

Antiques, Jewellery & Historic Textiles

13 MARCH 2025

EST. 1988

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9 APRIL 2025



English Bible. The Bible. Translated according to the Ebrew and Greeke, and conferred with the best translations in diuers languages, London: Christopher Barker, 1583, black letter Geneva version, large folio

Estimate £2,000-3,000

Antiques, Jewellery & Historic Textiles

13 March 2025 at 10am

VIEWING Monday & Tuesday 10/11 March 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS
Henry Meadows

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HISTORIC TEXTILES

To commence at 10am

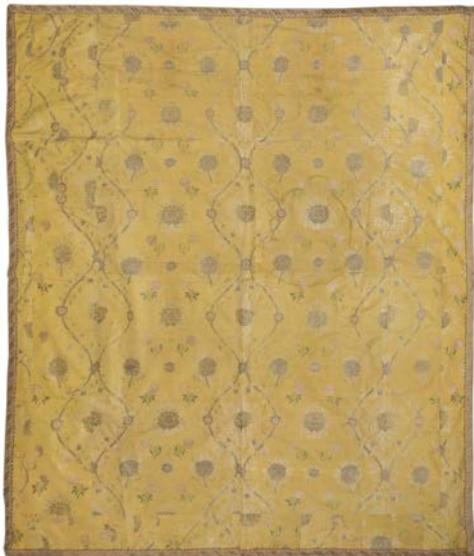


515* **Bizarre Silk.** A large panel of bizarre silk, circa 1710, *hand-stitched pieced panel, brocaded in coloured silk and gilt metal threads, with a pattern of sinuous stylised flower and leaf stems in gold and peach, on a figured blue ground, lower left corner indented by 30.5 x 23.5 cm (shaped to fit a piece of furniture or similar?), all edges hemmed by hand, occasional very faint marks, 203 x 198 cm (80 x 78 ins)*

An early panel of bizarre silk surviving in excellent condition.

(1)

£500 - £800



516* **Brocade Panel.** A large gold brocade panel, French, 18th century, *pieced silk brocade panel, woven with coloured threads and silver metallic threads, with flowers within a vertical hourglass border, floral sprigs and flower heads between, on a gold ground, backed with hessian and edged with gold metallic braid (machine-stitched), perishing, with several small stitched repairs, and some stains in places, 200.5 x 170 cm (79 x 67 ins)*

(1)

£200 - £300



517* **Buttons.** Three packets of livery buttons, London: Firmin & Sons, 1880s, 3 sets of 24 buttons (one packet with 4 missing), each button with Davenport crest of a man's head in profile and a lion's paw, each impressed on underside 'Firmin & Sons, 153 Strand London', tarnished, diameter 2.5 cm (1 in), each set contained within original paper packet (torn and dusty) engraved Firmin & Sons, Button & Military Ornament Manufacturers ... with royal arms above, together with a small quantity of other buttons, contained in a white metal box engraved on lid 'E.H.D. From V.D. Novr. 1869', and a few miscellaneous textile items, including a small black ladies' jacket with frogging

Provenance: Davenport family, Davenport House, Shropshire.

(a small carton)

£100 - £200



518* **Chinese.** A collection of embroidered silk items, 19th-early 20th century, including a child's hat, a cloud collar, a phoenix tail skirt, an appliquéd black purse with tasselled drawstring, 2 square rank badges, and a goldwork pale blue silk cloth with hand-knotted tassel border at short ends, various condition (some items with wear) and sizes

(8)

£200 - £300



519* **Chinese.** A firescreen of appliqué embroidery, 19th century, panel of repurposed motifs (mainly flowers and birds), hand-worked in Chinese knots, in silk threads in blue, white, and black, some incorporating gold metallic threads, the motifs with remains of fabric visible where carefully cut round, mounted on cream moiré grosgrain silk (some minor toning to ground in places), 58.5 x 53.5 cm (23 x 21 ins), inset into a glazed footed mahogany frame with turned and carved handle (100.5 x 58 cm)

(1)

£200 - £300



521* **Chinese.** A painting on silk depicting ladies in an interior, early 20th century, watercolour and gouache on a cream silk ground, depicting 6 ladies in an interior furnished with a large screen painted with birds in a tree within a star and swastika border, and a number of pots and vases containing flowering plants and sprays on tables and jardinières, 4 x 1 mm worm hole, 36.5 x 40.5 cm (14.5 x 15.75 ins), framed and glazed (40.5 x 44 cm), backboard with worm holes and old manuscript label 'Right of Top Fireplace', together with:

A hand-embroidered long banner, worked in blue, green, white, and black silks, on a gold silk ground (beginning to perish, with several tears, and lower edge frayed), depicting a motif with two fish at the top, and 2 large roundels below, each with a crane in the centre surrounded by floral motifs, and cornerpieces of flowers, bats, butterflies, and swastikas, lined with bright green silk (some marks and mottling), black plastic mount and hanging cord to upper edge, 150.5 x 47.5 cm (59.25 x 18.75 ins)

(2)

£150 - £200



520 **Chinese.** A goldwork rank badge, late Qing Dynasty, hand-embroidered in gold thread on a black ground, with a pheasant flying above waves towards the sun, amidst clouds and auspicious objects, within a border of bats and other symbols, a few loose threads, 28 x 31.5 cm (11 x 12.5 ins), mounted, framed and glazed (47 x 51.5 cm), together with 3 other framed and glazed Chinese embroideries

(4)

£200 - £300



522* **Chinese.** An embroidered rank badge, late Qing Dynasty, hand-worked in silk threads in shades of blue, orange, and white, incorporating gold metallised threads, on an orange silk ground, depicting a crane in the centre, rising up from a border of sea waves, surrounded by paeonies, bats, and clouds, within a Greek key border (largely missing), all edges raw and turned over, a few loose threads, 28.5 x 30 cm (10 x 11.75 ins), together with a pair of child's blue silk boots, embroidered with flowers and birds, one boot slightly faded to one side, and 3 fan cases, one of needlepoint and the other 2 appliqué

(5)

£200 - £300



523* **Chinese.** Five panels of painted silk brocade from a court dress, circa 1750, 5 irregular pieces of brocaded cream silk, with woven pattern of 4 lines of dainty flower sprigs forming stripes, hand-painted with all-over polychrome pattern of sinuous flower and leaf stems, including roses, carnations, lilies, anemones, and morning glory, 2 pieces with yellow selvages (loom width 59.5 cm), some small holes and light staining, smallest piece 288 x 19.5 cm (113.5 x 7.5 ins), largest piece 119.5 x 59.5 cm (47 x 23.5 ins), together with a number of other fragments of Chinese painted silk, comprising two originally part of a garment, depicting floral garlands and sprigs, and boughs of foliage with beribboned flower posies, on a cream ground, some wear and discolouration, 145 x 73 cm (57 x 28.75 ins) and 36 x 41 cm (14.5 x 16 ins), and 12 small scraps similar

Made in China, most likely for the European export market.
(19)

£400 - £600



Lot 524

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

524* **Clothing.** A child's silver bonnet, Northern Germany, early-mid 19th century, woven to simulate brocade with meandering flower and leaf stems in metal strips on a silver ground, incorporating tiny spangles, faceted glass stones, and silver bullion embroidery, metallised silver lace edging, and metallic silver ribbon trim and ties, lined with brushed cream cotton edged with linen tape, 14 x 13 cm (5.5 x 5 ins)

A wonderfully preserved and very beautiful child's bonnet. Such headwear was part of traditional German costume, worn on special sacred and secular occasions. It took some weeks to make one bonnet, and the specialist knowledge of the old handcrafting techniques needed was passed down from generation to generation. Each piece, therefore, fashioned from costly materials, was very expensive to make, and no doubt this example belonged to the small daughter of an affluent family.

(1)

£150 - £200



525* **Clothing.** A collection of adult garments, late 18th century and later, comprising: a gentleman's theatrical 18th century style mustard-coloured woollen frock coat with brass buttons and Greek key braid, late 19th/early 20th century; a hand-stitched jacquard weave silk gauze dress, mid 19th century, some holes and marks; a green silk double layer scalloped cuff with fly braid edge, circa 1770; a pair of gentleman's calfskin breeches with fall front, hand and machine-stitched; a red silk damask sleeveless bodice, Edwardian, with interior edging tape stamped in gilt 'M.M. Rogers, Royal Avenue Belfast'; a gentleman's dark green wool felt morning coat; and a grey and blue striped cotton waistcoat, late 19th century, various condition and sizes

(7)

£200 - £300



526* Clothing. A collection of children's garments, early 19th century & later, comprising: a white cotton piqué jacket, with frilled neck and cuffs, edged with braid embroidered with lozenges composed of french knots, mid 19th century; a Regency white cotton long petticoat; a white cotton piqué vest with strapwork design and covered buttons (some garment fastening buttons missing front and back), mid-late 19th century; a pink silk satin dress with lace to neckline and edge of puffed sleeves, some small holes and marks, sleeve seams coming apart; a crocheted lace and blue cotton bodice, circa 1920s; a cream silk blouse, with Peter Pan collar, smocked gathers to front, and scalloped edges; a white twill blouse with tucks to front and Dorset buttons to back, with red feather stitch border to neck and cuffs, early 20th century; a cream silk dress with ribbon insertion lace to neck and short sleeves (that to neck lacking ribbon), lace-edged hem, and pale blue floss silk embroidered shamrock and letter 'L' to left-hand side of front; and a Swedish knitted stockinette vest, circa 1930s, labelled 'Bredenberg & C:O Stockholm', some garment fastening buttons missing, various condition and sizes (9)

£150 - £200



527* Clothing. A collection of Victorian and Edwardian dolls' and infants' clothes, mostly white cotton lawn and whitework, including several dolls' dresses, baby shirts, petticoats, nightgowns, blouses, dresses, drawers, corsets, and a few wool cloaks (with historic moth damage), various condition and sizes, all contained in an old suitcase (a suitcase)

£100 - £200



528* Clothing. A fine needlework infant's cap, early 18th century, 3-panelled cream linen baby cap, finely-worked in quilted cord on a ground of semé french knots, with pattern consisting of a bunch of grapes within a border of beads suspended from a bow, surrounded by foliate garlands and sinuous floral stems, linen neck flap folded up inside and sewn down, toned, some very minor wear in places, dimensions when laid flat 18.5 x 16 cm (7.25 x 6.25 ins)

The Quilter's Guild has a baby cap in its collection which is very similar. (1)

£300 - £500



529* Clothing. A lady's jacket, mid 19th century, hand and machine-stitched fitted and boned jacket of white cotton piqué, with round neck, three-quarter length sleeves with wide flared cuffs, and peplum waist, front opening with concealed metal hook and eye fasteners (some missing) and 12 decorative covered buttons, scalloped edges to cuffs and peplum, occasional faint discolouration or small marks, but overall in very good condition, bust 74 cm (29 ins), waist 52 cm (20.5 ins), sleeves 45 cm (17.75 ins), length 54.5 cm (21.5 ins)

(1)

£150 - £250



530* **Clothing.** A pair of Native American beaded gloves, early 20th century, fringed hide gauntlets, lavishly embellished on one side with polychrome seed beads forming leaf and flower sprays, lined with pink and black floral printed cotton, length 34.5 cm (13.5 ins)

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire.

(a pair)

£80 - £120



531* **Clothing.** A pair of Native American beaded moccasins, early 20th century, hide moccasins, embellished with seed beads in white, red, blue, green, and purple, some beads coming loose, with a fringe of metal conical beads to one side of vamp, matching laces, width 9 cm (3.5 ins), length 26 cm (10.25 ins), together with: A pair of Native American child's beaded moccasins, late 19th/early 20th century, hide moccasins, the vamps embellished with a pale pink silk bow (creased and faded) and seed beads in pink, blue, and black, edges bound with blue silk ribbon and trimmed with white seed beads, some wear to ribbon and loss of beads, lined with muslin (a remnant only remaining in one shoe, slightly torn in the other), width 7 cm (2.75 ins), length 16.5 cm (6.5 ins)

(2 pairs)

£100 - £200



532* **Clothing.** A Pearly Prince outfit, 1st quarter 20th century, comprising fine woollen jacket, trousers, and peaked flat cap, in black and white houndstooth check, embellished with small mother of pearl and white buttons, the trousers with buttoned flies and cream buttoned braces, a few light fox spots, one button broken on back of right trouser leg, rim of cap with some minor staining, cap diameter when flat 28 cm (11 ins), jacket chest 69 cm (27 ins), sleeves 43 cm (17 ins), length 47 cm (18.5 ins), trousers waist 56 cm (22 ins), length 73.5 cm (29 ins)

A wonderfully preserved suit which would have been worn by the son of pearly parents, or other close relative.

Pearly kings and queens evolved from the costermongers, market and street traders who sewed mother-of-pearl buttons onto their clothes to set themselves apart. Costers were a tight-knit community of working class Londoners, and often Cockneys (Londoners born within earshot of the bells of St Mary-le-Bow church on Cheapside). Traditionally, each coster group would elect a leader – a 'king' or 'queen' – to organise them, keep the peace, stand up for their rights with authorities, and organise assistance for those who had fallen on hard times. Henry Croft (1861-1930), the first pearly king, was an orphan and street sweeper born at St Pancras workhouse. His humble beginnings motivated him to raise money for those in poverty; inspired by the costermongers, in the 1870s, he embellished a suit in pearl buttons to make himself more noticeable when fund-raising. Thus the pearly king tradition was born. By 1911 all 28 London boroughs had a pearly family, a total of around 300 people. The pearlyies still do charitable works today; titles are hereditary, passed down usually to the offspring, or sometimes to a cousin or other relative.

(3)

£200 - £300



533* Clothing. A Regency silk evening dress, circa 1815-20, hand-stitched cream figured silk gown, with fitted bodice, round neck trimmed with interwoven quadruple strands of red and cream piping, and slashed puffed sleeves, with tassels between inserts of cream silk, sleeves with junction to dress edged with a strip of red silk, and terminating in cream piping as before, rear opening with eyelets for lacing (cord renewed), and 4 metal hooks and eyes, pocket slit to right-hand side of skirt, hem with 2 tiers separated by padded bands of cream silk, each caught up in 3 loops to left-hand side, the tiers overlaid with gathered red silk gauze bound at edges with matching silk (some tears to gauze and loss of ribbon), scattered small marks, and occasional tiny holes, lined with cotton, bust 69 cm (27 ins), waist 62 cm (24.5 ins), sleeves 19 cm (7.5 ins), length at front 137 cm (54 ins) and at back 143 cm (56.25 ins)

(1) £300 - £400



534* Clothing. A Ukrainian linen smock, early 20th century, thick white linen, with gathered long sleeves and tucks to front, hand-worked geometric pattern embroidered in blue thread to shoulders and cuffs (blue slightly offset to left-hand side of front), and hand-stitched broderie anglais collar (tear at back), placket, and lower edge, front fastening with concealed poppers, and turquoise buttons, chest 112 cm (44 ins), sleeves 63 cm (24.75 ins), length 78.5 cm (31 ins), together with another embroidered linen smock similar, and a pair of large linen trousers with drawstring waist, plus a group of Scandinavian costume comprising: a pair of finely knitted black and red woollen sleeves; a cotton muslin apron embroidered in blue and with blanket stitch edge; a beaded felted wool cap with woven foil braid; a beaded felted wool belt; a felted wool waistcoat with floral braid trim; and a lined felted wool beaded bodice frontal, various condition and sizes

(9)

£100 - £150



535* Clothing. Powell's Templer Cap, probably American, circa 1843, night cap of fine woven knitted cotton striped in blue and pale beige, self chin strap with button and later elastic, silk edging to strap slightly frayed at lower end and button loop lost, matching blue tassel to crown, printed linen label inside 'No. 30 Registered, Oct. 10 1843. Powell's Templer Cap, dimensions when laid flat 30.5 x 25 cm (12 x 9.75 ins), together with a floral block-printed Dutch child's cap with crown braid trim

A rare survival; the only other we have found similar, and with Powell's label, is in The Met, object number: 26.281.7.

