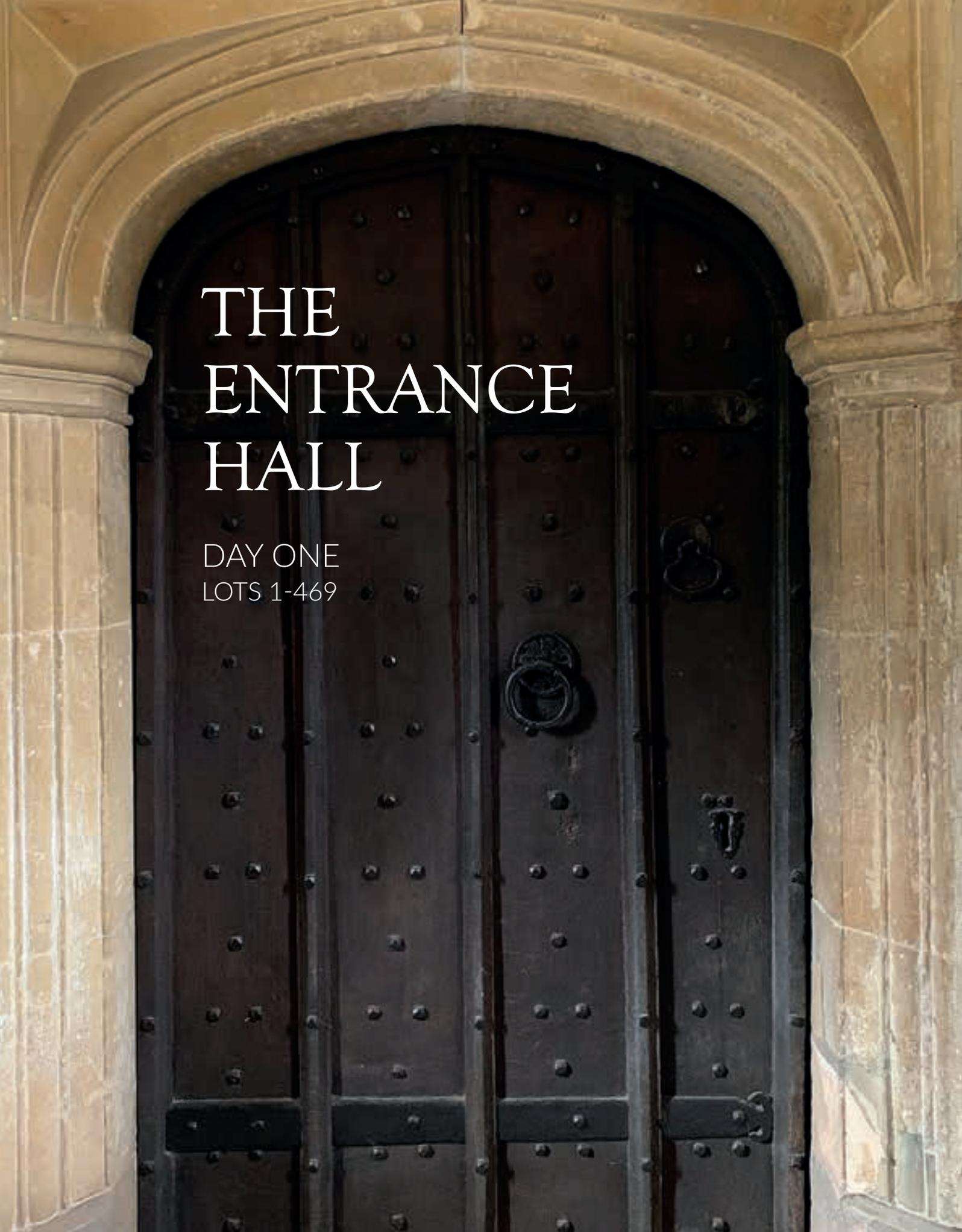
Upper Slaughter Manor was built on an 'L' plan of rubble beneath a roof of Cotswold stone. At the centre stands an impressive two-story porch in Doric style, with Ionic pilasters and a semi-circular pediment. These neo-classical adornments were added in the 17th century.

By the middle of the 18th century the house had fallen into decay and by 1742 it was described as no more than a farmhouse. It was restored in the late 19th century and enlarged in the early 20th to create a more symmetrical façade.

Micheál and Elizabeth Feller purchased the Manor in 1985 and over the last thirty-six years have lovingly restored the interior and the gardens.





A large, dark, arched wooden door with metal studs and rings, set within a stone archway. The door is made of dark wood with numerous small metal studs arranged in a grid pattern. There are two large metal rings on the door, one in the center and one on the right side. The door is set within a stone archway with a decorative keystone. The stone is light-colored and has a textured surface. The overall scene is a close-up of the entrance to a building.

# THE ENTRANCE HALL

DAY ONE  
LOTS 1-469



1

**AN OAK CREDENCE TABLE**  
17TH CENTURY

with a demi-lune top above a canted base, with a frieze drawer,  
on turned column legs united by peripheral stretchers  
72.8cm high, 93cm wide, 49cm deep

£500-800

2

**A LARGE STONEWARE POTTERY MODEL OF AN EAGLE**  
the underside marked '82'

53cm high

£300-500



3

**A LEATHER ARTILLERY SHELL STICKSTAND**

with a pair of lug handles and a metal liner  
74.5cm high

£200-300



THE  
GREAT  
HALL

4

**A QUEEN ANNE EBONISED BRACKET CLOCK**

BY JOANNES MONDEHARE LONDON, LATE 17TH / EARLY 18TH CENTURY

the brass eight day movement with five turned and finned pillars and a verge escapement, the pull quarter repeat striking on three bells, the hours on a separate bell, the backplate finely engraved with scrolling foliage and with a signature panel, inscribed 'J Mondehare Londini', with a bob pendulum, the brass seven inch square dial with a silvered chapter ring, with Roman and Arabic numerals, signed 'Joannes Mondehare Londini', with a matted centre, with a false pendulum and date aperture, with scroll blued steel hands and winged angel spandrels, with an 'S/N' switch, the case with a pad top with a foliate brass handle, with fret panels, on flattened brass bun feet

38.7cm high, 26cm wide

£4,000-6,000



5

**A NEEDLEWORK PICTURE**

ANONYMOUS, LATE 17TH / EARLY 18TH CENTURY

worked with polychrome silks, with petit and gros point with a stag hunt, with an exotic figure and two dogs attacking a deer, within a floral background, in a glazed ebonised frame

25.4 x 43.5cm

Literature

The Feller Needlework Collection: 2, p.150 for a discussion of this sampler.

£500-800



6

**A CHARLES II OAK AND ELM CHEST**

C.1680

in two halves, the boarded breakfront top above three long geometric elm and ebony panelled drawers

83.5cm high, 89cm wide, 56.8cm deep

£800-1,200





7

7

**CIRCLE OF WILLEM WISSING**  
(DUTCH, 1656 - 1687)

Portrait of Sir Robert Barkham, 2nd Bt, three-quarter length, wearing armour with an encampment in the distance  
Inscribed by a later hand *Robt: Son of Sr/Robt: Barkham of//Lincolnshire.* (lower left)

Oil on canvas  
126.5 x 97.8cm

**Catalogue Note**

Sir Robert Barkham 2nd Bt (1657-1700) married Hester Jeffrey, the daughter and sole heiress of Thomas Jeffrey, which gave him property at Earls Croome (Worcestershire) and Wigtoft (Lincolnshire). However, the family chose to live at Great Rollright in Oxfordshire.

£2,000-3,000

8

**AN AUSTRIAN COLD PAINTED RUNNING FOX DESK PAPERCLIP**  
EARLY 20TH CENTURY

mounted on an oak base, together with a similar running fox pincushion and a carved wood fox's head desk paperclip, with glass eyes (3)  
21.1cm (max)

£200-300

9

**A CARVED AND PAINTED WOOD FIGURE OF A HUNTSMAN**  
IN THE MANNER OF FRANK WHITTINGTON (1876-1973) OF FOREST TOYS

the rotund master of the hunt figure wearing a black top hat and a scarlet red coat, carrying a riding crop, seated on a log  
26.8cm high

£100-150



8



9



10

**10**  
**AN ELIZABETH I OAK OVERMANTEL**  
 LATE 16TH / EARLY 17TH CENTURY AND LATER

with triple arched panels carved with angel mask spandrels and centred with strapwork cartouches, with painted coats of arms, flanked by two pairs of caryatid figures, each with a palm tree top, above bearded men with their arms aloft and with two ladies, each with a ruff collar, with lobed mouldings and lion's head masks  
 79cm high, 225.3cm wide

£1,500-2,500

**11**  
**A PAIR OF WROUGHT IRON ANDIRONS**  
 IN 17TH CENTURY STYLE

each with a bottle holder top and with scroll decoration, together with three wrought iron long handled tools and a pair of bellows (6)  
 82.5cm high

£400-600



11

**λ 12**  
**A WILLIAM IV FOLK ART NAIVE NEEDLEWORK SILKWORK PICTURE**  
 BY ELIZABETH GILLARD

worked with coloured silks on a silk ground, in various stitches, including: satin, long and short, depicting the Resurrection, with sleeping soldiers and two angels, the tomb door inscribed 'The Dead Shall Live The Living Die', with watercoloured details, signed and dated 'Elizabeth S. Gillard, May 30th 1834', in a glazed rosewood frame  
 36.2 x 31.5cm

Literature  
 James Ayres, 'English Naive Painting 1750-1900', p. 145, fig. 132.  
 The Feller Needlework Collection: 2, p.260 for a discussion of this sampler.

£500-700



12



13

**AN ITALIAN GREEN SERPENTINE GRAND TOUR MODEL  
OF 'THE DOG OF ALCIABADES' OR 'JENNINGS DOG'**  
AFTER THE ANTIQUE, LATE 19TH CENTURY

depicted seated on a moulded plinth  
24.5cm high

**£150-250**

14

**A PAIR OF CHINESE PORCELAIN BLUE AND WHITE BOWLS**  
FROM THE NANKING CARGO, QIANLONG, C.1750

painted with buildings and trees in watery landscapes, with Christie's  
paper labels 'Lot 3016' (2)  
19cm diameter

Provenance

Christie's Amsterdam, 28th April-2nd May 1986.

**£200-300**



15

**A CHINESE BLUE AND WHITE PORCELAIN CYLINDRICAL  
BRUSHPOT**  
LATE 19TH / EARLY 20TH CENTURY

painted with scrolling leaves and flowers  
12.8cm high

**£100-200**



16

**A CHARLES II SILKWORK WALL MIRROR**  
LATE 17TH CENTURY AND LATER

with a central rectangular plate, the outer frame embroidered with colourful silks, depicting Charles II and Catherine of Braganza under marital canopies, with the lion and unicorn flanking a pond with fish, birds and butterflies, the arch with a palace above a parrot in a tree, flanked by a recumbent stag and a leopard, in a green velvet cushion frame 77.5 x 58.2cm

£4,000-6,000



16

17

**A PAIR OF YEW ARMCHAIRS IN GEORGE II STYLE**  
POSSIBLY IRISH, LATE 19TH / EARLY 20TH CENTURY

each with a shaped padded back and seat, upholstered with a kelim style fabric, with outscrolling arms, on hocked and tassel carved cabriole front legs and stylised shell feet (2)

£800-1,200



17





18

**A RARE DOCUMENTED CHARLES I OAK LIVERY CUPBOARD**

C.1630

with a scalloped edge frieze above applied lozenges and carved flowerheads, with a pair of panelled doors above a pierced interlaced fret lunette apron, with dentil bands and a turned pendant, on ring turned gun barrel legs and an undertier, the sides carved with lozenges and with a central whorl  
120.2cm high, 129cm wide, 45cm deep

Literature

Illustrated in R. W. Symonds, 'Furniture-making in 17th and 18th century England', p.25, fig.38.

**£5,000-8,000**



19

**A LONDON DELFTWARE POTTERY QUEEN ANNE CHARGER**  
ATTRIBUTED TO NORFOLK HOUSE, C.1702-14

Painted in blue, green and yellow with a full length portrait of Queen Anne, holding the orb and sceptre, inscribed with initials 'AR', flanked by a pair of sponge decorated trees, the blue-dash rim with a yellow line 34.1cm diameter

Provenance  
Bonhams London, Fine British Ceramics, Glass and Enamels,  
8th September 2004, lot 51.

Catalogue Note  
See Leslie B Grigsby, 'The Longridge Collection', p.67 for a similar charger.

£4,000-6,000



20

**A LONDON DELFTWARE POTTERY ADAM AND EVE CHARGER**  
ATTRIBUTED TO NORFOLK HOUSE, C.1720-30

Painted in blue, green and yellow with Adam and Eve standing either side of the Tree of Knowledge, with the serpent coiled in the sponged decorated branches, the blue-dash rim with a yellow line 34.8cm diameter

Catalogue Note  
See Michael Archer, 'Delftware in the Fitzwilliam Museum', for five related chargers, A32, 33, 35, 36 and 37. It is thought that these chargers were made at Norfolk House.

£2,000-3,000



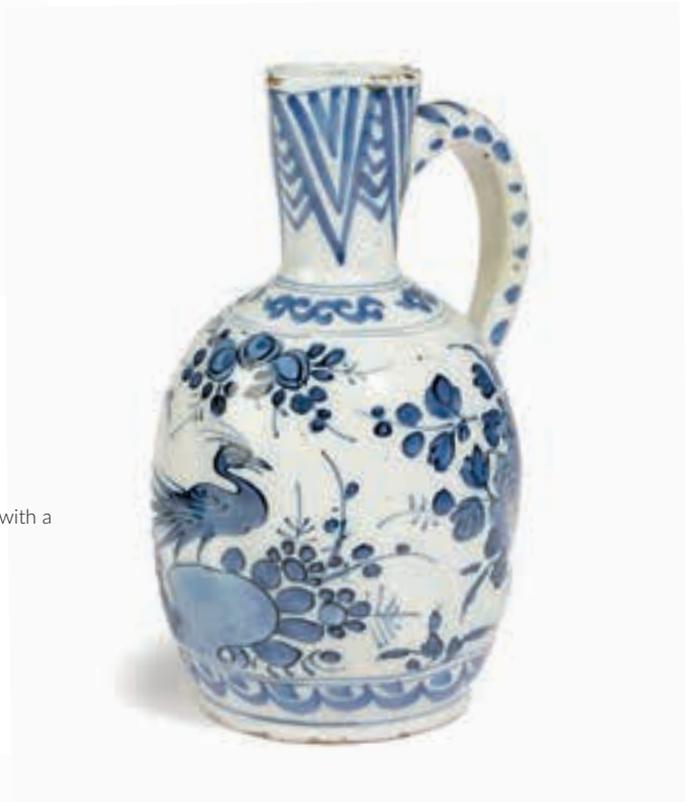


21

**A DELFT POTTERY BLUE AND WHITE VASE**  
EARLY 18TH CENTURY

of pear shape, with an everted rim, painted in Chinese style with three different flowers  
23.7cm high

£200-300



22

**A DELFT POTTERY BLUE AND WHITE JUG OR EWER**  
C.1680-1700

painted in Chinese style with a bird, chrysanthemums and leaves, with a spiral moulded body and a loop handle  
20cm high

£100-150



23

**A DELFTWARE POTTERY BLUE AND WHITE FLOWER BRICK**  
C.1740-60

painted with flowers in Chinese style, the recessed top pierced with twelve small holes, amid a trellis design flanking a larger rectangular aperture  
15cm wide

£200-300



24

**A MID-17TH CENTURY OAK MARQUETRY COURT CUPBOARD IN ELIZABETHAN STYLE**

LEEDS AREA, YORKSHIRE, C.1640-60

the frieze with a scrolling decoration, with leaf motifs and stylised beast's heads, supported by a pair of cup and covers, with ionic capitals centred with grotesque masks, with three marquetrie panels inlaid with bog oak, holly and fruitwood with urns of flowers, with a central cupboard door, the conforming base with a pair of cupboard doors, enclosing a shelf, flanked by stylised thistle panels and a guilloche band  
146cm high, 142cm wide, 54.7cm deep

**Catalogue Note**

See Victor Chinnery, 'Oak Furniture: The British Tradition', where several comparable mid-17th century court cupboards in Elizabethan style are illustrated, p.322, fig.3:267, p.471, fig.4: 120 and 472, fig.4:121. For another related example, see Bonham's, 'The Collection of Dr. and Mrs Chris Douglas', Morville Hall, Shropshire', 30th April 2014, lot 14.

**£5,000-8,000**



25

**FOUR ECCLESIASTICAL NEEDLEWORK APPLIQUÉS**  
POSSIBLY RUSSIAN ORTHODOX, EARLY 18TH CENTURY

with two further border fragments, worked with petit point and braid, with silk, seedpearls, spangles and silver and gilt metal thread, on a vellum and linen silk ground, depicting the four Evangelists, with leaf and grapevine borders, probably these would have decorated a priest's chasuble, mounted as one, in a later glazed and gilt and wood frame  
52 x 54.5cm

Literature

The Feller Needlework Collection: 1, pp.136-137 for a discussion of these appliqués.

£500-800



26

**A CONTINENTAL CARVED WALNUT CORPUS CHRISTI**  
19TH CENTURY

Christ depicted with the Virgin Mary and Mary Magdalene, both kneeling and praying  
45.9cm high, 21.5cm wide

£200-300



27

**A CARVED LIMWOOD FIGURE OF JESUS CHRIST**  
POSSIBLY GERMAN, 18TH CENTURY

depicted robed with his arms crossed  
63.1cm high

£200-300



28

**A LARGE OAK PANEL / OVERMANTEL**  
EARLY 17TH CENTURY AND LATER

with a pair of geometric panels, flanked by three columns carved with terms and decorated with strapwork, with a pair of arches inlaid with holly with geometric designs  
143.5 x 186.3cm

Provenance  
By repute, formerly at Studley Castle.

£1,500-2,000

29

**A PAIR OF FLEMISH BRASS PRICKET  
CANDLESTICKS**

LATE 17TH / EARLY 18TH CENTURY

each with a dished drip-pan above a baluster turned stem (2)  
26.5cm high

£300-500



29

30

**A PAIR OF ITALIAN GILTWOOD ALTAR  
CANDLESTICKS**

18TH CENTURY

with classical urn stems carved with stiff leaves, the triform base with laurel swags, on bun feet, the back un-gilded, later converted to electricity (2)  
77.5cm high

Provenance  
William H. Stokes, Cirencester, 5th February 1986.

£400-600



30



31

31  
**CENTRAL EUROPEAN SCHOOL**  
 18TH CENTURY

Portrait of a gentleman, half-length, wearing armour and a fur-lined cloak; Portrait of a lady, half-length, wearing a blue silk dress and fur-lined cape  
 A pair, each oil on canvas, oval (2)  
 71 x 53cm

£2,000-3,000

32  
**A CAUCASIAN RUG**

290 x 140cm  
 £400-600

33

**A PAIR OF ENGLISH NEEDLEWORK GLOVE CUFFS**  
 EARLY 17TH CENTURY

embroidered with red silk and purled metallic thread, on an ivory silk ground, decorated with roses in arbours and with crowned rosettes, with silver thread fringed edges, in a later glazed ebonised frame  
 11 x 27.5cm

Provenance  
 The Richmond Collection of Early English Needlework, Bonhams, London, 2nd March 2011, lot 30.

£500-800



32



33



34

34

**A WILLIAM AND MARY YEW GATELEG TABLE**

LATE 17TH CENTURY

the oval drop-leaf top above an end frieze drawer, on turned and block legs united by peripheral stretchers  
69cm high, 97 x 121.3cm (open)

£1,500-2,000



34 top

35

**AN ELIZABETH I BRONZE CAULDRON**

LATE 16TH / EARLY 17TH CENTURY

with an everted moulded rim and angular lug handles, with a part spiral twist swing handle, on high unusual foliate capped triform tripod legs  
22.8cm high

£300-400



35

36

**A RARE IRISH PRIMITIVE BENTWOOD BOAT BUILDER'S CHAIR**

19TH CENTURY

the surface with a grained finish, the hull shaped back on turned front legs united by a stretcher and with a single back support

Literature

See Claudia Kinmonth, 'Irish Country Furniture 1700-1950', p.40 pl.38 for a similar chair.

£500-800



36

37

**A PAIR OF WALNUT HIGHBACK OPEN ARMCHAIRS**  
POSSIBLY DUTCH, LATE 17TH / EARLY 18TH CENTURY

each with a padded back and seat, later upholstered with damask fabric, with scroll arms and on spiral twist and block supports (2)

£800-1,200



38

**A WROUGHT IRON AND BRASS MOUNTED STANDING CANDLE HOLDER**  
18TH CENTURY

with a turned acorn finial above an adjustable drip-pan and candle sconce, on tripod supports applied with flowerheads

159.3cm high, 36.5cm wide

£300-500



39

**A CHARLES II BRONZE SKILLET**  
BY JOHN FATHERS, THE FATHERS FOUNDRY MONTACUTE SOMERSET

the cast handle, worn, with an inscription 'Pitty the Pore 1684', the end of the handle cast with initials 'JF' bisected by a horizontal arrow, the mark for John Fathers I & II, the cylindrical bowl with a moulded rim, on tripod supports

15.5cm diameter

Catalogue Note

See Michael Finlay, 'English Decorated Bronze Mortars and their Makers', pp.115-117 and Rupert Gentle and Rachael Feild, 'Domestic Metalwork 1640-1820', p.244.

£300-500



39

40

**A CHARLES II PANELLED BACK ARMCHAIR**

C.1660

the scroll top rail centred with a fleur-de-lis motif, the rectangular panel carved with scrolling leaves, with cut-out arms and turned front legs united by peripheral stretchers, branded with owner's initials 'L S'

£800-1,200



41

**A SMALL CHARLES II OAK GATELEG TABLE**

C.1680

the oval drop-leaf top on turned spiral twist ends and gate supports, with scroll feet  
67cm high, 76 x 84.5cm (open)

£400-600



42

**A CHARLES I OAK PANELLED BACK ARMCHAIR**

DATED '1638'

the scroll carved crest centred with a fleur-de-lis motif above the date '1638' and a rectangular panel decorated with rosettes and leaves, the scroll arms with cut-outs, above a solid seat and a bicuspid apron, on turned front legs united by peripheral stretchers

£1,500-2,000





43

**E. J. SHEPHERD**  
LATE 19TH CENTURY

After Hans Holbein, the younger (1497/8-1543)

Portrait of King Henry VIII

Oil on panel, the back with signature panel, inscribed 'Henry VIII after Holbein

E. J. Shepherd 1885. Copied by special permission of Her Majesty at Windsor Castle.'

100.5 x 75.3cm

In a well-carved oak frame, decorated with scrolls and bunches of fruit

137.3 x 111cm

Provenance

David Pickup, Burford, 26th October 1990.

£4,000-6,000



44

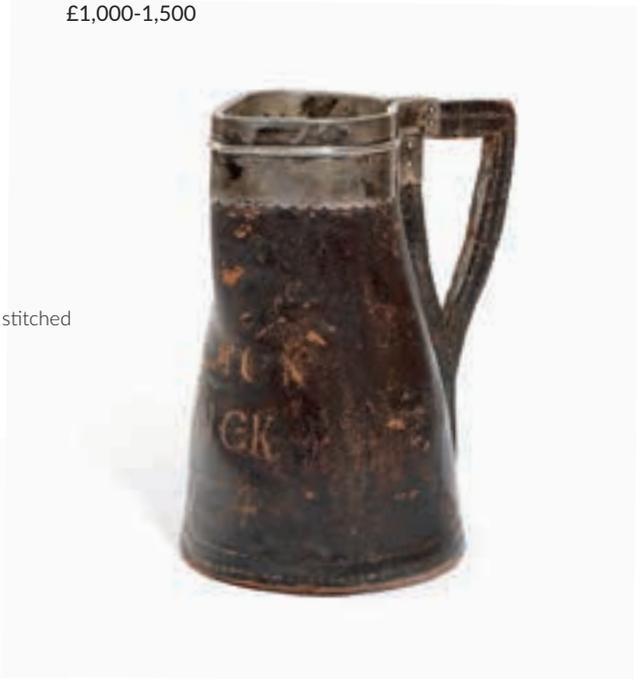
**A GEORGE III LEATHER BLACKJACK**  
LATE 18TH CENTURY

polychrome decorated with a coat of arms for General Rowland Hill, with a rampant lion and a horse, with the motto 'Avancez', inscribed 'All You That Bring Tobacco Here Must Pay For Pipes As Well Asb...'; the underside with various marks, including: a kiln and 'Rld Hill' and stamped '5558'  
37cm high

**Catalogue Note**

General Rowland Hill, 1st Viscount Hill, GCB, GCH (1772-184), was a British Army officer who served in the Napoleonic Wars and became Commander-in-Chief of the British Army in 1828. At the Battle of Waterloo, he led the charge of Sir Frederick Adam's brigade against the Imperial Guard. He was made Baron Hill in 1814 and in 1842 he was further advanced to Viscount.

£1,000-1,500



45

**A GEORGE III LEATHER SILVER MOUNTED BLACKJACK**  
DATED '1784'

unmarked, the rim with pendant lappets, with an angular handle and stitched edges, the front inscribed 'Black Jack 1784'  
27cm high

£500-800



46

**A LARGE PAIR OF BRASS PRICKET CANDLESTICKS**  
GERMAN OR NETHERLANDISH, LATE 16TH CENTURY

with a brass pricket above a dished drip-pan, with a baluster and ring turned stem and a domed foot (2)  
40.9cm high

**Provenance**

William H. Stokes, Cirencester, 5th February 1986.

£800-1,200



47

**A FINE CHARLES II CEDAR AND SNAKEWOOD ENCLOSED CHEST**

C.1670

of architectural form, in three sections, the boarded top with a moulded edge above a dentil cornice, the geometric panelled front with ebony panels and fitted with a frieze drawer, above a deep drawer and a pair of shallow drawers and a pair of cupboard doors enclosing three oak drawers, the sides with arched panels, with a key  
140cm high, 128cm wide, 65.5cm deep

**Catalogue Note**

This fine enclosed chest illustrates the development of the chest of drawers in the second-half of the 17th century, when cabinet makers started to combine moulded architectural decoration and imported exotic veneers to maximum effect. A similar example is illustrated in Victor Chinnery, 'Oak Furniture: The British Tradition', p.371, fig.3:406.

**£3,000-5,000**



48

**A SOUTH EAST ASIAN POTTERY STORAGE JAR**  
PROBABLY 17TH / 18TH CENTURY

with a flared neck applied with five lugs, the body relief moulded with dragons  
65cm high, 46cm wide

£400-600

49

**THREE SPANISH TIN-GLAZED POTTERY BOWLS**  
19TH / 20TH CENTURY

each painted with flowers and a smaller bowl with green  
sponged decoration (4)  
31.5cm diameter (max)

£200-300



50

**A SOUTH EAST ASIAN POTTERY STORAGE JAR**  
PROBABLY 17TH / 18TH CENTURY

with a flared neck applied with two lugs, the body relief moulded with  
dragons  
63cm high, 46cm wide

£400-600





51

**51**  
**THREE LARGE SPANISH FAIENCE TIN-GLAZED POTTERY VASES**  
SEVILLE, 19TH CENTURY

of campana shape, each with a flared rim, painted with blue and yellow bands, the body inscribed in black 'R. Alcazares', below a blue crown, with moulded ring handles and a tapering stem, one with a later metal liner (3)  
49.7cm high, 42.9cm diameter (max)

Provenance  
Christie's, The Contents of Pitchford Hall, Shropshire, 28th & 29th September 1992, lot 854.

Catalogue Note  
The Royal Alcazars of Seville is a Royal Palace, built for the Christian King Peter of Castile.

**£3,000-5,000**

**52**  
**A LARGE OAK CHEST**  
17TH CENTURY

the hinged lid revealing an interior with a lidded till, the front elaborately carved with three urns of flowers, flanked by tulips, with rosettes and a wavy band of leaves, with a shaped apron and with sleigh feet  
79.3cm high, 154.5cm wide, 59.2cm deep

**£800-1,200**



52



53

**A PAIR OF WALNUT HIGHBACK OPEN ARMCHAIRS**

POSSIBLY DUTCH, LATE 17TH / EARLY 18TH CENTURY

each with a padded back and seat, later upholstered with damask fabric, with moulded scroll arms, on turned baluster, bobbin and block supports (2)

£800-1,200

54

**A QUEEN ANNE WALNUT GATELEG TABLE**

EARLY 18TH CENTURY

the oval drop-leaf top on baluster and bobbin turned legs, branded with owner's initials 'I H'

71.5cm high, 90.5 x 108cm (open)

£800-1,200



55

**A WILLIAM AND MARY OAK SIDE TABLE**

C.1690

the rectangular top with a moulded edge, above a frieze drawer with brass rosette drop-handles and a lion and unicorn escutcheon, with a shaped apron, on turned baluster and stylised mushroom oak and yew legs, with a wavy 'X' stretcher

74cm high, 73cm wide, 53.8cm deep

£500-700



56

**A RARE PAIR OF NEEDLEWORK LADIES' SHOES**  
C.1740

worked with Queen or Rococo stitch, with coloured silk thread on a yellow mesh canvas, with pink roses, forget-me-nots, tulips and pansies, displayed in a later Perspex case (2) shoes: 22.5cm long

£800-1,200



56

57

**A CHARLES II STUMPWORK PICTURE**  
C.1680

worked with silk satin, metal threads and silk floss, with various stitches and techniques, including: appliqué, knots, queen, laid and couched and raised work on a satin weave cream silk ground, with a central panel with a portrait of Minerva, with trees and a castle within a laurel wreath, surmounted by an angel mask, with flowers to the corners and with the lion and unicorn, butterflies and a snail

28.4 x 37cm

£2,000-3,000



57



58

**A QUANTITY OF CUSHIONS**

(A LOT)

£200-300

59

**A CHARLES II OAK JOINT STOOL**

C.1660

with an elm seat above a moulded frieze, on ring turned baluster legs united by peripheral stretchers

59cm high, 46cm wide, 32.2cm deep

£300-500



60

**AN OAK COFFEE TABLE**

EARLY 18TH CENTURY ELEMENTS

on baluster turned legs

53cm high, 45cm wide, 131.3cm long

£200-300

61

**A CHARLES I OAK JOINT STOOL**

C.1630

the seat with a moulded edge, above a moulded frieze with a bicuspid carved edge, on turned cup and cover legs united by peripheral stretchers

57.2cm high, 48.8cm wide, 29.6cm deep

£800-1,200



62

**A CHARLES II OAK JOINT STOOL**

C.1660

with a rectangular seat above a moulded frieze, on turned baluster legs united by peripheral stretchers

56.8cm high, 43.2cm wide, 30.8cm deep

£400-600



63

**A CHARLES I OAK JOINT STOOL**

C.1640

the rectangular top with a moulded edge, the frieze inlaid with a chequer band, on ring turned and block legs

56.2cm high, 45.7cm wide, 31.3cm deep

£500-800



64

64

**TWO SIMILAR CHINESE PORCELAIN BLUE AND WHITE VASES**  
LATE QING DYNASTY, LATE 19TH / EARLY 20TH CENTURY

each with applied lion dogs to the necks and decorated with double Xi or happiness characters and scrolling foliage (2)  
61.7cm and 59.6cm high

£300-500



66

65

**A PAIR OF CHINESE FAMILLE VERTE MODELS OF GREEN PARROTS**  
IN KANGXI STYLE, 19TH CENTURY

each perched on a pierced rockwork base (2)  
21cm high

£100-200

66

**A PAIR OF DELFTWARE POTTERY PLATES**  
LONDON, MID-18TH CENTURY

each polychrome painted in green, blue and manganese with trees, with a stylised swag outer border (2)  
22.6cm diameter

£200-300



67

67

**A PAIR OF DELFTWARE POTTERY BLUE AND WHITE CHARGERS**  
C.1750-60

painted in Chinese style with buildings and boats in watery landscapes, with hatched borders, and cafe au lait rims, together with a similar charger (3)  
31.5cm diameter

£200-300



68

λ 68

**A DUTCH ROSEWOOD BAROQUE 'RANKENKAST'  
OR ARMOIRE**

EARLY 18TH CENTURY AND LATER

with applied carved panels of winged angels, lion's masks, garlands of leaves and flowers, with a pair of cupboard doors, with a sliding lock cover, the interior with a later brass hanging rail and shelves, above a long drawer, on later bun feet

219cm high, 219.3cm wide, 81.5cm deep

£2,000-3,000

69

**TWO ITALIAN BAROQUE GILTWOOD WALL  
CARTOUCHES**

PROBABLY FLORENTINE, ONE LATE 17TH / EARLY 18TH CENTURY, THE OTHER LATER

each with an oval armorial, painted with a red cross, in a leaf scroll frame (2)

54 x 31.5cm

£800-1,200



69



70

**A PAIR OF MASONIC OAK HIGHBACK SIDE CHAIRS**  
FIRST HALF 19TH CENTURY

each with an arched back, painted in gilt with a scroll, decorated with stars, crescent moons and two crosses, with turned ball finials and fluted column supports, with a later upholstered padded back and seat (2)

£500-800



71

**TWO LEATHER FIRE BUCKETS**  
LATE 18TH CENTURY AND LATER

one emblazoned with the Royal Coat of Arms, the other with a strap handle (broken), both riveted and with copper rims (2)  
30.8cm high (max)

£200-300



72

72  
**A LARGE PEWTER CHARGER**  
LATE 17TH CENTURY

the broad rim engraved with a cartouche, with initials 'HS',  
unmarked  
60cm diameter

Provenance  
Witney Antiques.

**£800-1,200**

73  
**A CHARLES II LIGNUM VITAE WASSAIL BOWL**  
C.1670

with an incised moulding to the rim and a moulded band to  
the body, with a knopped stem and a moulded circular foot  
22.5cm high, 21.2cm diameter

**£1,500-2,000**



73



A COLLECTION  
OF TREEN



74 detail



74

74

**A CHARLES II TREEN BOXWOOD ROSE  
ENGINE TURNED BOX AND COVER  
DATED '1674'**

the screw-off lid with a central rosette, the underside inscribed 'John Smith of Haddom 1674', with a diamond faceted bun shaped body, with a further turned panel to base  
9.2cm diameter

£400-600

75

**A TREEN SNUFF BOX AND COVER  
PROBABLY 18TH CENTURY**

of shell shape, the cover carved with an amorous couple  
6.8cm wide

£150-200

76

**AN ITALIAN TREEN BOXWOOD FIGURE OF  
DIANA THE HUNTRESS**

LATE 17TH / EARLY 18TH CENTURY

the classical goddess standing naked with her dog, resting on a staff, her back with a sliding cover revealing a vacant interior, possibly for snuff, the hexagonal panelled base inscribed 'A C, Diana, Caccia, Trice, Falts, Blaon'  
12cm high

£300-500



75



76



77 top and base

77

**A TREEN COCONUT OVAL SNUFF BOX**  
LATE 17TH / EARLY 18TH CENTURY

relief carved with a young courting couple, scrolling leaves, love birds and Cupid, with a hinged lid, the base with an older couple  
10cm wide

£200-300

78

**A TREEN LEAF SHAPE BOX**  
LATE 17TH CENTURY

the swivel lid carved with a leaf design, revealing a divided interior with a circular recess, the body with a chip carved 'tooth' band  
16.3cm long

£150-250

79

**A TREEN SNUFF BOX**  
POSSIBLY DUTCH, 18TH CENTURY

the hinged lid carved with the crucifixion, the body with pierced panels, the interior with a paper lining and silk backing  
9.2cm wide

£150-200



78



79

80

**A TREEN SILVER MOUNTED PEARWOOD GOBLET**  
18TH CENTURY

with an unmarked silver rim and foot  
10.2cm high

Provenance  
Polly de Courcy-Ireland.

£150-200



81

**A COCONUT CUP**  
18TH CENTURY

with an unmarked silver rim and tripod shell capped hoof feet  
9.3cm high

£150-200

82

**TWO TREEN SILVER MOUNTED COCONUT  
DIPPER CUPS**

C.1700

the plain rim with an engraved foliate edge, each  
stamped with maker's initials 'HW' (2)  
7.5cm high, 10cm diameter (max)

£300-500





83

**A CONTINENTAL CARVED WOOD CORPUS CHRISTI FIGURE**  
17TH CENTURY

together with a tree coquilla nut holy water stoup, carved with Christ on the cross and with a pair of angels, the bowl with figures, leaves and flowers (2)  
18.5cm high (max)

£150-200



84

**A TREEN SNUFF SHOE**  
19TH CENTURY

with chip carved decoration  
10cm long

£100-150



85

**A SWISS TREEN FIGURAL VESTA HOLDER**  
19TH CENTURY

in the form of a bearded gnome smoking a pipe, with a pull-off hat cover, the underside of the base with a strike  
12.2cm high

£150-200



86

**A TREEN BIRCH BARK SNUFF OR TOBACCO BOX**  
SCANDINAVIAN, POSSIBLY SWEDISH, LATE 19TH CENTURY

with pressed decoration, the hinged lid with a huntsman smoking his pipe and carrying a rifle, accompanied by his dog, the body with a band of oak leaves and acorns, with a bark lined interior, the base with a strike  
10.2cm wide

£100-150

87

**A TREEN BOXWOOD PRIMITIVE FIGURAL NUTCRACKER**  
LATE 17TH / EARLY 18TH CENTURY

with a lever action, in the form of a faun-like man with a flat face and pointed ears, sporting a bow tie with a frock coat and breeches  
19.8cm high

**Catalogue Note**

See Woolley & Wallis, Furniture and Works of Art, 6th July 2016, lots 51, 54 and 55 and 4th July 2018 lot 66 for similar examples. Also, Jonathan Levi, 'Treen for the Table', p.168 pl.12/23 for a similar nutcracker.

**£1,000-1,500**



88

**A TREEN MAPLE AND EBONISED NUTCRACKER**  
PROBABLY FRENCH, MID-19TH CENTURY

with a screw action and a ball handle  
12cm long

**Literature**

See Jonathan Levi, 'Treen for the Table', p.166, for similar examples.

**£150-200**



89

**A SWISS TREEN NUTCRACKER**  
LATE 19TH CENTURY

in the form of a peacock, with a screw-action  
19.2cm long

**£100-150**





90

**A SWISS TREEN NOVELTY NUTCRACKER**  
19TH CENTURY

in the form of a hand holding a walnut, with a screw action  
and a faceted baluster handle  
15.9cm long

£100-150



91

**A SWISS TREEN NOVELTY NUTCRACKER**  
19TH CENTURY

carved as a bust of a man wearing a tricorn hat, the other  
side with his mouth wide open, with a screw action  
15.2cm high

£100-150



92

**A SWISS TREEN NOVELTY NUTCRACKER**  
19TH CENTURY

carved as a bust of a man wearing a tricorn hat, with a screw  
action  
15.7cm high

£80-120

93

**A GEORGE III TREEN STAY BUSK LOVE TOKEN**  
DATED '1790'

with chip carved decoration, engraved with initials 'M H' and the date '1790'; above a courting couple with a loveheart, the back inscribed 'my hart his...cannot range I like my choice to well to change 1790'

33.3cm long  
£300-400



94

**A TREEN KNITTING SHEATH**  
POSSIBLY WELSH, 18TH CENTURY

possibly sycamore, with chip carved decoration and a ball and cage handle, the leaf carved stem signed to the underside 'Ann Harding's'

20.5cm long  
£200-300



95

**A GEORGE III TREEN KNITTING SHEATH**  
DATED '1792'

with chip carved decoration and initials 'A B'

19.5cm long  
£100-150



96



97

96

**TWO TREEN APPLE CORERS**

17TH / 18TH CENTURY

one of boxwood, with a turned handle and dated '1671', the other with a carved head handle above a cage, possibly Welsh (2)  
14.5cm long (max)

£200-300

97

**A TREEN BOXWOOD APPLE CORER**

18TH CENTURY

with chip carved decoration, with a ball and cage handle, above initials 'I F'  
16cm long

£200-300



98

98

**A GEORGE IV TREEN SYCAMORE KNITTING SHEATH**

PROBABLY WELSH, DATED '1829'

with chip carved decoration and with initials 'M.B.'  
16cm long

£100-150

99

**A TREEN GOOSEWING KNITTING SHEATH**

LATE 18TH CENTURY

probably elm or ash, the handle carved with a zigzag band  
28.7cm long

£80-120



99

100

**A TREEN DOUBLE-BARRELLED FLINTLOCK PISTOL  
SNUFF BOX**

EARLY 19TH CENTURY

with a hinged cover  
15.7cm long

£400-600



101

**A GEORGE III TREEN KNITTING SHEATH**  
DATED '1774'

with chip carved decoration and a spiral twist handle, inscribed 'SA 1774'  
20.5cm long

£150-200

102

**A TREEN DOMED TRUNK SNUFF BOX**  
POSSIBLY WELSH, LATE 17TH CENTURY

with chip carved decoration, the base with a sliding cover  
8.5cm wide

£200-300





103

103  
**AN EARLY VICTORIAN TREEN  
 LIGNUM VITAE BOBBIN STAND**  
 C.1840-50

with a pincushion urn finial, above three tiers with pin holders and a baluster turned stem  
 21.9cm high  
**£150-200**

105  
**A STEEL BELT / CHATELAINE HOOK**  
 LATE 17TH / EARLY 18TH CENTURY

decorated with a flowerhead and star, above a hinge and a turned stem, together with a German brass and steel knife sharpener / steel, with a suspension loop for hanging on a belt, decorated with engraved animals and a pair of flags, inscribed and dated 'Dresden 1768' and a pair of 18th century ember tongs (3)  
 25.1cm (max)

**£200-300**



104

104  
**TWO BONE APPLE CORERS**  
 PROBABLY PRISONER OF WAR, LATE 18TH / EARLY 19TH CENTURY

one with initials 'S P' and dated '1778' (2)  
 11.5cm long (max)  
**£40-60**

106  
**SIX RUNE STONES**  
 20TH CENTURY

each applied with a pewter oval panel decorated with animals, a figure on horseback and Celtic style designs  
 8.8cm wide (max)

**£80-120**

λ 107  
**A NEAR PAIR OF TREEN EGGCUPS  
 OR SALTS**  
 LATE 18TH / EARLY 19TH CENTURY

possibly boxwood, turned with reeded bands, together with a rosewood or kingwood salt, mid-19th century (2)  
 8.2cm high (max)

**£200-300**



105



106



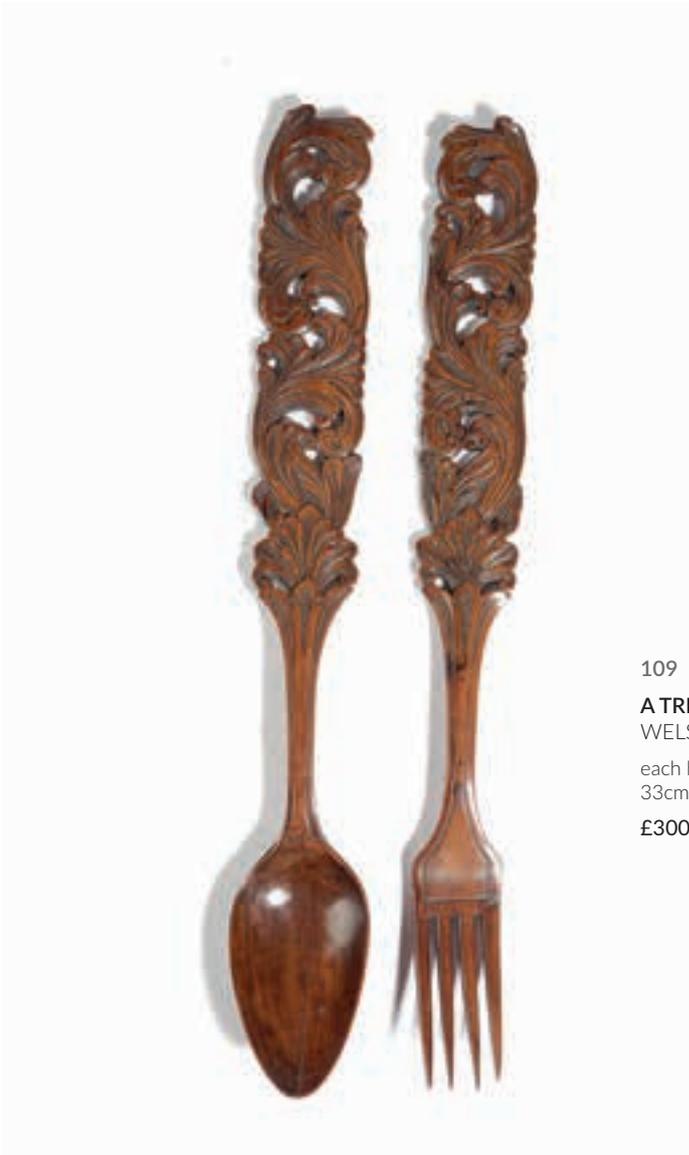
107

108

**A TREEN YEW LOVE SPOON AND FORK**  
WELSH, FIRST HALF 19TH CENTURY

with chip carved decoration and spiral twist stems (2)  
27cm long (max)

£200-300



109

**A TREEN YEW LOVE SPOON AND FORK**  
WELSH, LATE 18TH CENTURY

each handle carved with scrolling leaves (2)  
33cm long

£300-400

# THE PANELLED ROOM





110  
**A RARE GEORGE I NEEDLEWORK ST CLEMENT DANES CHARITY SCHOOL BAND SAMPLER**  
BY SUSANNAH WATSON

worked with polychrome silks on a linen ground, with various stitches and techniques, including: cross, double running, satin and Algerian eye, with an alphabet and numerals, with 'boxer' type figures and flowers, a verse above crowns, an anchor flanked by a pair of swans, the base with a man and woman flanking an urn of flowers, inscribed, signed and dated 'Susannah Watson of the Charity School of St. Clements Danes aged Thirteen Years Begun This Sampler August The Third Anno Dom 1722', in a later glazed bird's eye maple frame  
42.8 x 23cm

Catalogue Note  
A similar sampler from the Dr. Glaisher Bequest can be found in the Fitzwilliam Museum, Cambridge.

£800-1,200



111  
**A GEORGE III NEEDLEWORK SAMPLER**  
BY HONOUR SCOTNEY, C.1780

worked with polychrome silk stitches, including: chain, satin, button hole rings, eyelet and cross, on a linen ground, decorated with butterflies, birds, baskets of flowers and deer, around a central virtuous verse, titled 'On youth', around an exuberant floral border with ribbon tied posies of flowers and leaves, signed 'Honour Scotney Aetat 10 years', in a later glazed frame  
46 x 33cm

Provenance  
Sotheby's, The Oak & Country sale, 27th March 2003, lot 26.

Literature  
The Feller Needlework Collection: 2, p.118 for a discussion of this sampler.

£800-1,200

112  
**A GEORGE II NEEDLEWORK PICTURE**  
EARLY 18TH CENTURY

worked with coloured wools and silk on a canvas ground, with tent stitch and petit point, with a shepherd playing the flute and a shepherdess, accompanied by their dog and with a flock of sheep, to the left a water feature and a gnarled tree, to the right a castle before a lake, in a later glazed gilt frame  
32.9 x 42cm

Provenance  
Christie's, The Mill House, Sonning, 20th-22nd June 1994, lot 489.

£1,500-2,000



112



113



113

**ROYAL NAVY INTEREST. A NEEDLEWORK SAMPLER**  
BY LIEUTENANT JOHN HIATT

worked with polychrome silks on canvas, mainly in Rococo stitch, with a trellis design decorated with stylised flowers and animals, crowns and a bird, above a cream coloured band, with the name and date upside down 'Lieutenant John Hiatt Royal Navy 1807', together with another sampler by his wife, Ann Fishley, also worked with Rococo stitch and with similar colours, with stylised flowers and a bird, above a brightly coloured tulip and a band in petit point with the name and date 'Ann Fishley October 1803', both in later glazed ebonised frames (2)

24.4 x 16.7cm (max)

Catalogue Note

Lieutenant John Hiatt served on board of the HMS Namur at the defeat of the Spanish fleet off Cape St Vincent during the Peninsula War in 1797 when he was just 13 years old. He was promoted to Lieutenant in 1802 for his general services. In 2008 a St Vincent medal belonging to Midshipman John Hiatt was auctioned in London.

Literature

The Feller Needlework Collection: 2, p.142 for a discussion of these samplers.

£500-800

114

**A CHARLES II WHITEWORK PANEL**  
ANONYMOUS, C.1660

worked with a variety of stitches, including: chain, satin, long and short and French knot with scrolling leaves and flowers on an undyed linen ground, in a later glazed ebonised frame

59 x 12.5cm

Provenance

Anne-Marie Benson, 11th November 2009.

£400-600

114

115

**A TREEN FRUITWOOD TEA CADDY IN THE FORM OF A PEAR**  
PROBABLY GERMAN, LATE 18TH / EARLY 19TH CENTURY

with a stalk finial and an iron escutcheon, the hinged lid revealing an interior with the remains of foil lining, printed paper label to base  
16cm high

Provenance  
Witney Antiques: An Invitation to Tea.

£500-800



116

**A PAIR OF ROYAL WORCESTER CABINET PLATES**  
WITH THE DATE CODE FOR 1932

the lotus shape reserves painted with pheasants and grouse by James Stinton, within a wide textured gilt rim, with a gilt mark, titled 'Specially made for Asprey's' (2)  
23.5cm diameter

£150-250



117

**A PAIR OF COALPORT CABINET PLATES**

each painted with birds and flowers, the blue ground borders with gilt highlights, a green crown mark, together with another pair of cabinet plates, the centres painted with landscape scenes and panels of butterflies (4)  
23.5cm wide (max)

£120-150



118

**A PAIR OF ROYAL CROWN DERBY PRESENTATION DISHES**

FROM THE VERNON-HARCOURT SERVICE

of leaf shape, the centres painted with flowers, the blue and gilt borders with jewelled decoration, with gilt monograms and inscribed 'Presented to Mr & Mrs Lewis Vernon Harcourt, with the best wishes of the Liberals of Derby, June 6th 1899' (2)  
29cm wide

Catalogue Note  
Lewis Vernon Harcourt (1863-1922) (First Viscount Harcourt), was Secretary of State for the Colonies from 1910-15.