(2)

£100 - £200



536* Clothing. Wedding dress belonging to Mrs Frederick Smythe, circa 1840s, *hand-stitched cream moiré silk gown, with fitted boned bodice, shallow v-neck, elbow-length sleeves, deep v-waist, and short train, sleeves trimmed with cream looped braid over pleated silk ribbon, rear opening with metal hooks and stitched eyelets (and one metal loop), close-gathered waist embellished with later cream twisted cord terminating in two tassels, a few small marks (mostly to back of skirt), lined with linen, address card pinned inside written in ink 'Mrs. Frederick Smythe's Wedding dress - for Mary ED Bowen, Mrs Bowen July 1926', bust 71 cm (28 ins), waist 60 cm (23.6 ins), sleeves 26 cm (10.25 ins), length at front 123.5 cm (48.5 ins) and at back 130.5 cm (51.5 ins)*

(1)

£200 - £300



537* Embroidered Basket. A Regency layette basket, early 19th century, *large cream silk-covered basket divided into 4 compartments and with segmented scalloped edge (incorporating 4 pockets), finely hand-worked with floral motifs in pink, blue, green, yellow, and brown silk threads, each of the 4 compartments with large rose spray incorporating forget-me-nots, and each of the segments round the edge with a smaller identical spray, the reverse of the segments each with a stitched dragonfly motif, and the handle with a meandering rosebud and forget-me-not border, further embellished with cream silk bows and cream lace trim, toned and worn, with losses to silk ground, and evidence of adhesive at some joints, height 35.5 cm (14 ins), length 65 cm (25.5 ins), width 38.5 cm (15.25 ins)*

Early layette baskets such as these rarely survive. Although generally thought to have been used for holding baby clothes and other infant paraphernalia, baskets such as this may also have been given as betrothal or wedding gifts, and used to hold the accoutrements of a lady's apparel, such as gloves, handkerchiefs, hair-pieces, and so on.

(1)

£150 - £200



538* Embroidered. A pair of embroidered coverlets, early 20th century, *hand-embroidered in polychrome silk threads (lightly faded), with all-over pattern of meandering flower and leaf stems, worked in satin and long and short stitch, on a cream rayon ground, within a border of drawn threadwork incorporating large flower sprays, occasional loose threads, but overall in very good condition, each approximately 231 x 152.5 cm (91 x 60 ins)*

(2)

£200 - £400



Lot 539

539* Embroidered Panel. A hand-embroidered linen panel, Chelsea Textiles, late 20th century, *hand-worked in chain stitch and french knots, using coloured silks in shades of green and peach, on an orange linen ground, with a pattern of large flower stems (roses, tulips, carnations) and scattered leaf and seedhead clusters, moths, and bees, machine-stitched hems, upper hem with rod casing for hanging (narrow horizontal line of slight fading below), label removed, 192.5 x 74 cm (75.75 x 29.25 ins)*

(1)

£100 - £200

540* Embroidered Panel. A needlework silk altar front, probably Italian, 18th century, *finely worked in polychrome silk threads in shades of red, blue, green, yellow, and cream, incorporating gold and silver metallised threads, using long and short stitch, chain stitch, couching, stem stitch, and bullion stitch, with an oval cartouche in the centre depicting a seated female saint, probably St Martina (one of the patron saints of Rome), with a lion beside her, a crown above him to her right and a palm frond in her left hand, her face and arms depicted in sanguine ink, flanked by large volutes incorporating stylised roses, heart's ease, carnations, cornucopias, and beribboned hanging fruit clusters, a scrolling foliate border above and below, occasional unobtrusive small threadbare areas, with a background of cream stitching using long and short stitch, on a linen ground backed with cream silk, latter with some small holes, 1 large and 2 smaller water-stains, and perishing slightly in a few places (some stitched consolidation), edged with gold metallic lace (loose in one or two places), 33 x 184 cm (13 x 72.5 ins)*

A wonderfully bright 18th century embroidered frieze by an expert hand, in very good condition.

(1)

£1,000 - £1,500



Lot 540



541* **Embroidered Panel.** Scenes from the Life of Christ, probably Swiss or South German, early 17th century, *needlework panel finely worked in silk and wool threads, in shades of pink, blue, green, brown, and yellow, using tent stitch and cross-stitch, on a canvas ground, comprising 6 interior and exterior scenes each within a yellow line border: the Samaritan woman at the well; Jesus at the home of Mary and Martha; two blind men receiving sight; Peter walking on the water with Jesus; the faith of the Canaanite woman; and the feeding of the 5000, each scene approximately 20.5 x 25.5 cm (8 x 10 ins) and set within a border comprising a large stylised flowering stem rising up from an urn between each scene, and meandering stems of fruit and flowers above and below, incorporating animals and birds, including hounds and deer, the whole enclosed in an outer line border of predominantly yellow thread, scattered small holes and threadbare areas (some later infills and repairs), 20th century linen backing (with neatly-sewn patch to left-hand edge), overall size 36.5 x 216 cm (14.25 x 85 ins)*

An impressive early needlework panel, well-preserved with the colours still bright. For similar pieces see The Met: Border with Scenes from the Life of Christ, Southern German, 1627, accession number 06.1199.1; and Noli Me Tangere, Swiss, St. Gallen, 1569, accession number 64.101.1402.

(1) £2,000 - £3,000



542* Embroidered Picture. An 18th century-style oval needlework picture, early 20th century, *hand-worked in silk threads in muted pastel colours, using long and short stitch, french knots, and stem stitch, on a cream silk ground, depicting a young lady wearing a white buttoned gown with pink sash and neck ribbon and a feather-trimmed brimmed hat, watering flowers in a garden, a small dog beside her, the lady's face and hands and background details delineated in watercolour, oval size 29.5 x 23 cm (11.5 x 9 ins), stitch mounted on linen, laid down on thick card (36 x 30 cm), together with:*

A late 18th century oval needlework picture, hand-worked in silk threads (predominantly red, blue, green, grey, and cream), on a cream silk ground (perishing in places), depicting a lady dressed in a red and cream gown with sleeves and neck gathered with blue bows, seated beneath a tree, with two baskets to her right, and three sheep to her left, her face, ringletted hair, and hands, and the tree delineated in watercolour, browned, 31.5 x 25.5 cm (12.5 x 10 ins), glazed gilt oval frame (39 x 33 cm)

(2)

£100 - £200



543* Embroidered Sleeves. A pair of fine whitework sleeve panels, early 18th century, *finely-worked in quilted cord and eyelet work on a ground of semé french knots, on a fine white lawn ground, edges unfinished (or selve), sometime stitch mounted on linen (one with small pale mark to linen), with hand-stitched hem and tack holes to edge, each panel approximately 38 x 48 cm (15 x 19 ins)*

A pair of beautiful matching early embroideries, the minute stitching very fine indeed, and the condition excellent.

(2)

£300 - £500



544* Embroideries. Four portions of metalwork embroidery from a Regency robe, circa 1810, *4 pieced irregular portions of cream fine Egyptian cotton, embroidered with scattered silver metalwork flower heads, some perishing of ground (mainly to one piece), dimensions at largest points 88 x 91.5 cm (34.5 x 36ins), 101.5 x 54 cm (90 x 21.25 ins), and 106 x 42.5 cm (41.75 x 16.75 ins) x 2, together with a large embroidered border, with hand-worked polychrome silk and chenille threads over a mesh base, appliquéd by hand onto machine-made net, featuring a repeating design of floral sprays and posies, including roses and heartsease, upper edge with wavy border of roundels, and lower edge with foliate helix border incorporating flower sprigs, in shades of pink, blue, yellow, green, cream, and mauve, occasional loose threads and small marks, but generally in good condition (with delicate net intact), width of embroidery 21.5 cm (8.5 ins), approximate width of net (irregularly cut) 40 cm (15.75 ins), length 236 cm (93 ins)*

(5)

£200 - £300



Lot 545



Lot 546

545* Fabric. An 18th century brocade panel, *pieced silk brocade panel woven in colours and gilt metal threads, with a pattern of large stylised flowers and acanthus leaves, perishing in places, and with a number of period darns, edged with gold metallic braid, backed with green cotton, 3 brass curtain rings to top edge of lining for hanging, 161 x 166 cm (63.5 x 65.5 ins), together with 2 other early brocade panels similar, 145.5 x 105.5 cm (57.25 x 41.5 ins) and 216 x 85 cm (85 x 33.5 ins)*

Provenance: Collection of Mike Handford, 'Hillsleigh', Burford, Oxfordshire.
(3) £100 - £200

546* Fabric. An 18th century metallic brocade panel, possibly French, *hand-stitched pieced panel, woven with a pattern of roses in pinks and greens between bands of undulating wide blue ribbon, on a cream ground patterned with gilt threads, silk perishing in places, some losses of gilt threads, edged with hessian and backed with coarse linen, 179 x 91 cm (70.5 x 35.75 ins)*

(1) £200 - £400



547* Handkerchief. London and its Environs, for 1832, *printed in brown on a rich tan cotton ground, with a large street plan of London, within a volute border, titled to upper right corner below the royal coat of arms, selvedges to sides, hemmed by hand top and bottom, 2 short closed tears (approximately 1 cm long) and a tiny hole, 90 x 91 cm (35.5 x 36 ins), together with:*

Cruchley's New Travelling Map and Itinerary, Comprising the whole of England, with part of Scotland & Ireland and a Portion of France and the Netherlands shewing the Communication between London and Paris, 1832, printed in black on white cotton, slightly faded, some foxing and small holes, titled within a floral oval border to upper right corner, selvedge to right-hand side, remainder hemmed by hand (top edge with part of border incorporated into hem), 61.5 x 61 cm (24.25 x 24 ins), plus a broadsheet advertisement for Pears Transparent Soap, Leadenhall Press, circa 1870, printed on a Japanese tissue handkerchief, a little creased at edges, 37 x 26 cm (14.5 x 10.25 ins)

Three rare printed handkerchiefs. The V&A has an extremely faded version of the second item, dated 1831 (accession number T.92-1965), and no record of the other items.

(3) £200 - £300



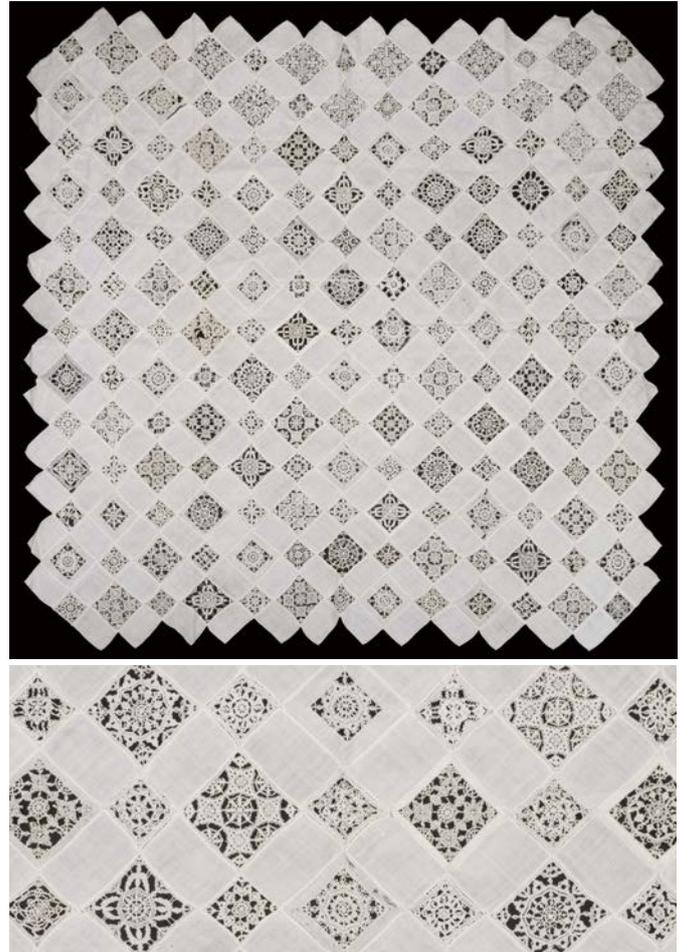
548* Lace. A Brussels lace cream veil, early 20th century, needlelace on machine net, scallop-edged, with all-over trailing floral and foliate tendrils, incorporating volutes, a few tiny breaks in the net, but otherwise in good condition, 193 x 206 cm (76 x 81 ins), together with a Honiton lace veil, with all-over floral sprigs, meandering floral border, and large triple-stemmed floral cornerpieces, 190 x 202 cm (74.75 x 79.5 ins), plus a Honiton lace skirt, with large flower sprigs, and a wide floral border, scattered small breaks and careful darns in net, 79 x 300 cm (31 x 118 ins)

Provenance: Collection of Mrs Elsie Luxton (1909-1997), and thence by descent.

Devonshire lace maker Elsie Luxton was one of the foremost exponents of the art of Honiton lace making. She taught lace making both in the UK and abroad, as well as demonstrating and exhibiting her own lace. A large Honiton lace veil which she made for her daughter's wedding was shown in several places, including the Women's Institute National Exhibition at the Victoria & Albert Museum in 1960, and exhibitions in Australia and Rennes in France. Elsie made several pieces of lace for members of the Royal Family, one of which was the Honiton Lace Madonna which was presented to Queen Elizabeth II and the Duke of Edinburgh at the Maundy service at Exeter Cathedral in 1983. She wrote five books about lace, and in 1984 was awarded the MBE for her services to lace making.

(3)

£300 - £500



549* Lace. A cloth of needlepoint lace, Italy, circa 1700, chequerboard cloth of linen needle lace, composed of large and smaller squares alternating between plain linen rectangles, scattered small holes (a few areas with period darns), breaks in lace (with occasional small losses), and faint marks, neatly hand-stitched chevron edge, 137 x 135 cm (54 x 52.75 ins), together with a sepia photograph, circa 1920s, showing the cloth being used as a curtain, and a single sheet of typed provenance, signed by D.B. Grether and dated November 1979

Provenance: Purchased by Bendicht Hofstetter (died 1816); given to his son, Johannes Hofstetter (1794-1864); then to his son, Hans Hofstetter (1831-1903); then to his son, Ernst Wilhelm August Hofstetter (1876-1962); then to his daughter, Dory Grether-Hofstetter (born 1910); purchased by Peter J. Meyer; Private Collection, Derbyshire.

A rare survival, thought to have been originally intended for use on a dressing table, but later used as a curtain, as can be seen from the accompanying photograph.

(1)

£200 - £300



Lot 550

550* Lace. A collection of handmade lace, 19th-20th century, mostly white and cream, but also several pieces of black lace, various: Brussels, Honiton, Valenciennes, Maltese, Tenerife, Russian, Bucks, Rosaline, Bruges, Point de Gaze, Carrickmacross, Youghal, etc., including collars, lengths, stoles, lappets, aprons, baby bonnets, bonnet veils, berthas, cuffs, modesty panels, straw work, handkerchiefs, mats and doilies, e.g. a Mechlin lace bonnet and length (mid-later 19th century), a Youghal lace collar (circa 1880), a Honiton lace collar with tally ground, and a cream Honiton lace christening robe, together with a small quantity of machine-made lace, mostly in good condition, various sizes, plus: approximately 100 wooden lace making bobbins, mostly later 20th century, 37 with commemorative lettering and/or hand-painted decoration, including Charles and Diana's wedding, Queen Elizabeth II's Silver Jubilee, lace workshops, etc.; a copy of *A History of Lace*, by Mrs. Bury Palliser, 2nd edition, London: Sampson, Low, Son, and Marston, 1869, numerous plates and letterpress illustrations, contemporary gilt decorated maroon morocco, rebacked, preserving original spine, 8vo; 6 books by Elsie Luxton (2 in Dutch); and 3 framed and glazed prints depicting lace making

Provenance: Collection of Mrs Elsie Luxton (1909-1997), and thence by descent (see lot 548).

Full itemised list of lace available on request (approximately 70 items).

(a quantity) £200 - £400



Lot 551

551* Lace. A collection of lace, 18th century and later, comprising: a handkerchief edged with Valenciennes lace, circa 1730, fine cotton lawn, with border of drawn threadwork and handmade scalloped lace (lace 3.5 cm wide), a few brown spots and tiny holes, stitch-mounted on a pink fabric ground, with ink label 'Valenciennes Lace of 1730. used by Lady Bourne for her Wedding Handkerchief. in the 2nd. qtr of 20th C.'; 33 x 33 cm (13 x 13 ins); a few other lace-trimmed handkerchiefs; and a small quantity of white and cream lace, mostly handmade, 19th century, comprising lengths, flounces, cuffs, collars, etc., some with old labels, including Mechlin, Valenciennes, Point d'Alençon, Flemish, Maltese, Bucks Point, some toned, various sizes, plus a cream tasselled shawl of silk appliqué on net, and a whitework modesty panel (not quite finished, with buttonholes not cut and buttons yet to be added) (a quantity) £150 - £200



552* Lace. A collection of lace, 19th-early 20th century, a varied collection of lace, both hand and machine-made, mostly white and cream, but also some black lace, including an Irish crochet shrug, lengths, handkerchiefs, flounces, etc., various condition and sizes

Provenance: The collection of a lady who collected in the 1950s and 1960s. (2 cartons)

£100 - £200



553* **Lace.** A large cloth or bedcover of lacin lace, early 18th century, *chequerboard cloth of linen needle lace, composed of large and smaller squares alternating between plain handwoven linen rectangles, scalloped lace border, some scattered small holes (a few neatly darned) and minor breaks in lace, 217 x 192 cm (85.5 x 75.5 ins)*

(1)

£200 - £400



554* **Lace.** A large flounce of Flemish or Milanese lace, 18th century, *cream lace flounce, hand-worked with scrolling flower and leaf stems, and drawer handles, a few minor fox spots, but overall in very good condition, 16.5 x 344 cm (6.5 x 135.5 ins), together with:*

A large flounce of lace, possibly Flemish, 18th century, cream lace flounce, hand-worked with large scallops enclosing flower and leaf sprays, some breaks and holes (largest 7 x 2 cm), 30 x 416 cm (11.75 x 163.75 ins), plus a lace bertha

(3)

£300 - £400



555* **Lace.** A large flounce of Point de Gaze needlelace, Brussels, circa 1880, *cream scallop-edged flounce, worked on a hand-made net ground, depicting floral and foliate sprays, volutes, trelliswork, large layered blooms, and other motifs, a few small holes, but overall in good condition, 20 x 546 cm (8 x 215 ins)*

Provenance: Collection of Mrs Elsie Luxton (1909-1997), and thence by descent (see lot 548).

(1)

£500 - £800



556* Lace. A large laces lace panel, reputed to be half of Queen Elizabeth I's christening canopy, probably Italian or French, early 16th century (or later?), *finely worked cream linen laces lace, incorporating blue and green floss silk threads and silver metallised threads, with vertical bands featuring repetitions of a pair of birds flanking a three-lobed symbol (stylised lily/tulip flower, covered chalice, or fleur-de-lys?), the birds perched above foliate scrollwork incorporating fruit (bunches of grapes?), between chevrons, some losses, 104 x 79.5 cm (41 x 31.25 ins), sometime loosely tacked onto a red silk backing of a similar size, together with a quantity of ephemera relating to provenance, including letters, photographs, printed matter, etc.*

Provenance: The Strafford [or Stafford?] family; given by an old lady to a Mrs Goodwin; the Bright family, and by descent to Elizabeth Phoebe Merivale née Bright (1863-1943), and Miss Harriette Bright (a typed list of possessions belonging to Elizabeth Phoebe Merivale states 'The lace out of the painted cabinet. It was left to my Mother by her Mother. '); sold at auction in 2015 (believed to be Philip Serrell's sale of effects from Barton Court, Colwall, Herefordshire, home of the Bright family).

Exhibited: St George's Hall, Liverpool, for the Shakespeare Tercentenary in 1916, alongside other royal items. A printed leaf from the original catalogue is included which states: Contributed by Mrs. Bright, Sand Heys. 174. Half of Queen Elizabeth's Christening Robe - formally in the possession of the Strafford family'. Also included is a visiting card belonging to Miss Harriette Bright, 5 Huskisson Street, written in ink in a calligraphic hand on the verso 'Half of Queen Elizabeth's Christening Cloth. Exhibited by Miss Bright 5. Huskisson St'.

See the V&A, accession number 260-1899, for a similar piece of laces lace (French, 1500s-1600s).

An unusually large and well-preserved piece of early lace with an intriguing history; embellished with coloured floss silks and metallised threads, this was clearly a costly item when first it was made, and it has been carefully preserved by subsequent generations. The decision to divide the piece in half may not have been such a strange one at the time than it seems to be now; precious items such as shawls or large pieces of lace were sometimes apportioned to different members or branches of a family. Furthermore, items associated with royalty, particularly a Queen such as Elizabeth I, were believed to be imbued with a sacred benevolence, which would bestow protection or blessings on the owner or owners.

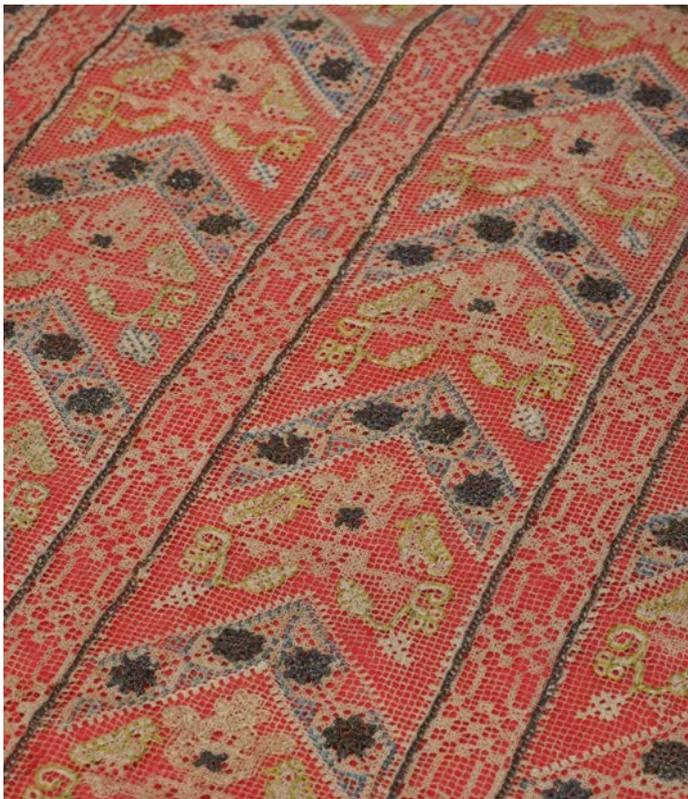
In 1548, Edward Hall in *The Union of the Two Noble and Illustre Families of Lancastre & Yorke, or Hall's Chronicle*, gave an elaborate account of Elizabeth I's christening, in which he mentioned the canopy which was held over the three-day-old infant as she was processed along a carpet of green rushes from the Great Hall at Greenwich Palace to the Church of Observant Friars in Greenwich, on 10th September 1533: '... in the midst over the said child was borne a Canopy, by the lorde Rocheford, the lorde Hussee, the lorde William Howard; and by the lord Thomas Howard the elder ...'.

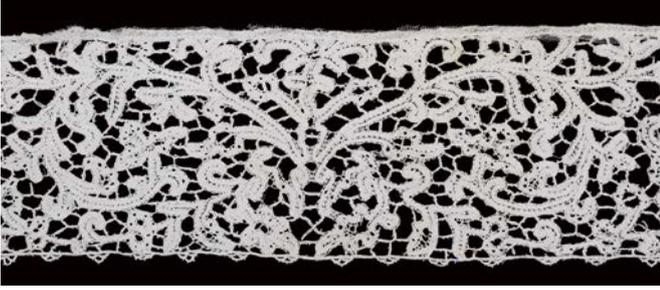
An early 19th century manuscript note accompanying this lot states: 'Half of Queen Elizabeth's Christening cloth given by an old Lady to Mrs Goodwin it came into her possession from one of the Strafford family who was an attendant upon the Queen. The other half Mrs Goodwin has seen at High Fern[e]ly in Yorkshire a place belonging to the family of Rook[e]ls in high preservation there. in its original state, it was lined with a rose coloured lutestring [lustering] with a flounce of the same about a quarter deep. the old Lady being very notable found some use for the silk, and used to cover her China which stood in the best parlour with this remains of Antiquity'.

We have not been able to trace a family by the name of Strafford in connection with Anne Boleyn or Queen Elizabeth, but the Stafford family did have very close relations with the royal family at that period. Anne Boleyn's sister, Mary, married Sir William Stafford in 1534 (her first husband having died in 1528). Following Mary's death, William married his cousin, Dorothy Stafford, who later became Mistress of the Robes to Queen Elizabeth I.

(1)

£2,000 - £3,000





557* **Lace.** A length of linen lace, possibly Milanese, 18th century, handmade ivory linen needlelace, composed of volutes and scrolls, with picot edge, remains of net to top edge where previously attached, some breaks in brides, and a couple of small marks, 12 x 338 cm (4.75 x 133 ins), together with a small group of other textile fragments including: 2 woven Kashmiri shawl fragments, early 19th century; an embroidered Kashmiri shawl fragment, mid 19th century; a long needlepoint panel, 20 x 369.5 cm (8 x 141.5 ins), late 19th century; a Victorian oval chenille embroidered panel; and a needlepoint bell pull with brass fitting, mid 19th century, various condition and sizes

(13)

£200 - £300



558* **Lace.** A pair of Honiton lace baby shoes, early 19th century, two booties with square toes, composed of cream bobbin lace applied to hand-made net, with flower, bird, trefoil, and other motifs, over peach silk, lined with cream twilled cotton, some foxing, a little wear to edges and lining of one shoe, length 12.5 cm (5 ins), width 3.5 cm (1.25 ins)

Provenance: Collection of Mrs Elsie Luxton (1909-1997), and thence by descent (see lot 548).

(a pair)

£150 - £200

559* **Lace.** A pillowcase edging, possibly Scandinavian, 1783, wide hand-made linen lace border, depicting stylised birds, flowering stems, and chequered patterns, incorporating hearts, various initial letters, and the date 1783, lightly foxed in places, 10 x 82.5 cm (4 x 32.5 ins), attached to the end of a white linen pillowcase (25.5 x 82.5 cm)

(1)

£300 - £400



Lot 559



560* **Louisa Caroline Alberta (Princess Louise, Duchess of Argyll, 1848-1939)**. A large finely embroidered lawn handkerchief, hand-stitched with wide whitework embroidered and appliquéd border of putti, grape vines, floral swags, and volutes, one corner with Princess Louise's cypher, trimmed with hand-made scalloped lace, one or two faint marks, but overall in excellent condition, approximately 48 x 48 cm (19 x 19 ins), sometime carefully stitch-mounted to a piece of blue tissue paper

Provenance: Archives of The Ladies' Work Society.

Lady Louise was the sixth child of Queen Victoria and Prince Albert, and their fourth daughter. She was an accomplished artist and sculptor, receiving tuition from sculptors Mary Thorneycroft and Joseph Edgar Boehm and enrolling, in 1863, at the National Art Training School in Kensington. During the 1870s and 1880s Princess Louise exhibited at the Royal Academy, the Society of Painters in Watercolour, and the Grosvenor Gallery, and during this time, in 1875, she formed The Ladies' Work Society. The Society was intended to assist gentlewomen who found themselves in financial hardship in an era when there was little choice of a working profession. Taking on paid work, even in more acceptable positions such as governess or companion, meant a serious loss of social standing. The society gave such women suitable embroidery and other stitching work, which built upon the standard needlework skills inherent in all female education, and raised their standards to a professional level. The Society, therefore, was a reflection of both Louise's interest in the decorative arts, and her passion for the education and rights of women.

(1)

£300 - £500



Lot 561

561* **Messel (Oliver, 1904-1978)**. Commemorative scarf for the Coronation of Queen Elizabeth II, Cresta Silks Ltd for Jacqmar, 1953, printed in gold and other colours on silk, depicting the Gold State Coach, with cornerpieces of acorns and oak leaves, a leek, thistles and a rose, the Queen's cypher to centre of upper margin, and a shamrock to centre of lower margin, Messel's name to lower right corner, 90 x 90 cm (35.5 x 35.5 ins), together with:

Piper (John, 1903-1992). Aldeburgh Scarf, screen-printed silk scarf, depicting Snape Maltings Concert Hall in white on an apple green ground, hand-stitched rolled hem, a few tiny marks to edge, 76 x 73 cm (30 x 28.75 ins), plus 6 other scarves, including a Jacqmar green and white patterned scarf, and a V&A scarf 'Vulcan Forging The Armour of Achilles', and 2 handkerchiefs, one depicting printing processes, printed by W.A. Scholten, all in good condition, various sizes

Messel's Coronation scarf was reproduced for Queen's Elizabeth's Silver Jubilee in 1977, printed in silver instead of gold. Prior to the Coronation Tom Heron of Cresta went to Switzerland to arrange for Oliver Messel's ethereal design - with its royal emblems and fairy coach - to be printed by a pioneering technique using real gold. The scarf appeared on the cover of Vogue with a full-page editorial about its design and its printers. Tom Heron told shop staff: 'I tell you in confidence that the Queen, the Queen Mother, the Duchess of Kent and Princess Margaret have all accepted scarves, and said very nice things about them too!' (John S Peart-Binns & Giles Heron, *Rebel & Sage: A Biography of Tom Heron 1890-1983*, 2001, p.78)

Piper's Aldeburgh Scarf was produced to celebrate the reopening of Snape Maltings Concert Hall following a devastating fire in 1969. Completed in 1970, the scarf was on sale from 1974 until 1981. Produced in several different colourways, this version is particularly striking.

(10)

£150 - £200



Lot 562

562* **Mezzaro.** A 19th century Italian panel, cotton panel, one machine-stitched vertical join, lavishly block-printed in shades of pink, purple, green, yellow, and brown, on a cream ground, depicting large floral branches with exotic birds amongst them, and animals on a rocky mound below, wide border of palm trees and birds perched in pomegranate trees, between narrow borders, lightly toned, several vertical closed tears strengthened on verso, longest (39 cm) machine-stitched, 2 patched holes measuring 10 x 11 cm and 8.5 x 6 cm, latter with 3 associated closed tears (approximately 5 cm) crudely stitched, 263 x 139 cm (103.5 x 54.5 ins), together with a small quantity of other textiles, comprising an assortment of printed and woven fabric pieces, and an embroidered beetle wing and goldwork cream silk cloth, silk perishing in places, 12.25 x 11.75 cm (31 x 30 ins) (9)

£200 - £400



Lot 563

563* **Mezzaro.** A large Italian panel, Genoa, early-mid 19th century, cotton panel, with two hand-sewn vertical joins, lavishly block-printed in shades of pink, blue, green, and brown, on a cream ground, depicting a floral and foliate 'Tree of Life' design, a large snail and bird in the tree, sheep, cattle, and goats on the mound at the foot of the tree, to the left a giraffe and two men on a log raft, and to the right a ruined church and galleon, floral border incorporating animals and birds, faint stain to left of panel, some scattered small holes and marks, but overall in good condition, 259 x 256 cm (102 x 100.5 ins)

A striking and unusual mezzaro, featuring a giraffe, surviving in unusually good condition.