£300-400



119

119  
**A FRUITWOOD AND BEECHWOOD SPINNING WHEEL**  
EARLY 19TH CENTURY  
with brass, bone and ebonised mounts, the wheel with nine turned spokes  
116.3cm high  
£400-600

120  
**AN EARLY VICTORIAN YEW YARN WINDER**  
C.1840  
with an urn finial above a pole with two adjustable rotating cages, on a circular moulded base  
116.6cm high  
£300-500

121  
**A VICTORIAN BRASS AND WIREWORK NURSERY FENDER**  
LATE 19TH CENTURY  
with ball finials and a lattice guard  
55cm high, 87.5cm wide, 30.5cm deep  
£150-200



120



121



122

**A WILLIAM AND MARY NEEDLEWORK PICTURE  
BY ELIZABETH CLARKE**

worked in petit point with figures, including a cavalier and two well dressed gentlemen, one with red soled and heeled shoes, one seated under a pear tree, with a young boy with three animals and a bird perched in a tree, all in a landscape setting, signed and dated 'Elizabeth Clarke February The 12 1692', in a later glazed gilt and burr wood frame

21.4 x 24cm  
**£1,000-1,500**



123

**AN EMBROIDERED SILK NEEDLEWORK GAMING PURSE  
18TH CENTURY**

worked with silk floss, spangles, purl, glass beads and metallic threads, on a silk satin ground with various stitches, including: chain, split and couching, with forget-me-nots and coats of arms, with a coronet with four visible strawberry leaves and five raised silver 'pearls' for an earl, on the shield dexter a saltire parts twelve crosses, the arms for the Denny family, originally from Cumberland before settling and becoming prominent in Ireland, supported by a unicorn and a griffin, with the motto 'In Domine Confido', with a tasselled drawstring, displayed in a modern Perspex case

9.8cm high, 12cm wide  
Literature  
The Feller Needlework Collection: 1, p.129, for a discussion of this purse.

**£800-1,200**

124

**A PAIR OF ITALIAN PINK SILK EPISCOPAL GAUNTLETS  
EARLY 17TH CENTURY**

worked with silk yarn, silver metal thread and lace, in satin and couching stitches on knitted silk and damask ground, decorated with scrolling foliage to the cuffs and a circular medallion to the hands, with a bishop's crest, displayed in a modern Perspex case (2)

Provenance  
The Ikle Collection, Christie's South Kensington, Fine Costume & Textiles, 4th December 2007, lot 2.

Literature  
The Feller Needlework Collection: 1, p.132, for a discussion of these gauntlets.

**£800-1,200**





125

**A GEORGE II WALNUT KNEEHOLE DESK**  
C.1725

the quarter veneered top with cross and feather banding and re-entrant corners, with a caddy moulded edge above a long frieze drawer, each pedestal with three drawers, flanking a cupboard door enclosing a shelf, on arc d'arbalète bracket feet

75.8cm high, 87.6cm wide, 52.8cm deep  
£2,000-3,000

126

**A BOXWOOD FIGURE OF A PUTTO**  
ITALIAN OR GERMAN, LATE 17TH / EARLY 18TH CENTURY

depicted seated on a tree stump with ivy leaves, mounted on an ebonised socle

23cm high (overall)  
£400-600



127

**AN ITALIAN WALNUT OPEN ARMCHAIR**  
18TH CENTURY

in Rococo style, with a pierced splat and a floral needlework seat, on faceted cabriole front legs united by a moulded 'H' stretcher

£400-600





128

**A STAFFORDSHIRE PEARLWARE POTTERY FOX AND GOOSE SAUCEBOAT AND STAND**

C.1800

the spout in the form of a fox's head, the handle as a goose with outspread wings, above a band of stiff leaves, the stand also in the form of a goose (2)

13cm high

Provenance

Garry Atkins, London.

£300-500

129

**AN ENGLISH BONE CHINA PART TEA SERVICE**

C.1820-30

painted with flowers with gilt highlights on a blue ground, comprising: a teapot, a sucrier, a milk jug, slop bowl, three plates, ten coffee cups, ten teacups and twelve saucers (39)

£200-300



130

**A STAFFORDSHIRE POTTERY COCKEREL JAR AND COVER**  
EARLY 19TH CENTURY

painted with coloured enamels, the naturalistic base strewn with flowers and leaves

26cm high

Provenance

Jonathan Horne Antiques Ltd.

£600-800



131

**A PAIR OF STAFFORDSHIRE POTTERY MODELS OF RABBITS**

C.1860

each with black spotted markings and nibbling on a leaf (2)  
26cm long

£1,000-1,500



132

**A PAIR OF STAFFORDSHIRE POTTERY MODELS OF CATS**

C.1860

each painted with black spots and a gilt collar, seated on red cushions  
with green fringing (2)  
17.9cm high

£150-200

133

**A PAIR OF STAFFORDSHIRE POTTERY GROUPS OF 'DISRAELI' GREYHOUNDS**

MID-19TH CENTURY

each painted with 'blackberry' spots, one with a hare in its jaws, the other lying prostrate on the naturalistic base, with gilt line bases (2)  
27.5cm high

£200-300





134  
**A STAFFORDSHIRE PEARLWARE POTTERY FIGURAL GROUP**  
 EARLY 19TH CENTURY

modelled with a mother and child, seated on a garden bench under a tree, reading a book  
 22.4cm high  
 Catalogue Note  
 See Myrna Schkolne, 'People, Pastimes and Pleasures', p.83 for a similar figure.

£300-400



135  
**A STAFFORDSHIRE PEARLWARE POTTERY 'TITHE PIG' GROUP**  
 C.1820

modelled with a couple with a baby, standing beneath a tree with a clergyman, with two pigs, a basket of eggs and sheaves of corn, on a moulded leaf scroll base  
 20.9cm high  
**£100-200**



136  
**A WALTON PEARLWARE POTTERY GROUP 'FLIGHT TO EGYPT'**  
 C.1820

modelled with the Holy family, Joseph leading a donkey, under flowering bocage, the naturalist base with a titled banner and with a moulded mark to reverse  
 19.4cm high

£150-250



137  
**A STAFFORDSHIRE PEARLWARE POTTERY GROUP**  
 EARLY 19TH CENTURY

depicting rural pastimes, with a man playing bagpipes, accompanied by a woman playing with a dog, seated on a rocky mound with bocage, on a simulated marble plinth  
 19.8cm high

£100-150

138

**A STAFFORDSHIRE PEARLWARE POTTERY 'BAPTISM OF MARY' GROUP**

IN THE MANNER OF OBADIAH SHERRATT, EARLY 19TH CENTURY

with a turreted building spill vase and flowering bocage, modelled with a christening, with a parson holding a baby and a clerk and family members assembled around a table, on a leaf decorated table base with a pink lustre title plaque

18.6cm high, 22cm wide

Catalogue Note

See Myrna Schkolne, 'People, Pastimes and Pleasures', p.80 for a related group.

£600-800



139

**A STAFFORDSHIRE PEARLWARE POTTERY BEAR-BAITING GROUP**  
IN THE MANNER OF OBADIAH SHERRATT, EARLY 19TH CENTURY

modelled with a troubadour leading a chained dancing bear, accompanied by a lion, with flowering bocage and on a leaf scroll base

22.2cm high

Catalogue Note

See Myrna Schkolne, 'People, Pastimes and Pleasures', p.117 for a similar figure.

£200-300



140

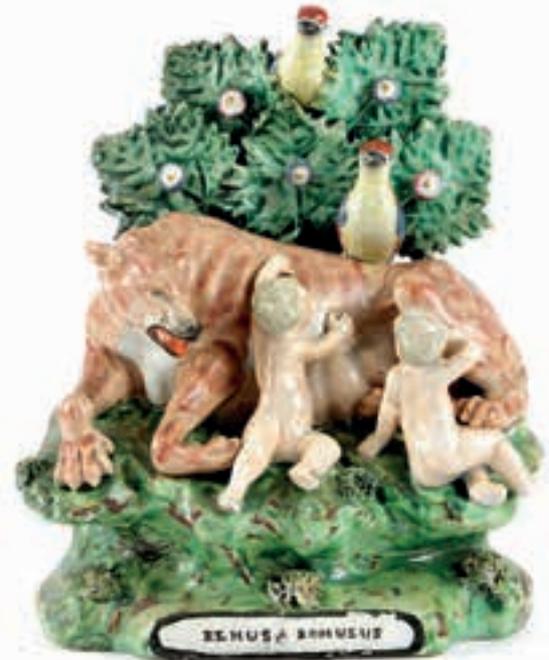
**A STAFFORDSHIRE PEARLWARE POTTERY GROUP OF ROMULUS AND REMUS**

EARLY 19TH CENTURY

with a bocage raised back, with flowers and two colourful birds, above the she-wolf suckling the two infants, titled 'Remus & Romulus'

21.5cm high

£200-300





141

**A GEORGE II WALNUT MONTH GOING LONGCASE CLOCK  
BY CLAUDE VIET LONDON, C.1725**

the brass month going movement with four turned and finned pillars and with an anchor escapement striking on a bell, the twelve inch arched dial with a silvered chapter ring with Roman and Arabic numerals and with a matted centre with a subsidiary seconds dial and date aperture, the winding holes with moulded edges, with pierced and scroll blued steel hands, with gilt mask spandrels, the arch with cornucopia spandrels and with a signature panel 'Claude Viet London', the burr veneered case with a moulded and fret carved hood with urn finials and with a pair of columns, the arched quarter veneered trunk door above a panelled plinth base  
253.5cm high

**Catalogue Note**

Claude Viet was a Huguenot clockmaker originally from Orléans who moved to London. In 1698 Viet was free from the Watchmaker's Company. He was active between the end of the 17th to the early part of the 18th century and was watchmaker to Queen Anne. He died in 1734.

**£5,000-8,000**





142

142  
**A WHITEWORK NEEDLEWORK  
 BAND SAMPLER**  
 MID-17TH CENTURY

worked with various stitches, including: satin, picot, detached buttonhole and needlewoven bar, on an undyed linen ground, with geometric designs, flowers, leaves and a figure, in a later glazed ebonised frame  
 70.7 x 10cm

Literature  
 The Feller Needlework Collection: 1, p.169 for a discussion of this whitework sampler.

£800-1,200

143  
**A NEEDLEWORK PICTURE**  
 EARLY 18TH CENTURY

worked with brightly coloured silks on a linen ground, with two parrots perched amidst a basket of flowers, in a glazed Hogarth type frame  
 26.8 x 29.2cm

£500-800

144  
**A NEEDLEWORK BOX COVER**  
 18TH CENTURY

worked in coloured silks and metal thread, with ribbon tied flowers around a central oval portrait panel of a saint holding a palm frond, in a glazed pressed brass frame  
 16.7 x 13cm

£300-500



144



143

145  
**A NEEDLEWORK EMBROIDERED HAND MIRROR IN CHARLES II  
 STYLE**  
 20TH CENTURY

worked with various techniques, depicting a mermaid in a lake setting, holding a mirror, together with a similar reel holder, a fish stiletto and a sea snail tape measure, displayed in a Perspex case  
 26.4cm

£150-200



145

146

**A LARGE COMMONWEALTH BRONZE MORTAR**  
MADE FOR EDWARD COLLIS BY RICHARD KEENE OF  
WOODSTOCK, DATED '1658'

the moulded everted rim above three bands of wire mouldings and the inscription and date 'Edward Collis 1658', interspaced with two fleur-de-lis stops, above four further bands of wire mouldings, with a recessed foot  
24cm high, 27.8cm diameter

Provenance  
Philip Harris Medical Limited.

Catalogue Note  
The present lot is illustrated in Michael Finlay, 'English Decorated Bronze Mortars and their Makers', p.108, pl.209. Richard Keene, according to Finlay, was working between 1654-1698 and employed a particularly distinctive alphabet set and a fleur-de-lis set formerly employed by Henry Farmer in Gloucestershire and James Keene, also of Woodstock.

**£2,000-3,000**



147

**A LARGE 17TH CENTURY BRONZE MORTAR**  
ATTRIBUTED TO JAMES BARTLET (1675-1700) OF THE  
WHITECHAPEL FOUNDRY LONDON

with a flared rim, above a band of punched decoration, the body with a waist moulding of Gothic trefoil and fleur-de-lis strapwork, above three stepped ribs, with a recessed foot  
25cm high, 34cm diameter

Catalogue Note  
See Michael Finlay, 'English Decorated Bronze Mortars and their Makers', p.70, pl. 96.

**£1,000-1,500**



148

148  
**A CHARLES II NEEDLEWORK STUMPWORK PICTURE**  
C.1680

worked with various stitches and techniques and appliquéed onto a satin weave cream silk, depicting Charles II and Catherine of Braganza holding hands under a flower entwined arbour, with a caterpillar, a butterfly and a bird, with further flowers and insects, above a rocky lake flanked by a recumbent stag, unicorn, lion and leopard, in a later glazed gilt frame  
43.4 x 52cm

£800-1,200

149  
**A CHARLES II OAK STOOL**  
C.1670-80

with a later cushion above a caned seat, on spiral twist and flower carved supports united by carved 'boyes and crowne' stretchers  
42cm high, 52.2cm wide, 38cm deep

£500-800



149



150

150  
**A DELFTWARE POTTERY TULIP CHARGER**  
LONDON, C.1670-85

boldly painted in green, blue and ochre with a design of tulips and carnations, within a blue dash border, the underside with a buff lead glaze

34cm diameter  
£1,000-1,500

151  
**A DELFTWARE POTTERY EQUESTRIAN CHARGER**  
PROBABLY LONDON, C.1700

Painted in blue, green and yellow with a young man on horseback, holding a scroll in his right hand, with trees and a fence, within a double line and blue dash border

34.6cm diameter  
£1,500-2,000



151



The present lot *in situ* at Clandon Park, Surrey, c.1927.



152

**A RARE GEORGE II YEW AND WALNUT LOWBOY**

C.1730

inlaid with stringing, the burr veneered top inlaid with a central parquetry star, with a moulded edge above three frieze drawers, on unusual cabriole legs and pointed pad feet  
70.5cm high, 75cm wide, 51cm deep

Provenance

The Earl of Onslow, Clandon Park, Surrey.

**£5,000-8,000**





153

**A PAIR OF ANGLO-DUTCH WALNUT SIDE CHAIRS**

AFTER DANIEL MAROT, LATE 17TH / EARLY 18TH CENTURY

each with a curved back, with a shell, leaf and scroll cresting above a pierced leaf carved splat, the seat upholstered with later damask fabric, on leaf capped cabriole legs terminating in hoof feet, united by a scroll and leaf carved stretcher (2)

£2,000-3,000

154

**A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS**  
C.1740

each with a vase shaped solid splat back above a later drop-in seat, on shell capped cabriole legs and trefid feet united by a wavy 'H' stretcher (2)

£800-1,200





155

**155**  
**ATTRIBUTED TO EDWARD BYNG (1676-1756)**

Portrait of a boy holding a spaniel, possibly a member of the Popham family of Littlecote House

Oil on canvas  
77 x 65cm

**Provenance**

Littlecote House, Hungerford, Wiltshire, sold Sotheby's, 'The Contents of Littlecote House, Wiltshire', 20th, 21st and 22nd November 1985, lot 901.

**£1,000-1,500**

**155A**  
**ATTRIBUTED TO EDWARD BYNG (1676-1756)**

Portrait of two children with a whippet

Oil on canvas, oval  
77 x 65cm

**Provenance**

Littlecote House, Hungerford, Wiltshire, sold Sotheby's, 'The Contents of Littlecote House, Wiltshire', 20th, 21st and 22nd November 1985, lot 896.

**£1,500-2,000**

**155B**  
**ATTRIBUTED TO EDWARD BYNG (1676-1756)**

Portrait of a girl holding a parrot and cherries

Oil on canvas, oval  
77 x 65cm

**Provenance**

Littlecote House, Hungerford, Wiltshire, sold Sotheby's, 'The Contents of Littlecote House, Wiltshire', 20th, 21st and 22nd November 1985, lot 903.

**£1,000-1,500**



155A



155B



156 part



157

156  
**A PAIR OF CONCAVE THREE SEATER  
 SOFAS**  
 20TH CENTURY

each button upholstered with pink damask  
 fabric (2)  
 81cm high, 188cm wide, 94cm deep  
**£500-800**

157  
**A GEORGE II WALNUT STOOL**  
 C.1735-40

with a later drop-in seat, on scroll carved hocked  
 cabriole legs and pointed pad feet  
 47.2cm high, 52cm wide, 45.5cm deep  
**£400-600**

158  
**A DUTCH OAK HANGING DISPLAY  
 CABINET**  
 19TH CENTURY

with an arched astragal glazed door enclosing  
 three shaped shelves and a drawer  
 83.2cm high, 79.5cm wide, 22.5cm deep  
**£150-250**

159  
**A CHARLES II OAK JOINT STOOL**  
 C.1660-70

the seat with a moulded edge, on ring turned  
 and incised baluster legs united by peripheral  
 stretchers  
 57.2cm high, 45.2cm wide, 31.3cm deep  
**£200-300**



158



159

160

**A NORWEGIAN TREEN KASA**

SCANDINAVIAN, LATE 18TH / EARLY 19TH CENTURY

carved with horse's head handles  
26cm high, 36cm wide

£300-500



161

**AN IRISH SYCAMORE AND ASH PRIMITIVE CHILD'S CHAIR**  
19TH CENTURY

with traces of red painted decoration, with a curved top rail above a stick back,  
on rustic legs

£300-500



162

**A GEORGE III YEWE APPRENTICE TURNER'S CHAIR**  
C.1790-1800

with a spindle back above a triangular panelled seat, with  
bobbin turned arms and cylindrical legs united by  
stretchers

Provenance  
Robin Sanders & Sons, London, 12th September 1994.

£500-800



163

**AN IRISH YEW AND MARQUETRY FOLDING GAMES BOARD**

KILLARNEY, C.1860

inlaid with leaves and oval panels of Ross Castle, the interior with harps and shamrocks and inlaid with a backgammon board, the exterior with a chequerboard  
9cm high, 52.5cm wide, 26.2cm deep

£300-400

164

**A SMALL PAIR OF BLOOR DERBY PORCELAIN FIGURES**  
C.1830-40

of a shepherd and a shepherdess after Meissen originals, each standing on a naturalistic scroll decorated base, with printed marks and incised 'No.60', together with a German porcelain scent bottle (3)  
13cm high (max)

£80-120



165

**TWO SMALL PAIRS OF STAFFORDSHIRE POTTERY RABBITS**  
19TH CENTURY

both with black spots, one pair on their haunches, nibbling leaves (4)  
9.3cm high (max)

£100-150



166

166

**A PRATT WARE TYPE POTTERY MODEL OF A HORSE  
POSSIBLY NEWCASTLE OR LEEDS, C.1800-1810**

standing four square, with manganese sponged markings and a brown and ochre saddle, on a green sponged concave base  
14.6cm high

£500-800

167

**A YORKSHIRE PRATT WARE POTTERY COW CREAMER  
C.1800**

the large bovine accompanied by her calf, both with spotted ochre decoration, standing on a rectangular plinth, with canted corners and green stiff leaves, with cover  
13cm high, 15.5cm long

£400-600



167



168

**A YORKSHIRE PRATT WARE POTTERY COW AND FARMER GROUP**

C.1810

the large bovine standing four square, with a recumbent panting dog, the farmer wearing a top hat and holding a a bowl of eggs, on a sponge decorated oval base

14.3cm high, 15.5cm long

£300-500

169

**A YORKSHIRE PRATT TYPE POTTERY COW GROUP**

C.1810

the buff coloured bovine with sponge decoration accompanied by her calf and a milkmaid, on a moulded oval base

13.3cm high, 18.5cm long

£200-300



170

**A PRATT WARE POTTERY COW CREAMER**  
LATE 18TH / EARLY 19TH CENTURY

accompanied by her calf, with ochre and black sponged decoration, the moulded base with canted corners

15.5cm high, 18.6cm long

£150-250



171

**171**  
**AN OAK CHEST**  
17TH CENTURY

the later hinged top with a moulded edge, revealing an interior with a lidded till and a secret compartment, with an elaborately carved front, decorated with scrolls, love hearts, rosettes, whorls, flowerheads and feather-like motifs, above a pierced apron carved with a pair of sea monsters, on sleigh feet

75.8cm high, 141.2cm wide, 56.7cm deep

£800-1,200

**172**  
**A WILLIAM AND MARY WALNUT CANDLESTAND**  
LATE 17TH / EARLY 18TH CENTURY

the hexagonal top on a ring and bun turned stem and bobbin turned tripod supports

63.8cm high, 46.5cm wide

£300-500

**173**  
**A GEORGE III TREEN LIGNUM VITAE ALE MUG**  
POSSIBLY WELSH, DATED '1786'

inscribed with owner's name to the body 'Chas Thomas', the handle with initials and date 'CT 1786', the base engraved with a flowerhead, together with a treen dug-out measure, probably 18th century (2)

20.5cm high (max)



173



172



174

**TWO CHARLES II OAK 'YORKSHIRE' CHAIRS**  
C.1670

each with scroll uprights and twin arched backs carved with stylized 'S' motifs, with a solid seat, on turned and block legs (2)  
£200-300

175

**A CHARLES II OAK JOINT STOOL**  
C.1660

the rails carved with leaf motifs, on bobbin and baluster turned legs united by peripheral stretchers  
55.8cm high, 46.5cm wide, 31cm deep  
£200-300



176

**AN ITALIAN PINE BLACKAMOOR STOOL**  
VENETIAN, LATE 19TH CENTURY

with ebonised decoration, with a revolving adjustable seat supported by a crouching figure wearing an earring  
56.3cm high  
£400-600

177

**A PAIR OF WALNUT CORBEL WALL BRACKETS**  
FRENCH, 17TH CENTURY

carved with a semi-naked maiden, possibly Hebe, with an eagle (2)  
21.4cm high  
£150-250





178

**178**  
**A FLEMISH OAK DOUBLE CRUCIFIXION PANEL**  
17TH CENTURY

relief carved, with twin arches, depicting the Crucifixion and the Descent from the Cross, with attendant figures, flanked by terms and with angel's masks  
33.4 x 58.2cm

£300-400

**179**  
**A PAIR OF FLEMISH OAK PANELS**  
17TH CENTURY

each relief carved, one depicting the Annunciation of the Virgin, the other with the 'Nativity', each within an arch with angel mask spandrels, with inscriptions to bottom edge 'Ditsindt de Hilgendron' and 'Ditise Bode Schop Marie' (2)  
49 x 41.8cm

£500-800



179



180

**AN IRISH PRIMITIVE ASH 'GIBSON' CHILD'S ARMCHAIR**  
19TH CENTURY

with traces of red painted decoration, the curved comb top rail above a stick back and a solid seat, on rustic legs

£500-700



181

**A DUTCH BRASS HEEMSKERK CANDLESTICK**  
SECOND HALF 17TH CENTURY

with a pierced socket and a turned stem, with a central dished drip-pan, on a domed foot  
20.5cm high

£200-300



182

**AN ELM AND OAK CRICKET TABLE**  
EARLY 18TH CENTURY

the thick burr top on turned supports united by peripheral stretchers, with traces of red painted decoration  
61.7cm high, 45cm diameter

£500-700

183

**A SMALL CHARLES II BRASS TRUMPET CANDLESTICK**  
C.1650-80

with a ribbed stem and a central drip-pan, the circular foot with a well and moulded edge, the underside with owner's triad initials 'M above F M'

12.7cm high, 9.7cm diameter  
£800-1,200



184

**AN ASH AND OAK TURNER'S CHAIR**  
17TH CENTURY AND LATER

with a later triangular seat and two turned spindles to the front stretcher

£500-800



185

185

**AN 18TH CENTURY FRENCH SABLE WALLET**

C.1730

worked with silk thread and coloured glass beads, on a honeycomb web with green silk damask, with scenes of Cupid at archery practice firing at a heart target in front of a lake, below Cupid carrying the flaming torch of Hymen, the goddess of marriage, in a later glazed ebonised frame  
31 x 26.2cm

**Literature**

The Feller Needlework Collection: 1, p.133 for a discussion of this sampler.

**Catalogue Note**

See Xanthe Brooke, 'The Lady Lever Art Gallery, Catalogue of Embroideries', pp.257-258 for a very similar example, almost certainly from the same workshop.

**£1,500-2,000**

186

**A LACE PANEL**

19TH CENTURY

with two sets of initials 'FC FP', displayed in a later Perspex case  
17.3 x 16.2cm

**£100-150**



186

187

**TWO BROCADE CHILDREN'S BONNETS**

18TH CENTURY

each worked with silk yarn, satin ribbon, damask silk and cotton lawn, in satin and Florentine stitch, one decorated with roses, displayed in a later Perspex case (2)  
11cm high

**Provenance**

The Leopold Ikle Collection.

**Literature**

The Feller Needlework Collection: 1, p.141 for a discussion of these bonnets.

**£500-700**



187

188

**A GEORGE II BLUE JAPANNED LONGCASE CLOCK**  
BY CONYERS DUNLOP LONDON, C.1740

the brass eight day movement with four turned pillars and an anchor escapement striking on a bell, the twelve inch arched dial with a silvered chapter ring with Roman and Arabic numerals and with a matted centre with a subsidiary seconds dial and a date aperture, with gilt urn spandrels, the arch with dolphin spandrels and a circular signature panel 'Conyers Dunlop London', the case decorated in gilt on a blue ground with chinoiserie, with figures, buildings and trees, the pagoda hood with a Chinese style fret panel and giltwood cone finials  
246cm high

Provenance  
Witney Antiques.

Catalogue Note  
Conyers Dunlop was apprenticed in 1725, becoming a member of the Clockmakers Company in 1733. He became Master of the Company in 1758 and died in 1779.

£2,000-3,000





# SAMPLERS



189

**A FINE GEORGE III NEEDLEWORK ADAM AND EVE SAMPLER  
BY SUSANNAH PLATT**

worked with polychrome silks on a linen ground, with various stitches and techniques, including: satin, eyelet, petit point and cross, with the Lord's Prayer, Creed and Grace, flanked by candlesticks on plinths, with angel masks and tasselled drapes, above Adam and Eve with the Tree of Knowledge entwined by the serpent, flanked by a pair of strawberry cartouches, signed and dated 'Susannah Platt her work finish & in the 10th year of her age 1776', in a later glazed Hogarth type frame 44.7 x 31cm

Literature

The Feller Needlework Collection: 2, p. 127, for a discussion of this sampler.

£1,000-1,500



190

**A REGENCY NEEDLEWORK SAMPLER  
BY JANE OTTLEY**

worked with brightly coloured silks on a linen ground, in cross, satin and eyelet stitch, with urns and baskets of flowers, a basket of fruit, a parrot and with a timber framed house with a gate and a deer, dog and a cherry tree, signed and dated 'Jane Ottley February 15 1816', in a glazed giltwood frame 31.3 x 21.5cm

Literature

The Feller Needlework Collection: 2, p.27 for a discussion of this sampler.

£400-600





191

**A GEORGE V COMMEMORATIVE NEEDLEWORK SAMPLER**  
C.1911

worked with polychrome silk floss on a linen ground, in crewel work and various stitches, with a wavy acorn and leaf border, depicting the Royal couple, George V and Queen Mary of Teck in ceremonial garment, above the text 'Send Him victorious, happy and glorious, long to reign over us, God save the King', between flowering trees, under a crown, above a colourful panel decorated with two white doves with an olive branch, scrolling vines, leaves and flowers, with a central wreath panel, inscribed 'Worked to celebrate coronation of Mary Teck and George V 1911', in a later glazed carved wood frame 38 x 53cm

Literature  
The Feller Needlework Collection: 2, p.181 for a discussion of this sampler.

£150-250



λ 193

**A MID-19TH CENTURY FRENCH NEEDLEWORK SAMPLER**  
BY JOSEPHINE CARIGUT

worked with coloured silks and wool on a linen ground, with an alphabet, numerals, birds, urns of flowers, bowls of fruit, an altarpiece and the Christogram 'IHS' and signed and dated 'Fait par Josephine Carigut agee de 10 ans il 27 Fevrier 1856 chez les dames de la presentation de Marie a Caranne', in a glazed rosewood frame 33.4 x 30.5cm

£150-200

90



192

**A GEORGE IV NEEDLEWORK SAMPLER**  
BY MARY CAVE

worked with polychrome silks and wools on a linen ground, with a cottage flanked by a pair of baskets of fruit, with a pair of recumbent deer flanking a pious verse, with parrots and flowers in a floral border, signed and dated 'Mary Cave 1821', in a later glazed ebonised frame 37.7 x 43.1cm

Literature  
The Feller Needlework Collection: 2, p. 151, for a discussion of this sampler.

£400-600



194

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY ELIZABETH JONES, PROBABLY WELSH

worked with coloured wools on a linen ground with a virtuous verse, with trees, birds and a castle, signed and dated 'Elizabeth Jones aged 15 1832', in a later glazed gilt frame 43 x 38cm

£150-250

195

**AN EARLY VICTORIAN NAIVE NEEDLEWORK SAMPLER**

BY MARY ANNE OWEN, PROBABLY WELSH

worked with polychrome silks on a linen ground, with cross, satin and split stitches, with an oversized rabbit, a pair of elephants, snails, fish and lions, and a young lady holding a trug of gathered flowers, flanked by a pair of giant roses, signed and dated 'Mary Anne Owen 1846', in a glazed bird's eye maple and gilt frame  
35.6 x 30.6cm

Literature

The Feller Needlework Collection: 2, p.162 for a discussion of this sampler.

£300-500



196

**A REGENCY IRISH NEEDLEWORK QUAKER MOUNTMELICK SCHOOL SAMPLER**

BY ELIZABETH NEALE

worked with polychrome silks in cross, satin and eyelet stitch on a linen ground, with brightly coloured alphabets, one in the mythical 'Holbein' stitch and numerals, with bands of flowers within a scrolling leaf and flower border, signed and dated 'Elizabeth Neale Mountmellick Boarding School Anno 1807', in a later glazed wood frame  
55 x 33.4cm

Catalogue Note

William Edmundson, the father of Quakerism in Ireland, settled in Mountmellick along with John Pim and a number of other Quakers in 1659. The first Quaker school was opened in Mountmellick in 1677 where stitching and knitting were taught to both girls and boys.

£800-1,200



197

**A WILLIAM IV NEEDLEWORK SAMPLER**

BY ELIZABETH ELLIOTT

worked in polychrome silks on a linen ground, with various stitches, including: satin, chain, long arm and rice, with a central colourful exotic bird, perhaps a Japanese cock-pheasant, with butterflies and a virtuous verse, titled 'Contentment', the floral border burgeoning with various flowers, including: dog roses, primula, scillia nonscripta and woodbine, signed and dated 'Elizabeth Elliott 1835', in a glazed bird's eye maple frame  
41 x 32cm

Literature

The Feller Needlework Collection: 2, p.140 for a discussion of this sampler.

£500-800



198



200

**198**  
**A GERMAN NEEDLEWORK SPOT SAMPLER**  
 DATED '1792'

worked with coloured silks on a fine linen ground, with the Imperial double-headed eagle, symbols of Christ's Passion, an urn of flowers, a monkey offering an apple to a parrot in a tree, swans and with medial basting lines, with date and initials in an ornate cartouche 'APD 1792', unfinished, in a later glazed ebonised frame  
 20 x 37cm

Literature  
 The Feller Needlework Collection: 2, p.244 for a discussion of this sampler.

£200-300

**λ 199**  
**A LARGE GEORGE IV NEEDLEWORK SAMPLER**  
 BY ANN MILNES MURRAY, POSSIBLY SCOTTISH

worked with polychrome silks on a linen ground, with various stitches and techniques, including: satin, running, rice and cross, with a Biblical scene of Christ at the well, with the woman of Samaria, above excerpts from Chapter IX of St. John's gospel, within a floral border with lilies, carnations, tulips and honeysuckle, signed and dated 'Ann Milnes Murray. April 22nd 1826', in a glazed rosewood frame  
 45.3 x 40.8cm

£500-800



199



201

**200**  
**A GEORGE IV NEEDLEWORK SAMPLER**  
 BY MARY ANN CHIGNELL

worked with coloured silks and chenille on a fine ground, in various stitches, including: satin, straight and split stitch with bullion knots, with a central scene depicting the return of the prodigal son, with painted silk features above an extract from Luke XV 1720, with a free-hand ribbon tied floral border, signed and dated 'Mary Ann Chignell May 20th Aged 12 Years 1824' and 'Taught by E. Bennell', in a glazed ebonised frame  
 47 x 31.5cm

Literature  
 The Feller Needlework Collection: 2, p.61 for a discussion of this sampler.

£400-600

**201**  
**A REGENCY NEEDLEWORK SAMPLER**  
 ANONYMOUS

worked with polychrome silks and chenille on a fine tiffany ground, with a manor house flanked by two trees, with a pair of rabbits and a bold floral border with roses and pinks, with a verse after Alexander Pope, signed with initials 'B . C', in a glazed wood frame  
 46 x 44cm

Literature  
 The Feller Needlework Collection: 2, p. 16 for a discussion of this sampler.

£300-500



202



203



204



205

202

**A GEORGE III NEEDLEWORK SAMPLER**

BY HANNAH BACKHOUSE

worked with polychrome silks on a linen ground, with cross, eyelet, satin, split and French knot stitches, with alphabets, numerals, two verses and a free-hand border of various flowers, including: dog rose, tulips, convolvulus, carnations and primula, signed and dated 'Hannah Backhouse Wrought this in 1785', in a later glazed ebonised frame 43.7 x 40.8cm

Literature

The Feller Needlework Collection: 2, p.106 for a discussion of this sampler.

£400-600

203

**A GEORGE IV NEEDLEWORK SAMPLER**

BY RACHEL CANNOM

worked with coloured silks and wool on a linen ground, with various stitches, including: split, chain, long-armed, cross and rice with a verse titled 'Live to Die' and a free-hand basket of strawberries, cherries and grapes, with a bold floral border, signed and dated 'Rachel Cannom Aged 9 1826', in a glazed ebonised frame 43.5 x 31.1cm

Provenance

Christie's South Kensington, 24th October 2000, lot 53.

Literature

The Feller Needlework Collection: 2, p.122, for a discussion of this sampler.

£800-1,200

204

**A REGENCY NEEDLEWORK SAMPLER**

BY CAROLINE WILKINSON

worked with coloured silks on a fine linen ground, in cross stitch, with a virtuous verse above baskets of flowers, urns of flowers and birds, with a Georgian red-brick house with a dovecote, signed and dated 'Caroline Wilkinson Her Work 1818', in a glazed bird's eye maple frame 43 x 32.5cm

Literature

The Feller Needlework Collection: 2, p.28 for a discussion of this sampler.

£800-1,200

λ 205

**A REGENCY NEEDLEWORK FAMILY REGISTER SAMPLER**

EARLY 19TH CENTURY

worked with polychrome silk floss, with cross, long, short, split, stem and satin stitches on a fine linen ground, recording the marriage of John and Catherine Mellor in 1789, with the dates of the births of their seven children: John, James, Mary, Jane, Fanny, Sarah and Abraham and listing their deaths, 'James Mellor unfortunately killed Marched 21 1803 by falling into a coal pit in the action of sweeling in the 15 year of his age', with a freehand depiction of a crane, angels, birds, a butterfly, a lion, animals and trees in a floral border, in a glazed rosewood frame 41.8 x 33.5cm

Literature

The Feller Needlework Collection: 2, p.144 for a discussion of this sampler.

Catalogue Note

Sweeling means burning furze.

£500-800



206

206

**A NEEDLEWORK SAMPLER**

BY MARGARET MILES, C.1840

worked with polychrome silks on a fine linen ground, in cross stitch with mirrored motifs, including: cows, hunting dogs, floral sprays, two boys playing with a dog, the centre with trees and Adam and Eve, with a verse and signed 'Margaret Miles aged 12 Years', in a glazed oak frame  
33.2 x 35.2cm

Literature

The Feller Needlework Collection: 2, p.128, for a discussion of this sampler.

£300-400



207

**A WILLIAM IV NEEDLEWORK SAMPLER**

BY MARY ANN SILVESTER

worked with bunches of grapes flanking a virtuous verse titled 'Jesus', with a holly branch above a young girl, carrying a basket of flowers, watering her roses in a garden setting, signed and dated 'Mary Ann Silvester Aged 12 years 1837', in a glazed ebonised and gilt frame  
42 x 33cm

Literature

The Feller Needlework Collection: 2, p.158 for a discussion of this sampler.

£300-500



208

**AN EARLY 18TH CENTURY FRENCH NEEDLEWORK SAMPLER**

BY ELIZABETH SAUBERE

worked with coloured silks on a linen ground, with alphabets, the Lord's prayer, baskets of flowers, a tree and numerals, signed and dated 'Fait par moi Elizabeth Saubere agee de 9 ans rt 9 mois a Lonare lan 1720', in a later glazed gilt and ebonised frame  
47 x 21cm

£200-300

209

**A GEORGE II NEEDLEWORK SAMPLER**

BY ELIZABETH FULLER

worked with coloured floss silks, in various stitches, including: bullion, on a linen ground, with alphabets, numerals, a virtuous verse, with a band of Bargello Florentine stitch, with angels flanking the Lord's Prayer above a pastoral scene with a shepherd and shepherdess, signed and dated 'Elizabeth Fuller April 30 in the Year of our Lord 1744', in a later glazed ebonised frame 44.9 x 30.5cm

Provenance

The Collection of Cora Ginsburg, Sotheby's London, 26th November 2003, lot 162.

Literature

The Feller Needlework Collection: 2, p.19, for a discussion of this sampler.

£1,000-1,500



210

**A REGENCY NEEDLEWORK SAMPLER**

BY MARY WOODROFFE

worked with polychrome silks on a tammy ground, in split, eyelet, satin and petit point stitches, with a pair of winged cherubs blowing trumpets above two tables, with hymns based on psalms 99 and 100, above a bird and a naive squirrel, signed 'Perform'd by Mary Woodroffe', in later glazed wood frame 48.5 x 31cm

Literature

The Feller Needlework Collection: 2, p.147 for a discussion of this sampler.

£400-600





211

211

**A PAIR OF WILLIAM IV NEEDLEWORK SAMPLERS**

BY THE SISTERS, ELIZABETH AND HANNAH LILLYWHITE

worked with coloured silks on a course linen ground, with alphabets, numerals, a religious verse, with trees, birds, angels and animals, each signed, one dated '1836', in later glazed bird's eye maple frames (2)

40.2 x 44.7cm (max)

£400-600



211



212

212

**A PAIR OF FRENCH NEEDLEWORK SAMPLERS**

BY FANNY MICOU, C.1800

worked with polychrome silks and chenille on a linen ground, with verse dedications to her father and mother in black cross stitch, within a colourful chenille floral cartouche with various flowers, including: hartsickle, pansies and forget-me-nots, signed 'Fanny Micou', in glazed giltwood frames (2)

25.4 x 24.9cm

Literature

The Feller Needlework Collection: 2, p.234-35 for a discussion of these samplers.

£400-600



212



213

213

**TWO NEEDLEWORK SCHOOL SAMPLERS**

BY EMILY AND FRANCES MARGARET HAYWARD

both worked with polychrome silks on a linen ground, worked with minute cross-stitch and eyelet stitch, with a zigzag and strawberry border, with upper case and lower case alphabets and numbers, with dividing row patterns, above a four line verse, one signed and dated 'Emily Hayward, April 8th 1813', the other 'Frances Margaret Hayward, February 20th 1817', both in glazed ebonised and gilt frames (2)

30 x 26.6cm (max)

Literature

The Feller Needlework Collection: 2, pp.204-205 for a discussion of these samplers.

£300-500



213



214

**214**  
**A PAIR OF REGENCY NEEDLEWORK SAMPLERS**  
 BY BETSY HIGINBOTHAM

worked with coloured silks on a linen ground, with various stitches, including: cross, lazy daisy, rice stitch and bullion and French knots, each with a young lady sheltering under a tree, as Potiphar's wife and Ruth, within a landscape with buildings in the distance, with text from Genesis chapter 39, verses 2/3 and 13, in strawberry borders, each signed 'Betsy Higinbothams' and dated '1812' and '1814' in glazed bird's eye maple frames (2)  
 45.6 x 34.4cm

Literature  
 The Feller Needlework Collection: 2, pp.250-251, for a discussion of these samplers.

**£800-1,200**



215

**215**  
**A PAIR OF GEORGE III NEEDLEWORK SAMPLERS**  
 BY THE SISTERS CAROLINE AND LOUISA HOCHSTETTER,  
 LATE 18TH CENTURY

worked with polychrome silks on a linen ground, with satin, eyelet and minute cross-stitch, both within a zigzag border with carnations, with an alphabet and a verse above motifs of birds, trees and flowers, one inscribed 'Caroline Hochstetter finish'd this samplar in July yr-s-1770 aged 9 years', above a band with acorns, crowns and a basket of fruit, the other inscribed 'Louisa Hochstetter finish'd this samplar August ye 13 aged 11 years', both in glazed mahogany and gilt frames (2)  
 32 x 24.4cm

Provenance  
 Christie's, South Kensington, Upton House, 14 October 1991, lot 712.

Literature  
 The Feller Needlework Collection: 2, pp.194-195, for a discussion of these samplers.

**£500-800**



215





216

**216**  
**A NEEDLEWORK SAMPLER PANEL**  
 C.1930-50

worked with red silk on a linen ground, with nine designs, in a later glazed ebonised frame  
 42 x 11.6cm

Catalogue Note  
 By repute, this panel was worked by Kathleen M. Tipping, a teacher of sewing and needlework, who attended the Goldsmith College, London.

£100-150



217

**217**  
**A VICTORIAN NEEDLEWORK SCHOOL SAMPLER**  
 BY CATHERINE WHITE, C.1875

worked in cross stitch with monochrome red cotton on a canvas ground, with alphabets, numerals and a verse, signed and dated 'Catherine White, aged 15 years, Girls School Moreton in Marsh', in a later glazed ebonised frame  
 32 x 21cm

Literature  
 The Feller Needlework Collection: 2, p.54 for a discussion of this sampler.

£100-150



218

**218**  
**A PAIR OF MINIATURE NEEDLEWORK SAMPLERS**  
 BY E ANTRAM

worked with monochrome red silk on a fine tiffany ground, with cross stitch, with lower and uppercase alphabets and numerals, signed and dated 'E Antram 1833', mounted as one in a double sided later glazed ebonised frame  
 5.1 x 4cm

Literature  
 The Feller Needlework Collection: 2, p.89 for a discussion of these samplers.

£150-250



218



219

**219**  
**A NEEDLEWORK SAMPLER**  
 BY MARY ANN GODSALL, 19TH CENTURY

worked with red silk on a linen ground, with three virtuous verses, with urns of flowers, hearts and a pair of bishop's mitre, with a large basket of flowers flanked by a pair of tulips, signed, in a later glazed frame  
 38.8 x 30cm

£300-400



220

**220**  
**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
 BY MARY ANN HOWES, C.1840

worked with monochrome red floss silk on a linen ground, with various stitches, including: Algerian eye, cross and four-sided, with alphabets, numerals, crowns, a flag and leaves and flowers, with five verses, signed 'Mary Ann Howes', in a later glazed ebonised frame  
 36.2 x 33cm

Literature  
 The Feller Needlework Collection: 2, p.86, for a discussion of this sampler.

£300-400



221



222

221

**A MID-VICTORIAN NEEDLEWORK SCHOOL SAMPLER**  
BY FANNY FRANCIS

worked with red floss silk on a linen ground, with cross stitch, with alphabets, numerals, crowns and a verse, signed and dated 'Fanny Francis Aged 11 Years August 1860 West Grinstead National School', in a glazed bird's eye maple frame 20.7 x 19.5cm

Literature  
The Feller Needlework Collection: 2, p.54, for a discussion of this sampler.

£200-300

222

**FIVE SMALL NEEDLEWORK SAMPLERS**

EARLY 19TH CENTURY AND LATER

comprising: a miniature sampler with an alphabet and numerals, a watch cover by Margaret Young, worked with a flower and lovehearts, inscribed 'May you be Happy', a miniature darn, a Regency sampler worked with leaves, flowers and birds and a late Victorian example worked with an alphabet and numerals by 'Laura Wendy Aged 9 1889' (5) 10.7 x 10cm (max)

Literature  
The Feller Needlework Collection: 2, for a discussion of these samplers.

£200-300

223

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY HARRIET HADLEY

worked with polychrome silks on a canvas ground, with cross, satin and split stitches, in a honeysuckle and leaves border with large dog roses in the corners, the centre with a child's prayer 'Give to me thy early Grace', flanked by an urn of flowers with a bird and a maiden holding a rose, above the picture of a couple in a tender embrace, surrounded by trees and a profusion of blossom, above the signature and date 'Harriet Hadley's work done 1837', the top centred with a floral spray with leaves and twisting vines, in a later glazed ebony and gilt frame 31.5 x 32.5cm

Literature  
The Feller Needlework Collection: 2, p.8 for a discussion of this sampler.

£300-400

λ 224

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY MARY ELIZABETH BERRY

worked with polychrome silks on a linen ground, with cross stitch, with a three storey Georgian house, flanked by a pair of Adam and Eves, with baskets of fruit and flowers, with various birds and a verse, signed and dated 'Mary Elizabeth Berry Aged 11 years 1837', in a glazed rosewood frame 41.9 x 30cm

Literature  
The Feller Needlework Collection: 2, p.126 for a discussion of this sampler.

£300-500



223



224



225

**A MINIATURE GEORGE IV NEEDLEWORK SAMPLER  
DATED '1826'**

worked in red silk with cross stitch on a linen ground, with alphabets and numerals and 'Train up a child in the way he should go', with a Greek key border, in a glazed Hogarth type frame  
8.8 x 6.5cm

Literature

The Feller Needlework Collection: 2, p.91 for a discussion of this sampler.

£100-150



226

**AN EARLY VICTORIAN NAIVE NEEDLEWORK SAMPLER  
BY LUCY COLLETT**

worked with polychrome silks on a linen ground, with cross and rice stitches, the top with an upper case alphabet and the numbers from one to twelve, above a verse, the centre inscribed 'Lucy Collett Bourton on the Water', with a lower case alphabet running through, the lower part with a sprawling tree surrounded by motifs of a tree, blackbirds, a house, a dog and flowers, in a glazed wood frame  
28.9 x 30.2cm

Literature

The Feller Needlework Collection: 2, p.269 for a discussion of this sampler.

Catalogue Note

It is likely that this sampler was worked by Lucy Collett of Little Rissington, a hamlet near Bourton on the Water, around the age of six.

£100-150



227

**A VICTORIAN NEEDLEWORK SAMPLER  
BY LOUISA LOVELOCK**

worked with silk floss on fine canvas, with various stitches, including: eyelet, half-cross, tent, with a rose and fleur-de-lis border around a verse from 'The Economy of Human Life', signed 'Louisa Lovelock' and inscribed 'Royal Free Mason's School 1853', in a glazed giltwood frame  
22.7 x 39.5

Literature

The Feller Needlework Collection: 2, p.52 for a discussion of this sampler.

£150-250



228

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER  
BY MARY DERRICK**

worked with coloured silks and wool with cross stitch on a tammy ground, with a church and the inscription 'Peace', with a squadron of birds in the sky above a verse, a cottage and a windmill with a naive bird in a tree, in a Berlin woolwork style border, signed 'Mary Derrick Age 10', in a glazed bird's eye maple frame  
37.5 x 30.8cm

Literature

The Feller Needlework Collection: 2, p.13 for a discussion of this sampler.

£200-300



229

**A VICTORIAN BEADWORK PICTURE**  
MID-19TH CENTURY

worked with colourful beads on a linen ground, with a flower border of roses and forget-me-nots, decorated with two birds above a crown, flanking a colourful urn of flowers and a parrot on a branch flanked by trees, the centre with the inscription 'Sarah Wakenell born September the 29th 1845', in an ebonised and gilt frame, together with a small needlework picture, worked with polychrome silks on a gauze ground, with cross and satin stitch, with a zigzag border, decorated with flowers, butterflies and birds around a tree motif, the centre with a verse, in a glazed wood frame (2) 14.5 x 14cm and 15.7 x 11.4cm

Literature  
The Feller Needlework Collection: 2, p.180 and p.205 for a discussion on these samplers.

£100-150



231

**A GEORGE III NEEDLEWORK ADAM AND EVE SAMPLER**  
BY MARY ANN LOCKWOOD

worked with polychrome silks on a tammy ground, in cross and satin stitch with a row of initialled crowns, the centre one for George III, above a verse, with pairs of birds, dogs, urns of flowers, the base with Adam and Eve with the Tree of Knowledge flanked by a pair of angels, signed and dated 'Mary Ann Lockwood Her Work Aged 10 Years 1798', in a later glazed ebonised frame 42.5 x 30.7cm

Literature  
The Feller Needlework Collection: 2, p.130 for a discussion of this sampler.

£400-600



λ 230

**A GEORGE IV WEST COUNTRY NEEDLEWORK SAMPLER**  
BY MARY BUTTELD

worked with coloured silks on a linen ground, with Moses and his brother, Aaron, the High Priest, his ritual garments detailed with the Breastplate of Judgement, resting on the ephod and the hem with belles, pomegranates and tassels, flanking a hymn by Isaac Watts, signed and dated 'Mary Butteld Ended this sampler in the Fourteenth year of her Age June 26 1820' and also inscribed 'Taught by Mary Picket In North Tawton', in a glazed rosewood frame 28 x 25.8cm

Literature  
The Feller Needlework Collection: 2, p.261 for a discussion of this sampler.