(1)

£500 - £800



564* **Miniature Doll & Clothes.** A Victorian doll and garments, bisque porcelain doll with limbs articulated at shoulders and hips (left arm and sleeve coming loose), head (detached) with painted features and long curly blonde hair, wearing an ivory silk dress trimmed with a pale blue silk sash and matching pleated hem trim, height 9.5 cm (3.75 ins), together with 7 hand-stitched miniature garments: a cream cotton dress with gathered front, waist tie, and frills to neck and sleeves, toned; a cream muslin dress with feather stitch border in red to sleeves and to the three hem tucks; a gold silk dress, beginning to perish; a cream grosgrain skirt (and scrap of fabric from which skirt made); a fur-trimmed black velvet cloak and matching hat; and a knitted cream wool bobble hat, all contained in a wooden box (lacking key), hinged lid hand-painted with a spray of dog roses, height 6.5 cm (2.5 ins), width 14 cm (5.5 ins), depth 9.5 cm (3.75 ins), together with another Victorian miniature porcelain doll with articulated limbs, wearing a lace-trimmed brown silk dress tied with a pink ribbon sash, height 5.5 cm (2 ins), contained in a Dennison's Miniature Tapers cardboard box

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire.

(2)

£200 - £300



565* **Needlework.** Specimens of juvenile handiwork, 19th-early 20th century, comprising: a finely-stitched white cotton lawn shirt with stitching at neck in pink cross-stitch 'E Elven Made this in her Fifth year 1834', a few small light marks, several holes and tears (some with crudely stitched repairs); 2 white cotton samplers, both stitched in white and red, with examples of decorative stitching, tucks, drawn threadwork, patches, applied rick-rack, piping, covered buttons, buttonholes, eyelets, etc., one with stitched initials 'ES', the other with initials 'MF' and the date 1915; a red and blue cross-stitch linen sampler by Frieda Mönch, early 20th century, with alphabets, numerals, and borders; and 5 miniature sample construction pieces of clothing, 4 cotton, the other felt, together with an embroidered white cotton piqué drawstring bag, and 2 crocheted purses, various condition and sizes

(12) £150 - £250



Lot 566

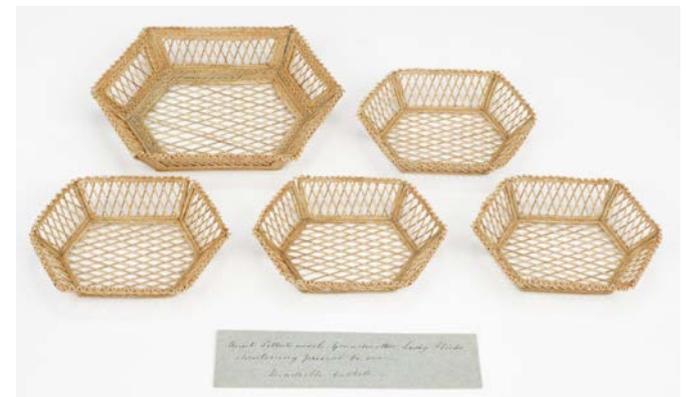
Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

566* **Ottoman.** An Algerian embroidered sash, 18th century, embroidered in brick stitch, using coloured silks in reds and blues, with smaller blocks of cream, purple, and green, and outline stitch in black, depicting repeated groups of large foliate palmettes, within a border of the same, on a buff fine muslin ground, occasional small holes (mostly at edges), some losses to needlework (mainly to black outlines), central join across short width and one end with 33 cm long repair at corner (pattern not continuous in both cases), 41 x 264 cm (16 x 104 ins)

Algerian embroideries such as this were stitched by professional needlewomen, and were typically worked in this style and palette. The textiles produced were used for a number of purposes including sashes, head coverings, scarves, shawls and curtains. The finely woven ground is somewhat delicate and therefore such pieces are scarce at auction. See Philadelphia Museum of Art for similar: accession number 1922-29-2.

(1)

£200 - £300



567* **Playing Cards.** A set of five Regency hexagonal quadrille baskets given to Jane Martha Hicks Beach, 1801, one large pool basket and five smaller players' baskets, of trelliswork composed of rolled paper filaments and wound with silk, 11.5 x 15.5 cm (4.5 x 6.25 ins) and 8.5 x 11 cm (3.5 x 4.5 ins), together with a contemporary note in sepia ink on pastepaper backed with card 'Aunt Pettat's work. Grandmother Lady Hicks christening present to me, Quadrille baskets', and a further note in early ink on a piece of wood veneer partially covered in pastepaper 'Jane Martha Hicks Beach b.[orn] & X[Chris]tened 1801 (afterwards Mrs St. John) Aunt to M J Portal - died'

An extremely rare set of baskets intended for use when playing the card game Quadrille, surviving in excellent condition. Quadrille, a card game for four which developed in France in the late 17th century, became particularly popular among the British nobility in the late 18th and early 19th centuries, especially amongst women. Each player starts with a set number of gaming counters in their basket, of a distinctive colour to differentiate each player, with the larger container used as the pool basket. The V&A has just a single pool basket (accession number W.14-1978) - a less surprising survival due to it being much more durably made of painted wood.

Jane Martha Hicks Beach (1801-1882) was a pioneering photographer. She was born at Williamstrip Park, Coln St. Aldwyn, Gloucestershire, and baptised in the village church there. Williamstrip Park, an important country mansion, was built in the 17th century, but reworked by John Soane in 1791 for Jane's father, Michael Hicks, later Hicks Beach (1760-1830). The giver of these baskets was Jane's maternal grandmother, Lady Martha Hicks née Browne (1715-1802), who lived at Whitcombe Park, Gloucestershire, the ancestral home of her husband Sir Howe Hicks. Michael's older sister, Martha Hicks (1742-1826), married John Pettat, rector of Quenington, and therefore is the 'Aunt Pettat' referred to whose handiwork these trays are. Jane married Edward William St. John (1815-1886) on 24th February 1848. As a photographer, she was particularly noted for calotype views taken in Italy while travelling with her husband.

(5)

£300 - £500



568* **The Queen's Royal Hussars.** A hat belonging to an E.II.R officer of the Queen's Royal Hussars, Herbert Johnson, New Bond Street, London, red felt with silver and gold bullion cloth badge, black peak with gold bullion edge, the lining with gold embossed tailor's label and owner's initials in gold 'MJP', in very good condition with original Herbert Johnson cardboard hat box, together with two further Hussars caps by Herbert Johnson including one for field service with an E.II.R. bi-metal cap badge, these two more worn but contained in a Herbert Johnson card hat box, plus a pair of regimental black leather riding boots with spurs, the soles 31 cm long, a brown leather sword scabbard, and a grey felt top hat by Moss Bros, Covent Garden, size 7 1/8, the brown leather sweatband inscribed with the initials MJP, some staining to the lining, in brown cardboard hat box

(5)

£100 - £150



Lot 569

569* **Sampler.** A needlework by Phebe Pearson, Crowley Plain Seminary, 1836, worked in cross-stitch in coloured silks in shades of green, brown, and yellow, on a beige linen ground, with 2 6-line verses 'The pleasures of Religion' in the centre, lettered below 'Performed at Crowley Plain Seminary, by Phebe Pearson, Aged 10 years, 1836', surrounded by numerous motifs, including houses, birds, conical trees, stags, flower urns, fleurons, floral baskets, and Adam & Eve with the serpent and Tree of Life, enclosed in a floral border, toned, some scattered small holes, mostly to lower quarter, 51 x 48 cm (20 x 19 ins), framed and glazed (60.5 x 57.5 cm), together with:

A needlework by Ann Maria Davis, Marlow, 1808, worked in cross-stitch and Algerian eye stitch, in coloured silks (faded), on a beige linen ground, with didactic verse in double-column entitled 'Providence', with alphabets and borders above, and further improving words below, maker's name to lower margin 'Ann Maria Davis. Aged 8. Marlow. 1808', geometric border, 9 cm tear to lower edge (with slight loss of embroidery), sometime consolidated with stitching, 44.5 x 49.5 cm (17.5 x 19.5 ins), framed and glazed (55 x 59.5 cm), plus a woolwork sampler on canvas, with a prayer about Time, browned, 42.5 x 39.5 cm (16.75 x 15.5 ins), framed and glazed (49 x 45.5 cm)

(3)

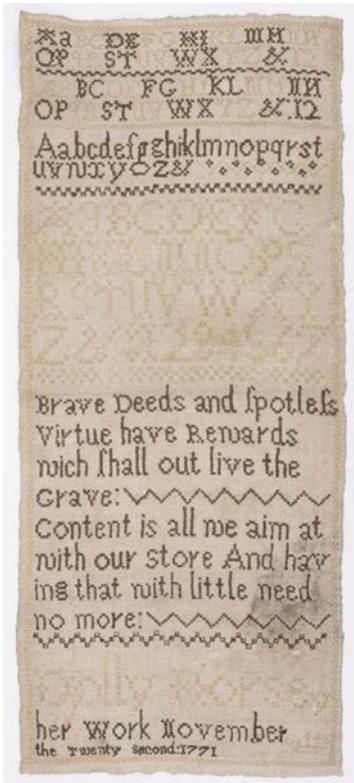
£200 - £300



570* **Sampler.** An 18th century needlework by Deborah Sparke, 1745, worked in cross-stitch and Algerian eye stitch, in polychrome silk threads (some faded), on a light beige linen ground, with alphabets in upper and lower case, interspersed with crowns and hearts, above the Lord's Prayer between borders, with 3 flower urns to lower margin flanked by crowns, and with lettering below '1745 Deborah Sparke wrought this Sampler in the 12th year of her age', 38.5 x 21 cm (15 x 8.25 ins), framed and glazed (47 x 29 cm)

(1)

£200 - £400



571* **Sampler.** An 18th century sampler by Dolly Horsey, 1771, worked in cross-stitch and Algerian eye stitch, in black and cream threads, on a beige linen ground, with lower and upper case alphabets, above didactic verse, maker's name and date at foot 'Dolly Horsey her work November the twenty second: 1771', 5 x 5 cm patch of soiling to lower right-hand side, 49.5 x 20.5 cm (19.5 x 8 ins), together with another cross-stitch sampler on beige linen similar, by Elizabeth Joan Amanda, 1880, worked in black and pale thread (latter difficult to decipher), with alphabets within a border of roses, 37.5 x 38.5 cm (14.75 x 15 ins) (2)

£150 - £200

572 **Sampler.** An early 18th century needlework, Dutch, 1726, neatly worked in cross-stitch in polychrome and black silks, on a beige linen ground, with a house with stepped gable in the centre (a figure with arms akimbo standing in the doorway, and an oversized bird on the roof), above the date 1726, and below a shield flanked by rampant lions surmounted by a crown, the initials 'C v B' below the armorial, surrounded by numerous other motifs, including stylised trees, hares, windmills, cockerels, flower urns, etc., some colours faded, several small holes (largest 1 x 1 cm), edges frayed with some losses, 31 x 34 cm (12.25 x 13.5 ins), framed and glazed (40.5 x 43.5 cm) (1)

£200 - £300



573* **Sampler.** An early 19th century needlework by Eleanor Stephenson, Aged 12, 1811, worked in cross-stitch in polychrome and black silks, on a beige linen ground, with the names of the children of Thomas and Mary Stephenson, two of the names recorded in black thread to indicate their decease (one added later, in 1820), and didactic instructions below, with borders between, large oval motif to lower half, containing fleurons and birds, and surrounded by stylised flower baskets, fleurons, and crowns, meandering floral border, some holes, particularly to lower half, some colours faded, 41.5 x 29 cm (16.25 x 11.25 ins), framed and glazed (50.5 x 38 cm), together with:

A needlework by Elizabeth Legg, 1850, worked in cross-stitch in greens, browns, blue, yellow, and pink, on a cream ground, with a didactic verse, above a flower basket flanked by moths and fleurons, and a castle tower with flag flanked by tall flower urns, named and dated below between stags and fleurons, wide meandering floral border, occasional small holes, slightly soiled to upper edge, 39 x 31 cm (15.5 x 12.25 ins), framed and glazed (50.5 x 42 cm), plus 2 Victorian woolwork samplers on canvas, the first worked with names of children from the Jackson family with their dates of birth, dated 1889, 69.5 x 58 cm (including frame), the other with alphabets and numerals, by Amelia Spalding, 1866, 21.5 x 32 cm (including frame) (4)

£200 - £300



Lot 572



574* **Sampler.** An early 19th century needlework by Emily White, 1825, neatly worked in cross stitch, satin stitch, and tent stitch, in black and coloured silks (mainly shades of green, blue, beige, yellow, and white), on a dark cream linen ground, with a symmetrical house flanked by large flower urns, each with two butterflies in flight above, lettered above 'Emily White Aged 11 the 8th of 12th Mo 1825', and below the house a shepherd playing a pipe and standing under a tree beside a seated shepherdess, with three white sheep and a black sheep, meandering floral border, a few tiny holes, mostly to border, 35 x 30 cm (13.75 x 11.75 ins), framed and glazed (42.5 x 37 cm)

A rather unusual pictorial sampler, with its large formal house juxtaposed with the charming pastoral image below, perhaps indicating an adjoining parkland. (1) £200 - £400



575* **Sewing.** A collection of Georgian and Victorian pincushions, 10 pincushions, including: a raspberry red silk oblong pincushion with grisaille watercolour riverscape on card to each side; a yellow metal basket with swing handle, embossed with flowers and leaves, with burgundy velvet cushion; a beaded pale blue silk cushion; and a silk pincushion wheel embroidered to one side with a circlet of flowers, various condition and sizes, together with a miniature pinprick picture on cream card with embossed border, depicting 2 travelling figures and a dog, 4 x 6.5 cm (1 x 2.5 ins), contained in a crimson silk-covered cardboard folder, with a watercolour of flowers and scrollwork cornerpieces to each side, matching silk bow at each top corner, 4.5 x 7.5 cm (1.75 x 3 ins)

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire. (11) £150 - £200



576* **Sewing.** A group of Georgian and Victorian sewing accoutrements, including 3 cylindrical reel cases, 1 of ivory silk-lined beaded dark blue velvet, 2 tiny insect holes (and 2 corresponding ones in lining) and button closure detached, the other 2 of tan morocco, each with pink silk ribbon tie and edging, one lined with matching silk, all 3 containing round wooden spools of coloured thread labelled 'J. Wreford & Co's China Sewing Silk' (19 spools in all); a finely carved and pierced coquilla sewing egg; a Victorian silver thimble by S. Bros, Birmingham 1898, and 4 white metal thimbles; a tiny brown paper packet of needles labelled 'Queens Needles Between Made by J. Hardwidge Needle Maker to Her late Majesty (Queen Charlotte) London'; and 3 tating shuttles, 2 mother of pearl (one monogrammed 'MAJ' on each side) and the other bone, various condition and sizes, together with a box of 22 buttons and buckles, including a Scottish pebble button, and some sets

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire. (25) £150 - £200



577* **Sewing.** A large layette pinwork pin cushion, 1849, cream silk curved square cushion, the front with elaborate design of handmade pins forming the words 'Welcome Sweet Babe', the date 1849, and a large urn of flowers at each corner, dust-soiled, reverse with faint stain and small mark where label removed (2.5 x 3.5 cm), edged with twisted braid on pleated silk ribbon, 23 x 23 cm (9 x 9 ins), together with 4 other 19th century pinwork pincushions similar, one dated 1837 and another 1846 (5) £200 - £300



578 **Sewing.** A pincushion embroidered with a house, late 19th/early 20th century, rectangular cream muslin pincushion, the front hand-stitched in peach, green, and white silk threads, depicting a sprawling Lutyens-style house set in a garden, with hipped roof, tall chimneys, and shuttered windows, slightly foxed, reverse with a few small marks and fox spots, edged with a double net frill, 15 x 21 cm (6 x 8.25 ins)

An unusual pincushion; the house has all the appearance of a real dwelling, and was perhaps the abode of the stitcher or, perhaps more likely, the recipient. It seems never to have been used for pins.