£300-500



232

**A LARGE WILLIAM IV NEEDLEWORK SCHOOL SAMPLER**  
BY SARAH FELLOWES OF RANDLE'S SCHOOL

worked with polychrome silks and beads on a linen ground, with various stitches, including: satin, cross, eyelet, straight and split with a pair of pineapples and a boldly worked basket of flowers, with a central text, titled 'Education', signed and dated 'Sarah Fellowe's work aged 13 1833' and inscribed 'Randle's School', in a glazed bird's eye maple frame 48 x 50.5cm

Literature  
The Feller Needlework Collection: 2, p.200 for a discussion of this sampler.

Catalogue Note  
The text in this sampler is an extract from 'The Universal Spelling Book' by Daniel Fenning.

£300-500



233

**A GEORGE IV NEEDLEWORK EXTRACT SAMPLER**  
BY MARGARET WILSON

worked on a linen ground, with the obituary of a Quaker, called George Storr, taken from a Leeds newspaper (The Leeds Mercury), within a freehand floral border embroidered with coloured silks, with lily, dog rose and other flowers, signed and dated 'Margaret Wilson Aged 9 years 1828', in a glazed bird's eye maple frame  
40 x 37.6cm

Literature  
The Feller Needlework Collection: 2, p.177 for a discussion of this sampler.

£150-250



234

**A GEORGE IV NEEDLEWORK SAMPLER**  
BY ELIZA LEWIS, IN THE MANNER OF THE MULLER ORPHANAGE

worked in cross stitch on a linen ground, with excerpts from the poem 'Summer' by the Scottish poet, James Thomason, titled 'Praise of England', signed and dated 'Eliza Lewis's work done in the thirteenth year of her age anno domini 1829', in a verre églomisé glazed and bird's eye maple frame  
22.2 x 23cm

Literature  
The Feller Needlework Collection: 2, p.173 for a discussion of this sampler.

£200-300



235

**A SMALL VICTORIAN NEEDLEWORK DARNING SAMPLER**  
C.1870

worked with coloured perle cotton on a linen ground, with seven patterned darns, within a rosebud and gillyflower border, signed with initials 'DW', in a later glazed frame  
16.2 x 16cm

Literature  
The Feller Needlework Collection: 2, p.71 for a discussion of this sampler.

£150-250



236

**AN EARLY VICTORIAN INDIAN NEEDLEWORK ORPHAN SCHOOL SAMPLER**

MARKED BY CHARLOTTE

worked with coloured silks on a linen ground, in cross stitch, with an inscription in Tamil above a verse and signed and dated 'Marked by Charlotte at Mrs Turnbull's Hindoo Orphan girls school-Madras, Jan 1841', in a later glazed frame, the back with a handwritten label, inscribed 'Presented by Mrs Unwin, Walthamstow Lodge, Sevenoaks, Nov 3 '86'  
17.1 x 15.2cm

Literature  
The Feller Needlework Collection: 2, p. 238 for a discussion of this sampler.

Catalogue Note  
Mrs Turnbull was the wife of the Reverend Gilbert Turnbull who worked at the London Missionary Society's station in Bangalore. In December 1838 Gilbert became ill and subsequently died ( at the age of 29), however, he implored his wife 'to promote the salvation of the precious souls of the poor degraded Hindoos'. Mrs Turnbull went on to Madras where she took over a boarding school with 25 girls.

£200-300



237

237

**TWO NEEDLEWORK SAMPLERS**

BY HANNAH NOBLE, LATE 18TH / EARLY 19TH CENTURY

worked with polychrome silks on a canvas ground, one with cross stitch, with an alphabet and numerals, above the title 'Easter Day' and a verse, signed and dated in a red cartouche 'Hannah Noble 1797', surrounded with pine trees, stars and a love heart, the other worked with an alphabet in eyelet stitch, above the title 'On Whit-Sunday' and a religious hymn worked with minute cross-stitch, signed at the bottom in a white cartouche 'Hannah Noble', both in later glazed gilt frames (2)  
24.2 x 20cm (max)

**Literature**

The Feller Needlework Collection: 2, pp. 252-253 for a discussion of these samplers.

**Catalogue Note**

These samplers were made as part of a four-piece series, all with a Christian subject.

£300-500

238

**TWO REGENCY NEEDLEWORK SAMPLERS**

BY HANNAH NOBLE

worked with polychrome silks on a canvas ground, with cross and satin stitch, the larger relates to the first day of the Easter Triduum, with four tablets worked with the Lord's Prayer, Exodus Chapter XX and The Creed, the smaller decorated with crowns above temple columns and 'On Good Friday', both signed 'Hannah Noble' and dated '18010 and '1803', in later glazed frames (2)  
41.5 x 31.5cm (max)

**Literature**

The Feller Needlework Collection: 2, pp. 252-253 for a discussion of these samplers.

**Catalogue Note**

These samplers were made as part of a four-piece series, all with a Christian subject.

£400-600



238



# THE DINING ROOM



239

239  
**A GEORGE IV MAHOGANY EXTENDING DINING TABLE**  
C.1830

the top with a moulded edge, with a hinged folding end on twin gates, revealing a brass mounted Wilkinson style scissor action, supporting four additional leaves, on eight ring turned tapering legs and brass caps and castors, stamped 'B P & S Patent'

72cm high, 133.5cm wide, 344.5cm long (extended)

£3,000-5,000

240  
**A SET OF TWELVE MAHOGANY DINING CHAIRS IN GEORGE III STYLE**  
LATE 19TH / EARLY 20TH CENTURY

inlaid with boxwood stringing, each with an arched lattice pierced splat back above a drop-in seat, on chamfered front legs united by an 'H' stretcher, comprising: a pair of open armchairs and ten side chairs (12)

£800-1,200



240



241

241

**A PAIR OF WILLIAM IV SILVER TWO-HANDLED WINE COOLERS  
BY THE BARNARDS LONDON, 1836**

of lobed campana urn form, foliate scroll borders and side handles, the fronts with an armorial for the Rathbone Family, with detachable liners, on raised lobed circular bases, height 28cm, approx. weight 154 troy oz. (2)

£4,000-6,000

242

**A MATCHED GEORGE III/IV SILVER FIDDLE AND THREAD PATTERN  
CANTEEN FOR TWELVE**

BY PAUL STORR LONDON 1820, THE TEASPOONS LONDON 1817

comprising:  
twelve table forks, twelve tablespoons, twelve dessert forks, twelve dessert spoons, twelve teaspoons, (the terminals with a crest), plus twelve modern matching table knives, London 2001, and twelve modern dessert knives, Sheffield 1963, in a fitted brass bound oak case, approx. weighable 125 troy oz.

£3,000-4,000



242

243

**A GEORGE IV SILVER EPERGNE / CENTREPIECE**

BY PAUL STORR LONDON 1820

modelled with three classical maidens holding spears with cone finials, supporting a raised circular top with acanthus leaf decoration and with a fluted central circular bowl, acanthus leaf border, in a raised triangular base on four foliate capped shell bracket feet, together with an associated cut-glass bowl  
height 41.5cm, approx. weight 102 troy oz. (2)

£8,000-12,000





244

**244**  
**A PAIR OF LATE-VICTORIAN SILVER SEVEN-BAR TOAST RACKS'**  
 BY HENRY WILKINSON AND CO. SHEFFIELD 1893

rectangular form, plain arched, central carrying handle, beaded borders, on four bracket feet, length 16.2cm, approx. weight 22.8 troy oz.(2)

£200-300



245

**245**  
**A LATE-VICTORIAN NOVELTY SILVER FIVE-BAR TOAST RACK**  
 BY HEATH AND MIDDLETON BIRMINGHAM 1895

the bars modelled as stirrups, the scroll handle formed as a hunting whip, on a horseshoe base, height 9.2cm, approx. weight 4.9 troy oz.

£150-200



246

**246**  
**A MATCHED SET OF SEVEN 18TH CENTURY SILVER ONSLOW PATTERN TABLESPOONS**  
 VARIOUS DATES AND MAKERS

the reverse of the terminals engraved with a widow's lozenge armorial shield, approx. weight 14oz. (7)

£150-200

**247**  
**A SET OF TWELVE GEORGE IV SILVER FIDDLE AND THREAD PATTERN TABLE FORKS**  
 BY ROBERT PEPPIN LONDON 1821

plain terminals, approx. weight 33 troy oz. (12)

£300-400



247

248

**A GEORGE II MAHOGANY COMBINED TEA AND GAMES TABLE**  
C.1735-40

the triple hinged top with protruding corners, for tea and baize lined for cards, with sunken oval counter wells, and with a vacant compartment, on rosette and leaf capped cabriole legs, on claw and ball feet

71.7cm high, 70.5cm wide, 36cm deep  
£2,000-3,000



249

**A GEORGE III MAHOGANY DUMB WAITER**  
LAST QUARTER 18TH CENTURY

with three graduated dished revolving tiers and a baluster turned stem, on cabriole legs and brass roller castors

105.5cm high, 61cm diameter  
£400-600



250

**A DIMINUTIVE GEORGE II RED WALNUT DEMI-LUNE TEA TABLE**  
C.1730-40

the twin hinged fold-over top on a single gate and revealing a vacant interior, on turned legs and pad feet

70.2cm high, 45cm wide, 22.2cm deep  
£800-1,200





251

**A RARE QUEEN ANNE OAK DEMI-LUNE SIDE TABLE**  
EARLY 18TH CENTURY

with a single drop-leaf on a single gate support, with a hinged top revealing a vacant compartment, on turned and block legs and Braganza style feet, with a curved front stretcher  
69cm high, 57.5 x 58cm (open)

£800-1,200

252

**A VICTORIAN OAK STOOL**  
C.1860

the later silk upholstered seat above a carved scroll frieze and cabriole legs  
43.6cm high, 46cm wide, 41.5cm deep

£200-300



253

**A CEDAR SIDE TABLE**  
IN WILLIAM AND MARY STYLE

the rectangular top with a moulded edge above a frieze drawer, on turned legs united by an 'X' stretcher, with a paper label, inscribed in pen 'Henry D...Esquire, 18 The Boltons, Brompton, No. 15'  
70.3cm high, 75.5cm wide, 49.2cm deep

£800-1,200





254

254  
**A SET OF SIX GEORGE II RED WALNUT  
DINING CHAIRS**  
C.1740

each with a scroll carved and curved top rail above a vase shape splat and a leather drop-in seat, on scroll carved cabriole legs and pad feet (6)

£2,000-3,000

255  
**A GEORGE III MAHOGANY OPEN  
ARMCHAIR**  
C.1760 AND LATER

the leaf carved serpentine top rail above a Gothic lancet arched pierced splat back, with a later blue leather upholstered seat, on chamfered legs, originally on castors

£200-300

256  
**A GEORGE II IRISH WALNUT STOOL**  
C.1740

the padded seat covered with green fabric, on cabriole legs carved with scrolls, frills and leaves, on claw and ball feet

50cm high, 62.5cm wide, 49.5cm deep  
£1,000-1,500



255



256



257

**257**  
**A RARE EARLY GEORGE III MAHOGANY DRESSER**  
ATTRIBUTED TO GILLOWS, C.1760

of inverted breakfront form, the raised plate rack with a dentil cornice, above a cushion frieze and a pair of arched fielded panelled doors, each enclosing four adjustable, shaped shelves, the centre with three open shelves above five drawers, the base with an arrangement of ten drawers, flanking a pair of arched panelled doors, with fluted quarter pilasters, the ends with fluted columns with spiral decorated vase supports, on ogee bracket feet

195.6cm high, 218cm wide, 54.6cm deep  
£5,000-8,000

**258**  
**A MASON'S AND ASHWORTHS' HARLEQUIN PATENT IRONSTONE CHINA PART DINNER SERVICE**  
19TH / EARLY 20TH CENTURY

decorated with a chinoiserie willow pattern, with printed and impressed marks, comprising: six graduated meat plates, four tureens on stands, a drainer, fifteen dinner plates and sixty-six smaller plates of three different sizes (92)

£300-500



258





259

**259**  
**A CAST IRON FIREGRATE IN 17TH CENTURY**  
**STYLE**

LATE 19TH / EARLY 20TH CENTURY

with an arched back and a railed front  
 67.2cm high, 93cm wide 40cm deep

£400-600

**260**  
**TEN STAFFORDSHIRE POTTERY STIRRUP**  
**CUPS**

19TH CENTURY

seven in the form of fox heads, including: a  
 creamware example with a brown glaze, inscribed  
 'Tallio', with paper labels for Jonathan Horne, and  
 four modelled as fox hound heads (10)

13cm (max)  
 £300-500

**261**  
**A STAFFORDSHIRE PEARLWARE POTTERY**  
**FOX AND GOOSE SAUCE BOAT**

C.1800

the spout in the form of a fox's head, the handle  
 as a goose with outspread wings  
 12.2cm high, 17cm wide

£100-150



260



261

262

**A GEORGE IV TREEN LIGNUM VITAE COFFEE GRINDER**

C.1820-30

of bullet shape, in three sections, with a bell shaped top and a folding iron winder  
24cm high

Catalogue Note

See Jonathan Levi, 'Treen for the Table', p.199, pl. 8.17 for a comparable example.

£300-500



263

**A REGENCY BURR YEW TEA CHEST**

EARLY 19TH CENTURY

of sarcophagus shape, with ebonised stringing, the interior with a glass sugar bowl and a lift-out tea canister with a part hinged lid, with gilt brass lion's mask ring handles and on flattened bun feet  
14.4cm high, 19.4cm wide

£150-250



264

**THREE DRINKS TRAYS**

LATE 19TH / EARLY 20TH CENTURY

one oyster veneered with a wavy edge gallery, a mahogany kidney shape example and an oval tray inlaid with marquetry, all with brass handles (3)  
69.5cm wide (max)

£100-200





265

**A CHARLES II NEEDLEWORK BAND SAMPLER**  
MID- TO LATE 17TH CENTURY

worked with various stitching, including: running, cross, satin, Montenegrin and bullion knots, with coloured silks on a linen ground, the top with an unfinished alphabet above bands of oak sprigs and acorns, periwinkle sprays, flowers and strawberry and leaf patterns, in a later glazed gilt and ebonised frame  
34 x 15.6

Literature

The Feller Needlework Collection: 1, pp.150-151 for a discussion of this sampler.

£500-800



266

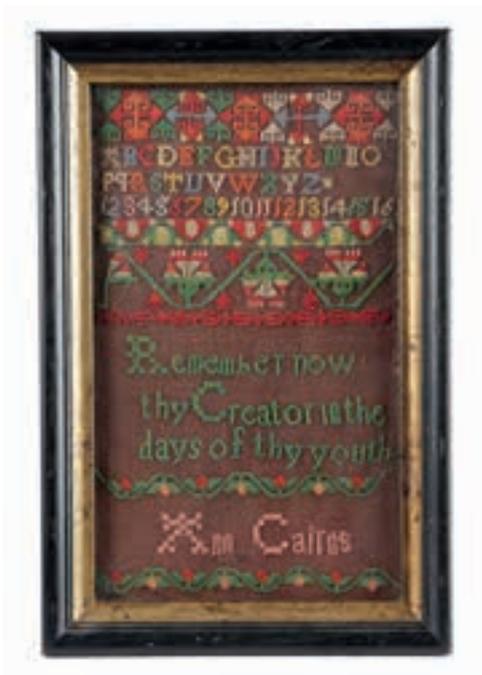
**A VICTORIAN LONG NEEDLEWORK SPOT SAMPLER**  
PROBABLY 1884

in the style of Berlin woolwork, worked in polychrome wool on cotton ground, with various techniques and stitches, including: cross, petit point, darning and tent, decorated with diverse motifs, some geometrical, some individual, including: a dog, a nibbling rabbit, lovehearts and a basket of flowers, and with the number '84' twice, in a later glazed ebonised frame  
88.5 x 15.2cm

Literature

The Feller Needlework Collection: 2, p.102 for a discussion of this sampler.

£150-250



267

**A NEEDLEWORK SAMPLER**  
BY ANN CAIRNS, MID-19TH CENTURY

worked with colourful wool on a chocolate coloured linen ground, with a beadwork effect, decorated with an alphabet, numbers, geometric designs and strawberries, with a religious command 'Remember now thy Creator in the days of thy youth', in a later glazed gilt and ebonised frame  
30.5 x 18cm

Literature

The Feller Needlework Collection: 2, p.270 for a discussion of this sampler.

£100-150

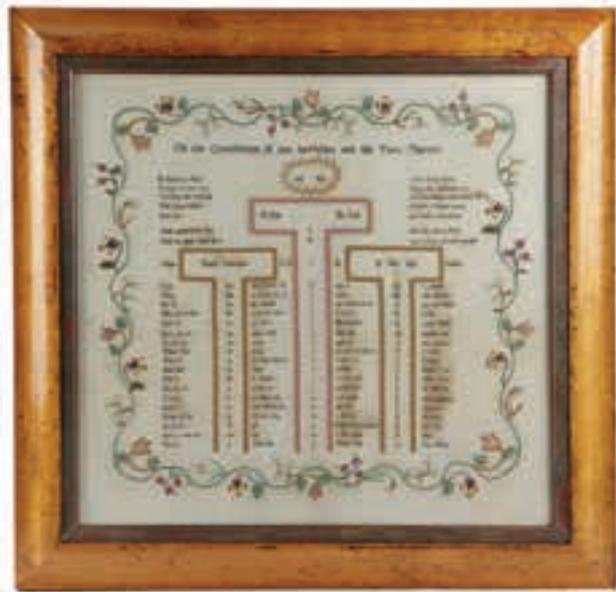
λ 268

**AN EARLY VICTORIAN NEEDLEWORK ASYLUM SAMPLER**

BY MARY ANN SMITH

worked in polychrome silks on a linen ground, with various techniques and stitches, decorated with a bunch of grapes, butterflies, a house, Adam and Eve beside the Tree of Knowledge, urns of flowers and a pair of angels around a Berlin woolwork style depiction of an Arab man with a stallion, with a floral border, signed and dated 'Mary Ann Smith her work done in Mr Rame's Asylum, in the year 1846', in a glazed rosewood frame  
31.5 x 42cm

£500-700



269

**A REGENCY NEEDLEWORK ACROSTIC SAMPLER**

ANONYMOUS, EARLY 19TH CENTURY

worked with three crosses and text, titled 'On the Crucifixion of our Saviour and the Two Thieves', within a satin stitched border of moss rose, heartsease, carnation and fritillary, in a later glazed bird's eye maple frame  
51.3 x 53.2cm

Literature

The Feller Needlework Collection: 2, p.255 for a discussion of this sampler.

£200-300

270

**A GEORGE III NEEDLEWORK ADAM AND EVE SAMPLER**

BY ELIZABETH MAYFIELD

worked with polychrome silk floss on a fine gauze ground, in various stitches, including: cross, satin, darning and wheatear, the top section with a central coat of arms issuing a thistle like flower, above a verse of 'Ambition', flanked by two angels, deer, trees and flowers, the lower section depicting Adam and Eve, each reaching for an apple from the Tree of Knowledge, with a serpent and a bird perched on top, surrounded by a Queen, an apostle and animals, including: sheep, rabbits and birds, in a zigzag vine and strawberry border, signed and dated 'Elizabeth Mayfield 1798'  
41.5 x 45cm

Literature

The Feller Needlework Collection: 2, p.133 for a discussion of this sampler.

£300-500





271

**A REGENCY NEEDLEWORK PICTURE**

BY PATIENCE YOUNG LOVELL

worked with polychrome silks on a canvas ground, with cross, half-cross and split stitches, depicting 'The Flight into Egypt', with an angel showing the way above Mary holding Jesus, travelling on a donkey and Joseph standing next to them, above a verse titled 'The II. chap. of St. Mathew 13 verse', flanking a central inscription 'This done by Patience Young Lovell in the year of Our Lord 1811 Aged 12 years', in a glazed gilt frame  
41.9 x 31.7cm

Provenance

Robert Hirschhorn, London, 8th May 1994.

Literature

The Feller Needlework Collection: 2, p.249 for a discussion of this sampler.

£500-800

272

**A GEORGE IV NEEDLEWORK MEMORIAL SAMPLER**

BY L. S. M. DAVIS

worked with various stitches, with polychrome silks and some metallic thread, on a linen ground with traces of under drawing, with a central scene of a man and a woman beside a tomb, with trees and a colourful flower border, inscribed 'Sacred to the memory of our belov'd parents, father. obit June 7th 1825, aged 48 years, mother. obit Feby 12th 1826, aged 47 years. This piece is worked by their daughter, L. S. M. Davis, aged 14 years, 1832.', with a religious verse flanked by two C's with stars, in a glazed gilt and ebonised frame  
53.5 x 33.5cm

Literature

The Feller Needlework Collection: 2, p.156 for a discussion of this sampler.

£300-500



273

**A MID-19TH CENTURY NEEDLEWORK SAMPLER**

PROBABLY GERMAN OR DUTCH

worked with coloured silks on a linen ground with a girl skipping, birds perched on branches, a chair, a hanging shelf with china cups, a cockerel, a lantern and a cross, with crowned cartouches containing the initials of the maker's close relatives, signed and dated with initials 'A M F 184', in a later glazed reeded frame  
27.6 x 27.2cm

Literature

The Feller Needlework Collection: 2, p.244 for a discussion of this sampler.

£100-150



λ 274

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY MIRIAM SARAH SUSANNAH CHAPMAN

worked with polychrome silks on a fine linen ground, with petit point stitches, with a wavy rose vine border, the centre panel depicting a building with a banner 'Ladies' Establishment', with a woman and a man with his dog to the sides, each holding a shepherd's crook, with a windmill in the background, in the front a flock of sheep and girls exercising with their skipping rope, the top with a verse flanked by baskets of flowers and strawberries, deer and flowers, the bottom panel with a crown between birds perched on a branch with berries, signed and dated 'Miriam Sarah Susannah Chapman aged 8 years May 11 1837', in a rosewood and gilt frame

42.2 x 32.2cm

Literature

The Feller Needlework Collection: 2, p.186 for a discussion of this sampler.

£3,000-4,000



275

**A GEORGE III NEEDLEWORK PICTORIAL SAMPLER**  
BY SARAH RUSKIN

worked with polychrome silks on fine canvas, worked in various stitches, including: long, short, cross and petit point, the central panel with a country scene of a shepherd, his face applied engraving, holding a shepherd's crook amongst his sheep on a field, in front of a house and a windmill under white clouds, the top section with three wise sayings flanking two woodpeckers perched on a branch and holding a banner in their beaks, inscribed 'Sarah Ruskin' and the date '1802' in a ribbon, within a zigzag border issuing husks, roses and tulips, in a verre eglomise glazed and beaded gilt frame dimensions

Literature

The Feller Needlework Collection: 2, p.15 for a discussion of this sampler.

£800-1,200



276

**A LATE 18TH CENTURY NEEDLEWORK SAMPLER**  
BY ELIZA C. SHALLCROSS, POSSIBLY AMERICAN

worked with long and short stitches in satin, with exotic birds and a butterfly flanking a verse from the poem 'To a Redbreast' by Reverend John Langhorne, with a meandering floral border and a house in colonial American style, inscribed 'Mount Pleasant' and signed and dated 'Eliza C. Shallcross Aged Ten, 1799', in a later glazed and ebonised frame  
34.5 x 41cm

Literature

The Feller Needlework Collection: 1, p.154 for a discussion of this sampler.

£400-600



277

**A NEEDLEWORK ACROSTIC SAMPLER**  
EARLY 19TH CENTURY

worked in cross stitch on a linen ground, titled 'On the Crucifixion of our Saviour and the two Thieves', with three crucifixes and with various verses, signed and dated 'Sariah Marriott Aged 6 Years', in a later glazed Hogarth type frame  
31.1 x 31.1cm

£200-300



278

**A GERMAN NEEDLEWORK SAMPLER**  
DATED '1732'

worked with coloured silks on a fine linen ground, with alphabets and numerals, above the date and a crowned monogram composed of crouched metallic thread in a split stitch wreath, with a vase of flowers, a dog and a peacock after a Sibmacher pattern, with eleven blocks of various stitches, including: Florentine, Gobelin, rice, Parisian and damask, in a later glazed mahogany frame  
40.2 x 31cm

Literature

The Feller Needlework Collection: 2, p.242 for a discussion of this sampler.

£400-600



279

**A DUTCH NEEDLEWORK SAMPLER**  
DATED '1811'

worked with coloured silk on a fine linen ground, with an abundance of motifs, including Adam and Eve flanked by a pair of crayfish, baskets of fruits, houses, a crowned pair of lions, figures holding grapes, a ship, signed and dated 'SMK 1811', in a later glazed ebonised frame  
34.5 x 35cm

Literature

The Feller Needlework Collection: 2, p.245, for a discussion of this sampler.

£200-300

280

**A FINE GEORGE III NEEDLEWORK PICTORIAL SAMPLER**

BY SARAH MERICK

worked with polychrome silks on a tammy ground, with satin, chain and split stitches, depicting a solitary elegantly dressed lady visiting a country churchyard, enclosed by railings, with headstones and an oversized thrush perched in a tree stump, the church with a clock tower, the corners with roses within a free-hand three quarter border, signed and dated 'Sarah Merick 1804', in a glazed giltwood frame  
32.4 x 41.7cm

Literature

The Feller Needlework Collection: 2, p.4 for a discussion of this sampler.

£1,000-1,500



281

**A FINE GEORGE III NEEDLEWORK SAMPLER**

BY ANN CARR

worked with polychrome silks on a fine gauze ground, in cross stitch, with birds and a squirrel in trees, urns of flowers, a farmer and his wife, with some Quaker style motifs with crowns and a swan, above Adam and Eve and the Tree of Knowledge, the base with a country scene with a red brick country house and a segmented ground, perhaps indicating different crops, with a shepherd and shepherdess with their flock, in a honeysuckle border, with a pair of laurel wreaths signed and dated 'Ann Carr Her Work' and 'Aged 15 in 1806', in a glazed ebonised and gilt frame  
37.6 x 32.6cm

Literature

The Feller Needlework Collection: 2, p.128 for a discussion of this sampler.

£1,000-1,500



282

**A GEORGE III NEEDLEWORK PICTORIAL SAMPLER**

ANONYMOUS, C.1800

worked with polychrome silks on a linen ground, with various stitches and techniques, including satin and double silk, with a view of a house and a ruined tower, with shading on the lawn and detailing on the large bush to the left of the house, in a freehand embroidered floral border, with daisies, roses, lilies, gillyflowers and bellflowers, in a glazed giltwood frame  
33.8 x 39cm

Literature

The Feller Needlework Collection: 2, p.13 for a discussion of this sampler.

£500-800



λ 283

**A NEEDLEWORK SAMPLER**

ANONYMOUS, LATE 18TH / EARLY 19TH CENTURY

worked with gold, green and blue silk on a fine linen ground, in cross stitch, with candelabra, an urn, a basket of fruit, dogs and trees with birds and a psalm, in a glazed rosewood frame  
26.4 x 18cm

£200-300



284

**A GEORGE IV NEEDLEWORK SAMPLER**

BY MARY RICHARDS

worked with primarily brown thread on a linen ground, with cross, satin, petit point and running stitches, with a young boy riding a large dog, possibly a German shepherd, flanked by a pair of swans framed by trees, with a row of urns of flowers, dogs and trees, with a signature cartouche, inscribed in Gothic script 'Mary Richards Finished This. March 18th 1824. Aged 13 Years.', in a glazed bird's eye maple frame  
39.5 x 30cm

Literature

The Feller Needlework Collection: 2, p.146 for a discussion of this sampler.

£400-600



285

**A GEORGE III NEEDLEWORK SAMPLER**

LATE 18TH CENTURY

worked in a black cross stitch on a linen ground, with alphabets, numerals and 'The Countries of Europe and Their Capitals' 'British Isles' and 'Chief Islands of England Are' signed 'Frances Amelia Roberts, Marlborough House', in a glazed bird's eye maple frame  
34.1 x 31cm

Catalogue Note

Marlborough House is a Grade I listed mansion in St. James's, London. It was built for Sarah Churchill, Duchess of Marlborough, the favourite and confidante of Queen Anne. For over a century it served as the London residence of the dukes of Marlborough.

£100-150



286

**A GEORGE III NEEDLEWORK SAMPLER**

BY SARAH WEDGWOOD

worked with green and red silk on a linen ground, with alphabets, numerals and a poem 'On the dormant Rose', with birds, flowers and crowns, signed and dated 'Sarah Wedgwood 1776', in a glazed ebonised and gilt frame, the back with a handwritten family tree stating that Sarah Wedgwood was the third child of John Wedgwood and Mary Alsop, also with a carver gilder label for 'Jeremiah & Wm Freeman'  
30.4 x 20.4cm

£200-300

287

**A GEORGE III NEEDLEWORK SAMPLER**  
BY SALLY COZENS

worked with polychrome silks on a linen ground, with various stitches, including: satin, cross, stem, seeding, split and chain, with the verse 'The Fragrant Rose', with two large baskets of flowers flanking an elegantly dressed lady holding a rose in her garden, with a dog and a hen, above two gentlemen, one holding a rifle, and a deer, a pointer dog, birds and two cottages, signed and dated 'Sally Cozens Her Work in the 13 Year of Her Age 1794', in a later glazed ebonised and gilt frame  
39.2 x 32.5cm

Literature

The Feller Needlework Collection: 2, p.11 for a discussion of this sampler.

£2,000-3,000



288

**A GEORGE III QUAKER NEEDLEWORK SAMPLER FRAGMENT**  
EARLY 19TH CENTURY

worked with polychrome silks on a fine linen ground, the motifs in two directions around a horizontal axis, one half with part medallions, an urn with vines and leaves, a wreath enclosing a tree motif and a medallion with the initials 'HP', the other half with a part medallion border, with urns, vines, leaves, flowers and a bird, in a glazed ebonised and gilt frame  
12.3 x 14.2cm

Literature

The Feller Needlework Collection: 2, p.32 for a discussion of this sampler.

£400-600



289

**A GEORGE III NEEDLEWORK SAMPLER**  
BY MARY HARRISON

worked with coloured silks on a linen ground, with unusual clustered letter alphabets, bands of strawberries and gillyflowers, numerals and two tablets of poems, 'The Philosopher and the Pheasants', within a free-hand floral border of ribbon tied roses, campanula, primula, heartsease, anemone and other flowers, signed and dated 'Mary Harrison Her Work In The Tenth Year of Her Age October The Thirteenth 1783', the back with a handwritten paper label, inscribed 'This needlework was executed by I J Burkinyoungs own Mother and died while he was away for the day seeing the Naval Review at Spithead in 1856 after his return from Calcutta in 1855', in a glazed Hogarth type frame 40.7 x 32cm

Literature  
The Feller Needlework Collection: 2, p.202 for a discussion of this sampler.

£500-700



291

**A RARE LATE REGENCY NEEDLEWORK DARNING SAMPLER**  
BY MARY PILGRIM AND MARIA BACON

finely worked on a fine gauze ground, with a freehand floral garland with pattern darn details, enclosing eight hand-woven darns, each of a different pattern, signed and dated '1817 Mary Pilgrim Maria Bacon Waton', in a later glazed gilt and ebonised frame 36.5 x 31.2cm

Literature  
The Feller Needlework Collection: 2, p.72 for a discussion of this sampler.

Catalogue Note  
This is an extremely rare example of a work stitched by two girls.

£400-600



290

**A GEORGE III HOLY POINT NEEDLE LACE SQUARE**  
BY MARGARET DAVISON

with a lattice design created by applied cream silk slips, worked with various lace designs, with the inscription 'Margt Davi 1808' worked into the central square, in a glazed ebonised moulded wood frame, the reverse of the frame with a handwritten note 'This seems to have been laced by the Margaret Davidson who died in 1830. Her name is worked into the middle square & the date seems to be 1808.' 13.3 x 13.8cm

Literature  
The Feller Needlework Collection: 2, p.70 for a discussion of this sampler.

Catalogue Note  
Holy or hollie point is a flat needle lace completely detached from the fabric. Its name relates to items worked with this technique and used in liturgical laces. The Puritans were the first to make common use of this needlework design.

£200-300



292

**A NEEDLEWORK SAMPLER**  
ANONYMOUS, EARLY 19TH CENTURY

worked with coloured silks on a very fine transparent gauze ground, with 'The Lamentation of a Sinner', within a border of roses, baskets of fruit, with birds, peacocks, hearts and trees, in a later glazed and gilt double-sided frame 41.7 x 19.5cm

£300-500

293

**A RARE AMERICAN MAP SAMPLER**

ATTRIBUTED TO MARRLAND, DATED '1814'

worked with interweaving and cross stitch on a fine muslin ground, depicting the east coast with states that were admitted to the Union by 1814 having ratified the United States Constitution, territories not yet admitted to the union are marked 'Ter'

24.2 x 29.7cm

Literature

The Feller Needlework Collection: 1, pp.196-197 for a discussion of this sampler.

£800-1,200



294

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY SUSANNAH PRESTON, AGED 8

worked with coloured wools on a linen ground, with a pair of trees flanking a verse, with ribbon tied flowers above a large castle, with detached button-hole picots flanked by urns of flowers and birds, signed and dated 'Susannah Preston, Aged 8 Years 1844', in a later glazed ebonised frame

44 x 29.6cm

Literature

The Feller Needlework Collection: 2, p.27 for a discussion of this sampler.

£300-500



295

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY ELIZABETH GRIFFITHS

worked with polychrome silks on a linen ground, with a large basket of flowers heightened with beads, on a shaded table top scattered with leaves and with two butterflies, within a freehand floral border with martagon lilies, snowdrops and roses, signed and dated 'Elizabeth Griffiths Aged 11 1839', in a glazed bird's eye maple frame

42.7 x 33cm

Literature

The Feller Needlework Collection: 2, pp.106-107 for a discussion of this sampler.

£500-800





296



297



298



299

296

**A REGENCY NEEDLEWORK MEMORIAL SAMPLER**

BY ELIZABETH HARRISON

worked with polychrome silks and beads on a linen ground, commemorating the death of Queen Charlotte, with a sarcophagus, inscribed 'Mrs Charlotte Died November 6 1817 Aged 22', with an urn issuing leaves, with a pair of weeping willow trees, birds and squirrels, inscribed 'On The Death of Her Royal Highness The Princess Charlotte of Wales', signed and dated 'Elizabeth Harrison's Work 1837', in a glazed burr oak frame 35.5 x 31.5cm

Literature

The Feller Needlework Collection: 2, p.177 for a discussion of this sampler.

£300-400

297

**A SMALL REGENCY NEEDLEWORK SAMPLER**

BY ANN BUNCHMARCH

worked with tulips and strawberries, above a text from Matthew, chapter 19, verse 14, signed and dated 'Ann Bunchmarch 16 1814', in a later glazed oak frame 16.6 x 15.6cm

Literature

The Feller Needlework Collection: 2, p.268 for a discussion of this sampler.

£80-120

298

**A GEORGE IV NEEDLEWORK SAMPLER**

BY ELIZA SMITH

worked with coloured silks and wool on an undyed linen ground, with cross and satin stitches, with baskets of roses and tulips, urns and a cornucopia of flowers, with the Royal Coat of Arms, the base with a display of musical instruments, in a gillyflower border, signed and dated 'Eliza Smith Aged 9 Years 1822', in a glazed bird's eye maple frame 45 x 31.2cm

Literature

The Feller Needlework Collection: 2, p.121 for a discussion of this sampler.

£300-500

299

**A GEORGE IV NEEDLEWORK CAMPDEN SCHOOL SAMPLER**

BY MARY DRURY

worked with coloured silks on a linen ground, with a virtuous text within a freehand meandering flower border, signed and dated 'Mary Drury aged ten years Campden School 1822', in a later glazed bird's eye maple frame

Literature

The Feller Needlework Collection: 2, p.60 for a discussion of this sampler.

Catalogue Note

A charity school was established in Chipping Campden early in the 18th century by James Thynne in nearby Buckland.

£100-150

300

**A LATE VICTORIAN BRISTOL ORPHANAGE NEEDLEWORK SAMPLER**

C.1880-90

worked in typical red cotton cross-stitch on a linen ground, with alphabets and numerals, in various fonts, with leaf scroll patterns, crowns and the Bible, in a later glazed ebonised frame  
35 x 32.2

**Literature**

The Feller Needlework Collection: 2, p.81 for a discussion of this sampler.

**Catalogue Note**

George Müller was born in Prussia in 1805 and he travelled to England in 1830, working in Teignmouth as a minister. He subsequently moved to Bristol and was concerned by the number of children begging in the streets so in 1836 he opened his first orphanage on Wilson Street. Demand was great and five more large orphan houses were built at Ashley Down on the edge of Bristol.

£500-800



301

**A GEORGE III NEEDLEWORK SAMPLER  
BY CATHERINE ELAM**

worked with coloured silks on a linen ground in various stitches, with 'Psalm XIX' within a free-hand floral border, signed and dated Done at Nottingham by Catherine Elam MDCCLXVIII, within a cross stitch outer band, inscribed 'Wise Instructions Prize Far More Than Treasures from the Indian Shore', in a glazed gilt and ebonised frame  
35.1 x 28.9cm

**Provenance**

Woolley & Wallis, Furniture & Works of Art, 5th April 2011, lot 106.

£400-600



302

**302**  
**A GEORGE III NEEDLEWORK SAMPLER**  
 BY L EBBAGE

worked in coloured silks on a linen ground, with an alphabet, a verse, with the Spies of Canaan, Joshua and Calbe, holding a huge bunch of grapes, with birds and trees, signed and dated 'L Ebbage Finished This 1776', in a later glazed gilt frame  
 20 x 13.5cm

Literature  
 The Feller Needlework Collection: 2, p.190 for a discussion of this sampler.

**£150-200**



303

**303**  
**AN EDWARDIAN NEEDLEWORK DARNING SAMPLER**  
 DATED '1904'

worked with three darns and various stitched exercises, typical of the National School curriculum, signed with initials 'DCH', in a glazed bird's eye maple frame  
 15.8 x 13cm

Literature  
 The Feller Needlework Collection: 2, p.71 for a discussion of this sampler.

**£100-150**

**304**  
**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
 BY ELIZABETH SARAH WHEELER

worked with various stitches, including: satin and cross stitch with polychrome silk floss, with a pair of pillared tablets of the Ten Commandments flanking a central gilt urn of flowers, the corners with Berlin woolwork motifs, including a temple, a house in a parkland setting and a small boy riding a mastiff, signed and dated 'Elizabeth Sara Wheeler Aged 12 Years 1848', in a glazed bird's eye maple frame  
 47 x 49cm

Literature  
 The Feller Needlework Collection: 2, p.7 for a discussion of this sampler.

**£300-400**

**305**  
**A GEORGE III NEEDLEWORK SAMPLER**  
 EARLY 19TH CENTURY

worked with polychrome silk floss on an organza ground, mainly in cross stitch, with a farewell message as a verse, above flowering trees, birds, two gauntlets and a heart with a cross, with the inscription 'from BL to MG', in a zigzag, cross and diamond border, with a deliberately frayed ribbon edge, in a later glazed ebonised frame  
 15.6 x 20.9cm

Literature  
 The Feller Needlework Collection: 2, p.199 for a discussion of this sampler.

**£100-150**



304



305

306

**A WILLIAM IV NEEDLEWORK EMANCIPATION OF SLAVE SAMPLER**  
BY GRACE LAMBERT

worked with coloured wools on a linen ground, with cross, stem and chain stitch, titled 'Pity The Slave' and with a kneeling slave chained to a tree in a field of sheep, with further trees and birds, inscribed 'Emancipated in 1832, Hard was the Lot of the poor negro Slave. Poor and despised once I was, Yet thou O God was nigh, And when thy mercy first I saw, Sure none so glad as I', signed 'Grace Lambert's Work', in a later glazed ebonised frame 38 x 41.2cm

Provenance  
Tennants Auctioneers, Leyburn, 7th June 2003.

Literature  
The Feller Needlework Collection: 2, p.171 for a discussion of this sampler.

£800-1,200



306

307

**A GEORGE III NEEDLEWORK SAMPLER**  
BY JEFFERY EDWARD MICHELMORE, C.1807

worked with polychrome silk floss with petit point on a fine gauze ground, with a prayer flanked by flowers and butterflies, above central motifs of urns with flowers and peacocks between two church buildings, with a flower and vine border, in a verre eglomise glazed ebonised frame 16 x 16cm

Literature  
The Feller Needlework Collection: 2, p.100 for a discussion of this sampler.

£200-300



307

308

**A GEORGE III NEEDLEWORK MEMORIAL SAMPLER**  
BY ELIZABETH PEIRCE

worked with coloured silks on a linen ground, with satin, long, short, cross, split and stem stitch, with a rondel framing a young girl beside a funerary monument, with free-hand floral borders, with bows of her sister's plated hair and a row of strawberries, inscribed 'Sacred to the Memory of Providence Maria Peirce whose Immortal Soul Was Conveyed Into Heaven, on Tuesday 8th Decr 11 O'Clock PM 1801, Aged 5 Years, 3 Weeks, and 2 days', signed and dated Elizabeth Caroline Peirce Her Work Finish'd May 24th 1803', in a verre eglomise and bird's eye maple frame 38.5 x 31.5cm

Literature  
The Feller Needlework Collection: 2, p.149 for a discussion of this sampler.

£300-500



308



309

**A WILLIAM IV NEEDLEWORK AND BEADWORK SAMPLER**  
BY ELIZABETH WILCOX

worked with coloured beads and black silk on a linen ground, the floral border with a basket of pink roses, lilies, blue asters, forget-me-nots and buttlebrush flowers, around a cross-stitched hymn 'Child of Mortality', written by Anna Laetitia Barbauld (1743-1825), the base with a Gothic mansion, trees and a bridge, signed and dated 'Elizabeth Milliar Wilcox 1837', in a glazed flame mahogany frame

Literature

The Feller Needlework Collection: 2, p.198 for a discussion of this sampler.

£300-400



310

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY MARGARET PEEL

worked with coloured wool on a linen ground, with a house, urns of flowers, baskets of fruit, with an alphabet and inscribed 'John and Mary Peel Ruthwaite', signed and dated 'Margaret Peel Aged 14 Years 1834', in a glazed double-sided bird's eye maple frame, the back with an assortment of ephemera relating to John Peel and family

Literature

The Feller Needlework Collection: 2, p.183 for a discussion of this sampler.

Catalogue Note

John Peel was a farmer from Cumberland who kept fox hounds. He is remembered in the well-known song 'D'ye Ken John Peel' written by his friend and fellow huntsman, John Woodcock Graves.

£150-250



311

**A LATE REGENCY NEEDLEWORK SAMPLER ATTRIBUTED TO THE SCARR FAMILY**  
DATED '1819'

possibly worked by a novice, in polychrome silks and wool on a coarse linen ground, with alphabets, numerals, a text, urns of flowers and birds, in a later glazed gilt and ebonised frame

Literature

The Feller Needlework Collection: 2, p.56 for a discussion of this sampler.

£150-250



312

**A REGENCY NEEDLEWORK ALPHABET SAMPLER**  
BY E ANN WALFORD

worked with polychrome silks in cross stitch on a linen ground, with upper and lower case alphabets and numbers, with zigzag motifs, signed and dated 'E Ann Walford 1811', in a glazed bird's eye maple and gilt frame

£100-150

313

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY ELIZABETH FRENCH AGED 50

worked with brightly coloured polychrome silks on a linen ground, with various stitches, including: chain, split, satin and twisted chain, with a Georgian house, a chapel, two further houses, urns of flowers, a pair of dogs and a crown supported by a pair of angels above Solomon's Porch, with a central virtuous verse from the 23rd Psalm, signed and dated 'Elizabeth French Aged 50 1845', in a later glazed wood frame

Literature

The Feller Needlework Collection: 2, p.525, for a discussion of this sampler.

£800-1,200



314

**A REGENCY NEEDLEWORK SAMPLER**

BY A. M. HAIRBY

worked with coloured silks on a linen ground, with an extract from Hugh Blair's 'The Classic; Or, Summary of Mental Improvement and Moral Entertainment', above a pair of beehives and a raised work basket cartouche, signed and dated 'A. M. Hairby Dec.br 1814' with a freehand leaf and floral border, the top with ribbon tied swags of laurel and with farm tools, in a later glazed ebonised frame

37.5 x 33cm

£400-600



λ 315

**A MINIATURE GEORGE III NEEDLEWORK SAMPLER**

POSSIBLY SCOTTISH, DATED '1798'

worked with polychrome silk on a cotton ground, with cross stitch, drawn thread wear and coral stitch embellishments, with mirrored motifs of ducks, follies, bowls of fruit, crowns, with a central castle and a house, dated '1798' in a glazed simulated rosewood frame

Literature

The Feller Needlework Collection: 2, p.100 for a discussion of this sampler.

Catalogue Note

This sampler is very similar to one attributed to Isabella Donald of Aberdeen, c.1820 in Glasgow Museum. See Rebecca Quinton, 'Patterns of Childhood'.

£500-800



316



317



318



319

**316**  
**A REGENCY NEEDLEWORK SAMPLER**  
 EARLY 19TH CENTURY

worked with polychrome silks with cross stitch on a canvas ground, with two verses from Ann Taylor's poem 'My Mother', the word mother replaced with 'Dear Ann', above birds and stylised flowers with a central urn, below two figures and their dogs flanking a building, with a pink ribbon edge, in a glazed ebonised and gilt frame  
 16.1 x 22.6cm  
 £200-300

**317**  
**A GEORGE III NEEDLEWORK SAMPLER**  
 BY ISOBELLA MARSHAL

worked with coloured silks on a part linen ground, with the Apostles' Creed, titled, with rows of flowers and ribbon tied floral sprays, signed and partially dated 'Isobella Marshal Aged Nine Years 17...', in a later glazed Hogarth type frame  
 30 x 31cm  
 Literature  
 The Feller Needlework Collection: 2, p.271 for a discussion of this sampler.  
 £200-300

**318**  
**A REGENCY NEEDLEWORK PICTORIAL SAMPLER**  
 BY ISABELLA HUNTERS

worked with polychrome silk floss on a linen ground, in cross, running and single satin stitch, depicting two men on a riverbank, one fishing and one with a walking cane, with trees and a cottage on a neat lawn, with a central text 'An Estimate of Human Life', with three outer borders, signed and dated 'Isabella Hunters work Aged 9 Years, Liverpool 24th June 1812', in a glazed mahogany frame  
 48.4 x 45.5cm  
 Literature  
 The Feller Needlework Collection: 2, p.17 for a discussion of this sampler.  
 £400-600

**319**  
**A GEORGE III NEEDLEWORK SAMPLER**  
 BY ANN WHITAKER

worked with an exotic bird perched on a branch nipping a sprig of cherry, titled 'The Beautiful Chinese Woodcock', signed 'This Done By Ann Whitaker In the year..Aged 10 years', in a glazed giltwood frame  
 20.8 x 13.7cm  
 Literature  
 The Feller Needlework Collection: 2, p.153 for a discussion of this sampler.  
 £200-300



320

**320**  
**A PAIR OF LATE REGENCY NEEDLEWORK BAINBRIDGE SCHOOL**  
**SAMPLERS**

ONE BY PATIENCE SCARR, DATED '1819'

both worked with coloured silks on a linen ground, with cross and rice stitches and inscribed 'Bainbridge 1819', flanked by lions and with a verse, one with Adam and Eve, with a small castle, birds, urns of flowers and a dog, signed 'Patience Scarrs Aged 8 Years', the other worked with a large 'Solomon's Temple flanked by urns of flowers, titled and signed '...s Aged 12 Years', in later glazed ebonised frames (2)  
 41.5 x 32.5cm

**Literature**

The Feller Needlework Collection: 2, pp.56-57, for a discussion of these samplers.

**Catalogue Note**

This pair of Bainbridge samplers is very much alike in the upper sections, while the lower areas have their own pictorial scene. Patience Scarr was the daughter of George and Emma Scarr and she was born on 17th June 1811 and registered at Richmond. Bainbridge is a village in Yorkshire, sited on the river Bain.

£800-1,200

321

**A GEORGE II NEEDLEWORK SAMPLER**  
 BY SARAH ARROWSMITH

worked with colourful silks on a linen ground, with French verse, with bands of love hearts and strawberries, with a stag, rabbits, dogs, lions, trees, birds and bunches of grapes, signed 'Fait par Sarah Arrowsmith agee de 10 ans 1734', in a later glazed gilt and ebonised frame  
 30.1 x 22.5cm

**Provenance**

Bonhams, 7th May 2008, lot 375.  
 The Papillon Estate, Crowhurst Park, Sussex.

**Literature**

The Feller Needlework Collection: 2, p.206 for a discussion of this sampler.

£500-800



321



322

**A GEORGE II NEEDLEWORK SAMPLER**  
BY ROSE KENTISH

worked with coloured silks in various stitches, including: satin, chain, cross and buttonhole, on a tummy ground, with alphabets, text from the 12th chapter of Ecclesiastes and with scrolling leaves and flowers flanking a heart framing words from Proverbs 23, verse 6, and text from the 72nd verse of Psalm 119, signed and dated 'Rose Kentish 1752', in a later glazed gilt and ebonised frame 20 x 20cm

Literature  
The Feller Needlework Collection: 2, p.117 for a discussion of this sampler.

£200-300



323

**A GEORGE II NEEDLEWORK SAMPLER**  
BY JANE NELMES

worked with polychrome silks on a cotton ground, with cross, half cross and split stitch, the top section with a verse from the ending of Robinson Crusoe by Daniel Defoe, the final line completed with numerals, above a pattern row of crowns, three birds and various motifs, with the inscription 'Jane Nelmes born December Ye 3 1740', in a glazed ebonised and gilt frame 20 x 15cm

Literature  
The Feller Needlework Collection: 2, p.190 for a discussion of this sampler.

£200-300



324

**A GEORGE IV NEEDLEWORK SAMPLER**  
BY ELEANOR BARRINGTON

worked with coloured silks on a linen ground, in various stitches, including: cross, long, short, buttonhole bar and satin stitch, with a verse titled 'The Desire' from Thomas Dilworth's 'A New Guide to the English Tongue', above a scene with a house and a church with trees, birds, sheep and a pond, signed and dated 'Eleanor Barrington ..March 1829, Born 29th March 1818', in a later glazed ebonised frame 38 x 31cm

Literature  
The Feller Needlework Collection: 2, p.21 for a discussion of this sampler.

Catalogue Note  
A similar sampler was worked by Ann Howard aged ten in 1826 and can be found in a Private US Collection.

£800-1,200



325

325

**TWO EARLY VICTORIAN NEEDLEWORK COBHAM SCHOOL SAMPLERS**

BY HENRIETTA WICKENS

worked with coloured silks on a fine linen ground, with urns of flowers, a ship, a house, a basket of fruit, cornucopia, butterflies and birds, one with 'VR' twice, signed 'Henrietta Wickens Cobham School', each in a later glazed ebonised frame (2)  
25.5 x 21cm (max)

£300-400

326

**A GEORGE III NEEDLEWORK BOARDING SCHOOL SAMPLER**

BY SARAH LORD

worked with coloured silks, with cross stitch and petit point on a fine linen ground, with a farmyard scene with buildings, a dovecote, figures, animals and a pond, with a virtuous verse and signed and dated 'Sarah Lord finished this Work March 16th 1802. At Mrs Venthams Boarding School Winton In the 12th Year of her Age', with a zigzag carnation border, in a later glazed frame  
34.8 x 29cm

Literature

The Feller Needlework Collection: 2, p.4 for a discussion of this sampler.

Catalogue Note

Winton was an earlier name for Winchester. Mrs. Ventham's Boarding School near Winchester produced a group of samplers with amazingly intricate scenes of rural life in early 19th century England.

£300-500



326



λ 327

**A WILLIAM IV NEEDLEWORK SAMPLER**

BY SARAH SUSANNAH NEWMAN

worked with polychrome silk on a linen ground, with various stitches, including: satin, split, lazy daisy and chain, with a pair of green parrots with berries in their beaks, above urns of flowers and baskets of fruit, with an elaborate and colourful floral spray, with a virtuous verse, signed and dated 'Sarah Susannah Newman A 1836', in a glazed rosewood frame 41.5 x 31.9cm

Literature  
The Feller Needlework Collection: 2, p. 145 for a discussion of this sampler.

£400-600



λ 328

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

C.1840

worked with coloured silks with cross and satin stitch on a linen ground, with a country house, butterflies, angels, trees, cows, and sheep above a pair of stags, with birds in a tree and a huntsman in a red jacket with his hound dog, unsigned, in a glazed rosewood frame 42.5 x 31.5cm

Literature  
The Feller Needlework Collection: 2, p.10 for a discussion of this sampler.

£300-500



329

**AN EARLY VICTORIAN NEEDLEWORK INDIAN SCHOOL SAMPLER**

BY CATHERINE DAVIES AND RUTH

worked with polychrome silks on a linen ground, in cross stitch, with alphabets and three verses, inscribed 'Marked by Catherine Davies and Ruth for Miss Tucker on her departure from India and presented by them in the name of all Mrs Schaffers Scholars. January 1840', in a later glazed ebonised frame 42 x 33cm

Literature  
The Feller Needlework Collection: 2, p.179 for a discussion of this sampler.

£150-250



330

**A REGENCY NEEDLEWORK SAMPLER**

BY RUTH GRAVE

worked in cross stitch on a linen ground, with text describing descriptions and explanations of natural phenomena found in the 'English Spelling-Book' edited by William Mavor, Vicar of Hurley in Berkshire, signed and dated 'Ruth Grave 1810', in a later glazed gilt and ebonised frame 42 x 48cm

Literature  
The Feller Needlework Collection: 2, p.191 for a discussion of this sampler.

£200-300

331

**A RARE GEORGE III IRISH NEEDLEWORK MAP SAMPLER**

BY A. WOLFE, C.1800

worked with polychrome chenille and silk floss on a linen ground, using long and short, fern, split, satin and cross stitch with some couching depicting Ireland with all thirty-two counties and four regions, also divisions of latitude and longitude, the Irish sea with a compass, titled and signed 'A. Wolf', below a satin stitch tree, in a verre eglomise Hogarth type frame 41.3 x 33.8cm

Literature

The Feller Needlework Collection: 2, pp.228-229 for a discussion of this sampler.

£800-1,200



331



332

**A NEEDLEWORK TEMPERANCE SAMPLER**

ANONYMOUS, EARLY 19TH CENTURY

worked with polychrome silk floss on a linen ground, with cross stitch, decorated with motifs from a public house, including: a tankard, wine glasses, a beer barrel, a bagatelle board and a tobacco honesty box, with a verse 'Sine Adams Days, As I am told, Such Beer and ale, Were never sold, Walk in and view, Mr Bowrings hall, A cordial welcome, Here for all', in a glazed ebonised frame 28.8 x 31cm

Literature

The Feller Needlework Collection: 2, p.172 for a discussion of this sampler.

£200-300



333

**AN EARLY VICTORIAN NEEDLEWORK PROVIDENT SOCIETY SAMPLER**

POSSIBLY BY JANE SHELLY

worked with polychrome silk floss on a fine linen canvas, with cross and running stitch, recording the admission of William Shelly to Chelmsford and Essex Provident Society', dated 'made 1848', in a glazed ebonised frame 30.4 x 32.9cm

Provenance

M. Finkel & Daughter.

Literature

The Feller Needlework Collection: 2, p.173 for a discussion of this sampler.

£500-800

334

**TWO VICTORIAN NEEDLEWORK SAMPLERS**  
SECOND HALF 19TH CENTURY

both worked with polychrome silks with cross stitch, one on a cotton ground, with an upper and lower case alphabet and numerals, above a row with the date '1876' and two crowns flanking letters, with a Gothic alphabet below, the row dividers with various designs and signed at the bottom 'Emma Cragg Age 10 years', the other on a gauze ground, with a capital alphabet with the letters 'v' and 'u' in the wrong order, followed by letters from one to twelve, above a capital 'A' followed by a lower case alphabet with the 'j' missing and the 'v' and 'u' in the wrong order again, with an inscription 'A token of love from E Grieves to Lucy Case' (2)  
15 x 12 (max)

Literature  
The Feller Needlework Collection: 2, p.94 for a discussion of these samplers.

**£80-120**

335

**A GEORGE IV NEEDLEWORK FAMILY REGISTER SAMPLER**  
BY JANE KIRKBRIDE

worked with coloured silks on a fine linen ground, inscribed 'A Register of The Issue of John and Jane Kirkbride of Helton in the Parish of Askham and County of Westmoreland', with the names and dates of births of their twelve children, signed and dated 'Jane Kirkbride Aged 12 Years. Work at Roushill School 1820', in a glazed bird's eye maple frame  
51.5 x 32.3cm

**£200-300**

336

**A REGENCY NEEDLEWORK SCHOOL SAMPLER**  
BY JANE BIRKETT

worked with pink silk floss on a tammy ground, in cross, satin and eyelet stitch with alphabets and numerals, titled 'England and Wales contain fifty two Counties', with a list of all the counties, within a strawberry border, signed and dated 'Jane Birkett Finished Oct. 1814', in a later glazed gilt frame  
42.5 x 32.5cm

Literature  
The Feller Needlework Collection: 2, p.212 for a discussion of this sampler.

**£400-600**

337

**A WILLIAM IV NEEDLEWORK HISTORICAL SAMPLER**  
BY HENRIETTA COTTLE

work in cross and eyelet stitch on a tammy ground, with alphabets, numerals and a quote from the 'Vicar of Wakefield' by Oliver Goldsmith, above a list of English Kings and Queens, signed and dated 'Henrietta Cottle June 7 1833', with a ribbon outer border, in a later glazed gilt and ebonised frame  
32.2 x 33.5cm

Literature  
The Feller Needlework Collection: 1, p.187 for a discussion of this sampler.

**£150-250**

338

**A WILLIAM IV NEEDLEWORK ANTI-SLAVERY SAMPLER**  
BY M. A. ROBINS

worked with black silk floss on a linen ground, in cross stitch, with three extracts, the first one describing the sad plight of a negro woman, signed and dated 'M. A. Robins Birmingham, Oct 24 1831', in a later glazed ebonised frame  
36.5 x 34.2cm

Literature  
The Feller Needlework Collection: 2, p.172 for a discussion of this sampler.

**£150-250**

339

**AN AMERICAN NEEDLEWORK QUAKER SCHOOL SAMPLER**  
BY HANNAH TALLCOT OF NINE PARTNER'S SCHOOL NEW YORK

worked with polychrome silk floss on a coarse linen ground, with cross stitch, with alphabets and numerals, signed and dated 'Hannah Tallcott Sampler 18 of 7 Month 1810', in a later glazed ebonised frame  
27.6 x 38cm

Provenance  
M. Finkel & Daughter, 936, Pine Street, Philadelphia, Pennsylvania

Catalogue Note  
In December 1796 a Quaker Boarding School, called Nine Partners School, was opened under the auspices of the New York Yearly Meeting. For its first five years the administrators were Joseph Tallcot and his wife Sarah Hawxhurst Tallcot. This school was the first successful American co-educational boarding school and served as a template for many Quaker Schools in the early United States.

**£800-1,200**

340

**A LATE GEORGE III NEEDLEWORK SAMPLER**  
BY MARTHA FERRIDAY

worked with blue silk floss on a linen ground, with alphabets, numerals and with 'The chief Countries of Europe' and 'Their Capitals', in a floral border, signed and dated 'Martha Ferriday Her Work Finished August 1803', in a later glazed oak frame  
30.5 x 30.7cm

**£150-250**

341

**A REGENCY NEEDLEWORK NAPOLEONIC WARS SAMPLER**  
BY SARAH SHORTHOSE

worked in cross and eyelet stitch on a linen ground, inscribed 'Glorious Events in April 1814, Europe delivered from the Tyranny of Buonaparte, by the Perseverance of England, and the Exertions of her brave Allies. This is the Lord's doing, and it is marvellous in our Eyes.', signed 'Sarah Shorthose', in a later glazed frame  
21 x 22.8cm

Literature  
The Feller Needlework Collection: 2, p.179 for a discussion of this sampler.

**£150-200**



334

335



336

337

338



339

340

341



342  
**A GEORGE IV NEEDLEWORK SAMPLER**  
 BY MARY ANN BOYS

worked with monochrome silk floss on a linen ground, with cross stitch, with a text titled 'On Reputation' from 'Letters on the Improvement of the Mind Addressed to a Lady' by Mrs Hester Chapone (1727-1801); within a floral border, signed and dated 'Mary Ann Boys March 20th 1820 Aged 9 Years', in a later glazed ebonised frame  
 39.9 x 29.6cm

Literature  
 The Feller Needlework Collection: 2, p.206 for a discussion of this sampler.

£100-150



343  
**A VICTORIAN NEEDLEWORK ASYLUM SAMPLER**  
 BY ANN TANDY HALL

worked with blue silk on a linen ground, with cross stitch, with alphabets and various inscriptions: 'Lord of Lords', 'King of Kings', with floral sprays, signed and dated 'Royal Asylum of the St. Ann's Society, Brixton Hill, Ann Tandy Hall, Aged 14 Years, 29th december One Thousand Eight Hundred & Fifty Four', in a later glazed ebonised frame  
 42.4 x 33.9cm

Literature  
 The Feller Needlework Collection: 2, p.52 for a discussion of this sampler.

£200-300



344  
**AN AMERICAN NEEDLEWORK SAMPLER**  
 BY SARAH KNOWER, EARLY 19TH CENTURY

worked with black and grey floss silk on a coarse linen ground, in cross stitch with 'An Elegy' inscribed 'On the Death of Mrs Maria Knower consort of Samuel Knower who Died at Sing Sing westchester Co NY on the 7th of August AD 1829' and signed 'Worked by Sarah Knower aged 10 years', in a later glazed ebonised frame  
 44.6 x 40cm

Literature  
 The Feller Needlework Collection: 2, p.176 for a discussion of this sampler.

Catalogue Note  
 In the 17th century, the Knower family were one of the first recorded settler families in the Massachusetts area and research concludes that the family originally came from Eastcheap, London.

£300-500



345

345

**A NEEDLEWORK PICTORIAL SAMPLER**

EARLY 19TH CENTURY

worked with coloured silks on a linen ground, with a view of a grand red brick house titled 'Back Front of Mansion and Trent Park London', with an enclosed fence, with flowers and two figures walking dogs, in a strawberry border, in a later glazed ebonised frame

25.2 x 33cm

Provenance

Mac Humble Antiques, Bradford-on-Avon, 8th July 1994.

Literature

The Feller Needlework Collection: 2, p.182 for a discussion of this sampler.

Catalogue Note

Trent House and Park was the home of Sir Richard Jebb, George III's favourite physician and in the early 20th century was owned by Sir Philip Sassoon and subsequently inherited by Sir Edward Sassoon, who entertained many notable guests at Trent House, including Charlie Chaplin and Sir Winston Churchill.

£300-400

346

**A JAMES II NEEDLEWORK BAND SAMPLER**

DATED '1686'

worked with polychrome silk floss on an undyed linen ground, with various stitches, including: running, cross, double running, satin, long armed cross and detached buttonhole, with broad bands, the top with an alphabet and numerals, with initials and the date 'M H 1686', above a band of acorn motifs and leaves, a trellis band and further flowers, in a later glazed ebonised frame

Literature

The Feller Needlework Collection: 1, p.171 for a discussion of this sampler.

£800-1,200



346



347

**A LARGE EARLY VICTORIAN BERLIN WOOLWORK SAMPLER  
BY ANN UNDERWOOD**

worked with coloured silks on a linen ground, with various techniques and stitches, with baskets of fruit, a view of a house and a church, a peacock, urns of flowers and with a central Italian lady in national costume beside a folly tower, signed and dated 'Ann Underwood Her Work Finished Febru.. The 17 1846 Aged 11 Years', in a glazed gonalco alves frame  
53 x 44cm

Literature

The Feller Needlework Collection: 2, p.157 for a discussion of this sampler.

£400-600



348

**AN EARLY VICTORIAN NEEDLEWORK SCHOOL SAMPLER  
BY MARTHA ELFORD OF DOWNSIDE SCHOOL**

worked with a virtuous verse, with flowers and baskets of fruit, with a heart shaped cartouche inscribed 'Martha Elford, Her Work, Downside School 1845', in a glazed bird's eye maple frame  
31.7 x 24.7cm

Catalogue Note

Downside School is a Catholic Independent boarding school located in Somerset.

£150-250



349

**BOER WAR INTEREST. A NEEDLEWORK PICTURE  
DATED '1901-1902'**

naively embroidered with polychrome cotton and wool, on a khaki ground, using satin, chain, split and tacking stitch, decorated with stars, flags and leaves, inscribed 'Torn from my coat I send to thee this war worn piece of old khaki, with luck and love to thee alone My Dearest Sister in the good old home.', also inscribed 'Boer War 1901-1902' 'From Jim', above the initials 'R B' and the badge for the rifle brigade, in a later glazed gilt frame  
33.3 x 27cm

Literature

The Feller Needlework Collection: 1, p.181 for a discussion of this sampler.

£200-300



350

**A GEORGE III NEEDLEWORK SAMPLER  
BY MARY ANN WOOD**

worked in coloured silks on a linen ground, with a virtuous verse above a scene of a dog chasing a deer, with urns of flowers, birds and a tree, with a strawberry signature cartouche, inscribed 'Maryann Wooderher Work aged 12 Years finished 1803', with an arcaded floral border with honey-suckle, martagon, lily, bunches of grapes and carnations, in a glazed mahogany frame with applied brass rondels  
40.8 x 32.5cm

Literature

The Feller Needlework Collection: 2, p.104 for a discussion of this sampler.

£300-500

351

**A REGENCY NEEDLEWORK SAMPLER**  
POSSIBLY SCOTTISH, EARLY 19TH CENTURY

worked with coloured silks and wools on a fine linen ground, with a house flanked by trees and with a pair of angels, with further houses and a folly, with an exotic bird perched in a tree, within a floral border, unsigned, in a glazed verre églomisé and gilt frame

38.5 x 32.5cm  
£800-1,200



352

**A GEORGE III NEEDLEWORK ADAM AND EVE SAMPLER**  
BY ANN COOK

worked with polychrome silks on a linen ground, with various stitches and techniques, including: cross, split and chain, with Adam and Eve, their skirts contour shaded and the Tree of Knowledge entwined with a serpent, with a lion and a leopard, with a lattice design, with various other animals and birds, with a virtuous verse and a freehand floral border, signed and dated 'Ann Cook 1769'; in a later glazed bird's eye maple frame

34.9 x 30.8cm  
Literature  
The Feller Needlework Collection: 2, p.136 for a discussion of this sampler.

£500-800



353

**A RARE WILLIAM IV NEEDLEWORK SAMPLER BY A BOY**  
BY HARTLEY JACKSON STEPHENSON

worked with coloured silks on a linen ground, with a large mastiff and a stag, with birds, urns of flowers and a basket of fruit, with a part alphabet, signed and dated 'Hartley Jackson Stephenson 1833 Aged 11 years', in a glazed bird's eye maple frame

42.5 x 32cm  
Catalogue Note  
Hartley Stephenson (1822-1883) of Sigglesothorne, Yorkshire. He is recorded as a master tailor in the census of 1851.

£800-1,200



## THE LOWER BACK STAIRS



354



354

### A GEORGE III MAHOGANY SIDE CHAIR CHIPPENDALE PERIOD, C.1760-70

the serpentine top rail carved with 'C' scrolls, husks and leaves, above a pierced and interlaced vase shaped splat, the uprights carved with Gothic designs, above a drop-in seat, on moulded and chamfered legs united by an 'H' stretcher

£200-300



355

### A GEORGE III NEEDLEWORK MAP SAMPLER ANONYMOUS, C.1800

worked with polychrome silks on a linen ground in various stitches, cross, satin, stem and straight, titled 'A Map of England and Wales', the counties outlined and named in black silk floss, with a colourful free-hand border of rosebuds, martagon lilies, carnations and other flowers, in a glazed giltwood frame 50.7 x 43cm

Literature  
The Feller Needlework Collection: 2, p.168-9 for a discussion of this sampler.

£400-600



356

### A LARGE VICTORIAN NEEDLEWORK SCHOOL SAMPLER BY MARGARET REILLY

worked with polychrome wools on a linen ground, with alphabets, numerals, urns of flowers, birds and a house, signed 'Margaret Reilly; Sampler August 8th 1861' and 'Louth Female National School', in a glazed frame 50.6 x 42cm

£200-300

357

**A CONTINENTAL NEEDLEWORK BAND SAMPLER**

PROBABLY LATE 18TH / EARLY 19TH CENTURY

worked with coloured silk floss on linen ground, with geometric and floral designs, with an alphabet, urns of flowers and birds, a pair of cypress trees, with the christogram 'IHS' and crowned initials, in a later glazed frame  
77.7 x 38.8cm

Literature

The Feller Needlework Collection: 2, p.237 for a discussion of this sampler.

£300-400



357

358

**A SPANISH NEEDLEWORK BAND SAMPLER**

ANONYMOUS MADE FOR FRANCYSCA FARFANNO

worked with polychrome silks on a linen ground, with a free-hand basket of flowers with a bird, butterfly and a dog above geometric bands, and panels of various designs, signed and dated 'Por Francysca Farfanno 3 De 1858', in a later glazed ebonised frame  
67.8 x 35cm

Literature

The Feller Needlework Collection: 2, p.236-37 for a discussion of this sampler.

£500-700

359

**A MEXICAN NEEDLEWORK BAND SAMPLER**

EARLY 19TH CENTURY

embroidered with rectangular panels, with various designs, with leaves, birds, animal and geometric patterns, with further silk decoration following traditional Spanish designs, similar to embroidered blouses, signed 'Miagutlan 1813', in a later glazed gilt and ebonised frame  
97 x 31.6cm

Literature

The Feller Needlework Collection: 2, p.236 for a discussion of this sampler.

£500-700



359



360



361

360

**A BLACK FOREST LINDEN WOOD CUCKOO WALL CLOCK  
LATE 19TH CENTURY**

the brass eight day movement striking on a gong, with a 2in cylinder, the circular dial with Roman numerals, the chalet case carved with three birds with glass eyes, leaves and a bird's nest and with two apertures with a cuckoo and a seated man playing an instrument, with three fir cone weights  
48.5cm high

£300-500

361

**A STAINED PINE DOUGH BIN ON STAND  
19TH CENTURY**

the hinged top revealing a later divided interior  
81.8cm high, 91.7cm wide, 46.5cm deep

£100-150

362

**A CANVAS AND LEATHER HAT BOX  
LATE 19TH / EARLY 20TH CENTURY**

of bucket shape, the lid with initials 'C A' containing a silk top hat by S. Patey (a/f)  
33.2cm high

£80-120

363

**AN OAK RELIEF CARVED FOX HUNTING PANEL  
18TH CENTURY**

depicting six horse and riders, with hound dogs going in for the kill, in a landscape setting framed by trees and a fence  
49.2 x 76.2cm

£200-300



362



363

364

**AN OAK PRESS CUPBOARD**  
LATE 17TH CENTURY AND LATER

the frieze carved with leaf lunettes with owner's triad initials 'IMT' and the date '1716', above a pair of panelled cupboard doors, with later marquetry banding and floral marquetry, flanking a central carved leaf panel above a guilloche band and a pair of lozenge decorated panelled doors, enclosing a shelf

164.4cm high, 144.6cm wide, 57.3cm deep

£800-1,200



365

**AN EARLY GEORGE II BURR ELM CORNER TABLE**  
C.1730

the triangular single drop-leaf top on turned legs and pad feet

68.8cm high, 62.2 x 63.3cm (open)

£500-800



366

**A SMALL DUTCH BRASS SIX-LIGHT CHANDELIER**  
18TH CENTURY

with a turned stem and detachable scroll arms with dished drip-pans and urn shape nozzles

44.7cm high, 47cm wide

£300-500





367  
**A GEORGE III ELM TRIPOD TABLE**  
 LATE 18TH CENTURY

the circular fixed top on a turned stem and cabriole legs  
 65.8cm high, 38.4cm diameter

£200-300



368  
**A PAINTED COMPOSITION OWL STICKSTAND**  
 20TH CENTURY

51.6cm high

£100-150



369  
**A VICTORIAN MAHOGANY WHIP AND BOOT STAND**  
 MID-19TH CENTURY

with twelve hooks and recesses for six pairs of boots  
 104.3cm high, 62.9cm wide, 31cm deep

£150-250



370  
**A PAIR OF ITALIAN GILTWOOD AND PAINTED ALTAR CANDLESTICK LAMPS**  
 LATE 18TH / EARLY 19TH CENTURY AND LATER

with a ring turned baluster stem, together with another pair of altar style lamps, later fitted for electricity (4)  
 49.5cm high (excluding fittings)

£300-400

371

**A LABURNUM HANGING CORNER CUPBOARD**  
POSSIBLY SCOTTISH, EARLY 18TH CENTURY

with a moulded edge and a panelled door enclosing two shelves  
84cm high, 66.7cm wide, 31cm deep

£400-600



372

**A GERMAN BRASS ALMS DISH**  
NUREMBERG, 17TH CENTURY

the centre with a repoussé whorl, within a Gothic script border, the rim with  
punched decoration  
40.2cm diameter

£150-250



373

**A TREEN BOWL**  
POSSIBLY SCANDINAVIAN

of boat form, the handle carved with a pair of birds  
31.5cm high

£100-150





374



375

374

**A QUEEN ANNE OAK SIDE TABLE**  
EARLY 18TH CENTURY

the rectangular top with a moulded edge, on slender baluster legs united by peripheral stretchers  
5.5cm high, 65cm wide, 44.5cm deep

£400-600

375

**AFTER JEAN-BAPTISTE-SIMEON CHARDIN**  
(FRENCH 1699-1779)

The Hard-Working Mother, after the original in the Louvre, Paris  
Oil on canvas, in a carved giltwood frame  
45 x 35.5cm

Provenance  
Woolley & Wallis, 2nd November 1983, lot 40.

£200-300

376

**TWO SMALL BRONZE MORTARS**  
17TH CENTURY

one cast with four fleur-de-lis, possibly Norfolk (2)  
10.4cm high, 12.5cm diameter (max)

£150-200

377

**THREE GEORGE III BRASS TRIVETS**  
C.1760-80

each with a turned fruitwood handle and a pierced shaped top, on pad feet (3)  
29.7cm high, 35.5cm deep (max)

£100-150



376



377

378

**A GEORGE II OAK NARROW CUPBOARD**

C.1740

with two panelled cupboard doors, the upper one enclosing two shelves, with a green painted interior, fitted with a drawer, on moulded style feet

179.5cm high, 50.9cm wide, 31.7cm deep

Provenance

Danny Robinson Antiques.

£500-800



378



379

**A GERMAN BRASS ALMS DISH**

NUREMBERG, EARLY 17TH CENTURY

with repoussé decoration, the centre with Adam and Eve, the border with bands of lozenges and punched decoration

44.2cm diameter

£100-150

380

**A GOOD PAIR OF LEATHER POSTILLION BOOTS**

18TH CENTURY

48.3cm high (2)

Provenance

The Peter Hornsby Leather Collection, item 353.

Catalogue Note

A postillion was a horseman who rode one of a pair of horses pulling a carriage, thick, heavy boots were required as the legs of the rider were susceptible to injury.

£800-1,200



380



381

**A BRONZE MORTAR**  
1ST HALF 17TH CENTURY

crisply cast and decorated with reeded bands and with a pair of lug handles, unmarked  
14.1cm high, 18cm diameter

£200-300

382

**A BRONZE CAULDRON**  
PROBABLY WEST COUNTRY, 17TH CENTURY

with a flared rim and angular lug handles, on moulded tripod feet  
19.5cm high, 30.5cm wide

£100-200



383

**AN EARLY CHARLES II BRONZE MORTAR**  
ATTRIBUTED TO THE 'UNIDENTIFIED' FOUNDRY LOTHBURY OR  
ALDERSGATE, LONDON

decorated with six crowned Tudor roses and with a pair of lug handles  
13.7cm high, 17.3cm diameter

Provenance  
Probably the collection of Michael Finlay.

Literature  
Michael Finlay, English Decorated Bronze Mortars and their Makers, p.75, pl. 109 for where this lot is probably illustrated, pp.73-77 for a discussion of the 'unidentified' foundry.

£300-500

384

**A LARGE ELIZABETHAN BRONZE MORTAR**  
ATTRIBUTED TO HENRY OLDFIELD II, NOTTINGHAM,  
LATE 16TH CENTURY

with an everted rim with the initials 'R' and 'H' in floriated  
Lombardic script of Rufford type, above four lug handles, two  
with rings and two cabled, flanked by four Gothic style buttress  
mouldings  
19.5cm high, 27.8cm diameter

Provenance  
The Collection of Michael Finlay.

Catalogue Note  
See Michael Finlay, 'English Decorated Bronze Mortars and  
their Makers', p.93, pl.168 for the present lot and a discussion  
of this mortar. The author also speculates that this mortar could  
also be by Richard Holdfield.

**£800-1,200**



385

**ENGLISH SCHOOL**  
EARLY 18TH CENTURY

Portrait of a gentleman, half-length, wearing a brown  
coat with blue lining, and holding a letter  
Oil on canvas  
75.2 x 63cm

**£500-700**



386

386  
**A GEORGE III WELSH OAK POTBOARD  
 DRESSER**  
 SOUTH WALES, LATE 18TH CENTURY

the raised plate rack with two shelves and thirteen iron hooks, the base with three frieze drawers, on square section supports  
 172cm high, 167.5cm wide, 44.3cm deep

£500-800

387  
**A DELFTWARE POTTERY BLUE AND WHITE  
 CHARGER**  
 MID-18TH CENTURY

painted in Chinese style, with a vase of flowers and chrysanthemum, with hatched borders  
 36cm diameter

£200-300

388  
**A SMALL COLLECTION OF POTTERY  
 DRAINERS**  
 EARLY 19TH CENTURY AND LATER

by various makers, including: Wedgwood and Copeland, together with a pair of blue and white pottery meat plates (13)  
 45cm (max)

£150-250



387



388



389

**389**  
**A PAIR OF DELFT POTTERY POLYCHROME CHARGERS**  
18TH CENTURY

each painted in blue, green, red and yellow with a central vase of flowers (2)  
34.5cm diameter

£200-300

**390**  
**A RARE DELFTWARE POTTERY FLOWER BRICK**  
C.1740-60

painted in blue with figures, including a lady accompanied by her black servant holding a parasol, the recessed top with twelve small circular apertures flanking a larger rectangular aperture

7.8cm high, 14.6cm wide

£200-300



390

**391**  
**A PAIR OF DELFTWARE POTTERY FLOWER BRICKS**  
C.1740-60

painted in blue with a pagoda, a fence and a willow tree, the recessed top with twenty-two small circular apertures and a larger central one (2)

7.6cm high, 16cm wide

£300-500



391



392

392

**AN OAK GATELEG TABLE**

LATE 17TH / EARLY 18TH CENTURY

the oval drop-leaf top on baluster and bobbin turned legs united by peripheral stretchers  
71cm high, 121 x 130cm

£500-700

393

**A TREEN LIGNUM VITAE CAT**

19TH CENTURY

with a central ball issuing six turned legs  
26.3cm high, 31.5cm wide

£100-150

394

**A WHIELDON CREAMWARE OCTAGONAL PLATE**

C.1760

with a moulded diaper border, together with a Delft pottery drug jar inscribed 'G. F. Rhoh Junip', a German stoneware bottle with a blue glaze and a Castleford type salt-glazed stoneware sugar box and cover with stand (4)  
23cm (max)

£200-300

395

**FIVE OAK 'YORKSHIRE' SIDE CHAIRS**

C.1670-80

with scroll carved decoration, applied with split balusters, one with pear shaped pendants and two with stylised heads of Charles I, with solid seats (5)

£400-600



393



394



395

396

**FOLLOWER OF DANIEL MYTENS (1590-1647)**

Portrait of a gentleman, traditionally identified as Sir Philip Harcourt (1638-1688) of Stanton Harcourt, Oxfordshire

Oil on canvas  
67.7 x 57.5cm

Provenance

Property of the sitter's father-in-law, John Lee of Ankerwyke, Bucks (according to label)

£800-1,200



397

**A WILLIAM AND MARY KINGWOOD OR 'PRINCESWOOD' LACE BOX  
LATE 17TH CENTURY**

the crossbanded hinged lid with panels of oyster veneers, with a vacant interior  
12.3cm high, 45.7cm wide, 35.5cm deep

£400-600

398

**A WING ARMCHAIR IN QUEEN ANNE STYLE  
LATE 19TH CENTURY**

upholstered with fringed cut-velvet damask, on walnut cabriole front legs with square section pad feet united by stretchers

£500-800





399

**A WING ARMCHAIR IN QUEEN ANNE STYLE**  
LATE 19TH CENTURY

upholstered with studded blue leather on walnut cabriole front legs united by a turned 'H' stretcher

£500-800

400

**A GEORGE I OAK CLOSE STOOL**  
EARLY 18TH CENTURY

with a hinged lid revealing a vacant interior, the front with false drawer fronts, with brass side carrying handles on bun feet  
50.5cm high, 48cm wide, 36.5cm deep

£200-300



401

**'THE LADIES WALDEGRAVE'**  
AFTER SIR JOSHUA REYNOLDS (1723-1792)

a black and white mezzotint engraving by Valentine Green (1739-1813), 'Published Decr 1st 1781, by V. Green, No.29 Newman Street, Oxford Street, London', in a glazed ebonised and giltwood frame  
51.2 x 58.5cm

£100-150



402

**AN EARLY GEORGE III WELSH OAK TRIDARN**  
NORTH WALES, C.1760

inlaid with burr oak panels, the canapeed top with two corner shelves, above turned pendants, above a pair of fielded panelled doors flanking a central arched panel, inlaid with an armour clad knight holding a shield and a sword, above three frieze drawers and a pair of doors enclosing a shelf

199cm high, 144.4cm wide, 57.2cm deep

£1,000-1,500



402

403

**A LARGE STAFFORDSHIRE POTTERY 'BULL BEATING' GROUP**  
LATE 19TH CENTURY

the tethered bull attacked by two terriers, with the owner standing with his arms aloft, the sponge decorated table base titled 'Bull Beating' and 'Now Captin Lad'

26cm high, 35.5cm wide

Literature

See Pat Halfpenny, 'English Earthenware Figures', p. p265.

£800-1,200



403



404



405

404

**TWO PAIRS OF STAFFORDSHIRE POTTERY FIGURES**  
19TH CENTURY

comprising: a pair of spill vases, modelled with deer and fawns, with gilt line bases together with a pair of Scottish Highland equestrian groups (4)  
37.3cm high (max)

£200-300

405

**A DELFTWARE POTTERY CHARGER**  
PROBABLY LIVERPOOL, MID-18TH CENTURY

painted in blue in Chinese style with a lady holding a vase of flowers, with buildings and willow trees  
36cm diameter

Provenance  
Witney Antiques.

£200-300

406

**AN AFGHAN CARPET**

430 x 340cm

£300-500



406



THE KITCHEN  
& CRYPT



407



408



409

407

**FIVE VICTORIAN COPPER JELLY MOULDS**  
19TH CENTURY

three by Benham and Froud, with orb and sceptre marks, and initials 'ASC' probably for All Souls College, Oxford University and 'ASCK', numbers '455, 4420 and 489'; together with a similar mould stamped 'WD 262' and another stamped 'WT 337' (5) 11.3cm high (max)

£200-300

408

**FIVE VICTORIAN COPPER JELLY MOULDS**  
19TH CENTURY

four stamped 'ASC' possibly for All Souls College, Oxford and numbered '375c, 435' of the four also stamped 'WD 245' together with a mould with a lion over a crown stamped 'Hertford Coll' (5) 14.5cm high (max)

£200-300

409

**FIVE VICTORIAN COPPER JELLY MOULDS**  
19TH CENTURY

four by Benham and Froud, with orb and sceptre marks, and initials 'ASC' possibly for All Souls College Oxford University and 'ASCK', numbers '480, 481 and 476'; together with a similar mould stamped 'WD 378' and 'ASC' (5) 12.8cm high (max)

£200-300

410

**A MYOTT'S HARLEQUIN PART DINNER SERVICE**  
FIRST HALF 20TH CENTURY

the majority with the 'Bouquet' pattern, comprising: meat plates, tureens, dinner plates, teacups, saucers and other wares (122)

£200-300



410



411

**411**  
**A LARGE PINE DRESSER**  
19TH CENTURY AND LATER

the later plate rack with three shelves, the base with three frieze drawers, above panelled cupboard doors  
233.5cm high, 256cm wide, 67cm deep

£500-700

**412**  
**A PAIR OF OAK FORMS / BENCHES**  
EARLY 20TH CENTURY

each with a rectangular seat, on trestle ends united by Gothic style chamfered stretchers (2)  
46.7cm high, 274.5cm long, 30.5cm deep

£500-800



412



413



414

**413**  
**AN IRISH PRIMITIVE**  
**SYCAMORE AND ASH 'GIBSON'**  
**CHILD'S ARMCHAIR**  
19TH CENTURY

with red painted decoration, the curved comb top rail above a stick back and a solid seat, on rustic legs

£200-300

**414**  
**TWO OAK CUTLERY TRAYS**  
LATE 18TH / EARLY 19TH  
CENTURY

each with a pierced handgrip and shaped edges, with twin divisions, one inlaid with diamond lozenge panels (2)  
39 x 29cm (max)

£150-250

**415**  
**A TREEN CONFECTIONERY**  
**MOULD**  
MID-19TH CENTURY

intaglio relief carved with the Royal Coat of Arms, the back with two iron suspension rings  
31.5cm diameter

£100-150

**416**  
**A LARGE TREEN SYCAMORE**  
**DAIRY BOWL**  
19TH CENTURY

with a moulded rim, together with three butter pats (4)  
46cm diameter

£150-250



415



416



417

**A BLACK JAPANNED TAVERN CLOCK**

BY HALLAM, NOTTINGHAM, LATE 18TH / EARLY 19TH CENTURY

the brass eight day movement with four turned pillars and shaped plates, with an anchor escapement, the twenty inch square dial with Roman and Arabic numerals, with pierced brass scroll hands, the centre signed 'Hallam NottM'; the restored case decorated in gilt with chinoiserie scenes of figures, buildings and trees  
163.6cm high

£3,000-5,000

418

**A 17TH CENTURY DUTCH OAK CHIP CARVED MANGLE BOARD**

PROBABLY FREISLAND, DATED '1643'

pierced and relief decorated with ten rondels, inscribed 'neitien bans, dogbier oan, Jan arentszen' and dated 'Anno 1643'  
79.5cm long

£200-300



419

**419**  
**A GEORGE III WROUGHT IRON HANGING RACK**  
 THIRD QUARTER 18TH CENTURY

with scroll decoration and five hooks together with a small collection of ladles, spoons, skimmers and a sieve and a wrought iron hanging game crown (9)  
 59cm (max)

**£150-200**



420

**420**  
**FOUR STEEL MEAT SKEWERS**  
 18TH CENTURY

each with a pierced ring terminal (4)  
 78cm long (max)

**£80-120**



421

**421**  
**A DUTCH BRASS WARMING PAN**  
 LATE 17TH / EARLY 18TH CENTURY

with a bobbin turned fruitwood handle, the lid pierced with an urn of flowers and leaves together with another brass warming pan with a steel handle (2)  
 109.7cm long (max)

**£200-300**

**422**  
**A COLLECTION OF COPPER AND BRASS WARE**  
 EARLY 19TH CENTURY AND LATER

including: a copper skillet and a saucepan each with a brass handle, a brass pan with a turned fruitwood handle, jelly moulds, some stamped 'A S C' possibly for All Souls College and other items (27)  
 75.6cm (max)

**£150-250**



422

423

**A GEORGE III IRON AND STEEL SPIT JACK**  
THIRD QUARTER 18TH CENTURY

with a scroll decorated face and a weight driven movement  
37.6cm high

£500-800



424

**TWO SHEPHERD'S CROOKS**  
19TH CENTURY

each with a wrought iron hook, one with a turned fruitwood shaft  
the other in ash (2)  
150 cm long (max)

£150-200



425

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
BY ANNE WILLS INSLEY

worked with polychrome silks on a linen ground in cross, satin, stem and running stitch, depicting Jesus meeting with his mother Mary after his first fall, the fourth Station of the Cross, with pairs of butterflies, birds, urns of flowers, squirrels, bees and a birdcage, in a rose border, signed and dated 'Anne Wills Insley Aged 11 years 1843', in a glazed ebonised frame  
41.1 x 31.2cm

Literature

The Feller Needlework Collection: 2, p.258 for a discussion of this sampler.

£200-300







426

**A PAIR OF JAMES I OAK CHURCH PEWS / BENCHES**

EARLY 17TH CENTURY

each carved with leaf scroll corbels above solid ends, the seat and backs with moulded decoration, one inscribed in gilt 'Sunday', on later block feet (2)  
88.7cm high, 194.5cm wide, 31.5cm deep

Provenance  
Csaky Antiques.

£2,000-3,000



427

**A CHARLES II OAK COFFIN**  
PROBABLY WELSH, C.1660

the hinged lid revealing an interior with twin lidded tills and a carved leaf back panel, the front with a dragon frieze above a pair of flower and leaf panels, with scroll carved stiles, with conforming side panels  
73cm high, 117cm wide, 48.7cm deep

£500-800

428

**A PAIR OF CARVED OAK THREE-LIGHT CANDELABRA**  
19TH CENTURY

each with a fluted stem issuing leaf and flower scroll branches, the base hung with floral swags on leaf scroll tripod feet (2)  
49cm high

£400-600



λ 429

**A PAIR OF ROSEWOOD APPLIQUÉ FRAGMENTS**  
PROBABLY FLEMIISH OR DUTCH, 17TH CENTURY

each carved with a winged cherub holding a flower, with ribbon tied scrolling leaves and flowers, together with a similar carving and pair of oak figural terms, with Doric capitals and strapwork tapering bases (5)  
94.7cm (max)

£300-400

430

**A PAIR OF BAROQUE CARVED MARBLE ANGEL CORBELS**

PROBABLY ITALIAN OR FLEMISH, LATE 16TH / EARLY 17TH CENTURY

each carved with a scroll support above a cherub's bust and with feathery wings (2)

49.8cm high, 51.5cm high

£4,000-6,000



431

**A PAIR OF ITALIAN MOTTLED MARBLE COLUMNS**

19TH CENTURY

each on a different associated white marble plinth (2)

119.3cm and 115.2cm high

£1,000-1,500





432

**AN IRISH PRIMITIVE SYCAMORE AND ASH 'GIBSON' ARMCHAIR**  
19TH CENTURY

the curved comb top rail above a stick back and a solid seat, on rustic legs  
£400-600

433

**A PAIR OF WROUGHT IRON STANDING CANDLEHOLDERS**  
IN 16TH CENTURY STYLE

each with a pricket top, on ring turned stems and tripod bases with flattened  
pad feet (2)  
136.2cm high

£300-500



434

**AN IRISH PRIMITIVE SYCAMORE AND ASH 'GIBSON' ARMCHAIR**  
19TH CENTURY

with traces of painted decoration, the curved comb top rail above a stick back  
and a solid seat, on rustic legs  
£400-600



435

**A CARVED LIMESTONE PANEL DEPICTING SUSANNA AND THE ELDERS**

MID- TO LATE 16TH CENTURY

carved in relief with the semi-naked maiden bathing in a well, accosted by two lecherous voyeurs in a garden setting, with trees, within a strapwork border decorated with winged cherubs  
70.8 x 113.1cm

Provenance

A Medieval Hall House, Frampton on Severn, Gloucestershire.

£3,000-5,000

436

**AN ITALIAN WHITE MARBLE FONT OR BIRD BATH**  
19TH CENTURY

the dished circular top with an egg and dart band, above a baluster stem, relief carved with lambrequins and stiff leaves, with ovolo bands, on a fluted foot and a square plinth base

110.5cm high, 80.8cm wide  
£2,000-3,000



437

**A GERMAN CARVED LIMWOOD FIGURE OF CHRIST THE MAN OF SORROWS**  
16TH CENTURY

depicted seated wearing a crown of thorns, with a loin cloth partially covering his emaciated body, with traces of polychrome decoration  
57.5cm high

£2,000-3,000



438

**A DUTCH DELFT TILE PANEL**  
18TH CENTURY

Painted in manganese with Christ on the Cross with Mary Magdalene and with classical buildings in the background, composed of twelve tiles, framed as one  
52.3 x 59cm

£300-500



439

**A NOTTINGHAM SALT-GLAZED STONEWARE POTTERY  
BROWN BEAR JUG AND COVER**  
MID-18TH CENTURY

modelled seated on its haunches and clutching a club between his front paws, his fur depicted in crumbled clay, the snout, paws and collar decorated in a brown lustre glaze

24.8cm high

£400-600



440

**TWO SMALL BROWN STONEWARE BELLARMINE JUGS**  
GERMAN, 17TH CENTURY

both with a mottled tiger-ware type glaze, with bearded male masks, one with an oval coat of arms (2)

21.8cm high (max)

Provenance

The smaller jug from Littlecote House, Hungerford, Berkshire.

£200-300



441

**AN EARLY VICTORIAN STAFFORDSHIRE SLIPWARE  
POTTERY PLANT POT**  
DATED '1859'

with a brown glaze and cream decoration with dot rondels, a stylised tree, a ring chain border and wavy lines, dated '1859', with a matching tray (2)

23cm high, 23.5cm diameter

Provenance

Jonathan Horne Antiques Ltd.

£400-600





442



443

442

**A SMALL COLLECTION OF STUDIO POTTERY  
20TH CENTURY**

including: a footed bowl by Newlyn Harbour Pottery, a teapot by A & J Young and a jug by Bidly Picard of Mousehole Pottery (6)  
30.7cm (max)

£150-250



444

443

**A LARGE BROWN STONWARE BOTTLE OR FLAGON  
EARLY 18TH CENTURY**

with a moulded neck and with a loop handle  
44.7cm high

Provenance  
Jonathan Horne Antiques.

£100-200



445

444

**A COLLECTION OF STUDIO POTTERY  
BY THE TOFF MILWAY CONDERTON POTTERY**

comprising: two jugs, one decorated with fish, three teapots and a model of a pig, with impressed and slip marks (6)  
26.8cm high

£100-200

445

**TWO SPANISH POTTERY BOWLS  
19TH / 20TH CENTURY**

each decorated with green leaves (2)  
31.5cm diameter (max)

£150-250



446

446

**AN OAK COURT CUPBOARD**

DERBYSHIRE, LATE 17TH CENTURY

the moulded frieze with a pair of turned pendants and a pair of panelled doors, each centred with a diamond lozenge, the centre with two conforming panels, above a further pair of doors, on high stile feet  
151.4cm high, 183.5cm wide, 60.8cm deep

Provenance

Witney Antiques, 5th February 1991.

Catalogue Note

There is a similar example in Haddon Hall, Derbyshire.

£1,000-1,500

447

**A MASSIVE BROWN STONEWARE SALT GLAZED POTTERY ALE / HARVEST JUG**

PROBABLY SCOTTISH, EARLY TO MID-19TH CENTURY

with relief moulded decoration, the upper section with a brown dip glaze, the rim with bands of flowers above a fox hut and a band of country folk, drinking, smoking pipes, dancing and harvesting, with windmills and the Royal Coat of Arms  
56cm high

Catalogue Note

See Adrian Oswald, R. J. C. Hildyard and R. G. Hughes, 'English Brown Stoneware', p.224, fig.171a for a very similar example by the Caledonian Pottery, Glasgow, now in the Glasgow Museum.

£800-1,200



447



448

448

**A PAIR OF POTTERY LION SASH WINDOW /  
FURNITURE RESTS**  
19TH CENTURY

with a treacle glaze (2)  
13.3cm high

£80-120

449

**A LARGE BROWN SALT-GLAZED STONEWARE TYG**  
C.1870-80

with a silver plated rim above a brown wash, with three scroll  
handles, the body applied with relief moulded hunting figures, a  
windmill and men drinking ale  
21cm high, 27.5cm wide

£150-200



449

450

**A STONEWARE OVAL GAME PIE DISH**  
19TH CENTURY

the body decorated with a grapevine, with a lid and an inner  
liner together with another brown stoneware pie dish, the body  
relief moulded with farming scenes with lions mask lift handles  
(2)  
28cm wide (max)

£100-200



450

451

**GERMAN SCHOOL, 17TH CENTURY**  
**CHRIST AS A MAN OF SORROWS**

oil on copper, in a giltwood and llimewood frame, carved with cherubs and angels on a billowing cloud and sunburst ground

15.3 x 12.3cm, the frame: 41.5 x 35.7cm

£800-1,200



452

**A GERMAN BRASS ALMS DISH**  
**NUREMBERG, 17TH CENTURY**

the centre with a repoussé whorl boss within a band of Gothic script and with a punched outer border

46cm diameter

£200-300



453

**A WILLIAM AND MARY OAK CHEST**  
**LATE 17TH CENTURY**

with two short and three long drawers, with panelled fronts, on stile feet

92.7cm high, 94.8cm wide, 58.8cm deep

£500-800





454



455

454

**A GERMAN BRASS ALMS DISH**  
NUREMBERG, 17TH CENTURY

the centre decorated with Adam and Eve within a band of Gothic script and with a punched outer border  
41.2cm diameter

£200-300

λ 455

**A PAIR OF FRENCH IVORY PORTRAIT RELIEF PLAQUES**  
DIEPPE, 19TH CENTURY

depicting King François I and Queen Catherine de' Medici, each mounted in later frames (2)  
10 x 8.2cm

£200-300

456

**A FRUITWOOD AND ELM LOWBACK WINDSOR ARMCHAIR**  
ATTRIBUTED TO HIGH WYCOMBE, C.1820-40

the back with three turned spindles above a central rondel flanked by a pair of leaf motifs, on turned legs united by an 'H' stretcher, together with a beech and elm Oxford Windsor lowback armchair, with remains of red paint, the back edge of the seat stamped with the initials 'GS 54' (2)

Catalogue Note  
See Bernard D. Cotton, 'The English regional chair', p.83 for a similar example.

£200-300

457

**A CHARLES II OAK JOINT STOOL**  
LATE 17TH CENTURY

the rectangular seat with a moulded edge, the rails with thumbnail carved decoration, on baluster turned legs united by peripheral stretchers

57.4cm high, 45cm wide, 27cm deep

£100-200



456



457



458

**458**  
**THREE CARVED OAK PANELS OF KINGS**  
17TH CENTURY

each wearing a crown and standing in a niche (3)  
49.5 x 28cm (max)

**£200-300**

**459**

**A JAMES I OAK SWORD CHEST**  
C.1620

with reeded bands and crimped edges, the hinged top revealing a vacant interior, the front incised with initials and date 'HW 1683', on cut-out ends  
52.3cm high, 120cm wide, 29cm deep

**£500-800**



459



460

λ 460  
**A PAIR OF NEEDLEWORK PICTURES**  
 EARLY 18TH CENTURY

worked with polychrome silks and wools in tent stitch, one depicting ladies in a woodland setting, one playing the lyre with onlooking animals and birds, including: a stag, a lion and a fox, the other picture depicting figures in a landscape setting, in the centre an amorous couple, to the left a cherub with doves in a chariot, in glazed tortoiseshell frames (2)

46 x 49cm and 48.7 x 52.3cm

£1,500-2,000

461  
**A CHARLES II OAK AND UPHOLSTERED**  
**ARMCHAIR**  
 C.1670-80

the back seat and cushion later covered in a verdure tapestry style fabric, the arms with cut-out decoration, on turned and block legs united by peripheral stretchers

£300-500

462  
**A PAIR OF CHARLES II OAK CHAIRS**  
 ATTRIBUTED TO DERBYSHIRE, C.1680

each with an arched back above a solid seat, on turned and block front legs united by a conforming stretcher (2)

£150-250



461



462

463

**A WALNUT CHEST ON CHEST**  
EARLY 18TH CENTURY AND LATER

with three short and six long feather banded drawers, with brass plate bat's wing handles and escutcheons and fitted with a brushing slide, stamped 'E. Hancox', on shaped bracket feet

165cm high, 110cm wide, 56.9cm deep  
£500-800



464

**A LARGE PEARLWARE POTTERY BLUE AND WHITE CYLINDRICAL JARDINIÈRE**  
EARLY 19TH CENTURY

with transfer printed decoration, with chinoiserie scenes, with pagodas, watery landscapes, bridges and figures, with leaf handles, unmarked

31.5cm high, 39.5cm wide  
£200-300

465

**A RARE GEORGE III QUAKER MAP SAMPLER**  
BY MARY ROBSON OF TRINITY LANE SCHOOL YORK

depicting England and Wales, the counties and place names worked in monochrome satin stitch, with the regions outlined in polychrome crewel yarn, on a linen ground, signed and dated 'Mary Robson 1802 York', in a verre églomisé Hogarth type frame

47.5 x 40.5cm

Literature

The Feller Needlework Collection: 2, p.40 for a discussion of this sampler.