(1)

£100 - £150



579* **Sewing.** A pinwork pincushion belonging to Mrs Cathcart, 1786, rectangular pincushion of beige ribbed cotton, the front with design in handmade pins, comprising the message 'Happy Time to Mrs Cathcart 1786', surrounded by small crosses, within a meandering ribbon border, pins removed from reverse, toned and some light marks, 16 x 23 cm (6.25 x 9 ins)

(1)

£150 - £200



580 **Sewing.** A Regency embroidered pincushion belonging to Mary Ann Mittleberger, 1815, large cream silk pincushion of curved rectangular form, hand-stitched with a verse, name, and date in black stem stitch 'Virtue altogether lovely./Virtue is amiable, mild, serene:/Without all beauty: and all peace within. Mary Ann Mittleberger 1815', within a circle of dainty flowers worked in polychrome silk threads using stem stitch and long and short stitch, reverse similarly worked in coloured threads, with a posy of rosebuds and other flowers tied with a blue bow, surrounded by tendrils of grape vines and strawberries, toned, pale pink chenille edging looped at corners (that to top left corner coming undone), 16 x 23 cm (6.25 x 9 ins), together with 2 other 19th century embroidered pincushions, both of cream silk: a curved rectangular layette pinwork cushion, stitched with a large rose spray entwined with heart's ease, with border of handmade pins forming the words 'Happiness . prosperity and Joy attend the little girl or Boy' and a small square or quatrefoil pattern in each corner, reverse embroidered with a large stem of harebells, dust-soiled, some surface rubbing, cream looped braid sewn to edge to form a zigzag border (becoming detached in places), cream silk tassels to right-hand corners (remainder lacking), 17 x 24 cm (6.75 x 9.5 ins); a long rectangular cushion worked to one side with cream mimosa stems, and set with pins forming 4 flowers, cream silk ribbon and lace edging (fraying), 9 x 24 cm (3.5 x 9.5 ins)

The only Mary Ann Mittleberger we have been able to trace is a lady who was born and died in Montreal, Canada, 1807-1896.

(3)

£200 - £400



581* Sewing. A Regency miniature sewing box, circa 1820s, brown morocco-covered box of sarcophagus form on bun feet, the hinged lid gilt tooled with a volute and dot motif on the raised centre, enclosed by a small pelmet roll and larger vine leaf and tulip roll, the lid opening to reveal 5 pink paper-covered compartments in the base containing: a cylindrical filigree bone tape measure, the measure marked in black ink on a blue silk ribbon; a tan morocco bookform needlecase containing needles (some minor historic insect damage to edge of boards and felt leaf); a gilt-rimmed bone thimble; a yellow silk pincushion; and a ball of fine cotton crimson thread, the lid with 4 leather pockets each containing a brown paper packet of needles with engraved label 'Silver Ey'd Needles Wilks Manufacturer to Their R.H. the Duchesses of Clarence & Kent, Cotton Hall, 202 Strand', height 5 cm (2 ins), width 9 cm (3 ins), depth 5.5 cm (2.25 ins)

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire.

Adelaide of Saxe-Meiningen (1792-1849) became the Duchess of Clarence in 1818 when she married William, Duke of Clarence, and Queen in 1830 when her husband became King William IV. Princess Victoria of Saxe-Coburg-Saalfeld (1786-1861) became the Duchess of Kent in 1818 on her marriage to Prince Edward, Duke of Kent (their only child was to become Queen Victoria).

(1)

£200 - £300



Lot 582

582* Sewing. An armorial pinwork pincushion, 1740, of curved rectangular form, the ground of cream silk satin, with armorial design pertaining to the Stanley family to both sides in handmade pins, the front with a crest composed of a pelican above a swaddled baby, with date 1740 below, and a large heart at each corner, some minor marks, the reverse with coat of arms depicting a shield with stag's head, surmounted by a knight's visor, topped by a swaddled baby and pelican as before, with a fleur-de-lys at each corner, 19 x 14 cm (7.5 x 5.5 ins)

A most unusual early pinwork pincushion in very good condition. Whilst most pincushions in this form feature the baby's name or a verse of blessing, this depicts a family coat of arms on one side and crest on the other. The arms are those of a division of the Stanley family of which the main branch were the Earls of Derby. The arms are on a bend, three buck's heads caboshed, the crest is an Eagle over (some say preying on) a child wrapped in swaddling clothes in a basket. In the centre of the shield is what appears to be an escutcheon of pretence comprising a cross quarterly pierced between four bezants; these are the arms of the Sudel family, indicating that a member of the Stanley family married the heiress of one named Sudel, who had died before the escutcheon was added to the shield.

(1)

£300 - £500



583* Sewing. An embroidered silk roll needlecase, early 19th century, hand-stitched chequered green silk roll, lined inside with cream felt, embroidered in polychrome silk threads with rows of floral and foliate borders separating numbered sections, with needles in each section, embroidered to one end 'Darners' and to the other 'L'Amitie', cream silk ribbon tie (worn), 26.5 x 5.5 cm (10.5 x 2.25 ins), together with a small needlecase worked in needlepoint, 10.5 x 4.5 cm (4 x 1.75 ins), plus:

A silver filigree needlecase, late 18th/early 19th century, containing a bright pink silk needle book (outside covers soiled and discoloured), cream felt leaves with herringbone stitch border, and silver metallised twisted cord to edge, needles inserted, 5.5 x 4 cm (2.25 x 1.5 ins), and a needlepoint purse with white metal mount (slight loss of stitching in places, green silk lining perished), 11 x 8.5 cm (4.25 x 3.5 ins), containing a miniature picture of embroidered flowers, worked in coloured silk threads and chenille, on a brown cotton ground, stitched to a figured green silk backing with cardboard between, remains of green silk ribbon to edges, 8.5 x 5.5 cm (3.25 x 2 ins)

Provenance: The Estcourt family of Estcourt House, near Tetbury, Gloucestershire.

(5)

£150 - £200



Lot 584



Lot 585



Lot 586

584* Shawl. A changeable silk stole, early-mid 19th century, woven in lilac and silver, with deep borders at short ends composed of three large flower stems, and a border of scrolling vine leaves and tendrils all round, fringed at short ends, some scattered pin holes and minor marks, 46 x 233.5 cm (18.25 x 92 ins), together with a woven pale turquoise stole similar, scattered brown marks, 42 x 228.5 cm (16.5 x 90 ins), and 3 figured cream silk square tasselled shawls (5) £200 - £400

585* Shawl. A large woven crinoline shawl, 1860s, cream wool, with wide border at short fringed ends woven with large botehs in grey with accents of red and orange, narrower borders around all sides in the same colours, depicting scrollwork and palmettes, the centre ground generally toned and foxed, a few small holes, 146 x 356 cm (57.5 x 140 ins) (1) £100 - £150

586* Shawl. A long shawl (Dochalla), North India, circa 1815, fine cream pashmina wool, with woven narrow border of fleurons within a slightly wider palmette border, long sides with frayed palmette border turned over to form a hem and hand-stitched, remains of short fringe to short ends, occasional small holes and marks, 312.5 x 129.5 cm (123 x 51 ins), together with 2 early 19th century finely-woven cream pashmina shawls, both worn, and with stitched numerals to one corner, plus a woven square silk shawl of paisley design, lacking edge of border and fringe to one side (4) £300 - £500



587* Shawl. A Regency changeable silk damask shawl, 1820s, woven in pink and silver, with repeated scalloped stem of leaves and buds alternating with scattered blossoms, border of large flower and leaf sprays, and quatrefoil design of leaves and rosebuds to corners, fringed edge, several faint stains, 129 x 131 cm (50.75 x 51.5 ins), together with another changeable silk damask shawl, 1820s, the main ground woven in silver and pink, with repeated large flower stems, the borders woven in turquoise, gold, and pink, with a similar large flower motif, fringed edge, scattered small holes, and some damage and loss to edges, 147 x 142 cm (57.75 x 56 ins) (2) £150 - £200



588* Shawl. A Spitalfields changeable silk stole, circa 1810-20, woven in peacock green/blue, the end borders with repeated pattern of small 6-petalled flowers in yellow and orange, yellow striped border all round, some scattered light marks and discolouration, 82.5 x 266.5 cm (32.5 x 105 ins)

Provenance: The Dr Joan Coleman Collection (purchased in 1979).

Dr Joan Coleman began collecting shawls in 1976, developing a lifelong passion for the subject, and acquiring a wealth of knowledge. The result was one of the finest and largest collection of shawls ever amassed, as well as one of the most wide-ranging, including Kashmir, Paisley, Spitalfields, and Norwich shawls, to name but a few.

(1) £200 - £300



589* Shawl. A Spitalfields silk stole, circa 1810-20, blue silk stole, the deep end borders woven with two rows of leaf sprays each encircled by flowers, in pink, green, blue, and silver, striped long edges, fringed at short ends, one tiny hole, but overall in very good condition, 46 x 233.5 cm (18 x 92 ins)

(1) £200 - £300



590* Shawl. A Spitalfields silk stole, circa 1810-20, large cream silk stole, the deep end borders woven with harebells, roses, floral and foliate garlands, and lace swags, in shades of green, pink, yellow and blue, fringed to short ends, some scattered minor marks, 69 x 278 cm (27 x 109.5 ins)

Provenance: The late Dr Joan Coleman Collection (purchased Phillips, 18th May 1980).

Dr Joan Coleman began collecting shawls in 1976, developing a lifelong passion for the subject, and acquiring a wealth of knowledge. The result was one of the finest and largest collection of shawls ever amassed, as well as one of the most wide-ranging, including Kashmir, Paisley, Spitalfields, and Norwich shawls, to name but a few.

(1) £300 - £400



591* Shawl. A Spitalfields silk stole, circa 1810-20, large royal blue silk stole, the deep end borders woven in shades of green, pink, red, lilac, white, and yellow, with bouquets of flowers and ears of wheat, with two rows of rose posies above, border of flower sprigs all round, fringed to short ends, 72.5 x 266.5 cm (28.5 x 105 ins)

A striking Spitalfields shawl surviving in excellent condition.

(1) £300 - £400



592* Shawl. A striped long shawl (Khatraaz Dochella), probably North India, early-mid 19th century, woven wool shawl, with alternating wide and narrow patterned stripes in dark blue, red, yellow, and pale green, hand-embroidered harlequin gates to short ends (with remains of short fringe), worn, with scattered holes and darns, including a long crudely-stitched repair horizontally across centre, long sides sometime edged on verso with hand-stitched fabric tape, 305 x 134.5 cm (120 x 53 ins)

(1) £300 - £500



593* Shawl. An Egyptian Assuit shawl, circa 1920s, black net woven with hammered white metal pieces forming geometric alternating horizontal bands of lozenges, houses, fleurons, and camels, one very small repair to net, but overall in very good condition, 207 x 76 cm (81.5 x 30 ins), together with 3 large black lace shawls and a small triangular black lace shawl (some holes)

(5) £100 - £200



594* Shawl. An embroidered green silk shawl, Chinese, 19th century, hand-embroidered with Chinese flowers and butterflies placed at intervals overall, some mottling and a few stains, lined with cream silk, green hand-knotted macrame edging (13.5 cm), dimensions excluding edging 140 x 134.5 cm (55 x 53 ins), together with:

A large embroidered cream shawl, Chinese, late 19th century, cream silk shawl, hand-embroidered with large and elaborate opposing cornerpieces composed of flowering stems and tendrils, scattered marks, wide cream silk hand-knotted macrame edging (30 cm), dimensions excluding edging, 160 x 155 cm (63 x 61 ins), plus 3 other shawls, one printed with a pattern of roses, and the other 2 woven

(5) £200 - £300



595* Shawl. An embroidered shawl, Kashmir, early-mid 19th century, finely hand-embroidered all over, using threads in shades of red, yellow, cream, brown, black, and purple, on a beige wool ground, with a small scalloped octagon in the centre, containing and surrounded by flowers and leaves, with large fleuron cornerpieces incorporating boteh and enclosed within scrollwork, wide densely-stitched border of shield-shaped scrollwork and palmettes, fringed all round, some scattered small holes and short splits to seams, 174 x 177 cm (68.5 x 69.5 ins)

(1) £200 - £300



Lot 569

596* **Shawl.** An embroidered silk stole, early 19th century, grey/orange variable silk, the turquoise short ends each with wide border hand-worked in coloured silks in shades of yellow, peach, cream, and brown, using satin stitch, stem stitch, and french knots, incorporating onlays of bobbinet (latter with losses), depicting 3 large floral sprays dominated by a tulip flower, with fleuron motifs between, and borders above and below, remains of hand-knotted fringe, 1 or 2 tiny holes, edges frayed in places with some small losses, 66 x 280 cm (26 x 110 ins)

(1)

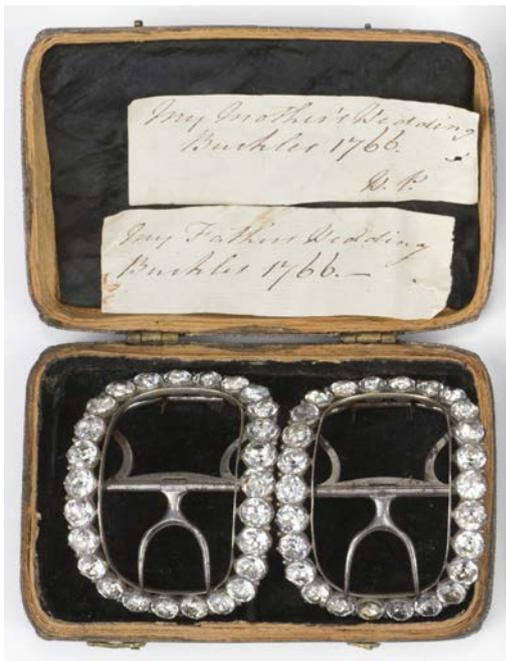
£400 - £600



597* **Shoe Buckles.** A pair of engraved shoe buckles, late 18th century, two oval steel shoe buckles, with black morocco centres enclosed by a gilt metal border engraved with roses and thistles, engraved 'L' and 'R' to underneath, 4.5 x 7 cm (1.75 x 2.75 ins), housed in the original purple velvet and silk-lined black morocco case, extremities rubbed

(1)

£100 - £150



598* **Shoe Buckles.** A pair of paste buckles, circa 1766, two oval steel buckles set with paste stones, 5 x 7 cm (2 x 2.75 ins), together with a printed love quotation in French on a slip of paper, and 2 small manuscript notes on laid paper, one reading 'My Mother's Wedding Buckles 1766 D.P.' and the other (in the same hand) 'My Father's Wedding Buckles 1766', housed in the original velvet-lined black shagreen case (spotted, velvet to lid replaced)

(1)

£200 - £300



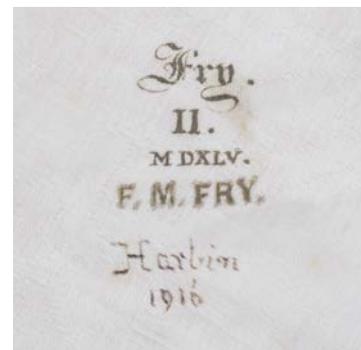
599* **Table Linen.** A large damask tablecloth woven for Margaret Copland Blair, 1797, white damask linen cloth, woven with patterns of vines and bow-tied bunches of barley and wheat, incorporating name and date at short ends 'Margt Cod Blair 1797', a little faint discolouration in one or two places, but overall in very good condition, 214 x 395 cm (84.25 x 155.5 ins), together with 16 other items of table linen, various condition, some browned, and/or with holes and period darns, comprising: 6 other large 18th century damask linen tablecloths, 2 of the same pattern incorporating names and date 'Alexr Copland of Collieston Ann Gordon 1766'; a set of 9 large 18th century napkins, matching the latter 2 cloths, lettered 'Alexr Copland ... 1766' as before, 2 with initials stitched to one corner, approximately 98 x 86 cm (38.5 x 34 ins); and one other 18th century napkin slightly smaller, woven with armorial crest in centre, depicting a knight in armour holding a crown in his left hand and a sabre-like sword in his right, with lettering 'Vici'

Alexander Copland of Colliston (1701-1774) married Ann Gordon (1707-1783), the only daughter of Sir Thomas Gordon of Earlston, in 1735. Margaret Copland (1739-1824) was the only child of Alexander and Ann; she married Alexander Blair of Dunrod who died in 1771 aged just 27.

The quality and quantity of table linen held by a household in the 18th century said a great deal about the wealth and status of a family. Household inventories of the time often listed more napkins and tablecloths than sheets and pillowcases, and such items, accumulated by families and carefully preserved and repaired over many years, were passed down the generations. Even so, it is unusual for so many early items from one family to come onto the market.

(17)

£300 - £500



600* **Table Linen.** A large linen tablecloth, late 18th/early 19th century, white damask, woven with a pattern of large clusters of fruit and flowers, neatly inked in one corner 'Fry. II. MDXLV.' in a 19th century calligraphic hand and 'F. M. FRY.', 'Harbin 1916' in 2 later hands, hand-sewn hems, some discolouration and scattered small marks, 234 x 226 cm (92 x 89 ins)

(9)

£150 - £200



601* Table Linen. A set of five napkins, early 18th century, white damask, woven with a pattern of flower baskets and urns, hand-sewn hems, one slightly soiled, 80 x 86 cm (31.5 x 34 ins), together with: A set of three armorial napkins, late 18th/early 19th century, white damask, woven with a coat of arms in the centre with motto 'Be Fast' (arms of the Clarke family, and possibly also the family of Wallis), the crest on the dexter side with a half-length female figure wearing a crown with foliage emanating from it, and on the sinister side with a peacock neck and head, a trefoil in its beak, floral and foliate border, hand-sewn hems, 'CJ72' inked in one corner of each, 86 x 79 cm (34.25 x 31 ins)

(8)

£150 - £200



Lot 602

Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

602* Tapestry. A long verdure tapestry length, probably French, 18th century, woven in wool in shades of blue, green, pink, and white, on a dark mustard ground, depicting meandering stems of roses, grapes, and vine leaves, 6 x 3 cm area of wear to one edge with slight loss, 4 x 3 cm notch missing from one short end, 17 x 327.5 cm (6.75 x 129 ins)

(1)

£200 - £300



603* Theatre Costume. A four-piece Spanish-style braided velvet costume, late 19th century, hand-stitched, comprising: a long sleeved jacket and breeches of red velvet with borders, epaulettes, and pockets of light blue silk (a trifle frayed in places) overlaid with elaborate gold metallised braiding, the sleeves with deep slit at cuffs edged with a wide flounce of hand-made needlelace, yellow metal filigree bauble buttons to sleeve edges and down length of breeches (a few missing), jacket with underarms rubbed, and lined with light blue silk incorporating 2 interior pockets (silk perishing), breeches with button fastenings (impressed 'best solid eyelet' or 'Macrae & Cameron Edinburgh'), and lined with cream twilled cotton, 3 x 6.5 cm piece missing from top of waistband at rear, jacket chest 96 cm (37.5 ins), sleeves including flounce 61 cm (24 ins), length 56 cm (22 ins), breeches waist 79 cm (31 ins), length 78 cm (30.75 ins); a matching light blue silk waistcoat, lined with cotton twill, with yellow metal basket weave buttons, remains of (later?) silk ribbon tie on rear, some faint fading and marks, edges rubbed and just beginning to fray in places, chest 90 cm (35.5 ins), length 60.5 cm (23.75 ins); and a satin-lined red velvet hat, diameter 21 cm (8.25 ins), both embellished with gold metallised braiding as before, together with a number of other theatrical garments and accessories

(a carton)

£150 - £200



604* **Theatre.** A lace cloak for the part of Marguerite de Valois, 19th century, *hand-stitched fine beige linen cloak, with wide vertical insertions and hem border of beige spider web lace, close-gathered at neck, and with double ruffle of scalloped lace, metallised closure incorporating spangles at neck (with loss), toned and marked (mainly to linen), scattered small holes to linen, some minor damage (and 1 or 2 repairs) to lace, small cardboard 'Dennison, London' label attached, with 'Marguerite de Valois' in manuscript, length 95 cm (37 ins)*

Margaret of Valois (1553-1615), popularly known as La Reine Margot, was Queen of Navarre from 1572 to 1599 and Queen of France from 1589 to 1599, as the consort of Henry IV of France and III of Navarre.

(1) £150 - £200



605* **Tibetan Embroidery.** A large needlework panel, late 18th/early 19th century, *densely hand-worked overall in polychrome silk threads and metalwork, in a variety of stitches, including raised basketweave, long and short stitch, couching, satin stitch, and stem stitch, on a red wool ground, depicting a battle scene, with a large central male figure with ferocious face and upraised arms (with remains of real hair beard), below a dragon, and two large supporting female figures below, the 3 figures interwoven with various weapons and motifs, including animals, with images of waves and sea creatures to lower edge, e.g. a crab, a fish, and a turtle, worn, with scattered small holes in ground, losses to threadwork, and lower right corner missing (35 x 31 cm), original blue cotton backing (faded and worn, with losses), hung from a ribbed dark wood pole, 330 x 203 cm (130 x 80 ins)*

Very similar to a large embroidered panel held by The Met, accession number 59.190: 'This banner might have hung on a stage to provide a background setting for an opera production, or perhaps it decorated another part of a theater.' It has been variously suggested that the scene is one from the *Epic of King Gesar* (格萨尔王时期), that one of the figures resembles General Yulatuju (玉拉托珞), and that the figures look like Tibetan door gods (藏族门神).

(1) £500 - £800

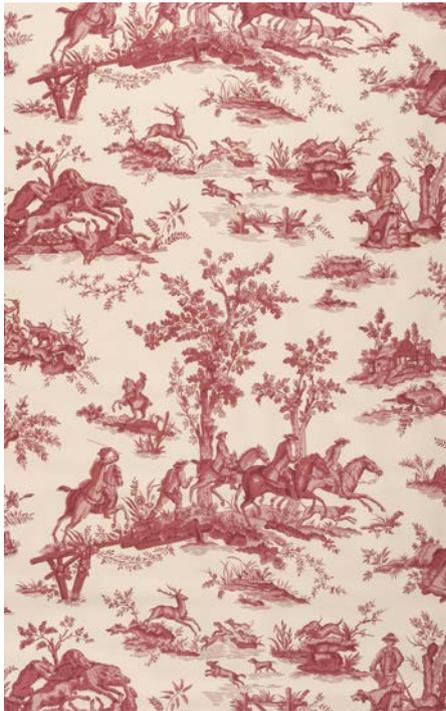
606* **Travelling Trunk.** A French leather travelling trunk, circa 1900, the cream and brown leather bound trunk with brass studs and two carrying handles, the sides stamped 'HK', the brass catches stamped 'Au Bon Marche Paris', the hinged lid enclosing two lift out trays, a very musty perhaps damp smell to the interior, 69 cm high x 90 cm wide x 56.5 cm deep

(1) £150 - £200



607* **Umbrellas, Walking Sticks, & Parasols.** A group, 19th & early 20th century, comprising 4 gentlemen's canes, including: an ebony cane with curved horn handle and silver collar hallmarked Thomas Davis 1925, engraved 'E.W. Hellier, Honiton'; and a malacca cane with white metal pommel engraved with a viscount's coronet above an elaborate monogram, 5 gentlemen's umbrellas, including: one with an elaborately embossed Indian white metal handle, engraved 'Greenfield. Strabane.'; and one with a horn handle and silver collar engraved 'E.M.B. 1894', and 13 ladies' umbrellas and parasols, including: a brown silk fringed parasol with bone ferrule and carved wooden shaft terminating in the shape of a shoe; and a black chiffon parasol lined with cream chiffon, with ebony shaft terminating in mother of pearl and yellow metal pommel engraved 'May 1st 1905', various sizes and condition (22)

£200 - £300



608* **Wallpaper.** Six matching rolls of Toile de Jouy wallpaper, probably French, 20th century, colour woodblock printed, in shades of pink on a cream ground, with hunting scenes of wild boar, stags, hounds, horsemen, and unmounted figures, beginning of rolls with varying degrees of tears, losses and small stains, width 79 cm (31 ins)

(6)

£200 - £300



609* **WWI.** 'Memory for the Great War' commemorative needlework, circa 1918, hand-embroidered in silk and cotton threads in grey, black, cream, and red, on a bright blue ground, with military steam ships and airships, and a lighthouse, with stitched title 'Memory for the Great War' to top margin, and lower corners each with an appliquéd black and white photograph of a pair of sailors with circular frame to simulate a lifebuoy ring (latter toned), selvages to sides, top and bottom edges raw, 56 x 54.5 cm (22 x 21.5 ins)

(1)

£70 - £100

FANS



610* **Advertising Fans.** Fourteen advertising fans, French, early 20th century, 14 paper fans, comprising 9 colour-printed folding fontage fans, and 5 fixed fans (one monochrome), some signed by the artist (e.g. Jean Gabriel Domergue, E. Borne, Marcel Jacques Hemjic, Jack Roberts), one advertising the Taverne Pousset depicting frolicking juvenile pierrots, all mounted on wooden sticks, together with 9 other 20th century fans (2 boxed), including 2 royal memorabilia, plus 3 fan boxes, various condition and sizes (26) £200 - £300



611* **Calendar Fan.** A chromolithographed almanac fan for 1875, published by B. Sulman, [1874], 6 double-sided card sections, each with the dates for a month illustrated with a seasonal pastime: racing, skating, sailing, croquet, bicycling, cricket, rowing, hunting, dancing, shooting, steeplechasing and fishing, slightly dusty in places and a trifle rubbed at tips, a little creased around pivot, 10.5 cm (4 ins) (1) £100 - £150

612* **Chinese Fan.** A 19th century hand-painted and lacquered fan, double-sided folding paper fan, the leaf hand-painted on both sides with Oriental figures against various interior and exterior backdrops, one holding a fan herself, the faces of onlaid ivory, and the clothes of applied patterned silk fabrics, some minor rubbing, tears, and tiny holes, mainly to lower edge, lacquered wooden sticks ornately gilt with figures before pagodas, bordered with flowers and leaves, 28 cm (11 ins)

Ivory Act submission reference: YYY61WHC. (1) £150 - £200



Lot 612



613* **Chinese Fan.** A hand-painted fan, late 18th/early 19th century, folding paper fan, the leaf hand-painted with a scene of two Oriental ladies seated beneath trees, one playing a flute, flanked by blossoming branches, some splitting of folds and associated repairs on verso, lacquered painted and gilded wooden sticks, mother of pearl rivet, 27 cm (10.75 ins), together with: An embroidered fan in a lacquered box, late 19th/early 20th century, folding cream gauze fan, the leaf hand-embroidered in polychrome silk threads with an exotic bird, a butterfly, and floral stems, light stain to right-hand side, some short splits in upper edge of folds (and loss of narrow ribbon edging in places), filigree bone sticks, with cream silk tassels, 22 cm (8.75 ins), contained in the original lacquered wooden box, with blossom stems in gilt to hinged lid, and inside of lid hand-painted with a song bird and roses on a pale turquoise silk ground, cardboard insert for fan slightly broken at one end, plus 3 other Chinese hand-painted folding paper fans: the first depicting an eagle and song birds on one side, and insects, a snail, and a frog on the other, hand-painted ebonised wooden sticks; the second with pagodas on one side and Chinese characters in gilt on the other, bamboo sticks; the third depicting cranes, with pen & ink figures on wooden sticks, plus another lacquered fan box, with gilt decoration on the outside of the lid and hand-painted inside the lid (6) £150 - £250



614* **Decorative Fan.** A painted and mother of pearl fan, circa 1870s, mother of pearl brisé fan, with wide gauze ribbon to top of sticks hand-painted with stylised butterflies and flowers on a dark green ground, embellished with tiny spangles, some splits, fraying, and small holes (just holding to right-hand edge, with temporary archive tape repair), the sticks with carved and filigree decoration, highlighted in gilt, 17.5 cm (7 ins), together with:

A sequined fan early 20th century, folding cream silk fan, the leaf profusely embellished with variously-shaped silver spangles (circles, flowers, leaves, pelmet drops) arranged to form lattice patterns, drawer handles, garlands held by ribbon bows, etc., lightly toned in places, and silk splitting at folds, gauze backing robust, carved bone sticks set with silver dots (a few missing), 24 cm (9.5 ins)

(2)

£100 - £150



615* **Fan.** The Mutiny of Aranjuez, London: Behrmann & Collman, November 1st, 1813, etching and aquatint in sepia on paper, depicting a tumult of soldiers and citizens in the square at Aranjuez, Spain, lettered beneath 'Dia 19. de Marzo de 1808. En Aranjuez. Caida Y Prision del Principe de la Paz', sheet size 27 x 52 cm (10.75 x 20.5 ins), laid down on paper (overall size 28 x 53 cm)

Schreiber Collection, p.72, 39 (unmounted).

An extremely rare fan leaf based on an engraving by Francisco de Paula Martí after Zacarías Velázquez entitled 'Fall and Imprisonment of the Prince of Peace', published in 1814. It depicts the Mutiny of Aranjuez, an uprising against King Carlos IV and his prime minister Manuel de Godoy, which took place in the town of Aranjuez, Spain, 17th-19th March 1808. The event, which is still celebrated annually in Spain, saw the fall of the monarch and the subsequent accession of his son Ferdinand VII. In the time leading up to the Mutiny Spain had been suffering from an economic crisis which was heightened after the country lost its navy at the Battle of Trafalgar in 1805. Furthermore, under the terms of the Treaty of Fontainebleau, the King and Godoy had allowed Napoleon's troops to cross Spain to attack Portugal, an ally of England at the time, a move which was extremely unpopular with the Spanish people, threatening as it did the continuity of the Spanish monarchy, as French troops rapidly occupied important cities in Spain. England played a critical role in liberating Spain from Napoleon and removing Godoy from power, and this fan leaf was made in London for export to Spain.

(1)

£100 - £200



616* **Historical Fan.** Lord Howe's Decisive Victory over the Grand French Fleet, June the first 1794, Published as the Act Directs by B. Coker, No. 118 Fleet Street. August the 12th 1794, folding paper fan, the front of the lilac leaf with oval stipple engraving of Britannia holding a Union Jack, a lion at her feet, and her left hand resting on an oval portrait of Lord Howe, with a trumpeting angel above, and a fleet of large sailing ships in the background, titled above, and with imprint below, within a border of small spangles (a few missing), rubbed and spotted, some tears, repairs, and slight losses to lower edge, bone sticks, 25.5 cm (10 ins)

Rare: not in the Schreiber Collection, and we have been unable to trace another example. The Fitzwilliam has two fans published by B. Coker, 'A Rebus' and 'The New Quadrille Fan for 1817' (both Lennox Boyd Estate), and the British Museum holds several trade cards for B. Coker, Fan Maker and Repairer, but fans by Coker rarely come onto the market.

(1)

£150 - £200



617* **Penwork Fans.** A pair of early 19th century fans with drawings after Rubens and Carracci, two shaped face screen fans of ebonised wood, each with a pen & ink drawing to one side, the first with a scene of Christ's appearance to the apostles after the central panel in Rubens's 'Rockox Triptych', and the second with 'The Madonna and Sleeping Child with the Infant St John the Baptist' after Annibale Carracci, rubbed in places, second fan with one corner tip chipped, turned handles, 36 x 21.5 cm (14.25 x 8.5 ins)

Rubens's 'Rockox Triptych' was painted between 1613 and 1615, and is held in the Royal Museum of Fine Arts Antwerp (inventory number 307-311). 'The Madonna and Sleeping Child with the Infant St John the Baptist' ('Il Silenzio') was executed around 1599-1600, and is in the Royal Collection Trust (Cumberland Bedchamber, Hampton Court Palace, RCIN 404762).