Catalogue Note

The private Quaker School in Trinity Lane, York was founded for more affluent girls than those eligible for Ackworth School. Mary Robson was born in 1789, a descendant of the wealthy and famous Pease banking family of Darlington.

£300-500





466

**466**  
**A GEORGE III OAK DRESSER**  
 LATE 18TH / EARLY 19TH  
 CENTURY

the raised plate rack with three shelves, the base with an arrangement of seven drawers and a pair of cupboards, enclosing a shelf 193.6cm high, 178cm wide, 44.7cm deep

£400-600



467

**467**  
**AN OAK PRIE DIEU**  
 19TH CENTURY

with turned supports, the base with a part hinged top revealing a vacant compartment, together with an oak side table, fitted with a frieze drawer (2)

79.5cm high, 56.5cm wide (max)

£200-300



**468**  
**EIGHT ASSORTED COPPER  
 AND BRASS WARMING PANS**  
 18TH CENTURY AND LATER

each with a turned wood handle (8)  
 121cm long

£200-300

**469**  
**A FRENCH IRON GARDEN  
 CROSS**  
 LATE 19TH CENTURY

decorated with a rosary with the Virgin Mary and three angels  
 128.3 x 68.7cm

£200-300



468



469

END OF DAY ONE



# THE STAIRCASE

DAY TWO  
LOTS 470-911



470

**STEAMER INTEREST. A VICTORIAN NEEDLEWORK SAMPLER**

BY ESTHER BODKIN, DATED '1872'

worked with coloured silk on a linen ground, with alphabets, numerals, religious text and also with a description of a voyage 'We sailed from Liverpool in the steamer Wyoming on the 10 of April and landed at New York 23 and sailed from Quebec in the steamer Scandinavian on 22 June and landed at Liverpool 2 July 1872', in a later glazed ebonised frame  
39.5 x 54.2cm

Literature  
The Feller Needlework Collection: 2, p.178 for a discussion of this sampler.

£150-250

471

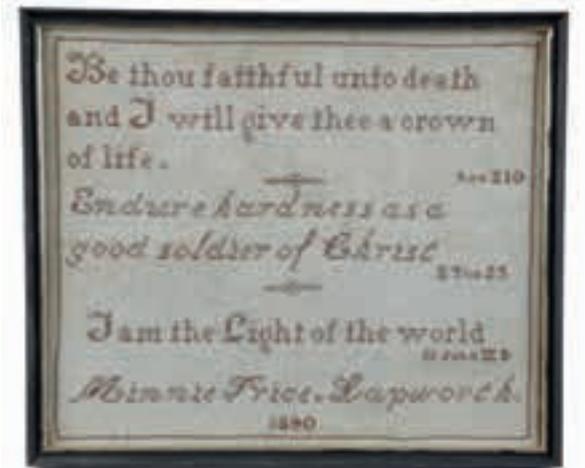
**A LATE VICTORIAN NEEDLEWORK SUNDAY SCHOOL SAMPLER**

BY MINNIE PRICE

worked in cross stitch on a tammy ground, with text from Revelations, St. John and Timothy, signed and dated 'Minniw Trice, Lapworth, 1890', in a later glazed ebonised frame  
25.4 x 30cm

Literature  
The Feller Needlework Collection: 2, p.89, for a discussion of this sampler.

£100-150



472

**A REGENCY IRISH NEEDLEWORK QUAKER SCHOOL SAMPLER**

BY ELIZABETH NEALE

worked with cross stitch on a linen ground, with 'The Creation Required to Praise Its Author', within a scrolling leaf and flower border, signed and dated 'Elizabeth Neale Mountmellick Boarding School A.D. 1808', in a later glazed ebonised frame  
49.2 x 33cm

Literature  
The Feller Needlework Collection: 2, p.47 for a discussion of this sampler.

£200-300





473



474

473

**A RARE PAIR OF NEEDLEWORK QUAKER SAMPLERS**

BY THE HOPKINS SISTERS, 1825 AND 1832, POSSIBLY IRISH OR AMERICAN

worked with coloured silks on a tammy ground, with various stitches, including: queen, cross, four sided and eyelet, each with alphabets, numerals and a verse, one signed 'Susan Hopkins's Work Aged 11 Years March 6th 1825', the other 'Lavinia Hopkins age 9 years 1832', in later glazed ebonised frames (2)  
43.7 x 20cm

Literature

The Feller Needlework Collection: 2, pp.92-93, for a discussion of these samplers.

Catalogue Note

It is interesting to note that the upper case Q in Susan's third alphabet is the same as those seen in the Mountmellick examples.

£800-1,200

474

**A LATE GEORGE III IRISH NEEDLEWORK SCHOOL SAMPLER**

BY JULIA WALSH

worked with two bands of diamond lozenges, the lower with internal crosses, with alphabets, numbers and bands of flowers, with a hymn 'The Lord is My Shepherd, My Guardian, My Guide', inscribed 'Julia Walsh worked this sampler at Mrs Lawlers School Youghall in the Thirteen year of her age November the 21st 1804.', above a darn border, in a later glazed gilt and ebonised frame  
88.1 x 34.5cm

Literature

The Feller Needlework Collection: 2, p.270 for a discussion of this sampler.

£500-800

475

**A REGENCY IRISH NEEDLEWORK QUAKER SCHOOL SAMPLER**  
BY JANE ROBINSON

worked with polychrome silks in cross, satin and eyelet stitch on a linen ground, with brightly coloured alphabets, one in the mythical 'Holbein' stitch, and numerals, with bands of flowers within a scrolling leaf and flower border, signed and dated 'Elizabeth Neale Mountmelick School Anno Dom 1815', in a later glazed ebonised frame  
58.8 x 32.8cm

Literature

The Feller Needlework Collection: 2, p.50 for a discussion of this sampler.

£800-1,200



476

**A RARE WILLIAM AND MARY NEEDLEWORK BAND SAMPLER**  
BY OR FOR MARY HUNT

worked with polychrome silks on an undyed linen ground, with various stitches, including: running, cross, Algerian eye, satin, chain and buttonhole with free-hand rows of flowers and a central purse or bourse, above a psalm, signed and dated 'Mary Hunt Was Born The 14th of September 1693', in a later glazed ebonised frame  
47.4 x 21.3cm

Literature

The Feller Needlework Collection: 1, pp.160-61 for a discussion of this sampler.

£1,000-1,500

477

**A RARE GEORGE II NEEDLEWORK SAMPLER**

BY MARY BYWATER

worked with fine green silk on a linen ground, with cross stitch, with alphabets, lacking the letter j, numerals and vowels above a loveheart with crowns and initials and a verse 'Make much of precious time while in your power. Be careful well to husband every hour. For time will come when you shall rore lament, The unhappy minutes that you have mis-pent. July 23 ended my work', signed and dated Mary Bywater May the 2 1751', in a later glazed frame 30.8 x 19.7cm

Provenance

The Collection of Marcus B. Huish.

The Fine Art Society.

With Erna Hiscock.

Literature

This historic sampler is illustrated in the landmark book published by Marcus Huish in 1913, pl.22.

£400-600



478

**A CHARLES II NEEDLEWORK BAND SAMPLER**

ANONYMOUS

worked with polychrome silk floss on an undyed linen ground, with various stitches and techniques, including: running, cross, long armed, satin, Algerian eye and double running, with bands of flowers, quatrefoil designs, quincunx, alphabets and other designs 64.6 x 16cm

Literature

The Feller Needlework Collection: 1, p.152 for a discussion of this sampler.

£1,000-1,500

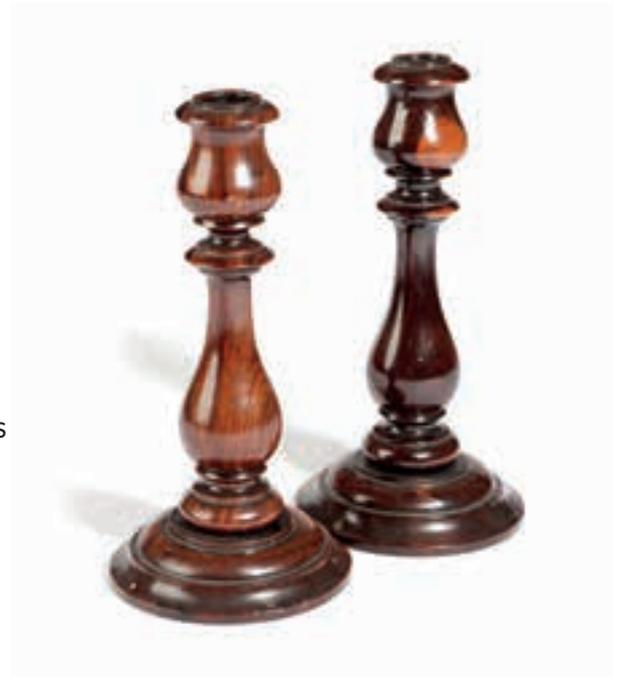


479

**TWENTY-TWO SCOTTISH POTTERY CARPET BOWLS**  
19TH CENTURY

of various designs and colours, in an Eastern bronze bowl, mounted on a mahogany stand (24)  
85.4cm high, 61cm wide (overall)

£500-800



480

**A PAIR OF EARLY VICTORIAN TREEN LIGNUM VITAE CANDLESTICKS**  
C.1840

each with a baluster turned stem (2)  
21.6cm high

£100-150



481

**A DUTCH TREEN TOBACCO BOX AND COVER**  
EARLY 19TH CENTURY

of staved construction in walnut, ebony and boxwood and with two brass bands  
13.8cm high, 13.2cm diameter

£100-150

482

**AFTER SIR PETER LELY (1618 - 1680)**

Portrait of Charles II (1630-1685), half-length, wearing an armoured breastplate, in a painted oval

Oil on canvas  
76.5 x 63.5cm

Provenance

William H. Stokes, Cirencester, 5th February 1986.

£800-1,200



483

**ENGLISH SCHOOL**  
LATE 17TH CENTURY

Portrait of William III, half-length, wearing the collar of The Order of the Garter, in a painted oval

Oil on canvas  
76.5 x 64cm

Provenance

William H. Stokes, Cirencester, 5th February 1986.

£600-800



484

**A CHARLES II OAK ARMCHAIR**

POSSIBLY WEST COUNTRY, THIRD QUARTER 17TH CENTURY

the guilloche carved top rail above a panelled back, centred with a carved leaf diamond lozenge, with cut-out arms, and sausage turned front legs

£300-500

485

**A GEORGE III HEXAGONAL SCROLLWORK TEA CADDY**

LATE 18TH CENTURY

inlaid with barber's pole stringing and with panels of rolled paper flowers and leaves with gilt highlights, the front with an oval printed portrait panel, the interior with a single lid with a bone handle

13.7cm high, 17.5cm wide

£150-200



486

**A TREEN JUG**

PROBABLY SCANDINAVIAN, EARLY 19TH CENTURY

carved with a band of flowerheads and rondels above stiff leaves and a leaf decorated scroll handle

12.7cm high

£150-200





THE FIRST FLOOR  
LANDING



487

**A CREAMWARE POTTERY CYLINDRICAL MUG**

C.1800-10

with a loop handle, the body printed with the arms of the Worshipful Company Of Butchers, titled 'The Butchers Arms', with a pair of bull supporters

12.2cm high

£300-500



488

**TWO DELFT OR FRANKFURT POTTERY LOBED DISHES**

LATE 17TH CENTURY

each painted in blue and black with a seated Chinaman (2)

22cm diameter

£150-250



489

**A CREAMWARE POTTERY CYLINDRICAL MUG**

C.1770-80

with a loop handle, the body transfer printed in black with a hunting scene with figures on horseback and with hound dogs, by Sadler and Green, 'The Hare Hunt' after John Wootton (1686-1764)

14.8cm high

£150-250



490

490  
**A RARE EARLY GEORGE III STAFFORDSHIRE SLIPWARE POTTERY  
POSSET POT**  
DATED '1761'

with an everted rim and twin loop handles, the body with a chequerboard ground and with panels of leaf motifs, signed with initials 'BK'  
18cm high, 24cm diameter

Provenance  
Jonathan Horne Antiques Ltd.

Catalogue Note  
See 'The Burnap Collection of English Pottery in the William Rockhill Nelson Gallery of Art', p.20, fig.30 for a very similar example dated '1759' and inscribed with initials 'BR'. The Burnap example was formerly in the John Henry Taylor Revelstoke Collection.

£3,000-5,000

491  
**A PAIR OF DELFTWARE POTTERY CHARGERS**  
POSSIBLY LIVERPOOL, MID-18TH CENTURY

printed in blue, green, yellow and manganese with flowers and leaves in Chinese style (2)  
35.8cm diameter

Provenance  
Fiedler, Hummelsb. Kircheneg 103, Hamburg.

£500-800



491



492

**A DELFTWARE POTTERY BALLOONING PLATE**  
C.1780

painted in blue, green and manganese depicting the ascent of Lunardi's balloon from Mermaid Gardens, Hackney on the 12th August 1781, the rim with swags of flowers  
20cm diameter

£300-500



493

**A DELFTWARE POTTERY SMALL PLATE**  
ATTRIBUTED TO LIVERPOOL, C.1760

painted with Fazzackerly colours with flowers and leaves, together with another Delftware plate polychrome decorated with a Chinese style landscape scene (2)  
22.6cm diameter

£150-250



494

**A SMALL DELFTWARE POTTERY BALLOONING PLATE**  
PROBABLY BRISTOL, C.1780

painted in blue, green and manganese depicting the ascent of Lunardi's balloon from Mermaid Gardens, Hackney on the 12th August 1781, the rim with swags of flowers  
17.5cm diameter

£300-500



495

495

**A COMMONWEALTH OAK MURAL GLASS CASE**  
MID- 17TH CENTURY

the arched open front carved with scrolling leaves,  
with a fixed shelf  
58.4cm high, 82.2cm wide, 23cm deep

**Catalogue Note**

See Victory Chinnery, 'Oak Furniture: The British Tradition', pp.339-341 where several comparable boarded glass cases are illustrated. Chinnery notes that 'Cheap and coarsely-made drinking glasses were fairly plentiful even in the middle class homes in the 16th / 17th centuries, but owing to their fragile nature some special system of storing them was a necessity. The answer was a lightly-built case of shelves known as the glass case.'

£800-1,200

496

**A CHARLES II OAK CHEST**  
C.1680

with three long geometric panelled drawers, carved  
with flowerheads and leaves, with bobbin and spiral  
twist mouldings and applied turned split mouldings, on  
later bun feet  
117.9cm high, 101.5cm wide, 55.8cm deep

£600-1,000



496



497

497

**A WROUGHT IRON AND TREEN TABLE RUSHNIP**

EARLY 19TH CENTURY, POSSIBLY WELSH

with a spring action and a hook, on an oak base  
21.8cm high

£200-300

498

**A GEORGE III IRISH WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER**  
COUNTY DONEGAL, C.1800

with a spiral twist stem mounted on a yew base with multiple ring turnings  
31.8cm high

Literature

Illustrated in R. Ashley, 'The Rushlight & Related Holders: A Regional View', p.147, photograph 103 (A).

£300-400



498

499

**A GEORGE II WROUGHT IRON TABLE RUSHNIP AND CANDLE HOLDER**

C.1740

with a finely turned socket and stem on an acorn turned yew base  
31.3cm high

£400-600



499

500

**A SMALL GEORGE III WROUGHT IRON AND TREEN TABLE RUSHNIP**  
EARLY 19TH CENTURY, POSSIBLY WELSH

with a scroll handle on a turned mahogany base  
17.5cm high

£200-300



500



501

501

**A PAIR OF CHARLES II WALNUT SIDE CHAIRS**  
C.1680

carved with scrolling leaves and flowers, the crest with a pair of angels holding a stylised basket of fruit, with a caned back and seat, with a later drop-in cushion, on spiral twist and flower carved front legs united by a conforming stretcher (2)

£800-1,200

502

**'THE KINGDOM OF ENGLAND'**  
BY JOHN SPEED (1552-1629)

a hand-coloured map engraved by Abraham Goos, described by Christopher Saxton and published by George Humble, with eight costumed figures, the sea with ships and sea monsters, dated '1632' the reverse with English text, in a later glazed bird's eye maple double sided frame

38.6 x 51.3cm

£200-300



502



503

**A GEORGE III MAHOGANY BRACKET CLOCK**  
BY JOHN DWERRIHOUSE LONDON, C.1790

the brass eight day movement with turned pillars and an anchor escapement striking on a bell, the backplate engraved with leaf scrolls and flowers, the six and three-quarter inch brass and silvered dials with Roman and Arabic numerals and with date aperture, signed 'Dwerrihouse Berkley Square' with subsidiary strike/ silent and seconds dials and Rococo gilt spandrels, with blued steel scroll hands, the moulded and brass mounted case with fish scale sides, the top with a handle on fluted swept bracket feet

43.3cm high, 28.5cm wide  
£2,000-3,000



503

504

**A MID-17TH CENTURY OAK CHEST**  
IN ELIZABETHAN STYLE, DATED '1665'

the hinged top with a moulded edge, the underside engraved with a rondel, with initials 'A G' and the date '1665', with a lidded till with two lower drawers, the front with bog oak, holly and fruitwood parquetry bands and twin geometric panels flanked by four figural caryatids, on tapering front legs, with applied scroll brackets

83.2cm high, 146.7cm wide, 58cm deep  
£1,000-1,500



504

# A COLLECTION OF LEATHER COSTRELS & FLASKS



505

## A LEATHER COSTREL

LATE 17TH / EARLY 18TH CENTURY

of shouldered form, with an open spout and pierced with two holes, with stitched edges, stamped 'Stow IS Stow'

17.2cm high  
£300-500

506

## A WILLIAM AND MARY LEATHER FLASK

LATE 17TH CENTURY

of shouldered bottle form, with an open spout, pierced with two holes and with stitched edges

28cm high

Provenance

The Peter Hornsby Leather Collection, item 250.

£300-500



507

## A WILLIAM AND MARY LEATHER COSTREL

DATED '1700'

of shouldered form, with an open spout, pierced with two holes and with stitched edges, on side with another hole, with etched initials 'EW', one end dated '1700' the other inscribed 'John Wael Fromaday Hal Barks'

20cm high

Provenance

The Peter Hornsby Leather Collection, item 140.

£400-600



508

**A RARE QUEEN ANNE LEATHER 'PISTOL-SHAPED' FLASK OR BOTTLE**  
DATED '1714'

in the form of a 'dagg', the stitched seam with two lugs, with a hole to one end, stamped '1714 WD' to each side  
55cm long

Provenance

The Peter Hornsby Leather Collection, item 292.

Catalogue Note

This leather pistol-shaped bottle is very rare, only a handful of other dated examples are recorded by Baker, stamped with dates from 1681-1710. The bottle is in the form of a large dagg or horse-pistol from the 16th century and was intended to scare off highwaymen. See O. Baker, 'Leather Bottles', pp.61-63. Also see Sotheby's, 'The Adler Collection', 24th February 2005, lot 215 for a similar example.

£800-1,200

509

**A LEATHER SADDLE FLASK**  
18TH CENTURY

the spout with a turned fruitwood stopper, with a strap  
43.5cm high

Provenance

The Peter Hornsby Leather Collection, item 255.

£500-800





510

**A GEORGE III LEATHER FLASK  
DATED '1771'**

of bottle form, with an open spout and pierced with two holes and with stitched edges, one side with four tooled lovehearts and the letter 'R', the other with the date '1771' and initials 'PIM'  
21.3cm high

Provenance

The Peter Hornsby Leather Collection, item 307.

**£300-500**

511

**A LEATHER COSTREL  
LATE 17TH / EARLY 18TH CENTURY**

of shouldered form, with an open spout, pierced with two holes and with stitched edges, punched with stylised flowers and with initials 'IR' twice  
13.5cm high

Provenance

The Peter Hornsby Leather Collection, item 293.

**£200-300**



512

**A LEATHER SADDLE FLASK  
18TH CENTURY**

the spout with an oak stopper and brass rim, with stitched edges with two lugs  
32cm high

Provenance

The Peter Hornsby Leather Collection, item 257.

**£300-500**

513

**A LEATHER FLASK**  
MID-18TH CENTURY

of bottle form, the spout with a silver rim engraved with a vacant cartouche, scrolling foliage and two running greyhounds, with stitched edges and four lugs, punched to the base '2'

25.5cm high

£300-500



514

**A LEATHER FLASK**  
LATE 17TH CENTURY

of onion wine bottle form, with a silver rim (unmarked), the body decorated either side with tulips

17.2cm high

Provenance

The Peter Hornsby Leather Collection, item 284.

£300-500



515

**A FLEMISH OAK PANEL**

17TH CENTURY

carved in relief with three angel masks and billowing clouds around an oval plaque with the Christogram 'IHS' and the sacred heart pierced with three nails  
47.7 x 33.8cm

£200-300



516

**THREE OAK FIGURAL TERMS**

17TH CENTURY

comprising: two similar examples carved with cherubs standing with crossed legs holding an instrument, together with another cherub caryatid carved with a green man mask and leaves and roses (3)  
67.3cm high (max)

£300-500



517

**A PAIR OF OAK FIGURAL TERMS**

LATE 16TH / EARLY 17TH CENTURY

each with a capital above a basket of fruit and with a semi-naked man and woman, above a swag of laurel leaves, standing on a stiff leaf decorated corbel (2)

76cm high

£300-500



518

**A GOOD MATCHED SET OF FOUR ELIZABETH I OAK FIGURAL TERMS**  
C.1600

each carved with a semi-naked figure below a carved capital, comprising three women and a bearded man, with their hands in various poses, above a tapering base three decorated with a lion's mask, one with a strapwork cartouche with torches, all decorated with leaves and fruit (4)  
77cm high

£1,000-1,500



519

**A WALNUT FIGURAL TERM**

POSSIBLY FLEMISH OR FRENCH, LATE 16TH CENTURY

carved with a semi-naked female figure with long flowing hair and wearing a necklace, above a draped leaf tapering base  
77.8cm high

£300-500



520

**THREE OAK FIGURAL TERMS**

EARLY 17TH CENTURY AND LATER

comprising: an Elizabeth I / James I example with a bearded figure with his right arm in a bandage, together with a pair of terms carved with boys each holding a cornucopia of fruit and flowers (3)  
46.2cm high (max)

£300-500

521

**A WILLIAM AND MARY BRASS LANTERN CLOCK  
BY RICHARD GRIFFIN, CHEW VALLEY BRISTOL,  
DATED '1696'**

the brass and steel posted movement, with original verge escapement and outside countwheel with short bob pendulum, striking on a bell, the silvered chapter ring with Roman numerals and star markers, the centre engraved with ribbon tied flowers and a green man mask, with a pierced 'Bristol' scroll hand, the spandrels with brickwork engraving and indistinctly signed and dated 'Richard Griffin 1696', the case with one-piece columns, finials and feet, and with crowned lion and unicorn fret panels, the front one engraved, the central cartouche with owner's triad initials 'I over F S', with brass side doors and an open back, with a hanging hoop above two spurs and a brass cased weight  
42cm high

Provenance  
Raffety & Walwyn, London.

£2,000-3,000





THE FOUR POSTER  
ROOM

522

**AN ITALIAN NEEDLEWORK PICTURE**

LATE 17TH CENTURY

worked with metallic threads, coloured spun silk and laces with various stitches, including: couching, French knots and long and short, on a fine canvas ground, depicting 'Our Lady of the Seven Sorrows with Arma Christi', Mary with seven silver swords in her back and surrounded by the instruments of the Passion: the crown of thorns, cross, chalice, dice, cockerel and purse of silver, the base with Latin text, in a later glazed gilt frame

28.5 x 40cm

Literature

The Feller Needlework Collection: 1, p.144 for a discussion of this sampler.

£800-1,200



523

**AN OAK SIDE TABLE**

LATE 17TH / EARLY 18TH CENTURY

the boarded top with a moulded edge above a frieze drawer on slender baluster legs united by a peripheral stretchers

66.5cm high, 71.5cm wide, 50.2cm deep

£300-500

524

**AN UNUSUAL GREEN SERPENTINE FIGURE OF A HUNCHBACK**

PROBABLY FRENCH OR ITALIAN, 19TH CENTURY

possibly Quasimodo from Victor Hugo's The Hunchback of Notre-Dame

36.5cm high

£200-300





525

**A METAL THREAD NEEDLEWORK COAT OF ARMS**  
18TH CENTURY

mounted in a later glazed ebonised frame  
28.3 x 17.5cm

£200-300

526

**A NEEDLEWORK PURSE OR BAG**  
18TH CENTURY

finely embroidered with coloured silks on an ivory silk ground with exotic birds and flowers, the edges applied with ribbons, displayed in a later glazed gilt box frame

24.5 x 21cm

£400-600



527

**AN ITALIAN SILKWORK AND METAL THREAD NEEDLEWORK PANEL**  
18TH CENTURY

mitre shape, worked with coloured silks with a central figure carrying sheaves of wheat, inscribed in Latin 'Obedienus, Fact, Ad Mortem' and decorated with a fleur-de-lis, later mounted in a glazed and gilt frame  
17.8 x 16cm

£200-300



528

528

**A FINE CHARLES II SILKWORK NEEDLEWORK PICTURE**

THIRD QUARTER 17TH CENTURY

worked with a variety of stitches and techniques, including: flat, couched and chain, in brightly coloured silks, depicting the Story of Bathsheba and King David, with various figures, animals, birds and flowers, in a later glazed gilt and wood frame

39 x 51.5cm

£2,000-3,000

529

**A NEEDLEWORK PICTURE**

EARLY 18TH CENTURY

worked with coloured wools in tent stitch on an undyed canvas ground, depicting Elijah and the ravens, the prophet sits on a grassy mound wearing classical robes, the birds offering unleavened bread and meat, in a later glazed Hogarth type frame

23 x 19.4cm

Literature

The Feller Needlework Collection: 1, p.126 for a discussion of this sampler.

£400-600



529



530

**A 17TH CENTURY OAK CARYATID PERSONIFYING LUST**  
C.1620

in the form of a lady, holding a snake with a forked tongue in her right hand, her bare naked left leg thrust forward, together with two other oak caryatids, one primitively carved with a lady with a bird, the other a personification of Hope with her symbol the anchor (3)

53.8cm high (max)

£400-600



531

**A PRIMITIVE ASH DAIRY STOOL**  
19TH CENTURY

the rectangular seat on four legs, together with a painted dairy stool, the circular top carved with a Celtic design, possibly Irish (2)

46cm wide (max)

£100-150



532

**A PAIR OF GEORGE III BELL METAL CANDLESTICKS**  
LAST QUARTER 18TH CENTURY

with an urn shaped socket and a fluted stem, with a square base with beaded borders, the underside with push-up ejector mechanism, together with a pair of lacework shades and later holders (2)

25cm high

£100-150



533

**533**  
**AN ELIZABETH I OAK OVERMANTEL**  
LATE 16TH / EARLY 17TH CENTURY AND LATER

with a pair of arched panels with trefoil spandrels and stop fluted pilasters, the centres parquetry inlaid with holly and bog oak with geometric designs, flanked by fluted tapering column pilasters, the canted sides carved with lunettes

72 x 168.8cm

£1,500-2,000

**534**  
**A CHARLES II OAK CHEST**  
C.1680

the top with a moulded edge, above two short and three long geometric moulded drawers, on stile feet

89.8cm high, 95cm wide, 56.7cm deep

£500-800



534



535



536

**535**  
**THREE DELFT POTTERY PLATES**  
18TH CENTURY

polychrome decorated with a bird on a fence and urns of flowers, together with a later green glazed pottery plate (4)  
24.8cm diameter (max)

£150-250

**536**  
**A DELFT POTTERY LOBED DISH**  
C.1700

painted in blue and yellow, the centre with a man on horseback, within a tulip border, with an underglaze blue mark to underside  
34cm diameter

£200-300

**537**  
**THREE SPANISH SLIPWARE POTTERY PLATES**  
19TH / 20TH CENTURY

each painted with floral designs, together with another pottery plate and a Portuguese Arcer Coimbra Renaissance style pottery charger (5)  
35.5cm diameter (max)

£150-250

**538**  
**TWO STAFFORDSHIRE POTTERY MODELS OF RABBITS**  
C.1860

each painted with black spots, together with a pottery Georgian house money box, with sponged decoration in Portobello colours, possibly Yorkshire (3)  
9.5cm high (max)

£100-150



537



538



539

**A BRISTOL DELFTWARE POTTERY ADAM AND EVE CHARGER**  
PROBABLY RICHARD FRANK, REDCLIFF BACK, C.1720

painted in blue, green and yellow, with Adam and Eve standing either side of the Tree of Knowledge with the serpent coiled in the sponged decorated branches, with a blue sponged border  
33cm diameter

Provenance  
Bonhams, The Sampson and Horne Collection, 28th April 2010 lot 75.

**£800-1,200**

540

**A RARE PAIR OF DELFTWARE POTTERY POLYCHROME FLOWER BRICKS**  
ATTRIBUTED TO LIVERPOOL, C.1760

painted in the Fazackerly palette in blue, red, green, yellow and manganese with floral sprays, the recessed top with twenty-two small circular apertures and a larger central one, on arc d'arbalète bracket feet (2)  
7.6cm high, 16cm wide

Catalogue Note  
See John C. Austin, 'British Delft at Williamsburg', pl.650 for a comparable example.

**£500-800**



540



541

**541**  
**A REGENCY PAPIER-MÂCHÉ TRAY**  
 EARLY 19TH CENTURY

the centre painted with various birds: a peacock, a cockerel and a turkey beside a lake after Melchior de Hondcoeter, the edge with parcel gilt flowers and leaves  
 35.8 x 45.8cm

£200-300

**542**  
**A CANVAS SHELL CASE WASTE PAPER BASKET**

painted blue and emblazoned with a polychrome Royal Coat of Arms, with a leather handle  
 30cm high

£100-150



542

**543**  
**A DUTCH OAK PANEL**  
 17TH CENTURY

relief carved with two men butchering a cow, with a basket of utensils and six figures dancing in a ring, in a moulded frame  
 20.4 x 29.7cm (overall)

£100-150

**544**  
**A PRE-COLUMBIAN KELIM TEXTILE FRAGMENT**

PERU, C. 900-1400  
 in a later glazed frame  
 11.8 x 14.2cm

£100-150



543



544

545

**A CHARLES II YEW TURNER'S CHAIR**

C.1680

with a spindle back above an oak solid seat, above a bobbin turned rail, on turned legs united by peripheral stretchers

£800-1,200



λ 546

**AN OAK STANDING BOOK PRESS**

PROBABLY DUTCH LATE 17TH CENTURY

inlaid with rosewood fluting and with applied split mouldings, the base fitted with a frieze drawer above a cupboard door enclosing a shelf  
166cm high, 64cm wide, 41.1cm deep

£500-800



547

**AN 18TH CENTURY GERMAN NEEDLEWORK BAND SAMPLER  
DATED '1765'**

worked with polychrome silk floss on a canvas ground, with various techniques and stitches, the top section with a central flower and leaf wreath, with the initials and date 'CFL den 1765', above the lamb of God, a large parrot perched on a cherry branch, a pastoral scene of a shepherd and shepherdess with their sheep, above a depiction of Christ on the crucifix, surrounded by the instruments of passion, the lower section with alphabets, numbers and crowns, and pattern rows, in a glazed ebonised and gilt frame 108 x 27cm

Literature

The Feller Needlework Collection: 2, p.240 for a discussion of this sampler.

£800-1,200

548

**A RARE PAIR OF NEEDLEWORK POCKETS  
18TH CENTURY**

embroidered in linked chain stitch with colourful leaves, flowers and baskets, later mounted in a glazed frame 39 x 52cm

Literature

The Feller Needlework Collection: 2, p.286 for a discussion of these pockets.

£500-800



549

**A SMALL ITALIAN BRONZE GRAND TOUR FIGURE OF NARCISSUS**  
AFTER THE ANTIQUE, IN THE MANNER OF CHIURAZZI,  
NAPOLI

standing on a circular plinth  
14.8cm high

£150-200



550

**A SMALL LIGNUM VITAE MORTAR AND PESTLE**  
19TH CENTURY

of tapering cylindrical shape, the base with concentric ring turnings  
8cm high

£100-150



551

**A TREEN CONFECTIONERY MOULD / STAMP**  
19TH CENTURY

intaglio relief carved with the Royal Coat of Arms, with a gilt metal  
suspension ring

15.3 x 15cm  
£100-150





552



553

λ 552

**AN INDO-PORTUGUESE EBONY AND ROSEWOOD TABLE CABINET**

LATE 17TH / EARLY 18TH CENTURY

marquetry inlaid with ivory, bone and various woods with scrolling leaves, flowers and birds, with a hinged fall front revealing two long and two short drawers, the lower one with divisions, with iron side carrying handles, on later disc feet

20cm high, 38cm wide, 28.9cm deep

£800-1,200

553

**A DELFT POTTERY LOBED DISH**

C.1700

Painted in manganese and yellow, with Chinese figures and landscape vignettes  
31cm diameter

£200-300



554

554

**A LARGE COMMONWEALTH OAK LIVERY CUPBOARD**  
MID- 17TH CENTURY

with an arcaded frieze above a turned spindle front with a hinged door  
revealing a shelf  
83cm high, 111.5cm wide, 35cm deep

£1,000-1,500



555

555

**AN OAK AND MARQUETRY PANELLED BACK ARMCHAIR**  
EARLY 17TH CENTURY

with a raised lozenge top rail, above a leaf and flowerhead carved arched back,  
the centre inlaid with fruitwoods, with flowers and leaves, above a solid seat  
and a lunette frieze, on turned front legs united by peripheral stretchers

£1,000-1,500



556

**A DUTCH BRASS WARMING PAN**  
LATE 17TH CENTURY

with an iron and part turned brass handle with a lion's mask to the base, the hinged lid pierced and with a repoussé scene of St. George and the dragon within a band of leaves, the outer border with Dutch inscription  
111.5cm high

£300-500



557

**A DUTCH BRASS WARMING PAN**  
LATE 17TH CENTURY

with a steel turned brass handle, the pierced pan repoussé decorated with a depiction of the Spies from Canaan, depicting Jacob and Caleb carrying a bunch of grapes, within a grapevine border  
105.3cm long

£300-500



558

**A DUTCH BRASS WARMING PAN**  
LATE 17TH / EARLY 18TH CENTURY

with a turned brass handle, the hinged lid pierced with a star design  
99.8cm high

£200-300

559

**A FLEMISH OAK PANEL**  
LATE 16TH / EARLY 17TH CENTURY

naively relief carved with the Judgement of Solomon in an arch with an angel's mask, term figures and flowers, inscribed 'K. Salomon Swiss'

30.2 x 20.2cm

£200-300



559



560

560

**A PAIR OF OAK CORBEL FRAGMENTS**  
17TH CENTURY

each carved with embracing cherubs, with scrolls, acorns, roses and leaves (2)  
32cm high

£200-300

561

**A GERMAN CARVED BOXWOOD GROUP OF JUDITH**  
18TH CENTURY

depicted as a queen wearing a crown, holding a book and with a sword resting on the head of Holofernes

15.4cm high

Provenance

Polly de Courcy-Ireland.

£300-500



561

562

**A CARVED AND PAINTED WOOD FIGURE OF THE VIRGIN MARY**  
POSSIBLY SPANISH COLONIAL

together with a carved wood figure of the Madonna and Child and a pottery butcher's tobacco jar and cover decorated with cuts of meat, sausages, saws and utensils (3)  
24.3cm high

£150-200



562



563

563

**A 17TH CENTURY CONTINENTAL LACE PANEL  
DATED '1635'**

the central panel worked with the lamb of God carrying a flag, in green and blue, the outer border inscribed 'Peccata m Ecce Agnus Dei Ecce Qui Tollit', surrounded by figures, with angels to each corner, interspersed with animals, birds and urns of flowers, inscribed 'AD 1635'; with the christogram 'IHS' and initials 'NMF', with a geometric outer border, in a later glazed gilt and ebonised frame

50 x 50cm

£300-500

564

**A SMALL NEEDLEWORK BAG / PURSE  
17TH CENTURY**

worked with coloured silks and silver metallic thread in various stitches with rows of flowers and two birds, with a tasselled drawstring, displayed in a later Perspex case

11 x 12cm

£500-800



564

565

**A MALINES ALABASTER AND PARCEL GILT PANEL**  
EARLY 17TH CENTURY

relief carved with the Annunciation of the Virgin, with initials 'AVE' in a giltwood frame  
125 x 9.6cm (the alabaster), 22.5 x 20cm (overall)

£500-800



566

**AN ITALIAN CARVED WALNUT CORPUS CHRISTI RELIQUARY**  
LATE 18TH / EARLY 19TH CENTURY

the front carved with God above Christ and the weeping Madonna, the reverse with a siding cover, carved in relief with 'INRI', a cockerel, a square, a compass and other symbols, revealing a silver metal thread with ribbon dedications  
25.8cm high

£150-250



567

**A SMALL NORTHERN EUROPEAN IRON BOUND PINE COFFRE**  
LATE 16TH CENTURY

the lid with a strapwork hinge  
9.3cm high, 11.2cm wide

Provenance  
William H. Stokes, Cirencester, 5th February 1986.

£300-500



568

**A DELFT POTTERY LOBED DISH**

C.1690

Painted in blue and manganese with Chinese figures and landscape vignettes, with an underglaze blue mark to underside

33.2cm diameter  
£200-300

569

**AN OAK FIGURAL TERM OF PRUDENCE**

17TH CENTURY

finely carved with a well coiffured lady with a snake wrapped round her left arm and carrying a mirror in her right hand

60.5cm high  
£200-300



570

**A CHARLES II OAK AND CEDAR CHEST**

C.1680

in two halves, with four long geometric panelled doors, with applied spiral twist mouldings and rondels

105.5cm high, 106.9cm wide, 58.3cm deep  
£800-1,200



571

571  
**A 17TH CENTURY OAK DESK BOX**  
POSSIBLY WESTMORELAND, C.1650

the sloping hinged lid with a rest, revealing a later mirror to the underside of the lid, the front carved with scrolls  
30.7cm high, 67.2cm wide, 48cm deep

£400-600

572  
**A CHARLES II OAK COFFER**  
C.1670

the triple panelled hinged top revealing a vacant interior with a lunette carved frieze, above a panelled front carved with a central rosette, with scrolls and whorls flanked by lozenges

62.7cm high, 96cm wide, 45.5cm deep

£400-600



572



573

**AN ELIZABETH I OAK TESTER BED**

C.1580 AND LATER

the panelled headboard inlaid with holly and bog oak with a chevron band above urn and flower panels, with lobed and leaf edges flanked by male terms and leaf corbels, with relief carved front cup and cover supports, with bands of guilloche, lunette and scrolling leaf decoration, with panelled rectangular supports, with branded owner's initials 'RS', supporting a panelled tester with carved decoration, with leaves and guilloche bands, with a later lunette cornice  
205.8cm high, 158.3cm wide, 228cm deep

Provenance

William H. Stokes, Cirencester, 5th February 1986.

£8,000-12,000





574



575

574

**A GEORGE III CHIP CARVED STOOL**  
WELSH, DATED '1778'

relief decorated with rondel, the trestle ends with pierced interlaced Celtic designs, inscribed with the Christogram 'IHS' over 'GOM' and 'ANNO 1778'  
23.8cm high, 39.2cm wide

Provenance  
Linda Helm, London, 18th November 1994.

£300-500

575

**A SMALL MAHOGANY BED STOOL IN WILLIAM AND MARY STYLE**  
LATE 19TH CENTURY

with a red velvet button upholstered seat on cabriole legs united by an 'H' stretcher  
25.1cm high, 43.5cm wide, 29.5cm deep

£80-120



576

576

**A WROUGHT IRON AND TREEN TABLE CANDLEHOLDER**  
PROBABLY IRISH, 18TH CENTURY

with a spiral twist stem on a sycamore base  
19.3cm high

£300-500



577

577

**A WROUGHT IRON TABLE RUSHNIP**  
PROBABLY WELSH, EARLY TO MID-19TH CENTURY

with a spring-action and a faceted stem, on tripod legs and disc feet  
29.8cm high

£200-300



578

**A SET OF SIX CHARLES II OAK DINING CHAIRS**

C.1680

each with a scroll top rail carved with leaves, above a rectangular fielded panel and a 'letter box' back, with a solid seat, on turned and block supports united by stretchers (6)

£800-1,200



579

**A CHARLES II OAK GATELEG TABLE**

C.1680

the oval drop-leaf top above an end frieze drawer, with an arc d'arbalète apron and a turned acorn pendant, with turned legs and unusual baluster turned stretchers

74.3cm high, 124.5 x 132cm (open)

Provenance

William H. Stokes, Cirencester, 5th February 1986.

£800-1,200

579

# FIRST FLOOR BEDROOMS & PASSAGE



580

**580**  
**A DUTCH WALNUT AND MARQUETRY CHEST**

LATE 18TH / EARLY 19TH CENTURY

of bombe form, inlaid with scrolling leaves, flowers and birds, the top with an urn, a pair of figures and a ribbon border, above four long graduated drawers, on lion's paw feet, the sides with conforming decoration  
 80cm high, 103cm wide, 57cm deep

**£500-800**



580 top

**581**  
**AN EARLY VICTORIAN GRAINED PINE WASHSTAND**

POSSIBLY WEST COUNTRY, C.1840-50

the scumbled surface imitating maple, with a raised back, with a scroll gallery, above two short drawers and a pair of cupboard drawers enclosing shelves  
 106.3cm, 100.6cm wide, 44.7cm deep

**£200-300**

**582**  
**A SMALL MAHOGANY BOWFRONT COMMODE CHEST**

EARLY 19TH CENTURY

the hinged lid revealing an interior with a pearlware lidded pot  
 69.5cm high, 61cm wide, 39.2cm deep

**£100-150**



581



582

583

**A KOREAN ELM AND BURR ELM CABINET**  
19TH CENTURY

with brass mounts and handles, with four frieze drawers, above three cupboards, on scroll bracket feet  
169.8cm high, 110.4cm wide, 53.5cm deep

£500-800



584

**AN EARLY VICTORIAN TREEN MAHOGANY EGG CRUET**  
C.1840

with a ring turned stem above revolving tray with six egg cups, on a wellled circular foot  
29.7cm high, 18.4cm diameter

£100-150

585

**A SILKWORK PICTURE OF TWO FRANCISCAN FRIARS**  
EARLY 19TH CENTURY

depicted in an interior setting, one consoling his brother who is seated at a table weeping, in a glazed gilt and composition frame  
29.5 x 22cm

£100-150





586

**A GEORGE IV NEEDLEWORK SAMPLER**

BY ELIZA J

worked in bright colourful floss silks on a linen ground, with alphabets, numerals and a virtuous verse, within a free-hand border with ribbon tied flowers and a butterfly, signed and dated 'Eliza J 1828', in a glazed burr walnut frame 29.2 x 29.2cm

£500-800



587

**A REGENCY NEEDLEWORK SAMPLER**

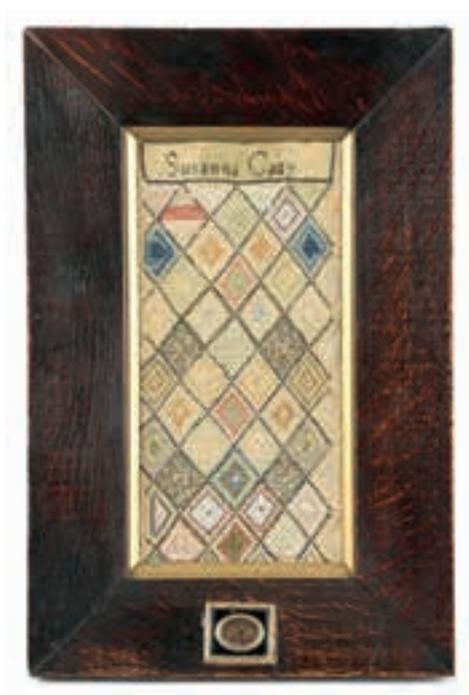
BY ANN ORR SHERWOOD, IN NORWICH SCHOOL STYLE

worked with coloured silks on a linen ground in chain and stem stitches with a pair of flowers, a stag, a virtuous verse, urns a peacock and birds in trees, in a free-hand floral border and unusual geometric lozenge spandrels, signed and dated 'Ann Orr Sherwood Aged 12 Years Mansfield 1812', in a later glazed Hogarth type frame 30.8 x 32cm

Literature

The Feller Needlework Collection: 2, p.112 for a discussion of this sampler.

£200-300



588

**A RARE AMERICAN NEEDLEWORK SAMPLER**

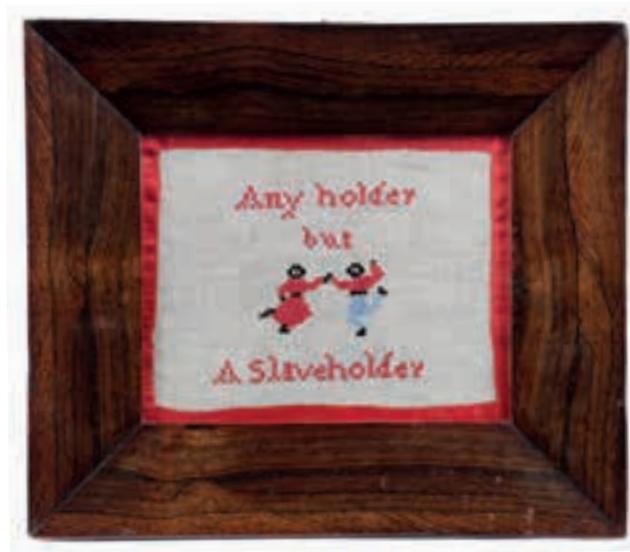
BY SUSANNA CADY

worked with a lattice panel of colourful diamond lozenges, the top with a signature panel, in a later glazed oak frame inset with a lock of hair 20.2 x 9.6cm

Catalogue Note

Susanna Cady was born 4th September 1771 in East Chatham, Colombia, New York. Her Parents were Elijah Cady and Isabell (Sybil) Jackson, married near Northrop. Susanna died 31st December 1836.

£200-300



λ 589

**AN EARLY VICTORIAN NEEDLEWORK ANTI SLAVE-TRADE POT-HOLDER**

ANONYMOUS, PROBABLY AMERICAN

worked in cross stitch with a pair of black figures dancing, inscribed 'Any holder but A Slaveholder', in a glazed rosewood frame 15 x 19cm

Literature

The Feller Needlework Collection: 2, p.170 for a discussion of this sampler.

£200-300



590

**A LARGE PAIR OF CARVED OAK PANELS**

EARLY 17TH CENTURY

each relief decorated, one with a bust of an exotic lady holding leaves and pomegranates and pineapples with stylised urns of flowers above a central heraldic shield of a lion, flanked by dragons, the other with a grotesque male mask, dragons, cherubs and cornucopiae, with a central crest of an eagle and a turret (2)  
153.6 x 71cm (max)

£2,000-3,000

591

**A WILLIAM IV NEEDLEWORK SCHOOL SAMPLER**

BY MARY WASDEN

worked with coloured floss silks using cross, eyelet and satin stitches on a linen ground, with alphabets, numerals above a virtuous verse, with a country house possibly Serlby Hall flanked by trees, birds and flowers, signed and dated 'Mary Wasden Harworth School 1836 Her work', in a later glazed bird's eye maple frame  
32.5 x 32.3cm

**Literature**

The Feller Needlework Collection: 2, p.58 for a discussion of this sampler.

**Catalogue Note**

Harworth Free School was first endowed by a cook. In 1700 Robert Brailsford, employed at nearby Serlby Hall, home to Viscount Galway, established the school initially for the education of poor boys.

£300-500



592

**A REGENCY NEEDLEWORK SAMPLER**

BY MARY BURGESS

worked with coloured silks on a linen ground with cross stitch with polychrome alphabets and numerals, with a strawberry border, with baskets of flowers flanking a virtuous verse, a pair of doves and birds, trees and lions signed 'Mary Burgess Aged 12 Years', in a later glazed wood frame  
30.5 x 29.9cm

**Literature**

The Feller Needlework Collection: 2, p.? for a discussion of this sampler.

£400-600



593

**A REGENCY NEEDLEWORK SAMPLER**

BY SARAH CHITTLEBURGH, IN NORWICH SCHOOL STYLE

worked with coloured silks on a linen ground with alphabets, numerals, strawberries, a pair of deer, lions baskets of fruit and birds, signed and dated 'Sarah Chittleburgh Aged 12 Years 1819', in a glazed oak frame  
25.1 x 20cm

**Literature**

The Feller Needlework Collection: 2, p.112 for a discussion of this sampler.

£200-300



594

**AN EARLY GEORGE III NEEDLEWORK SAMPLER**

BY SARAH FREEMAN, ATTRIBUTED TO THE NORWICH SCHOOLS

worked with coloured silks on a linen ground, with alphabets, numerals, a verse, lions, topiary trees and octagons filled with flowers, flanked by free-hand crewel work urns of scrolling flowers, signed and dated 'Sarah Freeman 1762', in a late glazed wood frame  
31 x 24cm

Literature

The Feller Needlework Collection: 2, p.110 for a discussion of this sampler.

£400-600



595

**A GEORGE III NEEDLEWORK SAMPLER**

BY ELIZABETH DEVENPORT

worked with polychrome silks on a linen ground, with various stitches, including: satin, long, short, cross and eyelet, with alphabets, numerals, crowns, with a virtuous verse, with a flame stitch panel within a bold free-hand floral border with moss rosebuds, pale lilies and blue convolvulus, signed and dated 'Elizabeth Devenport', in a later glazed giltwood frame  
39.4 x 30cm

Literature

The Feller Needlework Collection: 2, p.115 for a discussion of this sampler.

£400-600



596

**A CARVED OAK FRAGMENT**

17TH CENTURY

carved with a bearded man possibly a Turk, accompanied by a young boy and carved with scrolling leaves  
19.5 x 25.3cm

£100-150





597



598

597

**A WROUGHT IRON AND TREE TRUNK CANDLEHOLDER AND CANDLEHOLDER**

18TH CENTURY

on a turned tree base  
24.8cm high

£200-300

598

**A WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER**

PROBABLY IRISH, LATE 18TH / EARLY 19TH CENTURY

with bird's beak jaws and a 'U' shaped arm with an open rolled socket, on a conical ash base  
23.5cm high

£200-300

599

**A PAIR OF WALNUT DEMI-LUNE SIDE TABLES**

17TH CENTURY

each with a moulded edge top above four turned legs united by a moulded curved front stretcher, slight differences in sizes (2)

74.2cm high, 54cm wide, 28.5cm deep (max)

£800-1,200



599



600

**THREE NEEDLEWORK PANELS**  
17TH CENTURY

worked with polychrome silk floss on a plain weave undyed linen, with brick, long and short, stem and tent stitch, depicting the Story of Tobias, probably after the woodcuts by Bernard Salomon 'The True and lyvely Historyke Purtraures of the Woll Bible', each panel in a stylised cartouche, with figures, animals, fish and buildings, possibly originally intended for a box, in later glazed ebonised moulded frames (3)  
16 x 26.5cm (max)

Literature

The Feller Needlework Collection: 1, pp. 54-55. for a discussion of these panels.

£1,500-2,000







601

**A CARVED WALNUT PANEL DEPICTING THE DEATH OF THE VIRGIN MARY**

PROBABLY SPANISH OR ITALIAN, LATE 16TH / EARLY 17TH CENTURY

carved in high relief with the Apostles and Mary Magdalene and other figures crowding around Mary, the figures, carrying crosses, books a situla, possibly from the front of a cassone or a chest  
48.2 x 140.4cm

£800-1,200

602

**A CHARLES II OAK AND LEATHER SIDE CHAIR**

C.1670-80

the padded back and seat with brass studs, on block and bobbin turned supports

£200-300



603

**A MATCHED PAIR OF FOLK ART POTTERY SPONGEWARE PLATES**

SCOTTISH OR NORTH EAST ENGLAND, C.1850

each sponge decorated with coloured enamels with a horse and with a floral border (2)

23.5cm diameter (max)

£150-200

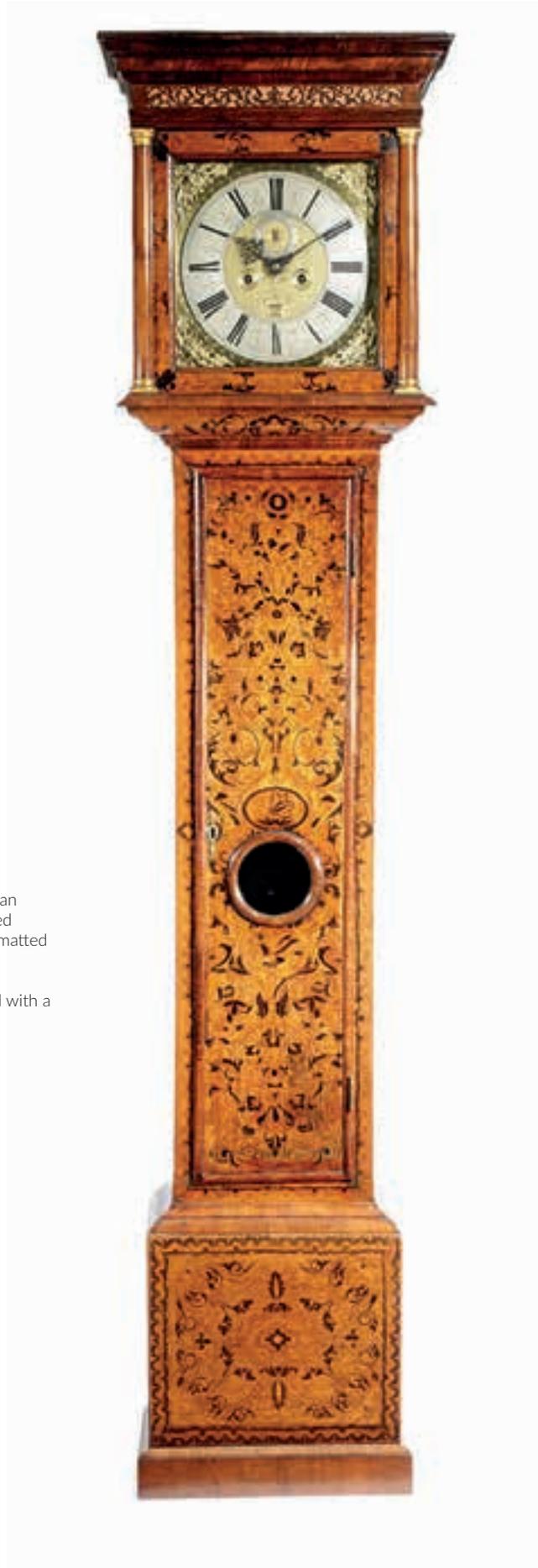


604

**A WALNUT AND MARQUETRY LONGCASE CLOCK**  
BY WILLIAM SALISBURY LONDON, EARLY 18TH CENTURY

the brass eight day movement with five finned and turned pillars, with an anchor escapement striking on a bell, the twelve inch dial with a silvered chapter ring with Roman numerals, signed 'Wm Salisbury London', the matted centre engraved with flowers, with a subsidiary seconds dial and date aperture, with blued steel scroll hands and angel mask spandrels, the marquetry case inlaid with scrolling foliage, birds and flowers. the hood with a fret panel and turned columns, the trunk door with a glazed lenticle 213.9cm high

£3,000-5,000



# THE BLUE BEDROOM



605

## A GEORGE II WALNUT STANDING CORNER CUPBOARD

C.1730

with a pair of arched cross and feather banded panelled doors, enclosing three shelves, the base with a pair of conforming doors, enclosing a shelf  
209.3cm high, 106.5cm wide, 53cm deep

£800-1,200



606

## A PAIR OF CHARLES II OAK SLAT BACK SIDE CHAIRS

C.1680-85

each with a shaped crest above an arched fielded panel back, with a recessed solid seat, on turned bobbin and block supports (2)

£300-500



607

## A SMALL OAK SIDE TABLE

LATE 17TH / EARLY 18TH CENTURY

fitted with a frieze drawer, on turned legs united by peripheral stretchers  
62.4cm high, 61.3cm wide, 44cm deep

£200-300

608

**A GEORGE II NEEDLEWORK SAMPLER**

ANONYMOUS C.1740

worked with coloured silks on a linen ground with cross, satin, stem and eyelet stitch with alphabets, numerals, two verses and geometric bands, signed with initials 'MM Age 8', in a later glazed ebonised frame  
47 x 22.5cm

Literature

The Feller Needlework Collection: 2, p.190 for a discussion of this sampler.

£400-600



609

**AN EARLY VICTORIAN EMBROIDERED VELVET AND SILKWORK  
COMMEMORATIVE COVER**

DATED '1841'

worked with metal thread and brightly coloured silks, the exterior with ivy leaves and a cross, the interior with the Lord's prayer and dedications, inscribed 'The Reverend Henry Combs B. A. Fellow of St. John Baptist's College, Oxford. And Perpetual Curate of Summer Town Oxfordshire, St. John Baptists day Anno Domini 1841', mounted in a later Perspex and wood display case

23.5 x 38.3cm

£150-250



610

**A GEORGE II NEEDLEWORK SAMPLER**

ANONYMOUS, POSSIBLY SCOTTISH

worked with coloured silks on a linen ground with various stitches, with an alphabet, above a band of floral designs and Solomon's Porch flanked by flowers and with lions and deer, with further bands inscribed 'Fear God And Honour The King II', dated '174..', and signed 'IH' in a glazed Hogarth type frame  
46 x 26cm

Literature

The Feller Needlework Collection: 2, p.207 for a discussion of this sampler.

£500-700





611



612

611

**AN OAK OVERMANTEL**

17TH CENTURY ELEMENTS AND LATER

with a pair of foliate carved arched panels with a mask boss, flanked by a pair of female caryatids and a central bearded man term

57 x 127.7cm

£500-800

612

**A HERIZ RUG**

NORTH WEST PERSIA, EARLY 20TH CENTURY

121 x 106cm

£100-150

613

**A RARE NEEDLEWORK SPOT SAMPLER**

MID-17TH CENTURY

worked with coloured silk floss and metal thread on an undyed ground, with various stitches, including: double running, eyelet, satin, reversed Italian cross and plaited braid, with lozenges or diapers, with roses and other flowers, signed with initials 'AC', in a later glazed oak frame  
52 x 15cm

Literature

The Feller Needlework Collection: 1, pp.172-3 for a discussion of this sampler.

£1,000-1,500



614

**A QUEEN ANNE NEEDLEWORK BAND SAMPLER**

BY ELIZABETH HEARNE

worked with polychrome silk floss on an undyed linen ground, with a variety of stitches, including: double running, cross, long armed cross, Algerian eye and satin, half-finished, with bands of scrolling leaves, flowers, strawberries and nigella sprays, signed and dated 'Elizabeth Hearne Her Work In The Eighth Year of Her Age and In the Year 1700', in a later glazed gilt and wood frame  
87.8 x 24.7cm

Literature

The Feller Needlework Collection: 1, pp.186-187, for a discussion of this sampler.

£1,000-1,500



615

**A RARE CHARLES II NEEDLEWORK HYBRID SPOT AND BAND SAMPLER  
DATED '1668'**

worked with various stitches, including: double running, chain, split and eyelet, in silk floss on a linen ground, with birds, flowers, leaves, butterflies, insects, a worm and foliate bands, signed and dated with initials 'K E N I H 1668', in a later glazed Hogarth type frame  
70.3 x 18cm

Literature

The Feller Needlework Collection: 1, p.184 for a discussion of this sampler.

Catalogue Note

This is a significant sampler because it presents both spot motifs and bands together on a single cloth. There are only a small number of 'hybrid' samplers such as this.

£800-1,200



616

**A WHITEWORK NEEDLEWORK BAND SAMPLER  
LATE 17TH CENTURY**

worked with various stitches on an undyed linen ground, including: chain and eyelet, with bands of floral designs, in a later glazed ebonised frame  
28 x 17cm

£200-300



617

**A CHARLES II NEEDLEWORK BAND SAMPLER  
BY HANNAH ALLEN**

worked with coloured silk floss in a variety of stitches, including: running, cross, four sided cross, eyelet, satin and stem on an undyed linen ground, with bands of flowers, leaves and figures, with alphabets, signed and dated 'Hannah Allen her work she was born the .. of December 165..This 10 Day of March 1670', in a later glazed gilt and wood frame  
102 x 15.5cm

Literature

The Feller Needlework Collection: 1, p.170 for a discussion of this sampler.

£1,000-1,500

618

**A RARE CHARLES II WHITEWORK AND POLYCHROME  
NEEDLEWORK BAND SAMPLER**  
MID- TO LATE 17TH CENTURY

worked in various stitches, including: running, satin, dove's eye, spider's web, whipped and buttonhole bars, with coloured silk floss on linen ground, the top with an alphabet and initials 'D B', worked with floral and geometric bands, in a later glazed gilt and ebonised frame  
75.4 x 18.1cm

Literature

The Feller Needlework Collection: 1, p.185 for a discussion of this sampler.

£800-1,200



619

**A NEEDLEWORK BAND SAMPLER**

POSSIBLY SCOTTISH, LATE 17TH / EARLY 18TH CENTURY

worked with coloured silk floss with a variety of stitches, including: cross, double running, satin and eyelet, on an undyed linen ground, with bands of flowers with Florentine flame stitch panels and uncompleted boxer figures, with raised couched details, the base partially signed 'Margaret ....Ms', with pairs of family initials, in a later glazed ebonised frame  
116.2 x 19.5cm

£800-1,200



620



621



622



623

620

**A DELFT POTTERY VASE**  
MID-18TH CENTURY

of baluster form painted with a lady in a landscape bedside an urn on a plinth, with flowers and leaves, a Delft vase painted with a man fishing and signed with initials 'B P' together with four items of blue and white pearlware, comprising: a Davenport wash bowl, a Stone China plate and two footed stands / dishes one with a river scene with boats and a bridge (6)  
30.8cm (max)

£200-300

621

**AN OAK AND POLYCHROME ARMORIAL FOLDING BOOK / BIBLE STAND**  
IN ELIZABETHAN STYLE, PROBABLY LATE 18TH / EARLY 19TH CENTURY

carved with a coat of arms for surmounted by a helm and a pair of hands holding a heart, with scrolling leaves and flowerheads  
40.5cm high, 32cm wide

£200-300

622

**A WILLIAM AND MARY OAK SIDE TABLE**  
LATE 17TH CENTURY

the rectangular top with a moulded edge, above a frieze drawer, on turned and block supports, with a high front stretcher  
71cm high, 82.5cm wide, 55cm deep

£400-600

623

**A CHARLES II OAK CHEST**  
C.1680

in two halves, with four long geometric panelled drawers, on later bun feet  
87cm high, 93.3cm wide, 57.5cm deep

£300-500



624

**A CHARLES II OAK TESTER BED**  
LATE 17TH CENTURY AND LATER

the panelled headboard carved with lunettes and lozenges, with a pair of block, baluster and barrel front posts united by a footboard, supporting a panelled tester, with later drapes, valance and base  
187.4cm high, 138cm wide, 207.5cm deep

£1,500-2,000



625

**A RARE CHARLES I NEEDLEWORK SPOT SAMPLER  
BY GRACE THRUSTON, C.1620-40**

worked with polychrome silks on an undyed linen ground, with various stitches including, eyelet, cross, chain and satin with various motifs, floral designs, a stylised castle and an obelisk, signed 'Grace Thruston', in a later glazed ebonised frame

51.9 x 20.5cm

£1,500-2,500

626

**A RARE WILLIAM AND MARY NEEDLEWORK  
'JUDITH HAYLE' BAND SAMPLER**

BY MARTHA CUSSEN, IPSWICH SCHOOL

worked in polychrome silk floss and spun silk on an undyed linen ground, in running, cross, satin and eyelet stitch, with an alphabet, numerals and text bands 'Remember Time will come when we must give Account to God how we on Earth did live', with bands of flowers, dated 'August The 30 1696'; signed 'Martha Cussen'; with two prominent rectangular cartouches, one with the initials 'I H' for Judith Hayle, the other with initials 'M C'; in a later glazed giltwood frame  
60.4 x 15.7cm

Literature

The Feller Needlework Collection: 1, pp.148-149 for a discussion of this sampler.

Catalogue Note

The School of Judith Hayle has been well documented by Edwina Ehrman in her book 'The Judith Hayle Samplers' and until recently there were eleven known samplers taught by the widow Judith or Judah Haylem in her native town of Ipswich. This is thought to be the twelfth from the Paul Estate of Woodside, Ipswich as it displays the distinctive signature cartouches, bands from a shared repertoire and a text displaying a decorated 'O'. This present lot follows on chronologically from the one Mary Canting stitched in 1694 and precedes Ann Holwell's work of 1699. A candidate for the stitching of this sampler is Martha, daughter of Edmond and Hannah Cousin of Brantham, Suffolk, christened on 18th October 1686, which, if correct, would mean that Martha was not quite ten when she dated her sampler.

See Christie's, New York, 'Important American Furniture, Folk Art and Silver', lot 118 for a related Judith Hayle sampler by Elizabeth Searles, dated '1701'.

**£8,000-12,000**





627

**A RARE NEEDLEWORK SPOT SAMPLER**

MID-17TH CENTURY AND LATER

worked with polychrome silk floss on an undyed linen ground with running, double running, cross, long armed cross, braid couching, rococo, petit point, eyelet and ladder stitches with a grapevine, an uncomplete alphabet, a stag, a panel of acorns, a bird and geometric designs, in a later glazed ebonised frame 52.7 x 21cm

Literature

The Feller Needlework Collection: 1, pp.156-57 for a discussion of this sampler.

£800-1,200



628

**A CHARLES II NEEDLEWORK BAND SAMPLER**

BY MARY PRICKMAN

worked with polychrome silks on an undyed linen ground with various stitches including: running, Algerian eye, long armed cross, reversed Italian cross and detached buttonhole, with bands of flowers and 'boxer' figures with deer, the central flower augmented with the letter 'P', signed 'Mary Prickman', in a later glazed ebonised frame 56 x 23.6cm

Literature

The Feller Needlework Collection: 1, pp.176-77 for a discussion of this sampler.

£1,000-1,500

629

**A GEORGE III NEEDLEWORK SAMPLER**

BY FANNY COPPARD

worked with coloured silks on a linen ground, with short aphorisms and meandering flower borders, with a central vase of flowers flanked by a pair of dogs, lions on plinths and stags, signed and dated 'Fanny Coppard 1795 Aged 10 Years', in a glazed ebonised frame  
34.1 x 30.6cm

Literature

The Feller Needlework Collection: 2, p.269 for a discussion of this sampler.

£500-800



630

**A GEORGE III NEEDLEWORK SAMPLER**

BY ELIZABETH EAST

worked with coloured silks on a linen ground, with cross, satin and split stitches, with alphabets, numerals and a moralistic verse, with an elegantly dressed lady with her dog, the faces and details from engravings, with a floral border with gillyflowers and hurtsickle, the corners with budding stems, signed and dated 'Elizabeth East 1801', in a later glazed Hogarth type frame  
37.5 x 34cm

Literature

The Feller Needlework Collection: 2, p.208 for a discussion of this sampler.

£400-600



631

**AN EARLY VICTORIAN NEEDLWORK ASYLUM SAMPLER**

BY MARY HOOKER

worked with polychrome silks on a fine linen ground, with cross, half-cross and satin stitch, depicting the grand facade of Ticehurst Asylum, in Sussex, titled, with trees, baskets of fruit and urns of flowers with a large cat with detailed whiskers, with a verse and signed and dated 'Mary Hooker Aged 10 Years April The Third 1845', in a glazed bird's eye maple frame  
31 x 36.5cm

Literature

The Feller Needlework Collection: 2, p.65 for a discussion of this sampler.

Catalogue Note

Ticehurst Hospital was opened in 1792 as a private asylum by Samuel Newington and was managed by doctors of the Newington family. By the mid-19th century it attracted a very wealthy clientele.

£500-800



632

**A GEORGE IV NEEDLEWORK HOUSE SAMPLER**

BY MARY KETCH, DATED '1822'

worked in coloured silks in chain, satin and twisted chain stitch on a linen ground, depicting: 'The View of the House of T Collins Esq Chard Somerset', decorated with butterflies, floral sprays and a scrolling bell flower border, signed and dated 'Mary Ketch aged 12 years 1822', in a glazed gilt and stained wood frame  
41.5 x 31.7cm

Provenance  
Danny Robinson Antiques.

Literature  
The Feller Needlework Collection: 2, p.182 for a discussion of this sampler.

Catalogue Note  
The house depicted in this sampler is known as Essex House and can be found in Fore Street, Chard. There are records of a Mary Keetch (not Ketch) born in Chard on 19th December 1808.

£400-600



634

**A GEORGE II NEEDLEWORK DECALOGUE SAMPLER**

BY ELIZABETH HILL

worked with coloured silks on a linen ground, with cross and chain stitch, with two tablets 'Exodus Chapter The XX' with the ten commandments, with polychrome floral tendrils and geometric borders, signed and dated 'Elizabeth Hill Aged 12 Years November the 7 1742', in a later bird's eye maple glazed frame  
31.9 x 24.9cm

Literature  
The Feller Needlework Collection: 2, p. 264 for a discussion of this sampler.

Catalogue Note  
Elizabeth Hill was an Aunt of Sir Rowland Hill who started the Penny-Post. She was a relation of Elizabeth Hill of the Ho, Kidderminster.

£500-800

633

**A WILLIAM IV NEEDLEWORK SAMPLER**

BY MARY ANN DAVIES

worked with coloured silks on a linen ground, with two houses, one titled 'The Tabernacle' with urns of flowers, a ship, birds, a castle and a deer, signed and dated with a verse 'When I was young and in my prime to needle work I was inclind when I am dead And out of mind look in my sampler my Name you will fin Mary ann davies Aged 11 Made in the year of our Lord 1832', in a glazed mahogany frame,  
48.5 x 30cm

£400-600



635

**A GEORGE II NEEDLEWORK SAMPLER**

BY MARY FITT

worked with coloured silks on a linen ground, with alphabets, crowns and a band of flowers above the Royal Coat of Arms and free-hand flowers issuing from a pair of urns around the Lord's Prayer, signed and dated 'Made by me Mary Fitt in the year 1731', in a glazed ebonised and giltwood frame 46.5 x 29cm

£800-1,200



636

**A GEORGE IV NEEDLEWORK SAMPLER**

BY LOUISA GREEN

worked with coloured silks on a linen ground, with cross and satin stitch, with a virtuous verse, with urns of flowers and crowns above a grand Elizabethan house with gabled ends, the front with a parkland setting with various animals and trees, signed and dated 'Louisa Green's Work Finished October the 5th 1825, Born Nov. 26th Anno Domini 182.. Observer Prepare to meet they God', in a later glazed ebonised frame 41.5 x 31.6cm

Literature

The Feller Needlework Collection: 2, p. 17 for a discussion of this sampler.

£800-1,200



637

**A GEORGE II NEEDLEWORK SAMPLER**  
DATED '1742'

worked with coloured silks on a linen ground, with the twin tablets of the law as received by Moses, the ten commandments, from Exodus Chapter XX, flanked by figures of Moses and Aaron standing on plinths below drapes, with an angel mask, signed with initials 'E. R.', in later glazed giltwood frame 32.4 x 29.5cm

Literature

The Feller Needlework Collection: 2, p.287 for a discussion of this sampler.

£400-600



638

**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY EMILY LILLYWHITE

worked with coloured silks on a linen ground with alphabets, numerals and a verse above a house flanked by a pair of urns of flowers, baskets of fruit and a pair of dogs, signed and dated 'Emily Lillywhite 1833', in a glazed bird's eye maple frame 40.5 x 30.5cm

£300-500



639

**A REGENCY NEEDLEWORK DARNING SAMPLER**  
BY SARAH HATCH, PROBABLY NORWICH, DATED '1811'

worked in fine silk on a linen ground, with a central basket of flowers, with a ribbon tied oak leaf and acorn wreath and with blocks of four darns to either side and a central example, signed and dated 'Sarah Hatch 1811', in a glazed ebonised wood frame 41.8 x 37.4cm

Literature

The Feller Needlework Collection: 2, p.73 for a discussion on a similar darning sampler.

Catalogue Note

Sarah Hatch was born in 1797 in Norwich. Married John Cook (1798-1862). John Cook was a tallow merchant and candle manufacturer.

£300-500



640

**A GEORGE III NEEDLEWORK SAMPLER**  
BY MARY RUSTALL

worked with coloured silks on a linen ground, with two verses, crowns, urns of flowers and lovehearts, signed and dated 'Mary Rustall July the 27 1788' and 'Lucy Stanley teacher', in a later glazed mahogany frame 33.2 x 26.8cm

£100-150

641

**A GEORGE III NEEDLEWORK MAP SCHOOL SAMPLER**  
BY ELIZA FLUCK

worked with coloured silks on a linen ground, with a map of 'England and Wales', the counties delineated in an unusual way with some names inserted vertically, signed and dated 'Eliza Fluck Workd at Carlton Place School May 18 1802 Cheltenham', in a glazed mahogany frame  
43.5 x 32cm

Literature

The Feller Needlework Collection: 2, p.169 for a discussion of this sampler.

£400-600



642

**A WILLIAM IV NEEDLEWORK PICTORIAL SAMPLER**  
BY HARRIET HOWELL

worked with various stitches with three figures seated in a landscape setting, with trees and two birds, inscribed 'Prepare to meet thy God' flanked by a butterfly and a basket of flowers, signed 'Harriet Howell Aged 12 Years 1836', in a later glazed bird's eye maple frame  
20.2 x 30.5cm

£200-300



643

**A REGENCY NEEDLEWORK MAP SAMPLER**  
BY FRANCES ROGERS, EARLY 19TH CENTURY

worked in various stitches including running and stem stitch, titled 'A Correct Map of England & Wales', with counties delineated, with parts of Scotland, Ireland and France, the North sea titled 'The British Ocean', in a later glazed gilt and ebonised frame  
29.2 x 30cm

Literature

The Feller Needlework Collection: 2, p.169 for a discussion of this sampler.

£200-300





644

**A QUEEN ANNE NEEDLEWORK SAMPLER**

BY SARAH ABBOTT

worked with coloured silks on a linen ground with verses from Isaac Watt's 'Hymns and Spiritual Songs', in a bold tulip, rose and carnation border and with a green satin edge, signed and dated 'Sarah Abbott 1705', in a later glazed frame  
33.5 x 25.3cm

Literature  
The Feller Needlework Collection: 2, pp. 116-117. for a discussion of this sampler.

£200-300



646

**A GEORGE III NEEDLEWORK SAMPLER**

BY MARY JARVIS, DATED '1793'

worked with coloured silk floss on a linen ground, with a verse by Reverend John Gambold (1711-1771), titled 'Upon listning to the vibration of a clock', with a ribbon tied crewel flower border, signed and dated '1793 Mary Jarvis Stourbridge 25th March', in a later glazed ebonised frame  
38.7 x 27.5cm

Literature  
The Feller Needlework Collection: 2, p.191 for a discussion of this sampler.

Catalogue Note  
Reverend John Gambold (1711-1771) was bishop of the United Brethren church.

£150-250

645

**A NEEDLEWORK SAMPLER**

ANONYMOUS, DATED '1943'

worked with brightly coloured silks on a coarse linen ground, with various geometric bands, flowers and other motifs, above an African scene, with a lady beside a cooking pot and an antelope beside a lake, in a later glazed gilt and ebonised frame  
46 x 25cm

£100-150



647

**A FRENCH BEADED SABLE PURSE**

C.1740

worked with large roses on a white ground, with a tasselled pendant, mounted in a later mirrored display case  
9.5 x 19cm

Provenance

Christie's South Kensington, Fine European Costume & Textiles, 23rd November 2005, lot 15.

£400-600



648

**A NEEDLEWORK WHITEWORK DARNING STYLE SAMPLER**  
MID-19TH CENTURY

worked with twenty-five squares of individual designs, in a later glazed ebonised frame  
27 x 29cm

Literature

The Feller Needlework Collection: 2, p.70 for a discussion of this sampler.

£150-250



649

**A NORTH EUROPEAN NEEDLEWORK DARNING SAMPLER**  
DATED 1733

worked with fourteen large darns, signed with initials 'A L S' on a satin stitch lozenge, with further crowned initials, in a later glazed ebonised frame  
32.3 x 30cm

Literature

The Feller Needlework Collection: 2, p.76 for a discussion of this sampler.

£150-250





650



651



652

650

**A GEORGE IV PEARLWARE POTTERY JUG  
DATED '1827'**

transfer printed in blue with a fox hunting scene, inscribed 'John Mather 1827';  
17cm high

£150-250

651

**A SMALL COLLECTION OF CHINESE PORCELAIN  
17TH CENTURY AND LATER**

comprising: a blue and white kendi, with a later silver rim and a part ribbed body painted with leaves and flowers, a tea canister and cover, an 18th century Mandarin palette teapot and cover and a ginger jar (4)

£200-300

652

**A SMALL COLLECTION OF PEARLWARE POTTERY  
19TH CENTURY**

printed in blue, comprising: a Great Exhibition mug, a pair of baluster vases and covers in Chinese style, two jugs decorated with fox hunting scenes, one dated with initials 'SB 1835' and a mug (6)  
28cm (max)

£150-250

653

**A DELFT POTTERY VASE  
18TH CENTURY**

of baluster form, painted in blue with flowers, together with a similar vase and a pair of tin glaze pottery vases of faceted baluster form painted with a seated Chinaman, signed with initials (4)  
18.4cm high (max)

£150-250



653



654

**A PAIR OF ITALIAN GILTWOOD WALL MIRRORS IN ROCOCO STYLE  
FLORENTINE, LATE 19TH / EARLY 20TH CENTURY**

of cartouche shape, the later shaped plate within a carved frame decorated  
with a pair of ho-ho birds, 'C' scrolls, leaves and rocaille (2)  
72.5 x 54cm

£300-500

655

**AN EARLY GEORGE III MAHOGANY CHEST  
C.1770**

the top with an applied moulded edge, above two short and two long drawers,  
on bracket feet  
90.8cm high, 93.6cm wide, 50.3cm deep

£400-600





656

**FOURTEEN DUTCH DELFT POTTERY TILES**  
18TH CENTURY

painted in blue and manganese with biblical subjects, mounted in three ebonised frames (3)  
68.2 x 16.4cm

£200-300

657

**A MIXED LOT OF CERAMICS AND GLASSWARE**  
18TH CENTURY AND LATER

including: a delftware plate polychrome painted with a parrot, a pair of stone china plates, marked 'Chinese Celtic', a brown stoneware jug, a South American pot and an Arts & Crafts tile decorated with a fox and a bat (14)  
24cm (max)

£100-200

658

**A PAIR OF BEADWORK PICTURES**  
20TH CENTURY

depicting a huntsman and his dog and George and the dragon, in mahogany frames together with an oval silkwork panel of a courtly young lady, a Berlin woolwork panel of two figures and a needlepoint picture of a fox (5)  
33.3cm (max)

£150-200

656



657



658

659

**A GEORGE II WALNUT CHEST ON STAND**

C.1730

inlaid with stringing and fitted with three short and three long drawers, with canted angles, the stand fitted with three further drawers, with arc d'arbalète apron, on cabriole legs and pad feet

165cm high, 109.8cm wide, 56cm deep

£1,000-1,500



660

**A GEORGE II MAHOGANY SIDE CHAIR**

POSSIBLY IRISH, C.1740

with a scroll top rail above a vase shaped solid splat with finely carved scroll outlines, above a later drop-in seat on cabriole legs and faceted front pad feet and cylindrical back legs

£300-500

661

**TWO SIMILAR GEORGE III MAHOGANY BEDSIDE COMMODES**  
LANCASHIRE, C.1790-1800

each with a hinged top and a bowfront base, the hinged seat revealing a vacant interior (2)  
76.5cm high, 55.5cm wide, 52.5cm deep

£300-500



661

662

**A VICTORIAN WALNUT LONG STOOL**  
IN LOUIS XV STYLE, C.1860-70

with a needlework seat above a shaped frieze on six cabriole legs  
46.7cm high, 48.7cm wide, 126cm long

£200-300



662

663

**A GEORGE III MAHOGANY 'LANCASHIRE' BEDSIDE COMMODE**  
C.1800

with a hinged top on turned arm supports, with a hinged bowfront seat revealing a lidded ceramic pot  
80.9cm high, 58.3cm wide, 45cm deep

£200-300



663



664

664

**AN ARTS AND CRAFTS NEEDLEWORK PANEL OF THE LADY AND HER PAGE**

DESIGNED BY M. BOWLEY AND WORKED BY F. C. MAJOR 1897-98

embroidered with coloured silks, worked with bands of figures, birds and animals with three scenes, in a carved oak and glazed frame  
50.5 x 137.5cm

Provenance

Christie's, The Roger Warner Collection, 21st January 2009, lot 580.

Catalogue Note

This panel was previously owned by Roger Warner's grandfather Metford Warner who revolutionised the British wallpaper industry. He employed artists and designers such as C.F.A. Voysey, Walter Crane, William Burges, Owen Jones and E. W. Godwin to produce designs for wallpapers.

£800-1,200



665

665

**A LATE VICTORIAN ARMCHAIR BY HOWARD & SONS**

LATE 19TH CENTURY / EARLY 20TH CENTURY

button upholstered with floral fabric, on turned walnut front supports and brass castors, stamped 'Howard & Sons Ltd, London', the back left leg stamped 'Howard & Sons Ltd Berners St. 17686 9894'

£500-800

666

**AN EARLY VICTORIAN GRAINED PINE CHEST**

POSSIBLY WEST COUNTRY, C.1840-50

the scumbled surface imitating maple, with a raised back and two short and two long drawers

96.5cm, 91cm wide, 44.9cm deep

£200-300



666





667

**FOLLOWER OF WILLEM WISSING (1656-1687)**

Portrait of William III, full length, standing by a balustrade  
Portrait of Mary II, full length, standing in an interior holding  
an orb and sceptre

A pair, both oil on canvas (2)  
Each 76.2 x 61cm

Provenance  
William H. Stokes, Cirencester, 17th October 1986.

£2,000-3,000





668

668

**A NEAR PAIR OF CARVED WALNUT TERMS**  
FRENCH OR ITALIAN, LATE 16TH / EARLY 17TH CENTURY

each in the form of a naked female figure carved with drapes and ribbon tied fruit (2)  
34.9cm high (max)

£200-300

669

**A DUTCH SHEET AND CAST BRASS WALL SCONCE**

EARLY 18TH CENTURY

with wriggle work and repoussé decoration and a pair of Solomonic columns, with a fluted reflector, the shaped tray with a pair of rolled candle holders

38.4cm high

£300-500



669

670

**TWO CHARLES II OAK 'YORKSHIRE' SIDE CHAIRS**

C.1680

each with a twin arched back, one with applied split mouldings, together with a late 17th century walnut side chair, with an arched cane back on square tapering front legs (3)

£300-400



670



671

**A LARGE AND IMPRESSIVE 17TH CENTURY OAK SETTLE**  
YORKSHIRE, DATED '1694'

the frieze carved with floral lunettes with turned finials, above four panels, decorated with scrolling leaves, one with a guilloche band, with triad owner's initials 'I S E' and the date '1694'; above a sextuple panel back, with leaf diamond lozenges, with cut-out and bead decorated arms, on turned supports united by peripheral stretchers  
59.3cm deep, 220.6cm wide, 124cm deep

Provenance  
William H. Stokes, Cirencester, 17th October 1986.

£3,000-5,000





672



673

672

**A NEEDLEWORK PICTURE**  
LATE 17TH / EARLY 18TH CENTURY

worked with silk and satin and metal thread, with various stitches and techniques, including: appliqué, knots, laid, couched and long and short satin, depicting a man and a lady wearing classical costumes, seated next to a fountain with their dog, within scrolling leaves, flowers and birds, in a later gilt and wood frame 46.5 x 70cm

Literature

The Feller Needlework Collection: 1, pp.102-103 for a discussion of this sampler.

£800-1,200

673

**A PAIR OF CHARLES II WALNUT 'BOYES AND CROWNE' SIDE CHAIRS**  
C.1680

carved with scrolling leaves and flowers, the crest with a pair of angels holding a crown, with crown finials, with a caned back and seat, with a later drop-in cushion, on spiral twist and flower carved front legs united by a conforming stretcher, branded with owner's initials 'T C' (2)

£800-1,200



674

**A GEORGE II WALNUT CHEST ON CHEST**

C.1730

with three short and six long cross and feather banded drawers, the upper section with stop fluted canted angles, on bracket feet

171.7cm high, 112cm wide, 55cm deep

£3,000-5,000



675

**A SMALL 17TH CENTURY OAK COFFER**  
PROBABLY WEST COUNTRY

of five plank construction, the hinged lid with initials 'S B', revealing a vacant interior, with a leaf carved front, on arched supports

46.8cm high, 76.6cm wide, 36.6cm deep

£400-600

676

**A WILLIAM AND MARY OAK GATELEG TABLE**  
C.1690

the oval drop-leaf top above an end frieze drawer on turned cup and cover supports united by peripheral stretchers, on unusual tapering feet

71cm high, 90.5 x 112cm

£500-800



677

**A TREEN ELM COSTREL / FLASK**  
EARLY 18TH CENTURY

with an open spout and lug handles, the ends iron bound, together with a treen bowl, with bird shaped handles, possibly Scandinavian (2)

17.4cm high (max)

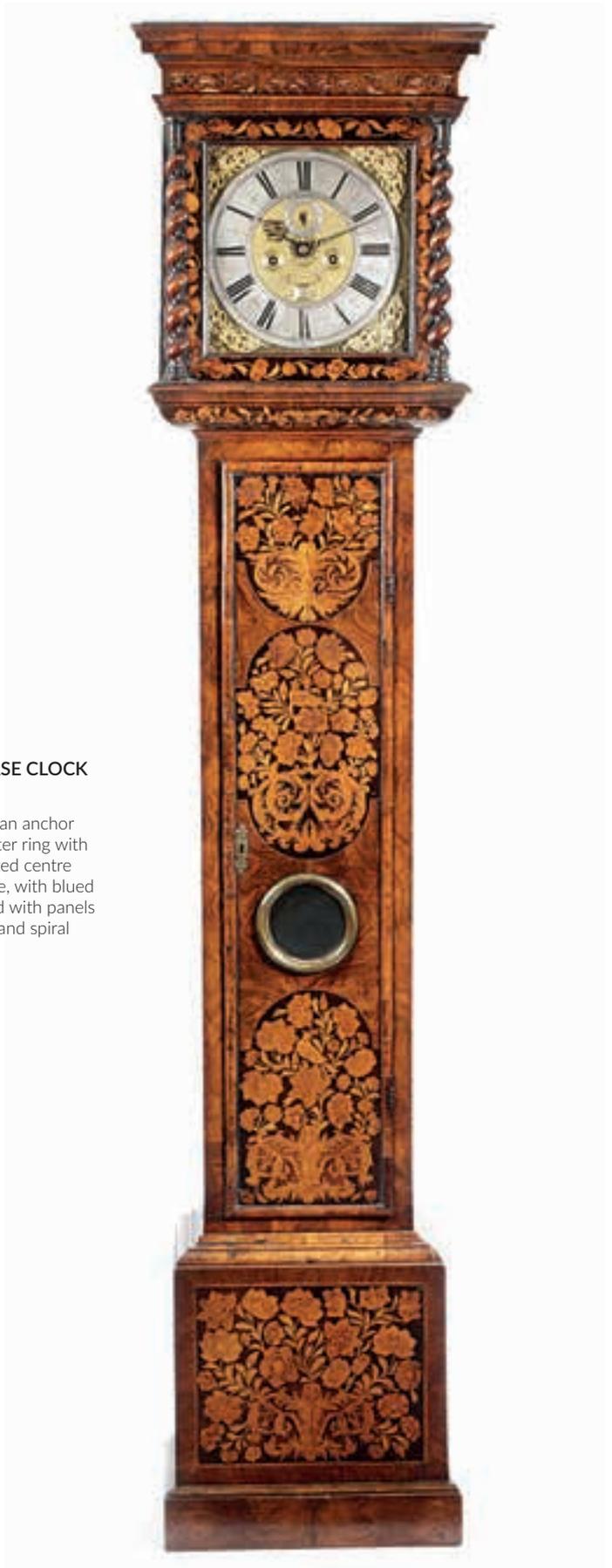
£150-250

678

**A WILLIAM AND MARY WALNUT AND MARQUETRY LONGCASE CLOCK  
BY THOMAS BRIDGE LONDON, C.1700**

the brass eight day movement with five finned and turned pillars, with an anchor escapement striking on a bell, the eleven inch dial with a silvered chapter ring with Roman and Arabic numerals, signed 'Tho Bridge London fecit', the matted centre engraved with flowers, with a subsidiary seconds dial and date aperture, with blued steel scroll hands and cherub mask spandrels, the marquetry case inlaid with panels of scrolling foliage, birds and flowers. the rising hood with a fret panel and spiral twist columns, the trunk door with a brass and glazed lenticle  
209.8cm high

£4,000-6,000





679

**A SMALL QUEEN ANNE WALNUT BUREAU**  
EARLY 18TH CENTURY

with cross and feather banding, the hinged fall revealing an arrangement of pigeonholes and drawers with a sliding well cover and a later leather lined writing surface, above two short and two long drawers and later bun feet, with brass side carrying handles  
90cm high, 69.4cm wide, 43cm deep

£1,000-1,500

λ 680

**A PAIR OF TREEN MAPLE AND FRUITWOOD**  
**URNS AND COVERS**

POSSIBLY SCANDINAVIAN, 19TH CENTURY

together with a similar bowl and cover, with incised bands and turned rosewood finials (3)  
17.8cm high (max)

£200-300



681

**A PAIR OF BAROQUE GILTWOOD FIGURAL  
CANDLESTICKS**

ITALIAN OR SPANISH, LATE 17TH / EARLY 18TH  
CENTURY AND LATER

with polychrome decoration, each in the form of an  
angel standing contraposto and supporting a  
cornucopia with an iron pricket, standing on a scroll  
base centred with an angel mask (2)

82.4cm high, 49.5cm wide

£2,000-3,000



681

λ 682

**A 17TH CENTURY DUTCH BAROQUE  
ROSEWOOD AND OAK 'RANKENKAST'  
CUPBOARD**

DATED '1657'

with snakewood and ebonised veneers and with ripple  
mouldings, with a frieze drawer and three carved lion's  
masks with ring handles, above a pair of panelled  
doors enclosing two shelves, one inscribed with the  
date '1657', above a base drawer

157.4cm high, 169.5cm wide, 65cm deep

£1,500-2,000



682

# THE VICTORIAN BEDROOM



683

**A VICTORIAN MAHOGANY COMBINATION WARDROBE**

C.1870

with a scroll carved cresting and applied with corbels, with a pair of panelled doors enclosing a shelf, above two short and three long drawers flanked by a pair of cupboard doors each with later hanging rails

204.3cm high, 224.6cm wide, 62.7cm deep

£400-600



683

684

**A GEORGE IV NEEDLEWORK MEMORIAL SAMPLER**

BY JOANNA COLLIHOLE'

worked in monochrome black floss silk on a linen ground in cross stitch commemorating the death of her mother, inscribed 'On the Death of my dear Mother, Died Dec 2. A. D. 1822, Aged 52', with an account of the funeral service at the Wesleyan Chapel, beneath is a depiction of a young girl lamenting upon a tomb in a churchyard, with verses and inscriptions, signed and dated 'Joanna Collihole's Sampler. Finished. September 21. 1823', in a glazed ebonised and gilt frame

Literature

The Feller Needlework Collection: 2, p.257 for a discussion of this sampler.

Catalogue Note

Collihole is a surname associated with Winkleigh in Devon, they were the farmer-yeomen, maltsters, grocers, wheelwrights and carriers of the town.

£300-500



684

685

**A GEORGE III NEEDLWORK QUAKER SCHOOL MAP SAMPLER**

BY RACHEL CHRISPIN OF THE TRINITY LANE SCHOOL, YORK

worked with polychrome crewel yarn and monochrome satin stitch on a fine line ground, the counties named and with major towns and cities, with a laurel wreath inscribed 'England and Wales worked by Rachel Chrispin at York 1802', in a later glazed ebonised frame, the back inscribed 'Lent by Mrs Stirling Boyd, 13..., Edinburgh' 47.2 x 40.7cm

Literature

For a very similar map by Mary Peacock, dated 1802 see Carol Humphrey, 'Quaker School Girl Samplers from Ackworth', p.62.

Catalogue Note

The private Quaker School in Trinity Lane, York was founded for more affluent girls than those eligible for Ackworth School.

£400-600



685



686

**A GEORGE IV NEEDLEWORK SAMPLER**

BY JANE PARKIN

worked with coloured wools on a coarse linen ground, with an alphabet, numerals and with initials, possibly for family members in Scottish style, above a virtuous verse and Adam and Eve with the Tree of Knowledge, with onlooking birds, animals, sun and moon and butterflies, signed and dated 'Jane Parkin Aged 14 Years 1822 Redworth', in a later glazed ebonised frame 40.9 x 41.5cm

Literature

The Feller Needlework Collection: 2, p.133 for a discussion of this sampler.

£200-300

687

**A SILK AND NEEDLEWORK BAG**

19TH CENTURY

worked with rows of strawberries, with initials 'E S L', in a later glazed ebonised frame

24.5 x 21.5cm

£200-300



688

**A WILLIAM IV NEEDLEWORK PRIMITIVE PICTORIAL SAMPLER**

BY HANNAH MELLOR

worked a verse above a fashionably bonneted young girl holding a posy beneath a tree, with a church and two houses and an undulating avenue of poplar trees within a gillyflower border, signed 'Hannah Mellor Aged 12. Feb. 15th 1830', in a later glazed moulded wood frame 37.7 x 39.7cm

Literature

The Feller Needlework Collection: 2, p.29 for a discussion of this sampler.

£300-400

689

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER  
BY MARY RIDER**

worked with wool on a linen ground, depicting the crucifixion of Christ, with two British soldiers, with rabbits, urns of flowers and parrots perched on trees, with a verse and signed 'Mary Rider aged 9 years 1841', in a later glazed ebonised frame  
37.5 x 38.2cm

Literature

The Feller Needlework Collection: 2, p.259 for a discussion of this sampler.

£200-300



689

690

**AN EARLY VICTORIAN WELSH NEEDLEWORK  
SAMPLER  
BY ELIZABETH ELLIS**

worked in coloured silks and wools on a linen ground with a view of Wrexham church, with birds, bats, a house, trees, flowers and stars, signed 'Elizabeth Ellis Her Work September 1 1840 Aged 13', in a later glazed ebonised frame  
41.2 x 42.5cm

Literature

The Feller Needlework Collection: 2, p.174.

£200-300



690



691

**A GEORGE III FOLK ART NEEDLEWORK PARADISE LOST SAMPLER**  
ANONYMOUS, C.1800

worked with coloured wools on a linen ground, with Adam and Eve with the Tree of Knowledge, titled 'Paradise Lost' and with Christ on the cross, titled 'Paradise Regained' with angels and stars, signed with initials 'A H', in a glazed ebonised frame  
24 x 22.6cm

Literature  
The Feller Needlework Collection: 2, p.135 for a discussion of this sampler.

£200-300

λ 692

**AN EARLY VICTORIAN FOLK ART NAIVE NEEDLEWORK PICTORIAL SAMPLER**

ANONYMOUS, C.1840-50

worked with coloured wools on a coarse linen ground, with possibly Little Bo Peep, a shepherd seated under a tree accompanied by his dog and with a flock of sheep, with a pair of urns of flowers, a butterfly and an inscription 'How grand in age, How fair in Youth, Is holy friendship, Love and truth', in a glazed rosewood frame  
39 x 23cm

Literature  
The Feller Needlework Collection: 2, p.20 for a discussion of this sampler.

£150-250



693

**A NEEDLEWORK MEMENTO SAMPLER**  
BY ANN JONES, EARLY TO MID-19TH CENTURY

worked with coloured crewel wools on a linen ground with cross stitch an alphabet and spot motifs, an ostrich, colourful trees, a stag and urns of flowers, with a verse, signed 'Anne Jones' and 'Caroline Pace forget we not', in a later glazed pine frame  
31.2 x 33cm

Literature  
The Feller Needlework Collection: 2, p.115 for a discussion of this sampler.

£200-300



λ 694

**AN EARLY VICTORIAN ROSEWOOD ARMCHAIR BY GILLOWS**

C.1850

button upholstered with damask fabric, with a moulded frame and lappet scroll arms, on brass castors, the back legs stamped 'Gillow'

£500-700



694



695

695

**TWO SIMILAR VICTORIAN WALNUT ARMCHAIRS**

C.1860

each button upholstered with damask fabric, the moulded frame carved with a basket of fruit and pears, leaves and flowers on later ceramic castors (2)

£600-1,000





696

**A REGENCY NEEDLEWORK NAVAL SAMPLER**  
C.1815-20

worked with coloured silks on a linen ground, with alphabets and numerals above three sailing ships each titled 'Hope', 'Nelson' and 'Charlotte', with a verse 'Brave Henry tempts the dangerous sea' after Mrs Barbauld's 'Simple Stories in verse', above a country house, signed and dated 'Sophia Evans her work, Aged nine years', in a later glazed, gilt and ebonised frame 37.5 x 29cm

Literature

The Feller Needlework Collection: 2, p.175 for a discussion of this sampler.

£300-500

697

**A 19TH CENTURY NEEDLEWORK NAIVE SAMPLER**

worked with coloured wool on a linen ground, with a recumbent stag flanked by trees and within a floral border, in a glazed wood frame 24 x 31.4cm

£100-150



698

**A GEORGE II WALNUT HANGING CORNER CUPBOARD**  
C.1730

inlaid with feather banding, the door with a bevelled arched plate enclosing two adjustable shelves  
105cm high, 69cm wide, 38.2cm deep

£300-500



699

**A GEORGE II OAK LOWBOY**  
C.1730-40

fitted with three frieze drawers above a wavy edge apron, on square section cabriole legs  
72cm high, 75cm wide, 48.6cm deep

£500-800





700

**A VICTORIAN BRASS 'GOTHIC CATHEDRAL' SKELETON CLOCK  
IN THE MANNER OF EVANS OF HANDSWORTH, THIRD QUARTER  
19TH CENTURY**

the brass eight day twin fusee movement with an anchor escapement striking on a bell and a gong, the silvered dial formed of shaped cartouches with ebonised Roman numerals, with halberd type hands with a pierced architectural case in the form of a cathedral, on a walnut and ebonised oval base and under a glass dome (2)  
48.5cm high

£2,000-3,000



701

**A PRATT WARE POTTERY WATCH STAND  
NORTH COUNTRY, C.1800**

modelled as a longcase clock flanked by a boy and a girl, the case moulded and enamelled in the typical palette with Classical scenes  
28.2cm high

Literature

See J & G Lewis, Pratt Ware, for a similar example illustrated on the dust jacket.