(2)

£150 - £200

618* **Topographical Fan.** Cardiff Castle, circa 1810, *folding paper fan, the front of the leaf with circular etching of Cardiff Castle, bordered by silver spangles (several missing), the leaf further decorated with onlaid small silver leaves and wreaths (one leaf scuffed), adhesive stain to left-hand edge, bone sticks, 17.5 cm (7 ins)*

Rare: the only other we have been able to trace was offered at Christie's in 2000 (likely to have been this one).

(1) £150 - £200



TEXTILES FROM THE COLLECTION OF LADY OTTOLINE MORRELL (1873-1938)

'There used to be a great lady in Bedford Square who managed to make life seem a little amusing & interesting & adventurous, so I used to think when I was young & wore a blue dress, & Ottoline was like a Spanish galleon, hung with gold coins, & lovely silken sails.'

This was Virginia Woolf's vision of Lady Ottoline Morrell, a society hostess like no other, who sailed through the years of the First World War and those following it with a trail of the rich and famous following in her wake. Much is known and has been written about Ottoline and the life she led at Garsington, the beautiful Oxfordshire manor house where she and her husband, Philip, entertained so many well-known writers and artists. Yet stories are not always borne out by truth, and legends inevitably spring up. A person's possessions, though, can speak volumes, and in Ottoline's case, the many exquisite objects she gathered around herself tell a story and give a window into the extraordinary person Lady Ottoline was.



619* **Bag.** An 18th century metalwork reticule, drawstring bag of orange silk (somewhat faded), embroidered overall in metallised threads with a pattern of scrolling leaf stems, oval crimson figured silk-covered card base, metallic gold braid edging to top edge and base, lined with green silk, sewn eyelets below braid with fine plaited cord terminating in a metallic gold tassel at each end, some loss to outer covering of cord revealing inner threads, 13.5 x 15 cm (5.25 x 6 ins), together with:

An 18th century envelope purse, probably French, brown silk, worked overall with metallised threads and tiny spangles, the front with an urn of flowering and foliate stems enclosing a heart below entwined letters, the flowers inset with green and red glass stones, the back with archway with tasselled pelmet, scrolling floral and foliate border to sides and edges of flap, large flower stem to middle of flap, dust-soiled, losses to needlework and spangles in places, lined with striped pale pink silk (discoloured and perishing), 13 x 15 cm (5.25 x 6 ins)

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

Possibly purchased on one of Ottoline Morrell's many trips to the Continent.
(2) £150 - £250



620* **Clothing.** A collection of shawls and garments belonging to Lady Ottoline Morrell (1873-1938), comprising: a finely hand-embroidered cream Chinese stole with knotted tassel fringing to short ends; 2 finely-woven silk stoles, one of ikat design; a pair of tan suede ladies' gloves hand-embroidered in blue and brown silks with floral and foliate sprays, tied with turquoise silk ribbon, and lined with turquoise silk; an Ottoman waistcoat heavily embroidered overall in silver and gold metalwork, lined with red silk; a child's embroidered cap with red tassel, from Dalmatia; 2 Balkan embroidered linen tunics, one a child's; a peasant child's linen dress with salmon pink embroidery, and a blue-embroidered tunic similar; and a silk-lined jacket with long sleeves, of floral striped fabric woven with metallised threads, together with an embroidered Turkish towel, various sizes and condition

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

Lady Ottoline and her husband, Philip, travelled extensively on the Continent, always bringing souvenirs back with them. Ottoline, unconventional in so much of her life, was idiosyncratic in her style of dress. She loved beautiful clothes and dressed in her own unique style, sometimes dressing in a Grecian style, at other times like a Cossack or an Oriental princess. Siegfried Sassoon seemed a little disconcerted when he wrote of their first meeting, at Garsington in 1916, that Ottoline was attired in voluminous pale pink Turkish trousers. This little collection of garments shows her eclectic taste and her appreciation of fine silks, rich embroideries, and skilful needlework. The child's peasant dress is similar to that worn by her daughter, Julian, in a charming photograph of the two of them together held by the National Portrait Gallery (NPG P478).

(12) £200 - £300



621* Clothing. A pair of gentleman's dress slippers belonging to Philip Morrell (1870-1943), Italian, early 20th century, *handmade slippers of raspberry red grosgrain fabric woven with metallic silver threads, quarters and tongue edged with metallic gold braid, one quarter of each slipper with loss of stitching where it meets the vamp (and some minor fraying of the fabric obscured by the quarters), tied at the front with pink silk ribbon terminating in a pair of metallised tassels, lined with kid leather, leather soles with low heel, width 8.5 cm (3.5 ins), length 28.5 cm (11.25 ins)*

Provenance: Philip Morrell (1870-1943); thence by descent.

Philip Morrell married Lady Ottoline Cavendish-Bentinck in 1902, and they honeymooned in Italy, returning repeatedly over the subsequent years of their marriage. It was one of the places where they purchased clothes, fabric, and beautiful objects for their home, including a large quantity of Italian furniture.

(a pair)

£150 - £250

622* Fabric. A collection of cloths made of 18th/early 19th century fabrics, 15 damask or brocade cloths, various colours, including a small cloth of bizarre silk, most variously lined with silk, linen, cotton, or hessian, some edged with metallic lace, fringing, or braid, some with wear or marks, largest 140 x 147.5 cm (55 x 59 ins), smallest 41 x 37 cm (16 x 14.5 ins), together with 2 cushion covers of 18th century damask, 58 x 52 cm (22.75 x 20.5 ins) and slightly smaller, plus a small quantity of fabric pieces, including a piece of large-patterned gold damask, 74 x 119 cm (29 x 47 ins), a piece of pink and green floral voided velvet, small piece excised from top left corner, 65 x 58.5 cm (25.5 x 23 ins), and some fragments of Chinese figured yellow silk

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

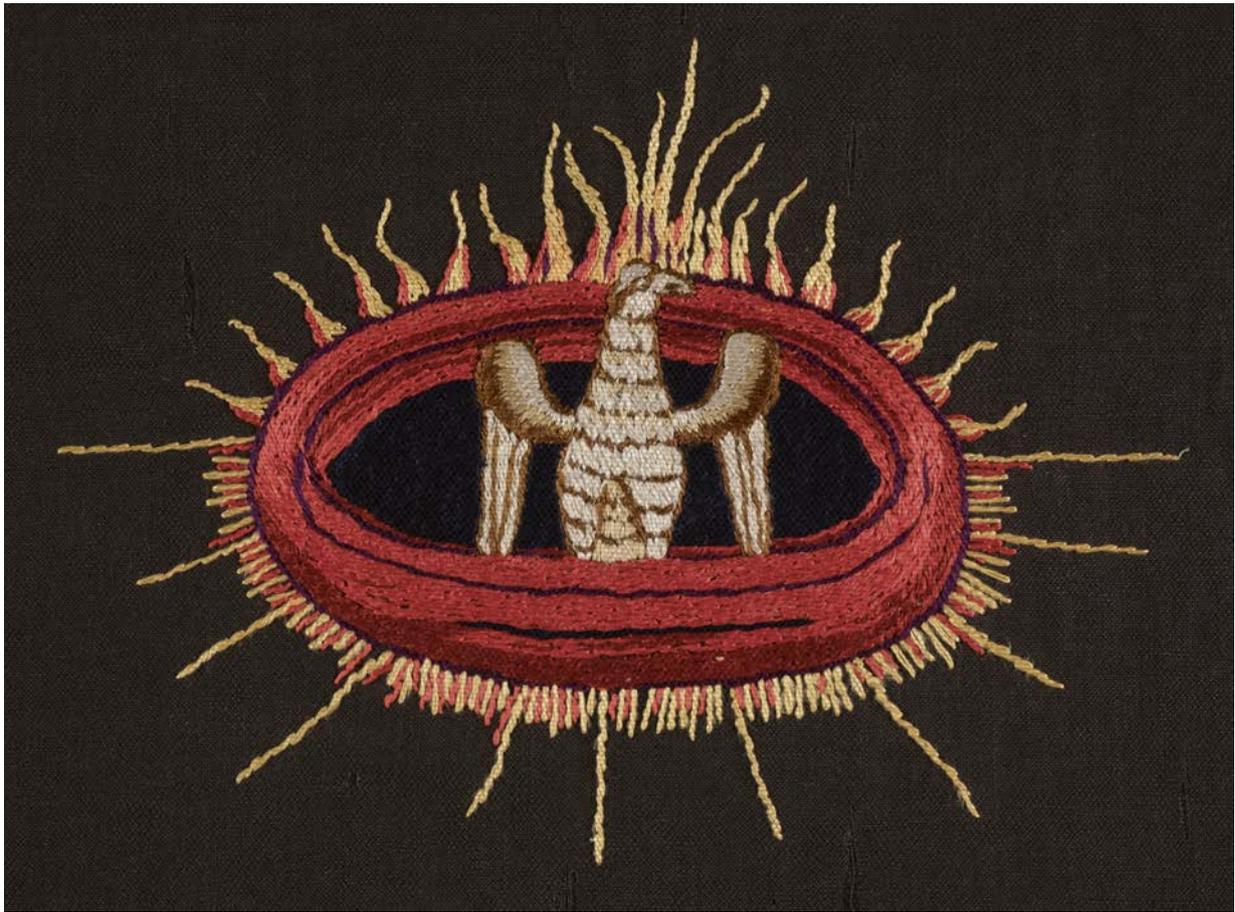
Some or all of these sumptuous damasks and brocades were probably purchased during Lady Ottoline's forays to the Continent, and some of the cloths may have been made by Ottoline herself from old fabric and trims. She had a wonderful eye for colour, and filled Garsington Manor, in which she lived with her husband, Philip, with a plethora of beautiful furnishings and objet d'art, so that the interior of her home was by all accounts something of a jewel box in appearance. "You beat us all at colour" the artist Henry Lamb told her. (Miranda Seymour, *Ottoline Morrell: Life on a Grand Scale*, 1992, p.54)

(a quantity)

£300 - £500



Lot 622



623* **Lawrence (D.H., 1885-1930)**. A needlework panel embroidered by D.H. Lawrence & Frieda Lawrence for Lady Ottoline Morrell, 1916, worked in coloured silk threads, in red, orange, yellow, navy, purple, brown, and grey, using stem stitch, with a phoenix rising from a flaming circle, stitched motif 18 x 24 cm (7 x 9.5 ins), on a black cotton ground (with several tears), 53 x 56 cm (21 x 22 ins), expertly consolidated with fine black net by the Royal School of Needlework and stitch-mounted to a black fabric-covered board (in 2009), 59 x 58 cm (23.25 x 22.75 ins), together with a sheet of headed notepaper '10 Gower Street W.C1' written in sepia ink by Lady Ottoline Morrell 'Worked for me by D.H. Lawrence & his wife Frieda. 1916', 18 x 18 cm (7 x 7 ins)

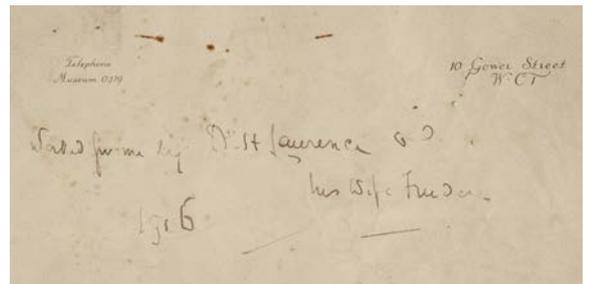
Provenance: Lady Ottoline Morrell (1873-1938); her daughter Julian Vinogradoff (née Morrell, 1906-1989); thence by descent.

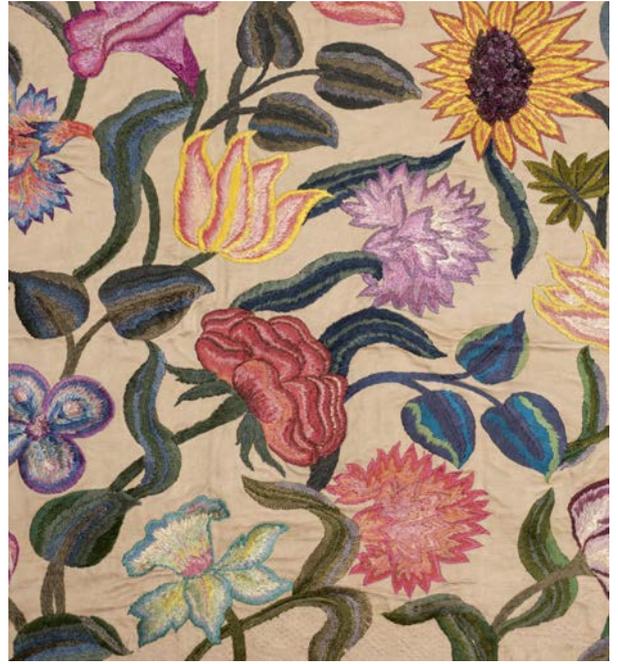
Lady Ottoline Morrell secured an introduction to D.H. Lawrence from a mutual friend in 1915, after reading three of his 'very remarkable' books (*The Prussian Officer*, *Sons & Lovers* and *The White Peacock*). The author became a great friend of Ottoline's and he and his wife, Frieda, became frequent visitors to Garsington Manor, her Oxfordshire home (although later there was a temporary schism in their relationship when Lawrence portrayed Ottoline as Hermione Roddice in *Women in Love*). Garsington at the time of WWI and just after was a haven for like-minded souls - literary figures, artists, philosophers - who wished to embrace a new modernist order of pacifism, feminism, and artistic and sexual freedom, whilst at the same time moving away from the mechanised commercialism of the early 20th century. Although best known for his novels, Lawrence was also a painter, and produced such items as hand-made boxes and this needlework. Like Lady Ottoline who, the year before, gifted an embroidered counterpane to the Lawrences, he loved the concept of using his inherent skills to imbue an object with his own character and feelings.

Ahead of his time, D.H. Lawrence felt that a sinister materialistic culture was causing the decay of society as well as exploiting the world's natural resources. The phoenix became an iconic symbol of Lawrence's intellectual and spiritual struggles; he adopted it as a life-long and dearly-held symbol of regeneration. The phoenix symbolised the author's belief that man must die away from the disasters of mass industrialism in order to be reborn into a more complete existence. Lawrence designed and drew the phoenix which appeared on the front cover of some of his works, and in his fiction he repeatedly explores the theme of regeneration and individual renewal. In fact, in his 1925 novella *St Mawr* there is a character named Phoenix, who helps lead the heroine of the story to the possibility of a new life. In 1929, the year before he died, Lawrence wrote a poem entitled 'Phoenix': "Are you willing to be sponged out, erased, cancelled, made nothing?/Are you willing to be made nothing? dipped into oblivion?/ If not, you will never really change./The phoenix renews her youth only when she is burnt, burnt alive, burnt down to hot and flocculent ash./Then the small stirring of a new small bub in the nest with strands of down like floating ash shows that she is renewing her youth like the eagle, immortal bird." When Lawrence died in Venice, in the south of France, Frieda commissioned a headstone inlaid with coloured pebbles in the shape of a phoenix.