£400-600



702

λ 702

**A PAIR OF EARLY VICTORIAN FOLK ART NEEDLEWORK SAMPLERS  
BY MARY ROLLEY**

worked in wool on a coarse ground, in cross stitch, each depicting a young lady, one seated on a grassy mound with her dog in her lap, the other with exaggerated leg of mutton sleeves to her dress, carrying posies of flowers, each flanked by small conifer trees and by floral sprays, signed 'Mary Rolley 1845', one with the text: 'Trust in the Lord and do good.', in glazed rosewood frames (2)  
30 x 34cm

**Literature**

The Feller Needlework Collection: 2, p.148-149 for a discussion on these samplers.

**£400-600**

703

**A WELSH NEEDLEWORK SAMPLER  
ANONYMOUS, DATED '1800'**

worked on a coarse linen with various creatures including two muntjac deer, a dragon, urns of flowers and with a central exotic bird flanked by two identical females holding birds associated with the ladies of Llangollen, in a later glazed gilt and ebonised frame  
30.7 x 27.8cm

**Literature**

The Feller Needlework Collection: 2, p.149 for a discussion of this sampler.

**Catalogue Note**

The Two Ladies of Llangollen were Lady Eleanor Butler and Miss Sarah Ponsonby. Both were born in County Kilkenny and although their families disapproved, they developed an intimate relationship. They eloped to Wales together and set up home at Plas Newydd, where they created a beautiful garden. Writers, such as Wordsworth and Sir Walter Scott visited them.

**£200-300**



703



704

704

**WILLIAM WARD (1766-1826) AFTER THOMAS WEAVER (1774-1843)**

Portraits of the Blyth Comet Ox, 2 Years & 11 Months old, and Four Wether Sheep, 21 Months old  
Mezzotint  
59.7 x 73.3cm

Provenance  
O'Shea Gallery, London

£600-800

705

**A PAIR OF BLOOR DERBY DISHES**  
EARLY 19TH CENTURY

each painted with a topographical view, one of Scotland, the other near Milton in Derbyshire, each titled and with marks to base, together with two pairs of Royal Crown Derby dishes, with jewelled decoration, with printed and impressed marks (6)  
29cm (max)

£150-200



705

706

**A PAIR OF CONTINENTAL BISCUIT PORCELAIN FIGURES**  
LATE 19TH CENTURY

of a well dressed gentleman and a lady in 18th century style, each standing on a naturalistic base, with moulded marks 'AO' (2)  
29cm high

£100-150

707

**A STAFFORDSHIRE PEARLWARE POTTERY 'MACARONI' TEA CADDY**  
EARLY 19TH CENTURY

painted with Pratt colours and relief moulded with Macaroni figures, together with a pearlware pottery teacup and saucer painted with a colourful 'Pea bird' in Pratt colours and a porcelain tea bowl printed en grisailles with a mother and daughter working on a sampler (3)  
12.2cm (max)

£100-200



706



707

708

**AN EARLY VICTORIAN FOLK ART NEEDLEWORK  
'ADAM AND EVE' SAMPLER**

BY ELLEN SADLER, POSSIBLY SCOTTISH

worked with coloured wools on a linen ground, with Adam and Eve flanking the Tree of Knowledge, with various initials and a floral border, signed and dated 'Ellen Sadler Aged 16 Feb. 3. 1839', in a later glazed ebonised frame  
29 x 29.5cm

Literature

The Feller Needlework Collection: 2, p.135 for a discussion of this sampler.

£300-400



709

**A FOLK ART NEEDLEWORK 'ADAM AND EVE' SAMPLER**  
ANONYMOUS, 19TH CENTURY

worked with coloured wools and silks on a canvas ground in back, satin and needlepoint stitches, depicting the Garden of Eden with Adam and Eve beside the Tree of Knowledge, titled 'Eden', in a glazed wood frame  
22.8 x 24cm

Literature

The Feller Needlework Collection: 2, p.134 for a discussion of this sampler.

£400-600



710

**A REGENCY MAHOGANY FOLDING CLOTHES HORSE**  
EARLY 19TH CENTURY

twin hinged with three rails on scroll supports  
90.7cm high, 93cm wide (extended)

£200-300



711

**A PAPIER-MÂCHÉ HANGING BOOK / NEWSPAPER RACK**  
MID-19TH CENTURY

painted with a faux tortoiseshell ground with panels of figures, cherubs and trophies in 18th century style, together with a Victorian beadwork table runner (reduced) (2)

40.2 x 30cm, the runner: 149cm long

£80-120



712

**AN EARLY VICTORIAN BEDSIDE STEP COMMODE**  
C.1840

inset with later gilt tooled green leather, with a twin swivel tray top above a door fitted with an arched compartment, with a further pull-out compartment,  
on turned legs and ceramic castors  
95.4cm high, 51.3cm wide, 76cm deep

£300-500

713

**AN EARLY VICTORIAN MAHOGANY HALF-TESTER BED**  
C.1840 AND LATER

covered with later parrot and flower fabric, with an arched head and foot-board, with turned finials and rondels, together with a matching ottoman (2)  
340.7cm high, 188cm wide, 209cm deep

£800-1,200



713



713 part

714

**A VICTORIAN NEEDLEWORK PICTURE**  
BY HELEN BRAY

worked with a lady and a gentleman in 18th century costume, in an Italianate garden setting, signed and dated 'Helen Bray aged 12 July 1872'; in a glazed simulated tortoiseshell frame  
75 x 65.5cm

£150-250



714



715

**A SMALL VICTORIAN WOOLWORK PICTURE**  
SECOND HALF 19TH CENTURY

titled 'Tom Thumb at Court', petit point stitch on a canvas ground, depicting in the centre the figure of Tom Thumbs on a red carpet, flanked by theatrical red curtains, in a glazed bird's eye maple frame  
15 x 14cm

Literature

The Feller Needlework Collection: 2, p.183 for a discussion of this sampler.

Catalogue Note

This embroidery celebrates the event when Charles Sherwood Stratton of Connecticut, known as General Tom Thumb, a member of P.T. Barnum's Museum was presented to Queen Victoria. Charles was a little over two foot high.

£100-150



716

**A GEORGE III NEEDLEWORK MOURNING SAMPLER**  
ANONYMOUS

worked with red floss on a cotton ground in cross stitch with a verse titled 'On The Death Of An Infant', an ode to George an infant recently departed, in a later glazed ebonised frame  
17.2 x 14.9cm

Literature

The Feller Needlework Collection: 2, p.180 for a discussion of this sampler.

£100-150



717

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
BY MARY HUNT

worked with coloured wool on a coarse ground, with a virtuous verse titled 'Wisdom', with the Tree of Life flanked by two pairs of birds, signed and dated 'Mary Hunt Her Work Aged 6 yrs 1847', in a glazed mahogany frame  
39.1 x 48.5cm

Literature

The Feller Needlework Collection: 2, p.204 for a discussion of this sampler.

£150-200

718

**A REGENCY MAHOGANY CHEVAL MIRROR  
IN THE MANNER OF GILLOWS, EARLY 19TH CENTURY**

the rectangular plate in a ring turned baluster and column frame with ebonised decoration, with urn finials and on brass caps and castors

181.7cm high, 84.3cm wide, 64cm deep

£500-800



718

719

**A GERMAN WALNUT SERPENTINE COMMODE  
18TH CENTURY**

the quarter veneered and crossbanded top with a moulded edge, above three long oak lined drawers with gilt brass Rococo handles and escutcheons, on later bun feet

89.5cm high, 128.3cm wide, 69cm deep

£800-1,200



719



720

720

**A FLAME MAHOGANY  
COMBINATION WARDROBE**  
19TH CENTURY AND LATER

the inverted breakfront dentil cornice above a pair of panelled cupboard doors enclosing hanging space with a rail to the right side, the left with a shelf, flanking a pair of doors enclosing a shelf above four drawers

187.5cm high, 185cm wide, 63cm deep

£400-600



721

721

**A GEORGE III MAHOGANY NAVAL  
OFFICER'S DRESSING TABLE**  
EARLY 19TH CENTURY

the hinged top revealing a fitted interior, with lidded compartments, a pull-out shaving mirror on a ratchet, the front with false drawers, the left pedestal with a cupboard with a shelf, the right with two drawers

74.6cm high, 109.1cm wide, 41.7cm deep

£500-700



722

**722**  
**A DELFTWARE POTTERY CHARGER**  
C.1740

polychrome decorated in red, green, yellow and blue with a dense fruit, flower and leaf ground, the underside numbered '2' in underglaze blue  
34.3cm diameter

£200-300



723

**723**  
**A REGENCY BURR YEW TEA CADDY**  
EARLY 19TH CENTURY

of sarcophagus shape, with a twin lidded interior, together with an early 19th century French satinwood and cut steel box and a French kingwood and mother of pearl parquetry box (3)  
25.4cm wide (max)

£200-300



724

**724**  
**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY ELIZABETH SIRET

worked with coloured silks on a linen ground in cross and four-sided stitch, with alphabets, numerals, a verse and with crowns, with a strawberry border, signed and dated 'Elizabeth Siret My 6th 1833', in a later glazed ebonised frame  
27.9 x 28.2cm

Literature

The Feller Needlework Collection: 2, p.90 for a discussion of this sampler.

£150-250



725

**725**  
**A NEEDLEWORK VALENTINE SAMPLER**  
PROBABLY AMERICAN, DATED '1886'

worked with red and blue silk on a white cotton ground with cross stitch, with friendship verses, lovehearts and birds, with urns of flowers, inscribed 'For D. H. Cornell From Mary Silva', in a later glazed ebonised frame  
45.3 x 48cm

Literature

The Feller Needlework Collection: 2, p.238 for a discussion of this sampler.

£150-250



726



727

726

**A SMALL GEORGE II NEEDLEWORK SAMPLER**

BY MARY BRISCO

worked in red and green silk on a linen ground in cross stitch with alphabets, the Lord's Prayer, signed and dated 'Mary Brisco Aged 13 1730', in a later glazed frame  
19.5 x 16.2cm

£200-300

727

**A GEORGE III NEEDLEWORK SAMPLER**

BY SARAH RAMSBOTTOM

worked with coloured and black silks on a fine gauze ground, with three verses from Joseph Addison, with various animals and a loveheart with initials 'SR', in a glazed ebonised frame, inscribed in pen to back 'Worked by Sarah Ramsbottom 1752-1792'  
26 x 25.5cm

Literature

The Feller Needlework Collection: 2, p.206 for a discussion of this sampler.

£200-300



728

728

**A NEEDLEWORK SAMPLER**

ANONYMOUS, LATE 18TH / EARLY 19TH CENTURY

worked with monochrome silk floss on a cotton ground in cross stitch with 'The Dying Christian' originally written by Alexander Pope in 1712, in a later glazed ebonised frame  
26.9 x 15.8cm

£80-120

729

**A SMALL EARLY VICTORIAN NEEDLEWORK ORPHAN'S PILLOWCASE SAMPLER**

ANONYMOUS

worked with monochrome silk floss on a cotton ground with cross stitch with a multitude of spot motifs, including: lions, flowers, birds, urns of flowers, 'ea' in a lozenge and stars, inscribed with a verse and 'Fear God' and 'Honor the Queen', in a glazed mahogany frame  
17.4 x 16.5cm

Literature

The Feller Needlework Collection: 2, p.87 for a discussion of this sampler.

£150-250



729

730

**A LATE VICTORIAN BRISTOL ORPHANAGE NEEDLEWORK SAMPLER**  
ANONYMOUS, C.1880

worked in typical red cotton cross-stitch on a linen ground, with alphabets and numerals, in various fonts, with five sets of initials at the end of one alphabet line 'EV.AV.ALS.FMB.HS', with leaf, flower and grapevine patterns, crowns, anchors, a ship, a house and the Bible, and an inscription 'The tidings of salvation dear comes to our ears from hence', with a forget-me-not and gillyflower signature cartouche, with initials 'AW.', in a later glazed ebonised frame

38.4 x 29.2cm

Literature

The Feller Needlework Collection: 2, p.78 for a discussion of this sampler.

£500-800



731

**A NEEDLEWORK SAMPLER**  
GERMAN OR SWISS, LATE 19TH CENTURY

worked with alphabets, and various motifs in Dillmont style, with birds, a tennis racket, a cross, a chalice and a boat, unsigned, in a later glazed frame  
43 x 37.8cm

Literature

The Feller Needlework Collection: 2, p.83 for a discussion of this sampler.

£100-150

732

**AN ARMENIAN NEEDLEWORK SAMPLER IN BRISTOL ORPHANAGE STYLE**  
BY SOURPIK KEDRASIAN

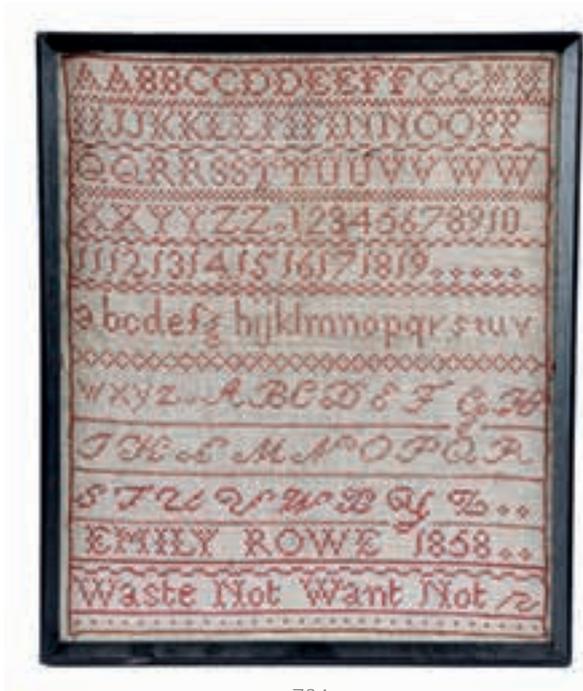
worked with alphabets, numbers, a monstrance, an urn of flowers, with inscriptions some in French, in a later glazed ebonised frame  
43.9 x 56.7cm

Literature

The Feller Needlework Collection: 2, p.83 for a discussion of this sampler.

£100-200





734

**733**  
**A NEEDLEWORK SAMPLER**  
 ANONYMOUS, C.1820-30

worked in cross stitch with 'Prayer' by James Montgomery (1771-1854), penned for Edward Bickersteth's 'Treatise on Prayer', in a later glazed gilt frame  
 15.7 x 23.5cm

Literature  
 The Feller Needlework Collection: 2, p.254  
 for a discussion of this sampler.

£80-120



733

**734**  
**A VICTORIAN NEEDLEWORK SAMPLER**  
 BY EMILY ROWE

worked with two shades of red cotton on a linen ground in cross stitch with alphabets, numerals and 'Waste Not Want Not', signed and dated 'Emily Rowe 1858', in a later glazed ebonised frame  
 29.4 x 24.4cm

Literature  
 The Feller Needlework Collection: 2, p.96  
 for a discussion of this sampler.

£80-120



735

**735**  
**A NEEDLEWORK SAMPLER**  
 MID-19TH CENTURY

worked with monochrome silk on a linen ground, with petit point and silk stitches, the title line above the verse in two columns, in a lozenge border and with lozenge dividing lines, above the initials 'M. W.' and inscribed 'Heb.13.v.8.', in a glazed gilt frame  
 18 x 18cm

Literature  
 The Feller Needlework Collection: 2, p.264  
 for a discussion of this sampler.

£100-150



736

**736**  
**A VICTORIAN NEEDLEWORK SCHOOL SAMPLER**  
 DATED '1849'

worked with polychrome silk floss on a linen ground with cross stitch, with the names of nine school class mates from Margaretting School, dedicated to 'Miss M Jesse from her first class', in a later glazed ebonised frame  
 20.9 x 33.3cm

Literature  
 The Feller Needlework Collection: 2, p.62  
 for a discussion of this sampler.

£150-250

737

**A GEORGE II NEEDLEWORK SAMPLER**  
 BY SARAH WITHAM, POSSIBLY SCOTTISH

worked in red and green silks in cross stitch on a linen ground, with alphabets, crowns, hearts, proverbs, biblical texts and the Lord's Prayer, signed 'Sarah Witham ended this sampler December the 19<sup>th</sup> 1739', in a later glazed ebonised wood frame  
 42.4 x 23.6cm

Literature  
 The Feller Needlework Collection: 2, pp.222-223 for a discussion of this sampler.

£500-800

738

**A WILLIAM IV NEEDLEWORK SCHOOL SAMPLER**  
 BY LOUISA POTTINGER

worked in red floss silk on a linen ground in cross stitch with bands of alphabets and numerals, signed and dated 'Louis Pottinger 1837', in a later glazed ebonised frame  
 20 x 15.5cm

£100-150

739

**A WILLIAM IV NEEDLEWORK SAMPLER**  
 BY MARY ANN WHINCOP

worked in monochrome silk on a linen ground with alphabets and numerals, above baskets of fruits, birds, urns of flowers and trees, with a verse and signed and dated 'Mary Ann Whincop Aged 12 Years 1834', in a later glazed gilt frame  
 36.8 x 32.2cm

£100-150

740

No lot



737



738



739



741

**A GEORGE IV NEEDLEWORK SAMPLER**  
BY SARAH STEPHENSON

worked in red floss silk on a linen ground in cross and eyelet stitch with bands of alphabets and numerals, with a verse titled 'Charity' flanked by Greek key designs, signed and dated 'Sarah Stephenson Decr 1825', in a later glazed ebonised frame  
28 x 33.3cm

£150-200



742

**A GEORGE III NEEDLEWORK MOURNING SAMPLER**  
BY MARY ELIZABETH STRAFFORD

worked in black silk on a linen ground with verses dedicated to the memory of Mr John Spilsbury, who died on the 4th April 1769 Aged 29 years composed by his 'affectionate brother Mr Thomas Spilsbury and worked by his granddaughter, Mary Elizabeth Trafford, in the eleventh year of her age', in a later glazed gilt and ebonised frame  
36.5 x 31.5cm

Catalogue Note

John Spilsbury (1739-1769) was a British cartographer and engraver, credited as the inventor of the jigsaw puzzle. His brother Thomas was a painter.

£200-300

304



743

**A LATE VICTORIAN NEEDLEWORK SAMPLER**  
BY MINNIE PRICE

worked with black and red cotton floss on a tammy ground in cross stitch with biblical phrases, signed and dated 'Minnie Price Sept 1891', in a later glazed ebonised frame  
33.4 x 32.8cm

Literature

The Feller Needlework Collection: 2, p.89 for a discussion of these samplers.

£100-150



744

744

**TWO INDIAN NEEDLEWORK SAMPLERS**

PROBABLY JESSORE, C.1860

both worked with cotton cross stitch on canvas ground, one with a printed label on the back 'All scripture is given by inspiration of God and is profitable for doctrine for reproof for correction for instruction in righteousness 3.16 Blandford St, Native Village School' and 'James, this is Timothy, verse 2 3.16, the school was in Joshor' and the other inscribed in pen on the back 'For Elizabeth, both in later glazed wooden frames (2) 27 x 28cm (max)

Literature

The Feller Needlework Collection: 2, p.238 for a discussion of these samplers.

£200-300

745

**AN ITALIAN NEEDLEWORK SAMPLER**

BY BRIGIDA VEZZOLI, 19TH CENTURY

worked with monochrome silk floss on a linen ground with cross stitch with alphabets and numerals, signed and dated 'Vezzoli Brigida fecet' anno 1871', in a later glazed ebonised frame 19.5 x 32.8cm

Literature

The Feller Needlework Collection: 2, p.237 for a discussion of this sampler.

£100-150

746

**A VICTORIAN NEEDLEWORK SCHOOL SAMPLER**

BY ELIZA MANSER

worked with coloured silks on a linen ground, with alphabets, symbols, initialled crowns for King, Queen, Prince, Duke, Earl..., a birds, Italianate villas, a man holding a hat and signed and dated 'Eliza Manser, Dover Charity School 1865', in a later glazed ebonised frame 32.4 x 30cm

Catalogue Note

The Dover Charity School was founded in 1789 in Queen Street, Dover.

£100-150



745



746



747

**A GEORGE III NEEDLEWORK DARNING SAMPLER**

BY SOPHIA DOGGETT, C.1796

worked in polychrome silks in long and short stitch on a linen ground, with nine damask darning patterns demonstrating a unique weaving pattern, with free-hand sprigs of flowers, signed 'Sophia Doggett Aged Seven Years', in a later glazed bird's eye maple frame  
42 x 40cm

Literature

The Feller Needlework Collection: 2, p.68 for a discussion of this sampler.

£500-800



748

**A GEORGE III NEEDLEWORK SAMPLER**

BY JANE HILLEY

worked in coloured silks in cross stitch on a linen ground, with urns of flowers, trees, a bird and a verse by Mrs Elizabeth Rowe, signed 'Jane Hilley December 30th 1801', in a glazed ebonised wood frame  
45.8 x 30.2

Literature

The Feller Needlework Collection: 2, p.208 for a discussion of this sampler.

£150-250



749

**A GEORGE III NEEDLEWORK SAMPLER**

BY JANE CHRISTIE

worked with coloured silks on a linen ground in cross stitch with a country house, with oak trees, dogs, stags above floral sprays, a verse 'On Virtue' and a pair of arbours with baskets of fruit, signed and dated 'Jane Christie Her Work Anno Domini 1798', in a later glazed bird's eye maple frame  
46.5 x 48.5cm

Literature

The Feller Needlework Collection: 2, p.29 for a discussion of this sampler.

£400-600



750

**A LATE REGENCY NEEDLEWORK SAMPLER**

BY ANNA GODDARD

worked with coloured silks on a linen ground with an exotic bird perched in a tree, with urns of flowers and baskets of flowers, butterflies and birds above a horse and rider, led by a hatted black groom and a shepherd with his flock and a windmill, signed and dated 'Anna Goddard finished this work in the 11th Year of her age 1819', in a later glazed oak frame  
38.8 x 29.2cm

Literature

The Feller Needlework Collection: 2, p.105 for a discussion of this sampler.

£200-300

751

**A GEORGE III NEEDLEWORK SAMPLER**

BY ANN MIDDLETON

worked with coloured silks on a linen ground with a band of text 'If all Mankind would live in mutual love, This World would much resemble that above', with Solomon's temple flanked by birds in trees and with two uniformed soldiers promenading with well dressed ladies, with a further verse above a huntsman on horseback with a dog chasing a deer, signed and dated 'Ann Middleton Aged 10 1799', in a later glazed bird's eye maple frame  
41.3 x 28.7cm

Literature

The Feller Needlework Collection: 2, pp.210-211 for a discussion of this sampler.

£500-700

752

**A GEORGE IV NEEDLEWORK SAMPLER**

BY MARY LAKE

worked with coloured silks on a linen ground with Adam and Eve and an extract from Genesis. III. V. 13, with trees, lions, birds, flowers and a shepherd and shepherdess, signed and dated 'Mary Lake Aged 8 years March 1st 1826', in a glazed giltwood frame  
38 x 31.5cm

Literature

The Feller Needlework Collection: 2, p.242 for a discussion of this sampler.

£200-300

λ 753

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY ELIZABETH SHELDON

worked with brightly coloured silks on a linen ground in cross stitch, with a house, trees, baskets of fruit, urns of flowers, sheep, birds, a butterfly, rabbits and swans, with a verse and signed and dated 'Elizabeth Sheldon Ring aged 9 years 1848', with a Greek key border, in a glazed simulated rosewood frame  
36 x 28.7cm

Literature

The Feller Needlework Collection: 2, p.24 for a discussion of this sampler.

£300-400



751



752



753

# SCHOOL SAMPLERS



754

## A GEORGE III IRISH NEEDLEWORK QUAKER SCHOOL SAMPLER BY ELEANOR NOBLE

worked with black and green silk on a linen ground in cross stitch with Addison's hymn 'when all thy mercies, O my god', within a leafy border, signed and dated 'Eleanor Noble Mountmelick Boarding School Anno 1797', in a later gilt and ebonised frame  
34.8 x 30cm

Literature

The Feller Needlework Collection: 2, p.46 for a discussion of this sampler.

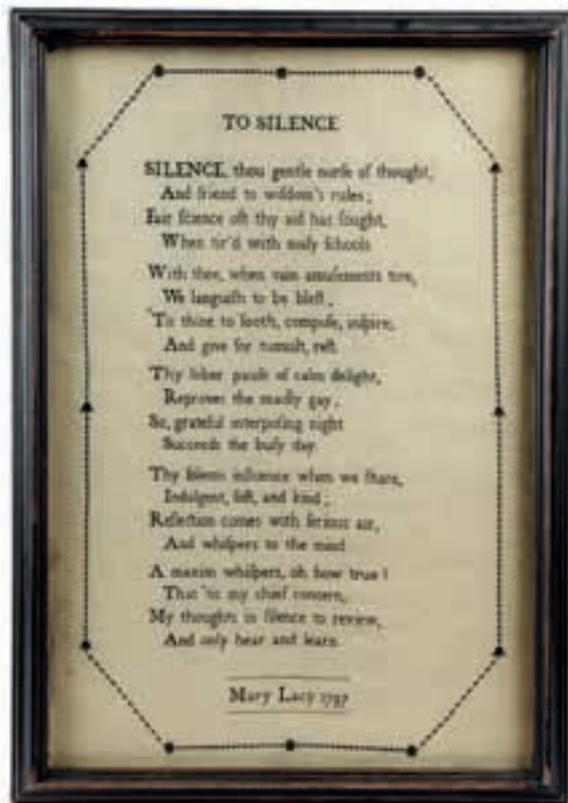
£500-800

755

## A GEORGE III NEEDLEWORK QUAKER SCHOOL SAMPLER BY MARY LACY, ATTRIBUTED TO ACKWORTH SCHOOL

worked with black silk floss on a linen ground with virtuous verses titled 'To Silence', signed and dated 'Mary Lacy 1797', in a later glazed ebonised frame  
42.6 x 28.5cm

£400-600

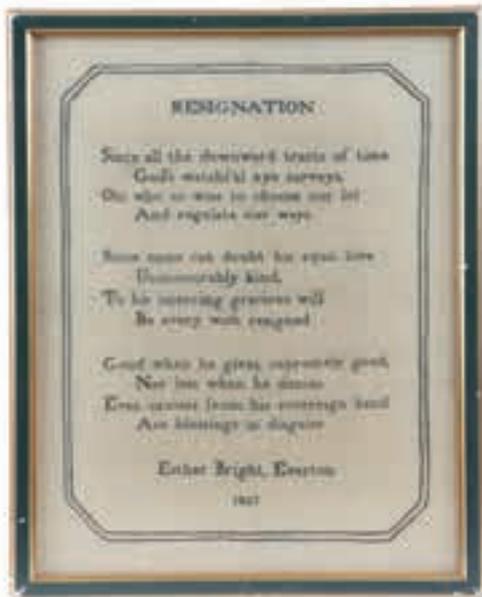


756

## A WILLIAM IV NEEDLEWORK SCHOOL SAMPLER BY ESTHER BRIGHT OF EVERTON SCHOOL

worked with black silk floss on a linen ground in cross stitch with a verse titled 'Resignation', signed and dated 'Esther Bright, Everton 1833', in a later glazed green and gilt frame  
34.3 x 26.5cm

£100-150



757

**A REGENCY NEEDLEWORK SCHOOL SAMPLER**

BY EMILY BAKER

worked with blue silk floss on linen ground, with alphabets, numerals, and a verse, signed and dated 'Emily Baker Chelmsford School 1818', in a later glazed ebonised frame

29.3 x 29

£100-150



758

**A REGENCY NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**

BY MARY LADD

worked with black silk floss on a linen ground in cross stitch with a verse titled 'Virtue', signed and dated 'Mary Ladd, Ackworth School 1806', in a later glazed gilt frame

29.6 x 24.3cm

Literature

The Feller Needlework Collection: 2, p.36 for a discussion of this sampler.

£400-600



759

**TWO GEORGE III NEEDLEWORK QUAKER SCHOOL SAMPLERS**

BY HANNAH WOOD, DATED '1801' AND '1802'

both worked in black silk floss on a linen ground in cross stitch, both with alphabets and numerals and a verse, one inscribed 'Plastow School', in later glazed ebonised frames (2)

28.8 x 32.2cm

Catalogue Note

By repute, discovered in the secret drawer of a bureau acquired from a house contents sale from the Quaker family of Doubleday of Coggeshall.

£300-500



760

760

**A WILLIAM IV NEEDLEWORK SCHOOL SAMPLER**

BY SARAH HODGSON, ATTRIBUTED TO ACKWORTH SCHOOL

worked in monochrome blue thread in cross stitch on a linen ground with alphabets and numerals, signed and dated 'Sarah Hodgson 1832', in a later glazed mahogany frame  
31.2 x 24.8cm

Catalogue Note

There is a Sarah Hodgson from Appleton who appears in the Ackworth School register for 1830-33.

£200-300

761

**A REGENCY NEEDLEWORK QUAKER SCHOOL SAMPLER**

BY ELIZABETH SLOPER

worked with black silk floss on a linen ground, with a virtuous text titled 'On Early Piety', signed and dated 'Elizabeth Sloper 1817', in a glazed ebonised frame  
41.8 x 31cm

£200-300

762

**A GEORGE III NEEDLEWORK QUAKER SCHOOL SAMPLER**

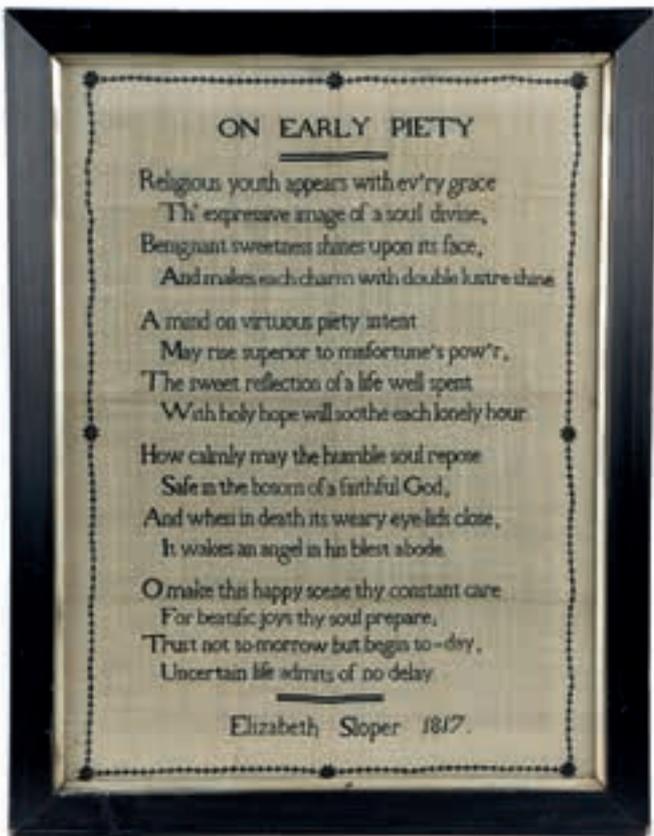
BY ELIZABETH RAWES

worked with cross stitch with alphabets and numbers, signed and dated 'Elizabeth Rawes, Milverton School 1790', in a later glazed ebonised wood frame  
20 x 31.5cm

Catalogue Note

Milverton School was a privately run Quaker school in the Friend's Meeting House situated on the High Street in Milverton, near Taunton, Somerset.

£200-300



761



762

763

**A WILLIAM IV NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**

BY SARAH ANN LIDBETTER

worked in cross stitch on a linen ground with alphabets and numerals and a verse from a work by Lindley Murray, signed and dated 'Sarah Ann Lidbetter 1831', in a later glazed ebonised frame  
30 x 32.1cm

**Literature**

The Feller Needlework Collection: 2, p.42 for a discussion of this sampler.

**Catalogue Note**

Sarah Lidbetter was from Southwick and was a registered scholar at Ackworth School between 1824 and 1827. Yet the date on the sampler is clearly 1831, does this mean that she remained at Ackworth and was perhaps engaged as an apprentice-teacher or did she complete her sampler after leaving Ackworth?

£400-600



764

**AN AMERICAN NEEDLEWORK SAMPLER**

BY CORNELIA B MITFORD

worked in cross stitch on a linen ground with alphabets and numerals and a floral spray, signed and dated 'Cornelia B Mitford, New York 1840', in a glazed grained wood frame  
19.5 x 22.5cm

£150-200

# THE BACK STAIRCASE SAMPLERS



λ 765

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY MARY THICKETT. C.1840-50

worked in a variety of stitches, including: cross, eyelet, satin, chain and split, on a canvas ground, depicting the Passion after Jesus has been speared, to the right the lamb of God and the rising sun, above a verse and an alphabet, in a glazed rosewood frame  
43.5 x 44cm

Literature

The Feller Needlework Collection: 2, p.258 for a discussion of this sampler.

£300-500



766

**AN EARLY VICTORIAN NEEDLEWORK SCHOOL SAMPLER**

BY SARAH PUGMIRE

worked with coloured wools on a coarse linen ground, with two names 'Jonathan Pugmire, Sarah Pugmire' with family initials, above a virtuous verse and a depiction of St. Cuthbert's Church, with a Celtic cross, with flowers and birds, signed and dated 'Sarah Pugmire her Work Finished in the Year of her ....Musgrave School in the Year 1847' in a glazed simulated wood frame  
51 x 47.5cm

Literature

The Feller Needlework Collection: 2, p.65 for a discussion of this sampler.

Catalogue Note

Lady Musgrave's School was opened in 1833 and was supported in part by the Dowager Lady Musgrave. According to the 1851 Census, Sarah Pugmire was still living with her parents and working as a dress-maker.

£300-500



λ 767

**A GEORGE IV NEEDLEWORK SAMPLER**

BY MARIA TURNER

worked with polychrome silks on a fine gauze, with various techniques and stitches including: cross, satin, long and short, split, stem, tent, Maltese cross and rice stitch, with alphabets and numerals above a verse ascribed to 'Mr R. Balwants', above a basket of flowers and a lion with house next to a church, to the left a tree worked with couched chenille bearing the thirteen qualities, on a chevron mound, in a free-hand floral border, signed and dated 'Maria Turner's Work Anno Domini 1824', in a glazed rosewood frame  
39.6 x 33cm

Literature

The Feller Needlework Collection: 2, p.6 for a discussion of this sampler.

£400-600





λ 768

**AN EARLY VICTORIAN NAIVE NEEDLEWORK SAMPLER**  
BY MARY RICHARDSON

worked with crewel wool, on a course linen ground, depicting a Gothic castle, with a pair of trees, roses and a virtuous verse, in a floral border, signed and dated 'Mary Richardson Her work 1847', in a glazed rosewood frame 34.7 x 40.5cm

Literature

The Feller Needlework Collection: 2, p.26 for a discussion of this sampler.

£150-250



λ 769

**A GEORGE IV NORTHERN IRISH NEEDLEWORK SAMPLER**  
BY JANE AGNEW

worked with polychrome wool and silk with cross and eyelet stitches on a linen ground, with a central virtuous verse from Anna Barbauld (1743-1825) within a border of embellished Scottish letters which incorporate mythical beasts and stylized blossoms, signed and dated 'Jane Agnew Donaghadee, November 16 1820', in a later glazed rosewood frame 39.8 x 43.5cm

Literature

The Feller Needlework Collection: 2, p.231 for a discussion of this sampler.

£200-300



770

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
BY AGNES CARR

worked in cross stitch with a view of the church of St. Margaret of Antioch at High Bentham, depicting the gate and the path leading to the west door, flanked by urns of flowers, with a virtuous verse, signed and dated 'Agnes Carr...s Work donin 1840 St. Margreat Church...at Bentham..For Remembrance', in a later glazed oak cushion frame 29.5 x 36.9cm

Literature

The Feller Needlework Collection: 2, p.64 for a discussion of this sampler.

£300-500



771

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**  
BY HANNAH RIPLEY

worked in coloured wools on a linen ground with a pouncing tiger with detailed whiskers, a pair of cats seated on tassel cushions, a dog, a pheasant or capercaillie and figures dancing, signed and dated 'Hannah Ripley's Work Aged 11 1846', in a glazed bird's eye maple frame 45.8 x 52cm

Literature

The Feller Needlework Collection: 2, p.153 for a discussion of this sampler.

£300-500

772

**A LARGE GEORGE IV NEEDLEWORK ADAM AND EVE SAMPLER**  
BY ANN AINSWORTH

worked with polychrome silks on a linen ground in satin, split, stem and cross stitch, depicting Adam and Eve casually relaxing under the Tree of Knowledge full of apples, with a serpent dangling over Adam's head, signed and dated 'Ann Ainsworth's Work Aged 10. 1820', in a glazed bird's eye maple frame 53 x 42cm

Literature

The Feller Needlework Collection: 2, p.134 for a discussion of this sampler.

£400-600



λ 773

**A LARGE GEORGE IV FOLK ART NEEDLEWORK PICTORIAL SAMPLER**  
BY ANN GREEN

worked with polychrome crewel wools and silks on an undyed linen ground with a house and colourful blooms, with a verse 'The Rose' and signed and dated 'Ann Greens Work Aged 8 years 1832', in a glazed rosewood frame 40.5 x 42cm

Literature

The Feller Needlework Collection: 2, p. 26 for a discussion of this sampler.

£400-600



774

**A LARGE AND RARE NEEDLEWORK SHIP SAMPLER**  
BY DIENA COLE, EARLY 19TH CENTURY

worked with coloured wools on a linen ground in cross and chain stitch with three ships, the largest with a man in the look-out, with a toast 'A health to the sick and honour to the brave, success to the lover and freedom to the slave', with pairs of houses, urns of flowers, dogs and Adam and Eve with the Tree of Knowledge, signed and dated 'Diana Cole aged 10' 52.8 x 53cm

Literature

The Feller Needlework Collection: 2, p.175 for a discussion of this sampler.

£500-700





775  
**A VICTORIAN FOLK ART WOOLWORK SAMPLER**  
BY MARY GREEN

worked with crewel work with polychrome wools on a canvas ground, with various stitches, including: cross, petit point and tent, with alphabets, numbers and lovehearts, above a verse 'Compassion' from William Shenstone's 'Pastoral Ballad', above a whitewashed house flanked by rambling flowers, signed and dated 'Mary Green's work aged 6 years 1884', in a later glazed ebonised frame 37.7 x 31.6cm

Literature  
The Feller Needlework Collection: 2, p.26 for a discussion of this sampler.

£400-600



776  
**A PRIMITIVE NEEDLEWORK SAMPLER**  
POSSIBLY WELSH, MID-19TH CENTURY

worked with coloured wool on a coarse linen ground with Adam and Eve, a three masted sailing ship, swans, a loveheart, figures, birds, an angel and a stag, in a later glazed ebonised frame 40.5 x 31cm

£200-300



777  
**A WILLIAM IV NEEDLEWORK SAMPLER**  
BY SUSANNAH HARGART

worked with coloured silks on a linen ground, with a basket and urns of flowers, with a pair of butterflies above a scene of Elijah and the ravens, signed and dated 'Susannah Hargart Aged 14 Years 1832', in a glazed bird's eye maple frame 44.8 x 30.8cm

£300-500

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
vwxyz 234567890100121314  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
TUVWXYZ  
123456789101112



ACKWORTH AND  
QUAKER SCHOOL

Emma Topham Ackworth 1837



778

778

**A WILLIAM IV NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**

BY EMMA TOPHAM

worked with coloured silks in cross stitch on a linen ground with alphabets, numerals, a half-medallion with a tulip, birds, flowers a wreath inscribed 'God is Love', a tree and a dovecote, signed and dated 'Emma Topham Ackworth 1837', in a later glazed ebonised frame  
32.5 x 26.7cm

Literature

The Feller Needlework Collection: 2, p. 32 for a discussion of this sampler.

Catalogue Note

Emma Topham worked two known samplers, both are inscribed Ackworth and dated 1837. One is at Ackworth school and the present lot is the other.

Although Emma's sampler references Ackworth School motifs, she was not in fact a scholar at Ackworth.

£800-1,200

779

**A GEORGE III NEEDLEWORK QUAKER SAMPLER**

ATTRIBUTED TO ACKWORTH SCHOOL, LATE 18TH / EARLY 19TH CENTURY

worked with monochrome silk on a linen ground with half and full medallions, decorated with a swan, urns of flowers, a cornucopia and leaves, in a later glazed kingwood frame, the back with several labels and inscribed in pen 'Hilary Plumtre'  
19.5 x 20.8cm

£300-500

780

**A REGENCY NEEDLEWORK QUAKER SAMPLER**

BY BETTY NUTH, POSSIBLY ACKWORTH SCHOOL

worked with cross stitch on a linen ground with a virtuous verse titled 'On Attention' by John Byron, within a free-hand floral oval border, in a glazed ebonised frame  
32.7 x 27.7cm

Literature

The Feller Needlework Collection: 2, p.201, for a discussion of this sampler.

£200-300



779



780



781

**A LARGE GEORGE III QUAKER NEEDLEWORK  
MEDALLION SAMPLER**

DATED '1802'

unfinished, worked with urns of flowers, birds, leaves, and other designs on a linen ground, with initials 'M O', in a later glazed gilt and ebonised frame

54.5 x 86cm

Literature

The Feller Needlework Collection: 2, p.44 for a discussion of this sampler.

£300-500

782

**A GEORGE III NEEDLEWORK QUAKER SAMPLER  
ATTRIBUTED TO ACKWORTH SCHOOL, C.1800**

worked with polychrome silks on a coarse linen ground in cross stitch with medallions decorated with birds, urns, a swan, leaves and flowers, signed with initials 'MK to EK', in a later glazed ebonised frame

31.2 x 45cm

Literature

The Feller Needlework Collection: 2, p.44 for a discussion of this sampler.

£500-800





783



784



785



786

783

**AN EARLY VICTORIAN NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**  
BY ELIZABETH ANNA FOLLOWS

worked with blue silk in cross stitch on a linen ground with alphabets and numerals, signed and dated 'Elizabeth Anna Follows, Warrington 1854', in a glazed ebonised wood frame 19 x 18.8cm

Literature

The Feller Needlework Collection: 2, p.42 for a discussion of this sampler

Catalogue Note

Elizabeth Follows was born in Aston near Birmingham but by 1851, Elizabeth aged 9 was living in Warrington with her widowed mother. Elizabeth attended Ackworth School from 1853 to 1857, after which she remained an apprentice in the school until 1863.

£400-600

784

**A LATE VICTORIAN NEEDLEWORK ORPHAN PILLOWCASE**

C.1880-90

worked with cross stitch with red cotton floss on a cotton ground, with two hymns 'Therefore the redeemed of the Lord' from Isaiah 15:11 and 'They shall hunger no more' from Revelation 7:16, in a later glazed ebonised frame 21.2 x 24.5cm

Literature

The Feller Needlework Collection: 2, p.84 for a discussion of this piece.

£100-150

785

**A GEORGE III NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**  
BY ALICE STEAD

worked with black floss silk on a linen ground in cross stitch with an extract from John 4th Chapter, 10th verse, 'At Jacobs Well a Stranger Sought', signed and dated 'Alice Stead Ackworth School 1790', in a later glazed elm frame 33.2 x 27cm

£400-600

786

**A RARE EARLY VICTORIAN NEEDLEWORK QUAKER SCHOOL SAMPLER**  
BY MARY BIRCHALL

worked with red silk in cross stitch on a linen ground with alphabets and numerals, signed and dated 'Mary Birchall, Sidcot. 1838.', in a later glazed wood frame 17.2 x 32cm

Literature

The Feller Needlework Collection: 2, p.38 for a discussion of this sampler.

Catalogue Note

Sidcot School was founded by the Society of Friends at Winscombe in Somerset in 1808. Mary Birchall was born in 1824 in Swansea, her father, Thomas, was a grocer and her mother, Elizabeth Bath, had been a scholar at Sidcot in 1808.

£400-600

787

**A RARE WILLIAM AND MARY NEEDLEWORK  
QUAKER LETTER SAMPLER**  
DATED '1693'

worked with coloured silks on a linen ground in cross stitch, inscribed 'Dear Mother, my duty I remember unto the and my dear love unto my Sister. When I saw my Father last his love was unto the but I thought it long before I saw thee but I did my endeavour to rite unto the in more by they duty full daughter.', signed and dated 'SF from Wanstead, the 25 of the 5 month 1693', in a later glazed ebonised frame 14.6 x 18.6cm

Provenance  
Mrs Fletcher.

Literature  
Leigh Ashton, 'Samplers', mentions this current lot and states that it was the 'earliest known example of its kind'.  
The Feller Needlework Collection: 2, p.33 for a discussion of this sampler.

Catalogue Note  
This rare early letter sample was addressed to the mother of the stitcher. It can be identified as a Quaker piece because of the dating, which simply gives the date as the 25 of the 5 month (25th May), thus avoiding the use of pagan-named months.

£2,000-3,000



787



788

**A LATE REGENCY NEEDLEWORK QUAKER SAMPLER**  
IN THE MANNER OF ACKWORTH SCHOOL, DATED '1818'

worked with brown silk floss on a linen ground with cross stitch with leaves, flowers, a central lozenge with a swan and with roses the buds highlighted in red, with a cur-medallion border, signed with initials 'EB in a crowned garland, in a later glazed frame 31 x 33cm

Literature  
The Feller Needlework Collection: 2, p.39 for a discussion of this sampler.

Catalogue Note  
There is a very similar sampler with initials 'SA' in Carrow House Museum, Norwich.

£400-600



789

**A GEORGE IV NEEDLEWORK QUAKER SAMPLER**  
BY MARY SALMON

worked with coloured silks on a coarse linen ground, with alphabets, numerals, birds, roses, crowns and a lion, with half-medallions, signed and dated 'Mary Salmon Nantwich 1821', in a glazed bird's eye maple frame 29.2 x 29.5cm

Literature  
The Feller Needlework Collection: 2, p.290, for a discussion of this sampler.

£300-400



790

**A GEORGE IV NEEDLEWORK QUAKER SCHOOL SAMPLER**  
BY ANN WILSON

worked with coloured silks on a linen ground in cross stitch with alphabets and numerals, with half-medallions, initials, flowers a wreath inscribed 'A token of love 1829' signed and dated Ann Wilson 1829; in a later glazed ebonised frame

52.7 x 42cm

£400-600



791

**A NEEDLEWORK QUAKER SCHOOL SAMPLER**  
EARLY 19TH CENTURY, IN ACKWORTH SCHOOL STYLE

worked with coloured silks on a linen ground with half-medallions, flowers, baskets of fruit, with a wreath with three pairs of initials, with further initials, in a later glazed wood frame

41.9 x 37.9cm

£400-600



792

**A GEORGE IV NEEDLEWORK QUAKER SCHOOL SAMPLER**  
BY NANCY STEAD

worked with Ackworth style medallions with flowers and geometric designs, two inscribed 'A gift for my friend' and 'A token of love', signed and dated 'Nancy Stead Wigton School 1822', in a later glazed ebonised frame

42.5 x 41.5cm

Catalogue Note

Wigton is in Cumbria, the school was opened by the Society of Friends in 1815, initially with nine boys and eight girls, the buildings were leased at an annual rent of 27 guineas.

£800-1,200

793

**A GEORGE III NEEDLEWORK QUAKER SCHOOL MEDALLION SAMPLER**

ATTRIBUTED TO ELIZABETH PEASE (1770-1806) OF TRINITY LANE SCHOOL

with a configuration of motifs and half-medallions in rows decorated urns of flowers, birds, flowers with the dates '1785' and '1788' with a central diamond lozenge with initials 'E. P. 1788', unfinished in a later glazed ebonised frame  
43 x 36cm

Literature

The Feller Needlework Collection: 2, p.40 for a discussion of this sampler.

Catalogue Note

This sampler was associated with a number of items of the Pease, Robson, Backhouse and Mounsey families sold in 2008. The medallions in the upper left recall similar motifs to the earlier Quaker samplers of Sarah Harris and Elizabeth Pim. Elizabeth Pim is known to have come from County Laois and was related to Sarah Pim Grubb and by marriage to Sarah Grubb, one of the founders of the Trinity Lane School.

£800-1,200



794

**A SMALL AND RARE GEORGE III NEEDLEWORK QUAKER ACKWORTH SCHOOL SAMPLER**

BY MARGARET BINYON

worked with polychrome silks on a tammy ground in cross stitch, with medallions, birds, urns of flowers and a squirrel in a tree with a virtuous verse, signed and dated 'Margaret Binyon 1789', in a later glazed ebonised frame  
15.1 x 21.5cm

Literature

The Feller Needlework Collection: 2, p.32 for a discussion of this sampler.

Catalogue Note

This polychrome verse and medallion sampler is the earliest known example of an Ackworth School medallion sampler, predating by one year Mary Wigham's sampler of 1790, which is in the school's collection. Margaret Binyon is registered as having attended Ackworth School from 1784-1789 and she was born on the 4th November 1774 to Benjamin and Ruth Binyon of Manchester.

£800-1,200

795

**A GEORGE III NEEDLEWORK QUAKER SCHOOL SAMPLER**

BY MARY TATE

worked with coloured silks on a coarse linen ground with a variety of motifs and designs, with medallions with leaves and birds, a ship, a lozenge with a crown, lions and birds, a star, a view of York Boarding School, titled 'York boarding Sohawl 1800', with two verses and signed twice, in a later glazed ebonised frame  
39.5 x 39.5cm

Literature

The Feller Needlework Collection: 2, p.43 for a discussion of this sampler.

£300-500





796

**A LARGE NEEDLEWORK SAMPLER**

C.1830-40

worked with cross and long stitch, with polychrome silks on linen ground, decorated with a large bird, possibly a capercaillie, two dogs, two tabby cats seated on cushions, and a tiger and a lion, with baskets of flowers, trees and crowns around a religious verse, in a later glazed gilt and wood frame

61.5 x 34cm

Literature

The Feller Needlework Collection: 2, p.152 for a discussion of this sampler.

Catalogue Note

For a similar sampler, see the Goodhart Collection at Montacute House.

£400-600

797

**A GEORGE IV IRISH NEEDLEWORK SCHOOL SAMPLER**

BY ANN ORR OF CLONTARF SCHOOL

worked with coloured silks on a fine linen ground in cross stitch and with bullion knots with bunches of grapes above a school house, with a fence, shrubs and a flock of birds, with two verses, baskets of fruit, birds, crowned initials and signed and dated 'Clontarf School, Ann Orr, December 1827', with a gillyflower quincunx border, in a glazed ebonised frame

41.9 x 44cm

Literature

The Feller Needlework Collection: 2, p.230, for a discussion of this sampler.

£400-600



798

**AN EARLY VICTORIAN NEEDLEWORK SAMPLER**

BY ISABELLA LAMB

worked with coloured silks and chenille on a fine gauze ground, with a scene of a cottage with a thatched dovecote, a tree and gate, with a verse, in a free-hand floral and lattice border, signed and dated 'Isabella Lamb Kendal Aged 10 1840', in a glazed mahogany frame

35.4 x 43.5cm

Literature

The Feller Needlework Collection: 2, p. 20 for a discussion of this sampler.

£200-300



799

**A GEORGE IV SCOTTISH FOLK ART NEEDLEWORK SCHOOL SAMPLER**

BY ELIZABETH VENABLES

worked with various techniques and stitches on a linen ground, depicting a shepherdess seated on a bench in a parkland setting with her sheep and a horse, with a pond, with a Gothic style country house and trees, the top with initials, religious verses and signed and dated 'Elizabeth Venables sewed this piece in Miss Youngs School 1824, in a later glazed bird's eye maple frame 41 x 47.5cm

£400-600



800

**A WILLIAM IV NEEDLEWORK SAMPLER**

BY BRIDGET ROSS OF THE FOUNDLING HOSPITAL

worked in black and grey floss silk on a fine linen ground with two alphabets and two hymns 'Meditation on God's Love' and 'Lov'st thou me' signed and dated 'Bridget Ross Foundling Hospital December the 17 1831', in a glazed bird's eye maple frame 32.9 x 25.3cm

Catalogue Note

The Foundling Hospital in London was founded in 1739 by the philanthropic sea captain, Thomas Coram. It was a children's home established for the 'education and maintenance of exposed and deserted young children'.

£300-400



801

**AN AMERICAN NEEDLEWORK DARNING SCHOOL SAMPLER**

BY RACHEL PASSMORE, PENNSYLVANIA

worked with seven differing darning square designs, signed and dated 'Rachel Passmore West Town 1819', in a glazed mahogany frame 24.6 x 28.1cm

Provenance

Sotheby's New York, Important American Schoolgirl Embroideries: The Landmark Collection of Betty Ring, 22nd January 2012, lot 635. N. Finkel & Daughter, Philadelphia, Pennsylvania.

£300-500



802

**802**  
**A QUEEN ANNE OAK OCCASIONAL TABLE**  
EARLY 18TH CENTURY

the oval top above an end frieze drawer, on slender baluster turned legs united by a turned 'H' stretcher  
60.2cm high, 33.1cm wide, 53cm deep

£300-500



803

**803**  
**AN OAK CORNER TABLE**  
EARLY 18TH CENTURY

the single drop-leaf top on gate support, with slender baluster turned legs united by peripheral stretchers  
64.3cm high, 60 x 60.4cm

£150-250



804

**804**  
**A RARE STAFFORDSHIRE POTTERY FIGURE**  
**OF JOHN BROWN**  
C.1860

modelled with the American slavery abolitionist standing accompanied by two black girls, above a titled base  
34.6cm high

Catalogue Note  
See P.D. Gordon Pugh, 'Staffordshire Portrait Figures Of The Victorian Era', p. B204. fig. 77.

£300-400

**805**  
**TWO LARGE STAFFORDSHIRE POTTERY**  
**FIGURES OF GIUSEPPE GARIBALDI**  
C.1860

each modelled with the Italian general standing beside his horse, holding a sword, on a titled rocky mound base (2)  
37.1cm high (max)

£300-500



805





806

806

**A DELFTWARE POTTERY CHARGER**  
BRISTOL C.1760

Painted in the Bowen manner, with two figures beneath tall sponged trees and another Bristol delftware charger polychrome decorated with lotus, bamboo and willow (2)  
34cm diameter (max)

£500-800



807

807

**A SOUTH EAST ASIAN POTTERY STORAGE JAR**

of hexagonal form, decorated with panels of horses, birds, leaves and butterflies  
73.8cm high, 56cm wide

£300-500

808

**A CHARLES I WALNUT PANELLED BACK ARMCHAIR**  
DATED '1639'

the undulating top rail relief carved with oak leaves and acorns, above the date '1639', the rectangular back carved with grapes, rosettes, leaves and acorns, the uprights and arms decorated with guilloche motifs, above a solid seat, above a lunette frieze and conforming decoration to the front legs united by peripheral stretchers

£1,000-1,500

809

**A NEEDLEWORK SECTION OF A BED VALANCE**  
LATE 16TH / EARLY 17TH CENTURY

worked with polychrome wool and silk in tent stitch on a canvas ground, depicting two scenes from the life of Christ, documented in the New Testament book of Luke, to the left side is the angel bringing the good news of the birth of Christ to the shepherds, the right side depicts the circumcision of Christ, in a later glazed gilt and wood frame  
38.5 x 162cm

Provenance  
The Sir Frederick Richmond Collection.

Literature  
The Feller Needlework Collection: 1, pp.142-143 for a discussion of this bed valance.

Catalogue Note  
A further section of this valance is known to exist and depicts the Annunciation and the Visitation of Mary to Elisabeth.

£1,000-1,500



808



809





810

**A SET OF FOUR CHESTNUT FIGURAL PANELS**

PROBABLY FRENCH, LATE 16TH CENTURY

each relief carved with a naive male soldier figure in Elizabethan costume, holding a weapon, a stiletto, a halberd, a pistol and a short sword, one with his leg in brace, probably originally window shutter covers (4)

54 x 22cm

£2,000-3,000



811

**AN OAK OVERMANTEL**

16TH CENTURY ELEMENTS AND LATER

inset with two pairs of Gothic panels, with lancet arches and sinuous tracery, flanked by stop fluted pilasters, with a whorl carved frieze, centred with a lion's mask

67.4 x 140.7cm

£800-1,200

## UPPER FLOOR BEDROOMS

812

**A WALNUT HIGHBACK OPEN ARMCHAIR**  
LATE 17TH / EARLY 18TH CENTURY

the padded back and seat later upholstered with damask fabric, the arms carved with leaves, on turned and clock legs united by a conforming 'H' stretcher carved with leaves

£400-600



813

**A CONTINENTAL CARVED WALNUT WALL MIRROR**  
POSSIBLY ITALIAN, EARLY 18TH CENTURY

the later shaped plate within a floret carved moulded frame, the scroll and leaf surmount centred with a shell  
77.5 x 53.8cm

£300-500



λ 814

**A REGENCY TORTOISESHELL TEA CADDY**  
EARLY 19TH CENTURY

of sarcophagus shape and inlaid with pewter stringing, the pagoda shape hinged lid with a vacant silvered cartouche, revealing a twin lidded interior with ivory banding, on ball feet  
14.8cm high, 20.2cm deep

£300-500





815

815

**AN OAK SINGLE BED**  
17TH CENTURY AND LATER

the panelled headboard with turned finials and leaf carved decoration  
138cm high, 92.9cm wide, 206cm deep

£300-500

816

**A VICTORIAN NEEDLEWORK PICTURE**  
MID-19TH CENTURY

worked with silk floss on a silk ground, with various techniques and stitches, and with applied seed pearls for details, depicting probably Queen Victoria, together with a missionary man and a nun in an exotic landscape, meeting with a distinguished figure wearing detailed and expensive looking garment, a cape, with a headdress with a large feather and an impressive sword, with a guard behind him holding a spear, amongst palm trees, the faces, hands and feet of the figures with applied engraved pictures, in a verre églomisé glazed gilt frame

31 x 42.7cm

£300-500

817

**A FRENCH NEEDLEWORK SAMPLER**  
DATED '1839'

worked with a wreath of flowers above a grassy hedgerow, applied with flowers and blackberries, with a verse below an oval rondel printed with the Madonna and child, in a glazed ebonised frame

45.7 x 39cm

£80-120



816



817

818

**A CHARLES II OAK CHEST**

C.1680

of three long drawers, with panelled fronts and applied with turned split mouldings  
77.9cm high, 86cm wide, 48cm deep

£500-700



819

**A DELFT POTTERY DRY JUG JAR**

C.1740-60

painted in blue with a basket of flowers flanked by a pair of peacocks above a banner inscribed 'FI, PAP. RHEAD', with an angel's mask  
16cm high

£200-300

820

**A PAIR OF DELFTWARE POTTERY PLATES**  
PROBABLY LAMBETH, LATE 18TH CENTURY

each polychrome decorated with the 'Ann Gomm' pattern (2)  
22.2cm diameter

£200-300





821

**A CHARLES II OAK COFFER**

C.1670

the triple panelled top with later hinges revealing a vacant interior, the front carved with guilloche bands and three panels of scrolls and a central flowerhead

70.5cm high, 130cm wide, 57.5cm deep

£500-700



822

**AN OAK CRADLE**

LATE 17TH / EARLY 18TH CENTURY

inlaid with bog oak and holly bands, on curved sleigh supports  
49cm high, 46.5cm wide, 96.3cm long

£100-200



823

**A SMALL OAK BOARDED COFFER**

EARLY 17TH CENTURY

the lid with a moulded edge and later hinges, originally with a till, the front with twin lozenges and crimped sides, on cut-out ends

41.3cm high, 88.2cm wide, 33cm deep

£200-300

824

**A THAMES VALLEY YEW AND ELM HIGHBACK WINDSOR  
ARMCHAIR**

ATTRIBUTED TO BUCKINGHAMSHIRE, C.1790-1840

the curved top rail above an 'OX' splat back, with conforming arm supports,  
above a solid seat, on turned legs united by a crinoline stretcher

Literature

See Bernard D. Cotton, 'The English Regional Chair', p.82 fig.TV166 for an  
identical model.

**£500-800**



825

**A CANADIAN PAINTED PINE EIDER DRAKE DUCK DECOY**

ATTRIBUTED TO LESLIE BURT, SPYRBACK BAY NOVA SCOTIA, C.1930

the underside with two leather loops and a printed label  
13.7cm high, 36.2cm long

Provenance

By repute, this decoy duck was found on a hunting trip near Truro Nova Scotia.

Literature

See Dale and Gary Guyette, 'Decoys of Maritime Canada' where this lot is  
illustrated.

**£300-500**





826  
**TWO SIMILAR SINGLE OAK BEDS**  
 17TH CENTURY ELEMENTS

each with a panelled head and footboard, one carved with lunettes, the other with guilloche bands (2)  
 123cm high, 94.3cm wide, 204.5cm long

£400-600

827  
**A QUEEN ANNE OAK GATELEG TABLE**  
 EARLY 18TH CENTURY

the oval drop-leaf top above an end frieze drawer, on turned and block supports  
 75cm high, 107 x 117.7cm

£300-500



828  
**A PAIR OF OAK BACKSTOOLS**  
 LATE 17TH CENTURY

each with a shaped top rail above a fielded panel and a recessed solid seat, together with a pair of Queen Anne oak chairs and two late 17th century oak chairs, each with an arched top rail, one carved with a tulip (6)

£400-600





829 detail



829

829

**A 17TH CENTURY WALNUT CHEST**

POSSIBLY GERMAN OR SWISS, DATED '1660'

the hinged lid revealing an interior with a lidded pine till and an elaborate steel lock, with key and steel hinges decorated with a face, the front inlaid with fruitwoods with the Christogram 'IHS', initials and dated 'CB 1660' flanked by a pair of pilasters with ash panels with green stained banding, on flattened bun feet and wrought iron side carrying handles

53cm high, 82.6cm wide, 48cm deep

£500-800

830

**A DUTCH BRASS ALMS DISH**

18TH / 19TH CENTURY

repoussé decorated with the Spies of Canaan carrying grapes, with outer bands of lozenges

43.6cm diameter

£80-120

831

**A METAL THREAD NEEDLEWORK PANEL**

worked with scrolling leaves and flowers, on a satin ground, in a later glazed gilt and ebonised frame

30.2 x 31.5cm

£200-300



830



831



832  
**AN IRON TWIN CANDLEHOLDER**  
18TH CENTURY  
mounted on a treen base  
34cm high  
£150-250



833  
**A BRASS KETTLE**  
LATE 18TH / EARLY 19TH CENTURY  
with a swing handle and on three ball feet,  
together with a leather costrel with open sides,  
late 17th / early 18th century (2)  
24.5cm wide (max)  
£150-200



834  
**A PAIR OF OAK TERM FRAGMENTS**  
17TH CENTURY  
carved with a bust of a man and a woman (2)  
17cm high  
£100-200



835

**A CHARLES II OAK CHEST**

C.1680

the rectangular top above a stylized dentil cornice and applied lozenges, with three long geometric and burr ash panelled drawers, inlaid with stringing, flanked by applied finely turned split mouldings  
86cm high, 89.2cm wide, 56cm deep

£800-1,200



836

**A CHARLES II OAK UPHOLSTERED STOOL**

C.1660

the seat with later velvet upholstery, above a moulded frieze, on turned legs, united by peripheral stretchers  
46.7cm high, 40.6cm wide, 40.6cm deep

£300-500



837

837

**A GEORGE III WELSH OAK AND FRUITWOOD POTBOARD DRESSER**

SOUTH WALES, LATE 18TH / EARLY 19TH CENTURY

the raised plate rack with shaped ends and three shelves, with iron hooks, above faux drawer fronts, the base with three frieze drawers and an arcaded apron, on square section supports

193.7cm high, 150.2cm wide, 38.7cm deep

£500-800



839

839

**A STANLEY CHINA PART TEA SERVICE**

EARLY 20TH CENTURY

comprising: thirteen cups, two slop bowls, fourteen saucers, twenty plates and an associated trio (52)

£80-120



838

838

**SIX POTTERY MODELS OF RABBITS**

19TH CENTURY

with a Scottish example with sponged decoration, c.1840 and five Staffordshire examples (6)

9cm long (max)

£100-200



840

840

**A PEARLWARE POTTERY MODEL OF CHICKEN**

EARLY 19TH CENTURY

decorated in ochre standing on a green grassy mound, together with a pair of green glazed pottery bird whistles (3)

7.6cm high (max)

£100-150

841

**A FRENCH WALNUT HIGHBACK OPEN ARMCHAIR**  
LATE 17TH / EARLY 18TH CENTURY

with a padded arched back and seat later upholstered with damask fabric, with leaf carved scroll arms, on baluster, block and ring supports

£400-600



842

**A 17TH CENTURY GERMAN OAK PEW END FINIAL**  
DATED '1624'

carved with a cone finial above a pair of mermaids flanking a coat of arms and inscribed 'Henricus Knust 1624'

40.4cm high, 28cm wide

£200-300

843

**SEVENTEEN TREEN BUTTER STAMPS / MOULDS**  
19TH CENTURY AND LATER

the majority sycamore, with various designs, together with seven Scottish pottery carpet bowls, displayed in a treen dough bowl (25)

52.5cm wide (max)

£300-500





844



845

844  
**A PAIR OF GEORGE III BRASS DWARF CANDLESTICKS**  
 C.1760

of seamed construction, each with an urn socket above a baluster stem and a welled square base (2)  
 11.5cm high

£150-200

845  
**SEVEN PEWTER MEASURES**  
 19TH CENTURY  
 with various marks, together with a small mug, with a scroll handle (8)  
 12cm high (max)

£80-120

λ 846  
**A MIXED LOT OF MAINLY METALWARE**  
 18TH CENTURY AND LATER

including: a Dutch brass fire pan, repoussé decorated with the Spies of Canaan, a mangle cutter, a steel with an ivory handle, a late 18th century steel cleaver, the blade with initials 'TC' and dated '1799' and a treen truncheon (11)  
 72.5cm (max)

£100-200

847  
**A WROUGHT IRON HANGING CANDLEHOLDER**  
 18TH CENTURY

with an upper hook and moulded decoration to the stem, together with an 18th century Scottish iron double valve cruise lamp (2)  
 41.2cm (max)

£150-200



846



847

848

**AN 18TH CENTURY POLYCHROME LIMWOOD AND PINE WATCH HOLDER  
PROBABLY SWISS**

carved with Old Father Time holding a sandglass, with rocaille, 'C' scroll and laurel leaf decoration with an aperture for a pocket watch  
31.5cm high, 16.3cm wide

£200-300



849

**A SMALL WOODEN CHEST  
IN MEDIEVAL STYLE**

of ark shape and with incised zigzag decoration, with iron mounts  
34.7cm high, 48.8cm wide, 26.5cm deep

£150-200

850

**THREE LARGE TREEN GINGERBEAD MOULDS  
DUTCH OR GERMAN, 19TH CENTURY**

in walnut and fruitwood, two double-sided, one carved with a man and a woman, one with a figure on horseback and a man in a boat and one with a man on horseback (3)

53.7cm high (max)

£300-500





851

**A CHARLES II OAK COFFER**

C.1680

the hinged triple panelled top revealing a vacant interior originally with a till, the front with a lunette frieze above twin panels relief carved with diamond lozenges centred with a flowerhead

60.5cm high, 112cm wide, 53cm deep

£400-600

852

**AN IRON FLOOR STANDING RUSHNIP AND CANDLEHOLDER**

18TH CENTURY

with an urn finial above an adjustable drip-pan, candle sconce and rushnip, on an oak base

130cm high

£300-500



853

**AN AMERICAN PAINTED PINE DECOY DUCK  
BY MASON DECOY COMPANY, DETROIT, MICHIGAN,  
C.1904-1923**

in the form of a bluebill drake, with glass eyes (one missing),  
printed label to underside

16.4cm high, 35cm long

£200-300



854

**AN OAK DESK BOX**

POSSIBLY WEST COUNTRY, MID-17TH CENTURY

the hinged fall with an integral rest, revealing an interior fitted with a bank of sixteen drawers, the front carved with flowerhead lunettes and lozenges

31cm high, 74.1cm wide, 53.4cm deep

£300-500



855

**A BUTCHER'S SHOP DIORAMA**

EARLY 20TH CENTURY

'B. Higgins & Son', with a bearded butcher wearing an overcoat and a top hat, with various cuts of meat in a tiled interior with a wall clock, knives and saws, in a glazed and painted box case

31.5 x 38cm

£300-500

856

**AN OAK SIDE TABLE**

LATE 17TH / EARLY 18TH CENTURY

the rectangular top with a moulded edge, above a frieze drawer, with a twin panelled front, on baluster and block supports with a conforming front stretcher

72.8cm high, 87.2cm wide, 55.2cm deep

£300-400





857

**AN EARLY VICTORIAN NEEDLEWORK VALENTINE**  
ANONYMOUS

worked with monochrome gold silk floss in cross stitch on a fine linen ground, with a verse and inscribed 'C. Powell', with star, diamond and heart motifs, signed and dated 'M.A.R. 1842', in a glazed giltwood frame  
12.8 x 15.5cm

Literature

The Feller Needlework Collection: 2, p. 95 for a discussion of this sampler.

£150-200

858

**AN EARLY VICTORIAN MAHOGANY BREAKFAST TABLE**  
MID-19TH CENTURY

the circular tilt-top on a turned stem and a triform base and castors  
72.7cm high, 123cm diameter

£200-300



859

**A SMALL WOODEN CHEST**  
IN MEDIEVAL STYLE

incised with rondels and with iron mounts, with a part hinged top  
25.7cm high, 44.6cm wide, 27cm deep

£100-150



λ 860

**A PAIR OF GEORGE III OAK SALT AND CANDLE BOXES**  
EARLY 19TH CENTURY

each with a shaped fret surmount pierced with heart above a sloping hinged lid, the front with ebonised stringing centre with an ivory loveheart (2)  
43.4cm high (max)

£300-500



861

**TWO TREEN GINGERBEAD MOULDS**

DUTCH OR GERMAN, LATE 18TH CENTURY / EARLY 19TH CENTURY

one in elm, the other in chestnut, double-sided, carved with figures wearing hats (2)  
36.5cm high (max)

£100-150

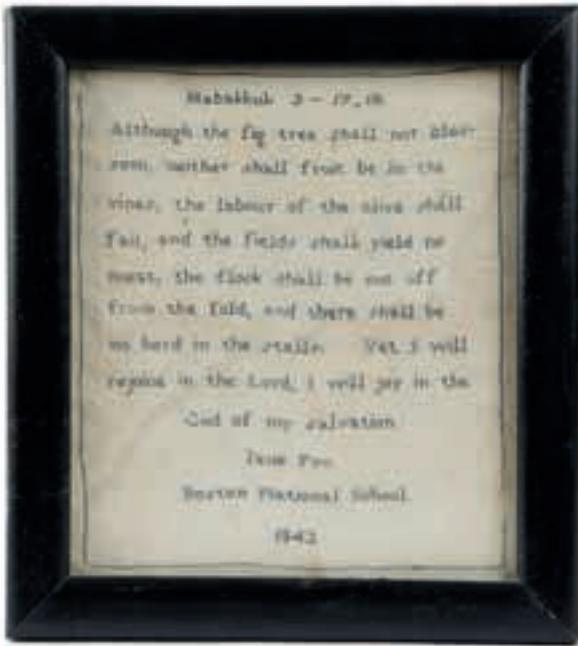
862

**A WATERCOLOUR OF A FAMILY**  
ENGLISH SCHOOL, C.1850-60

in an interior setting, depicting a father and mother with their three daughters, unsigned, in a glazed bird's eye maple frame  
40.2 x 51.2cm

£150-200





863

**FOUR SCHOOL SAMPLERS**  
19TH CENTURY

containing: an alphabet sampler worked with polychrome cotton thread in cross stitch on a canvas ground, with capital and lower case alphabets and numbers, inscribed at the bottom 'Ellen Constable. Aged 9 yrs. St Andrew's Nat. Sch. 1873.; the back with a handwritten label 'Executed by a descendant of John Constable the painter. Purchased from the Constable family, a small monochrome example worked with cross stitch, titled 'Habakkuk 3 - 17, 18.' above a verse, inscribed at the bottom 'Jane Fox. Boston National School. 1843.; the reverse inscribed in pen 'Lincolnshire Boston', a monochrome example worked with blue silk on canvas ground, with an upper and lower case alphabet and numbers, above the inscription 'Emily Burbridge. Born the 17th of May 1874. St Paul's Girls School. Park Lane. Tottenham.' and 'Worked for the Government Examination. 1885.' and a monochrome example worked with black thread on canvas, inscribed 'Declaration of the Keywood Youth's Temperance Society We whose names are hereunto subscribed do voluntarily agree to abstain from all intoxicating liquors except used as medicine or in a religious ordinance Esther Livsey Aug 21 1835 ...', all in glazed ebonised frames (4)  
26.3 x 29.7cm

Literature

The Feller Needlework Collection: 2, p.63 and p.254 for a discussion on two of the samplers.

£200-300

864

**AN OAK SIDE TABLE**

LATE 17TH / EARLY 18TH CENTURY

the rectangular top with a moulded edge, above a frieze drawer, on baluster turned legs united by an 'X' shaped stretcher, on ball feet  
73.8cm high, 77cm wide, 53.2cm deep

£500-700



864



865

865

**AN IRON WELL BUCKET**  
18TH CENTURY

with a swing handle, together with an iron lock, with key and a West Country brass Friendly Society finial, decorated with a crown and initials 'M F S'; probably Marnhull, Dorset, later mounted on an oak base (3)  
32.7cm high (max)

£100-200

866

**A PAIR OF VICTORIAN COCKFIGHTING WATERCOLOUR PAINTINGS**  
MID-19TH CENTURY

each bird wearing gilt spurs, titled, 'Erastus VII' and 'Olworth XI', in glazed simulated moulded frames (2)  
24 x 18.6cm

£150-250



866



867



868



869

867

**A WILLIAM AND MARY OAK CHEST**

LATE 17TH / EARLY 18TH CENTURY

with three elm lined long drawers, on later bun feet  
75.5cm high, 73.7cm wide, 51.9cm deep

£300-400

868

**A QUEEN ANNE OAK GATELEG TABLE**

EARLY 18TH CENTURY

the oval drop-leaf top on bobbin, disc and baluster turned legs  
72cm high, 96.5 x 92cm (open)

£200-300

869

**FOUR OAK SIDE CHAIRS**

LATE 17TH CENTURY

comprising: a 'Yorkshire' type chair with an arched back and applied split mouldings, a similar chair with a plain arched back and two similar backstools each with a fielded back with a scroll carved top rail, one branded with initials 'ID' (4)

£300-400

870

**A SMALL OAK COFFER**

LATE 17TH CENTURY

the hinged top revealing a vacant interior with a twin panelled front  
52cm high, 93.9cm wide, 39.5cm deep

£200-300



870

871

**A STEEL WAX-JACK**

SOUTH GERMAN / ITALIAN, LATE 17TH / EARLY 18TH CENTURY

with engraved decoration, with a scissor action capital / cutter, a pierced handle on four splay legs

12cm high  
£150-200



872

**A WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER**  
IRISH, 18TH CENTURY

with a spiral twist stem, on a crown of four scroll legs and a ring base, together with an Irish wrought iron wall driven rushnip, with a faceted terminal (2)

Catalogue Note  
See John Caspall, 'Making Fire & Light in the Home pre-1820', pp.180-181, figs.380-383 for similar examples.

£300-500



873

**A GEORGE III SHEET IRON CANISTER TINDER BOX  
CANDLESTICK**

LATE 18TH / EARLY 19TH CENTURY

the gently dished cover with an open seamed candle socket, the body with a moulded band, the interior with a damper with a loop handle and a steel

9.7cm high, 10.2cm diameter

Literature

See John Caspall, 'Making Fire & Light in the Home pre-1820', p.21, fig. 12 for a similar example.

£150-250



874

**A FOLK ART NAIVE WATERCOLOUR PAINTING  
POSSIBLY SCOTTISH, C.1830-40**

depicting a family in an interior setting, with a mother seated on a Regency chair, with two young girls wearing tartan dresses and holding baskets of flowers and fruit and with an older girl with a book, in a glazed mahogany frame  
24.9 x 33.1cm

£200-300

875

**A FOLK ART NAIVE WATERCOLOUR PAINTING  
ENGLISH SCHOOL, C.1840**

depicting a boy sporting a black together with a young girl with a basket of roses, accompanied by their old English sheep dog, in a glazed bird's eye maple frame  
25.9 x 20.9cm

£100-150



λ 876

**A FOLK ART NAIVE WATERCOLOUR PAINTING  
C.1840-50**

depicting a family in an interior setting, with a father and mother seated with their four daughters, two holding sheet music, one a flower the other a kitten, before a large window with a view of the garden with a trellis and an adjacent Georgian house, in a glazed rosewood frame  
28.7 x 32cm

£200-300

877

**A WILLIAM AND MARY OAK CHEST**

LATE 17TH CENTURY

the rectangular top with an applied moulded edge, above four long elm lined drawers, on stile feet, with panelled sides  
84.2cm high, 88cm wide, 53cm deep

£300-500



878

**A CHARLES II OAK HANGING CUPBOARD**

C.1680

with a mitre moulded panelled door with iron hinges revealing two shelves  
59.4cm high, 28.5cm wide, 18.8cm deep

£400-600

879

**A SMALL OAK SETTLE**

LATE 17TH CENTURY

with a fielded twin panelled back, above scroll arms, with a later cushion and seat, on turned and block supports united by peripheral stretchers  
105cm high, 93.9cm wide, 60cm deep

£300-500



880

**A PAIR OF OAK ROMAYNE PANELS**

EARLY 17TH CENTURY

each of arched form and relief carved with a profile bust of a bearded man wearing a hat, together with a Gothic style spandrel carved with quatre and trefoil designs (3)  
29.5 x 20.8cm (each panel)

£200-300

881

**A COPPERED OAK AND IRON BOUND CHURN  
STICKSTAND**

19TH CENTURY

42.8cm high

£40-60

λ 882

**AN EARLY VICTORIAN ROSEWOOD SEWING BOX**

C.1840

inlaid with mother of pearl and with egg and dart mouldings, the interior with a letter pouch under the lid, with a divided lift-out tray with lidded compartments containing various accoutrements  
14.8cm high, 29cm wide, 20.1cm deep

£100-200

883

**A WALNUT HANGING DISPLAY CABINET**

19TH CENTURY

with an astragal glazed door enclosing a red painted interior with a shelf, flanked by Solomonic columns  
70.5cm high, 73.5cm wide, 20.2cm deep

£100-150



880



881



882



883



884

**A BOARDED OAK COFFER**  
EARLY 17TH CENTURY

of five plank construction, the interior with a lidded till, the front with a moulded border and a crimped edge, on cut-out ends  
51cm high, 105.5cm wide, 36cm deep

£300-500

885

**TWO SIMILAR OAK TERMS**  
17TH CENTURY

each carved with a saint figure holding a cross, above leaves and fruit (2)  
55.5cm high (max)

£150-200



886

**A LARGE EARLY VICTORIAN BERLIN WOOLWORK PICTORIAL SAMPLER**  
BY ELIZABETH HARBY

worked with polychrome thread on a linen ground with two young girls in a garden setting with a lush cabbage-rose border, signed and dated 'Elizabeth Harby Aged 15 December 16th Anno Domini 1842, Derby' in a Gothic script, in a glazed ebonised frame  
49.5 x 47.7cm

Literature

The Feller Needlework Collection: 2, p.159 for a discussion of this sampler.

£300-500





887



888



889



887

**AN OAK BEDHEAD**  
17TH CENTURY ELEMENTS

carved with scrolling leaves above a band of lunettes and quadruple panels  
145cm wide

£150-250

888

**A PAIR OF CARVED OAK 'ROMAYNE' PANELS**  
LATE 16TH / EARLY 17TH CENTURY

one carved with a bust of a man above a figure of a saint holding a chalice within an arch, the other with a bust of a lady wearing a bonnet above a winged saint possibly St. Michael holding a shield, inscribed 'I Duheil' (2)  
55.3 x 20.5cm

£300-500

889

**A SMALL TEAK AND BRASS BOUND CHEST**  
POSSIBLY NAVAL, 19TH CENTURY

the interior originally with a lift-out tray, together with an oak brass bound chest with a fitted interior (2)  
46cm

£100-200

890

**AN IRISH PRIMITIVE SYCAMORE AND ASH 'GIBSON'  
ARMCHAIR**  
19TH CENTURY

the curved comb top rail above a stick back and a solid seat, the legs  
united by an 'H' stretcher

£300-500



891

**A FOLK ART PRIMITIVE ROOTWOOD WALKING CANE**  
DATED '1691'

possibly blackthorn, carved with a horse's head handle the stem with male  
masks, the date '1691', a hand and a loveheart

90.3cm high  
£300-500



892

**A GEORGE III OAK CRICKET TABLE**  
LATE 18TH / EARLY 19TH CENTURY

the circular top on turned supports, united by a triform undertier  
73cm high, 83.5cm diameter

£300-500



893

**TWO WALNUT BEDSIDE CUPBOARDS**  
LATE 19TH CENTURY

with hinged panelled doors, one with a white marble top (2)  
89cm high, 41.5cm wide, 40cm deep (max)

£200-300



894

**FIVE CARVED LIMWOOD FIGURES**

POSSIBLY GERMAN OR FLEMISH, LATE 17TH / EARLY 18TH CENTURY

depicting three bearded saints, two holding books and a man and a woman (5)  
13.3cm high

£100-200

895

**A TURNED FRUITWOOD AND PINE SPINNING WHEEL**  
19TH CENTURY

with an attachment of horse's hair  
197cm high

£100-200



896

896

**A CHARLES II OAK TWIN-PANELLED COFFER**  
C.1660

the hinged lid revealing an interior with a lidded till, a foliate carved lunette frieze and a pair of leaf carved panels, with lozenge carved sides

60.5cm high, 95.5cm wide, 50.8cm deep

£500-800



897

897

**A SMALL CHARLES II ELM DROP-LEAF TABLE**  
C.1670

the oval drop-leaf top on baluster end supports with a sleigh type base

63.3cm high, 61.8 x 80.2cm

Provenance

William H. Stokes, Cirencester, 17th October 1986.

£400-600



898

**A VICTORIAN OAK GOTHIC REVIVAL METAMORPHIC LIBRARY CHAIR**

C.1880

the rondel decorated back above a hinged seat, with an iron latch support, with four treads

£100-150



899

**AN ARTS & CRAFTS COPPER AND WROUGHT IRON FIRESCREEN IN THE MANNER OF JOHN PEARSON, LATE 19TH / EARLY 20TH CENTURY**

the copper screen repoussé decorated with Art Nouveau tree, the frame with scroll decoration

83.8cm high, 54.5cm wide, 24cm deep

£100-150



900

**A GEORGE III MAHOGANY BEDSIDE COMMODOE LANCASHIRE, C.1790-1800**

with a hinged serpentine top and base and a vacant interior

78.3cm high, 58.2cm wide, 46cm deep

£150-250



901

**901**  
**A PAINTED PINE SHIP CARPENTER'S CHEST**  
19TH CENTURY

with parcel gilt decoration, carved with star motifs, an anchor and sword, a chisel and axe and initials 'AY' inscribed 'A Young', the hinged lid revealing an interior with a lift-out divided tray, with sunken iron side carrying handles  
54.2cm high, 96.2cm wide, 50cm deep

£300-500

**902**  
**A DUTCH BRASS HEEMSKERK**  
**CANDLESTICK**  
SECOND HALF 17TH CENTURY

with a pierced socket and a turned stem, with a central dished drip-pan on a domed foot  
19.5cm high

£150-200



902

**903**  
**A GEORGE III MAHOGANY DRESSING**  
**TABLE MIRROR**  
C.1790-1800

with boxwood stringing, the shield shaped bevelled plate above a serpentine box base fitted with a pair of drawers on bracket feet  
58.1cm high, 46cm wide, 21cm deep

£200-300



903



904

904

**AN OAK BREAKFRONT DRESSER**

NORTH COUNTRY, EARLY 19TH CENTURY

the raised plate rack with an arched centre with three shelves flanked by a pair of lancet astragal glazed doors enclosing shelves above a drawer, the base with an arrangement of six drawers and a pair of panelled doors, with quarter fluted pilasters, on bracket feet

208.6cm high, 219cm wide, 56.7cm deep

£500-800

905

**A BRASS OVAL ÉTAGÈRE**

MID-20TH CENTURY

with two tiers inset with gilt tooled leather on faux bamboo supports

61cm high, 54cm wide, 39cm deep

£200-300

906

**A CONTINENTAL FRUITWOOD HANGING DISPLAY CABINET**

LATE 19TH / EARLY 20TH CENTURY

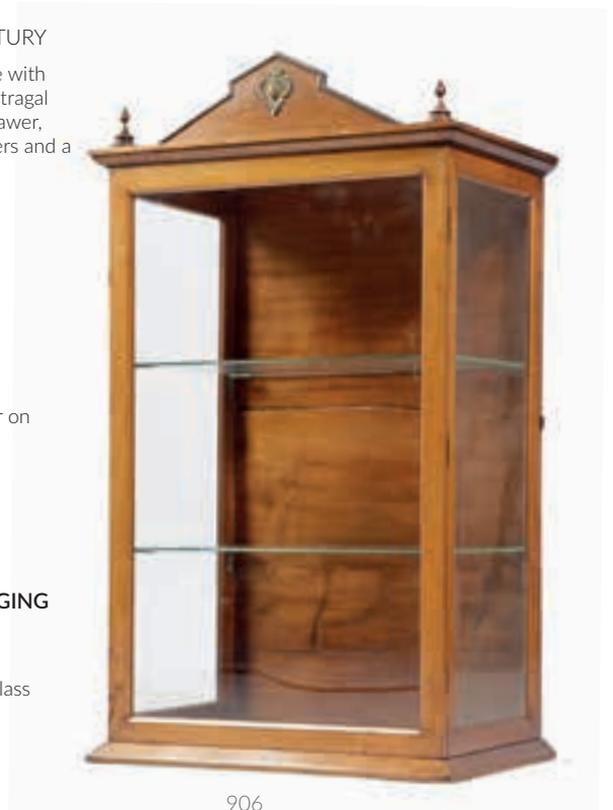
with a hinged glazed door enclosing two glass shelves

73.6cm high, 45.5cm wide

£100-150



905



906



907

907

**A HARLEQUIN SET OF SIX VICTORIAN YEW AND ELM HIGHBACK WINDSOR ARMCHAIRS**

POSSIBLY NOTTINGHAM, C.1850-60

each with a pierced and shaped splat, three in burr yew, with outscrolling arms and turned spindle supports, on baluster and bobbin turned legs united by an 'H' stretcher (6)

£1,500-2,000

908

**AN OAK GATELEG TABLE**

LATE 17TH / EARLY 18TH CENTURY

the oval drop-leaf top, above an end frieze drawer, on double gate bobbin, disc, baluster and cup turned supports, united by peripheral stretchers

74.7cm high, 133 x 162.2cm  
£500-700



908



909

**A FRENCH PROVINCIAL CHESTNUT AND OAK ARMOIRE**  
LATE 18TH / EARLY 19TH CENTURY

the frieze carved with flowerhead rondels above a pair of shaped panelled doors, with steel plates and hinges, on bracket feet  
202.2cm high, 133cm wide, 64.5cm deep

£400-600



910

**A PERSIAN KELLEH CARPET**

487 x 233.8cm

£600-800



911

**AN EARLY VICTORIAN TREEN MAHOGANY STRING BARREL**

C.1840

with a screw-off end and a tap cutter  
10cm long

£100-150

END OF SALE

# FINE CHINESE PAINTINGS & WORKS OF ART

TUESDAY 23RD NOVEMBER 2021

A GOOD AND LARGE CHINESE BLUE AND WHITE CYLINDRICAL BRUSH POT

From an important British private collection

Estimate £15,000-25,000\*

ENQUIRIES

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If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

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The Buyer shall pay the hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4% inclusive) thereafter.

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## CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

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Alban Shipping	+44 (0)1582 493099 <a href="mailto:info@albanshipping.co.uk">info@albanshipping.co.uk</a> <a href="http://www.albanshipping.co.uk">www.albanshipping.co.uk</a>
Kimdan Ltd	+44 (0)7973 389436 <a href="mailto:andy@kimdan.co.uk">andy@kimdan.co.uk</a>
Mailboxes	+44 (0)1962 622133 <a href="mailto:mbewinchester@btconnect.com">mbewinchester@btconnect.com</a> <a href="http://www.mbe.co.uk/winchester">www.mbe.co.uk/winchester</a>
Pack & Send	+44 (0)1635 887237 <a href="mailto:newbury@packsend.co.uk">newbury@packsend.co.uk</a> <a href="http://www.packsend.co.uk/newbury">www.packsend.co.uk/newbury</a>

Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

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## EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand-carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.

## PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name, address and bank details and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, travellers cheques, debit and credit cards and cash up to a sterling equivalent of €10,000. We are no longer able to accept card payments of over £1,000 where the card-holder is not present.

Wire transfers should be sent to:

Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.

Account no. 00957707

Sort code 30-97-41

IBAN no. GB20LOYD30974100957707

BIC code LOYDGB21063

Credit cards: Visa or Mastercard

Debit cards: Delta, Switch, Connect

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

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## LOT SYMBOLS

### VAT

Lots marked with an dagger (†) are subject to VAT on the hammer price. Lots marked with an omega (Ω) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

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## CITES REGULATIONS

Please note that lots marked λ may be subject to CITES Regulations when exported.

The CITES Regulations may be found at [www.defra.gov.uk/ahvla-en/imports-exports/cites/](http://www.defra.gov.uk/ahvla-en/imports-exports/cites/)

## ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a † symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4%	Up to €50,000
3%	€50,000.01 - 200,000
1%	€200,000.01 - 350,000
0.5%	€350,000.01 - 500,000
0.25%	In excess of €500,000
	Up to a maximum levy of €10,000

## FIREARMS

Lots marked F in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but are not allowed to take physical possession of it. The auctioneers will re-offer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

SOCIETY OF FINE ART AUCTIONEERS AND VALUERS  
and the ROYAL INSTITUTION OF CHARTERED SURVEYORS  
**CONDITIONS OF BUSINESS**

#### INFORMATION FOR BUYERS

- 1. Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
- 2. Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.
- 3. Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
- 4. The purchase price.**

The Buyer shall pay the hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4% inclusive) thereafter.
- 5. VAT. (H)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The omega symbol ( $\Omega$ ) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax. (As at 31st December 2020. Please refer to SOFAA website for updates to the Terms and Conditions).
- 6.** We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
- 7. Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
- 8. Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help.

The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
- 9. Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.
- 10. Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax.
- 11. Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).
- 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.

#### TERMS OF CONSIGNMENT FOR SELLERS

- 1. Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
  - 2. Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
  - 3. Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
  - 4. Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
  - 5. Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
  - 6. Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
  - 7.** We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.
- Reserves.**
- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
  - (b) A reserve once set cannot be changed except with our consent.
  - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- 8. Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
  - 9. Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.
  - 10. Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
  - 11. Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
  - 12. Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

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

**14. Authority to deduct commission and expenses and retain premium and interest.**

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

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

**15. Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

**16. Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque 5 weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

## CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

### 1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd 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 Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;

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

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

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

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

### 2. BIDDING PROCEDURES AND THE BUYER

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

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

(c) Bidders shall be deemed to act as principals.

(d) 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 hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4% inclusive) thereafter.

### 5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a † or Ω. 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 in pounds sterling

(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 express or implied.

(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

### 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 collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.

(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

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

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

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

(ii) to rescind the sale of that lot and/or any other lots sold by us to you;

(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

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

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

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

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

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

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

### 9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

## 10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

## 11. WARRANTY OF TITLE AND AVAILABILITY

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

## 12. AGENCY

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

## 13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

## 14. DESCRIPTIONS AND CONDITION

(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. 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.

## GENERAL

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

17. (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.

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

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

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

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

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

## PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

## GLOSSARY

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

(a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

(b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.

(c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.

(d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

(e) Style of ...: Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

(f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.

(g) After Edward Lear: In our opinion a copy of a known work of the artist.

(h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

(i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

(j) Dimensions are given height before width.

(k) Pictures are framed unless otherwise stated.

## BOOK AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

## ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4% Up to €50,000

3% €50,000.01 - 200,000

1% €200,000.01 - 350,000

0.5% €350,000.01 - 500,000

0.25% In excess of €500,000

Up to a maximum levy of €10,000

Lots marked with a ‡ symbol are potentially subject to the levy.

# PRIVACY NOTICE FOR CUSTOMERS

## WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

## DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 2018 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – [privacyofficer@woolleyandwallis.co.uk](mailto:privacyofficer@woolleyandwallis.co.uk)
- By telephone – +44 (0)1722 424599

## HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

From you when you:

- interact with us before entering into a contract with us, for example when you express your interest in our Services;
- instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
- communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
- in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.

From third parties such as:

- other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
- the-saleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on the-saleroom.com) of individuals who register for one of our auctions (please see the-saleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (the-saleroom.com's payment provider);
- sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
- shipping companies whom you hire to collect items you purchased from us.

## THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

## THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

### WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

### LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

### LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

## CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

## SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

## INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

## PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

## HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

## YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: [www.ico.org.uk](http://www.ico.org.uk)

# VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or directors. Accuracy, speed and above all confidentiality are paramount.

## INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley & Wallis valuations are accepted by all leading insurance companies.

## PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

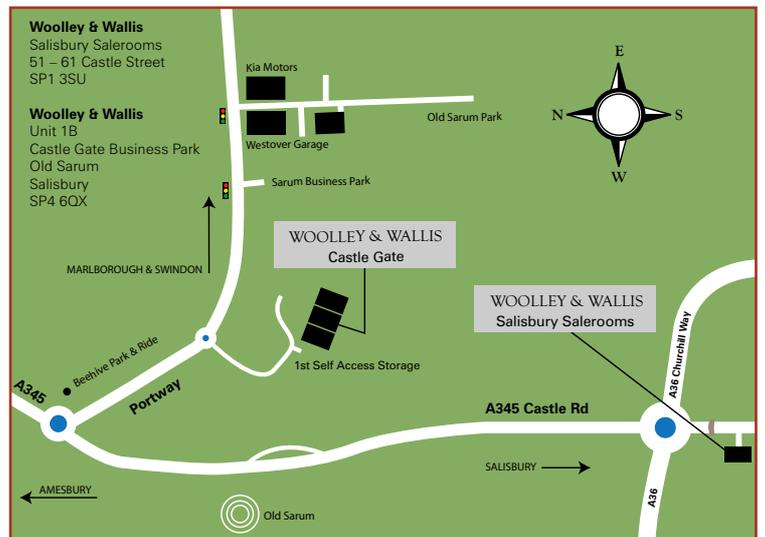
Contact Amanda Lawrence

+44 (0)1722 424509 | [valuations@woolleyandwallis.co.uk](mailto:valuations@woolleyandwallis.co.uk)

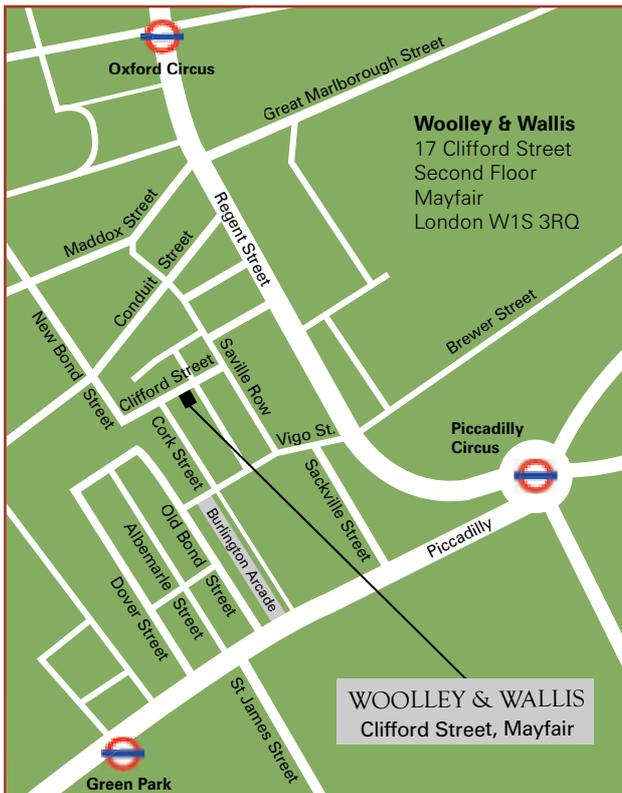
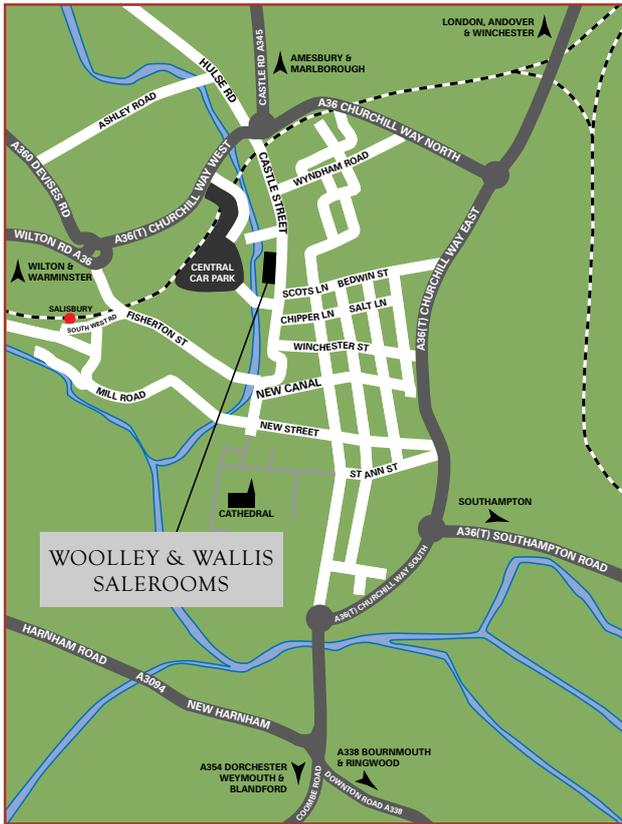
## FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available at our Castle Street salerooms. Please telephone the relevant specialist or call our office on +44 (0)1722 424500.

## DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough



17 (2nd floor) Clifford Street, London W1S 3RQ  
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.  
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU  
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# AUCTION CALENDAR

2021

## NOVEMBER

9th & 10th Upper Slaughter Manor,  
The Collection of Micheál & Elizabeth Feller  
18th Fine Jewellery  
23rd & 24th Asian Art, Chinese Paintings &  
Japanese Works of Art

## DECEMBER

7th & 8th Modern British & 20th Century Art  
14th Medals & Coins, Arms & Armour  
15th African & Oceanic Art | Antiquities

2022

## JANUARY

12th Furniture, Works of Art & Clocks  
25th & 26th Silver & Objects of Vertu

## FEBRUARY

9th Fine Porcelain and Pottery

Dates may be subject to change

+44 (0) 1722 424500  
enquiries@woolleyandwallis.co.uk  
51-61 Castle Street, Salisbury, SP1 3SU  
www.woolleyandwallis.co.uk

\*Price includes buyer's premium

# WOOLLEY & WALLIS

EST. 1884

ENTRIES ARE CURRENTLY  
BEING ACCEPTED FOR OUR  
2022 AUCTIONS



A rare William and Mary green japanned chest on stand  
c.1690-1700  
SOLD FOR £38,750\*