(1)

£500 - £800





624* **Morrell (Ottoline, 1873–1938)**. A large needlework panel embroidered by Lady Ottoline Morrell, circa 1915/16, *densely worked all over in bright polychrome silk threads using mainly long and short stitch and french knots, with a profusion of large flowers and leaves, including sunflowers, carnations, tulips, daffodils, and roses, a few loose threads, on a beige cotton ground with machine-stitched centre joint, ground perishing in places and expertly consolidated with stitching by The Royal School of Needlework in 2009 (mainly to lower left-hand edge - latter also sustaining a few minor losses to embroidery), brass rings on linen tabs for hanging to top corners, approximately 195 x 173 cm (77 x 68 ins)*

Provenance: Lady Ottoline Morrell (1873-1938); her daughter Julian Vinogradoff (née Morrell, 1906-1989); thence by descent.

An extraordinarily vibrant coverlet, worked by Lady Ottoline Morrell whilst living at Garsington Manor, Oxfordshire, during the First World War, and later hung on the walls of Julian's home, Broughton Grange, near Banbury, Oxfordshire. Philip and Ottoline Morrell moved into the beautiful old manor house of Garsington in 1915, and held court there for over a decade to a coterie of avant-garde painters, writers and philosophers who became known as the Bloomsbury Group. Amongst the numerous visitors - many of them long-staying house guests - were D.H. Lawrence, Virginia Woolf, Duncan Grant, Mark Gertler, Vanessa Bell, T.S. Eliot, Aldous Huxley, Dora Carrington, and E.M. Forster. Reacting against the conventional mores of the Victorians, the Garsington set embraced pacifism, feminism and sexual freedom, Ottoline writing in her diary in 1915 'conventionality is deadness'.

In many ways, this needlework is an embodiment of those impulses. It defies the usual rules of form and colour found in Victorian and Edwardian embroidery; the pattern appears to take shape on the fabric anamorphously; a wide, almost clashing, colour palette is used; and startlingly unexpected hues appear, so that, for example, daffodils are depicted in shades of blue and purple, and carnations are multi-coloured.

Like the coverlet Ottoline was flamboyant, unexpected, and colourful in all aspects of her life. She favoured brightly coloured clothes in highly original designs which differed both from the fashions of the day and the more bohemian styles worn by some. The interior of the home she made at Garsington was described as a 'fluttering parrot-house of greens, reds and yellows', which was filled with Persian carpets, Chinese boxes and cabinets, beautiful porcelain, silk hangings, lacquered screens, and ornate mirrors: 'the walls were painted a rich Venetian red and iridescent sea green: colours chosen from the palette at Bolsover Castle - an estate within the family that Ottoline had visited as a child' (Miranda Seymour, *Ottoline Morrell: Life on a Grand Scale*, 1992, p.35). Perhaps the aspect of Ottoline's life most mirrored in the embroidery - for obvious reasons - is the garden she created at Garsington. Although a formal Italiante garden, it was dense with colour, as she herself described: 'I felt so happy watching the flowers - the brown ringed sunflowers, the red hot pokers, the phlox and montbretia, the zinnias and marigolds all crowded together in luxurious company.'

While stylistically this panel is all one might expect from the needle of a woman such as Lady Ottoline, the manner of its creation is also symbolic of the life she led. Juliette Huxley, wife of Julian, described how she and her sister-in-law Maria, wife of Aldous Huxley, contributed to the sewing of the coverlet, whilst being read to by Bertrand Russell, with whom Ottoline was having an affair: 'Ottoline sat in the armchair under the wide-shaded lamp, smoking cigarettes and sucking peppermints at the same time, with some handwork she was engaged on. It could have been crocheting one of the many-coloured counterpanes, or embroidering the coverlet she describes in her book; Bertie in the corner, reading aloud the *Causerie du Lundi*, by Sainte-Beuve, in his faultless accent, vividly, absorbingly; Maria and I ... contributing to that coverlet of exploding flowers, for which Ottoline had an array of exquisite silks to choose from, all designed from an Italian fragment ...'.

Ottoline's own words about the making of the bedcover corroborate this scene of intellectual and spiritual conviviality: 'I sat in my special chair under the lamp with a piece of embroidery and all my coloured silks spread out around me. Maria, when at home, sitting at my feet and she would be allowed to embroider a flower in one corner of the vast bedspread on which I was at work, Juliette at another corner. How much is woven in that coverlet! How intense the feelings as we worked at it. What interesting and vital ideas were blended with the silks and woven into the pattern of gay flowers. Some flowers must be bright with poetry, some dark and smudged with war; others vivid and bizarre with thoughts of life; and a lovely rose will always speak of the fragile beauty of love and friendship, and a sunflower was like one that grew in the garden with thoughts of Blake's 'weary of time'. Maria's flowers are red and sensual. Juliette's gay and multi-coloured, but perhaps rather too pretty.'" (Juliette Huxley *Leaves of the Tulip Tree*, John Murray, 1986, p.46)

In 1916 Lady Ottoline wrote of Garsington Manor: 'The house has all the magic thrill to me, even tho' I have lived within its walls and it has become absolutely familiar to me, pressed so near that we almost seem one. I have interpenetrated the house - vivified it - filled it with flaring orange - and reds and greens - filled it with myself - my thoughts - actions.' (Lady Ottoline Papers, Univeristy of Maryland, USA)

(1)

£5,000 - £8,000



Lot 624



625* Nightdress. A nightgown belonging to Lady Ottoline Morrell (1873-1938), *handmade fine cream cotton lawn full-length nightgown, the neckline, tucked bodice, and long tucked flared sleeves with wide lace trims and insertions and drawn threadwork, side opening on the left of bodice with 6 tiny pearlescent buttons, tucked frill to hem, front of gown with monogram 'OM' hand-stitched in cream thread, some discolouration, tears, and repairs, with loss to a section of hem, sleeves 59 cm (23.25 ins), length 160 cm (63 ins), together with:*

A handkerchief belonging to Lady Ottoline Morrell, *fine cotton lawn handkerchief, some marks, with monogram 'OM' hand-stitched in cream thread, and wide border of hand-made needlelace on net, several small holes in net, 44 x 43 cm (17.25 x 17 ins), together with 5 handkerchiefs belonging to Lady Ottoline's mother: 4 with embroidered coronet and initial 'B' (3 lace-trimmed) and the other (also lace-trimmed) with monogram 'AMB', plus a long length of hand-made cream lace edging taken from a cloth, one join, 12 x 329 cm (4.75 x 129.5 ins), all contained in a hand-stitched cream damask cloth bag (plus 2 other cloth bags similar)*

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

Renowned hostess and patron of the arts, Lady Ottoline Morrell was statuesque and striking in appearance: six foot tall, with a mass of red hair, she was highly original in the extravagant clothes she wore. Although this demure long nightgown is traditional enough in itself, there is nothing conventional in the way it may have been worn, for Lady Ottoline was known for wafting around the gardens of Garsington Manor, where she lived with her husband, Philip, in her nightdress. In fact the National Portrait Gallery has holds several photographs of Ottoline in her nightgown, with her long hair flowing loose, in the garden at Peppard Cottage, which she and Philip rented before buying Garsington (NPG Ax140001, NPG Ax140181, NPG Ax140182, NPG Ax140183, NPG Ax140184, NPG Ax140269).

Lady Ottoline's mother, Augusta Mary Cavendish-Bentinck, née Browne, 1st Baroness Bolsover (1834-1893), was given a title at the personal request of Disraeli to Queen Victoria.

(4) £200 - £400



626* Painted Boxes. Three painted boxes of embroidery silks, *paper-covered cardboard, 2 painted with floral patterns, the other painted with stylized fruit and leaves, each lined with decorative paper inside and containing a mixture of brightly coloured silk threads, some flaking of paper, and two with wear to extremities (particularly the third box), together with a wooden pen box with rounded ends, probably Italian, 19th century, hand-painted with fleur-de-lys and flourishes, pull-off lid slightly darkened and with horizontal crack through middle, also containing embroidery silks, and an (empty) embroidered circular box, 18th century, stitched in coloured threads with fleur-de-lys and flowers, toned and dust-soiled, some loss of threadwork, lined with olive green silk (spotted), plus a tan limp morocco document folder, Middle Eastern, early 20th century, front cover with gilt tooled device with coloured leather onlays, of two squares within a scallop-edged pointed oval, gilt rolls to border, rear cover with border of gilt roll between single fillets, dusty and rubbed, especially to edges of upper cover, some loss of onlays, the two pockets inside containing a small square of lattice embroidery, a card of narrow wire-edged green ribbon, a bundle of coloured embroidery silks, and a Piesse & Lubin perfume sachet, one pocket with maker's name in gilt below a paper label with numerals in ink, folio (39 x 30 cm/15.5 x 11.75 ins), and a black silk bag containing some ribbon and fragments of red velvet*

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

The three painted cardboard boxes owe much stylistically to the Bloomsbury Group in general and the Omega Workshop in particular, though none give any clue as to the maker. The painted pen box and the embroidered box may have been purchased on one of the Morrells' excursions to the Continent. Friend of the Morrells Robert Gathorne-Hardy writes of Ottoline's 'passion for beautiful small boxes', describing how once, on a visit to Rapallo in Italy, she saw 'three irresistible little boxes' in an antique shop: 'With this faint sense of evil-doing which goes deliciously with luxurious expense, she bought her favourite. But still the other two beckoned inwardly, and guiltier than ever she bought a second one. Barely an hour or two before they were to leave she dashed off, in a frenzy of desire which stifled all moral feeling, to buy the third and last.' (*Ottoline, The Early Memoirs of Lady Ottoline Morrell*, Faber and Faber, 1963, pp.25/6) Lady Ottoline evidently delighted in keeping various items of haberdashery in some of these treasured boxes; her 'array of exquisite silks' is mentioned by Juliette Huxley in *Leaves of the Tulip Tree*, (1986, p.46) when describing the embroidered coverlet which forms one of the lots in this sale.

(7) £200 - £300



627* **Purse.** An Edwardian purse, Continental, *hand-stitched black velvet and satin fabric, silver pierced frame with Continental hallmark, engraved with figures and foliate garlands, inside of frame engraved 'Ottoline Morrell 10 Gower Street', lined with yellow silk, white metal chain with ring, 15 x 11.5 cm (6 x 4.5 ins), containing a manuscript note in the hand of Igor Vinogradoff 'My Juie is a darling, /A lovely little cat. /She thinks that I'm not loving, /But she is wrong in that', 8 x 10 cm (3.25 x 4 ins), together with:*

A Regency hand-painted reticule, *small green silk bag or purse, with cream ribbon stitched vertically to centre of each side, hand-painted with blue dots between pink tulips and green and yellow leaves, one lower corner with tiny white metal acorn suspended from a ring, that to other corner lacking, top of each side gathered onto a thin white metal bar with finial at each end (one side with stitching becoming loose), white metal chain attached to middle of each bar, 13 x 18 cm (5.25 x 9 ins), plus:*

A late 19th century chatelaine purse, *hand-stitched brocade bag (frayed and threadbare in places), silver frame with Dutch hallmark, embossed to one side, and with decorative embossed hook with two similar panels below attaching to large ring on frame (held together with ribbon where a few small connecting rings lacking), cream silk lining partly replaced with black satin, overall size 40 x 17 cm (15.75 x 6.75 ins), plus 20 other bags and purses, including a large beaded bag, probably Italian, early 20th century, both sides with a pair of dolphins amongst scrolling floral stems, lined with red and gold brocade, engraved yellow metal frame, beaded tassel trim to lower edge (slightly deficient to one corner), lacking chain, 32.5 x 23 cm (12.75 x 9 ins)*

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

Igor Vinogradoff was the second husband of Julian, Ottoline and Philip's daughter, and Juie was Julian's Garsington nickname.

Lady Ottoline Morrell, and her husband, Philip, lived at 10 Gower Street, Bloomsbury, London, from 1927, after straitened circumstances forced them to sell the Oxfordshire Manor of Garsington. Ottoline had both a generous and an acquisitive nature, and the combination of years of hosting friends at Garsington, and buying beautiful furniture and objects with which to fill the house, meant that it was necessary to relocate to a more modest setting. The Morrells frequented the Continent and purchased seemingly without restraint whilst travelling abroad, as well as when closer to home. On one of their trips to an antique shop in Fulham, in 1920, they purchased 14 statues and busts with pedestals for the garden at a cost of £517, or about 20% of their total annual income.

(22)

£200 - £400



628* **Purse.** An embroidered lute-shaped purse (or sweete bag?), early 18th century, *purse in the shape of a powder flask, padded (probably with horse hair) and embroidered with coloured and metallised threads, using mainly long and short stitch and stem stitch, and incorporating two small beads (remaining few missing), with flowers tied in a bow and stems of daffodils, carnation, and tulip above, on a beige grosgrain ground, faded and dusty, backed with green silk, and with a pouch of the same sewn to the back, gathered with drawstring ribbon of woven cream, green, and metallised silver threads (a little frayed to one side), the two ends of the ribbon caught together in a metal thread toggle, purse edged with woven metallic braid, 9.5 x 6 cm (3.75 x 2.25 ins)*

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

A most unusual early purse; we have not been able to trace another the same either at auction or in an institution. The British Museum has a purse not wholly dissimilar, made of velvet and purporting to have been given by King Henry VIII to Anne Boleyn (registration number 1878,1101.635): 'Curator's comments - This is an unusual construction and its purpose is not clear'. The Rijksmuseum, Netherlands, also has a padded shaped purse of velvet (more akin to the British Museum's than that offered here), which they call 'in the shape of scissors (phallus?)' - object number BK-KOG-29.

Although these two examples are referred to as purses, it seems more likely, given the construction, that our receptacle was intended to be filled with sweet-smelling herbs such as lavender, so that a lady could wear it around her neck to ward off infection and unpleasant odours, much like the more commonly found sweete bags of the 16th and 17th centuries. The delicate silk could only have been used to hold something light, and the narrow opening at the top would have been enough for a lady's nose to imbibe the sweet scent within, rather like a perfume bottle.

(1)

£500 - £800

FOSSILS & MINERALS



Lot 629

629* Amethyst. A substantial amethyst crystal boulder from Madagascar, the crystalline structure with graduated colours and inclusions, left in its natural form but polished for display, 40 cm high, presented on a wooden base, base size, 17 x 26.5 cm

(1)

£400 - £600

630* Ammonites. Six pairs of Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, the largest measuring 14 cm, the smallest 12 cm

(6)

£200 - £300

631* Ammonites. Four pairs of large Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, all measuring approximately 15.5 cm across

(4)

£200 - £300

632* Ammonites. Four pairs of large Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, largest approximately 18 cm across, smallest approximately 15 cm across

(4)

£200 - £300



Lot 630

633* Ammonites. Four pairs of large Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, all approximately 15 cm across

(4)

£200 - £300

634* Ammonites. Six pairs of Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, largest approximately 13 cm, smallest 12.5 cm across

(6)

£200 - £300



635* **Ammonites**. Six pairs of Cleoniceras ammonite specimens, Cretaceous period, approximately 120 million years old, *each pair have been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, largest approximately 14.5 cm, smallest 12cm across*
(6) £200 - £300



637* **Keichousaurus Hui**. A Triassic marine reptile from China, approximately 200 million years old, *a well-preserved specimen set in a rectangular stone matrix with a collection number inscribed lower left, 14 x 23 cm, the stone is cracked and repaired but neatly mounted on a wooden board for presentation, 24.5 x 33 cm*
(1) £300 - £500



636* **Ammonites**. Two whole Cleoniceras ammonites, Cretaceous period, approximately 120 million years old, *each beautifully polished for presentation which reveals their opalescent nacre, 16 and 17 cm across*
(2) £100 - £150



638* **Megalodon Teeth**. A collection of four Megalodon teeth from South Carolina, Miocene period, approximately 15 million years old, *including two darker specimens and two lighter grey, serrations worn but still visible in places, largest 9.5 cm, smallest 9 cm*
(4) £200 - £300



639* **Nautilus.** A collection of Nautilus 'Sailor' specimens, from the Cretaceous period, Madagascar, approximately 180 million years old, each fully polished to reveal the internal structure which is preserved in calcite, beautiful specimens, largest approximately 7 cm across, smallest 3.5 cm
(17) £100 - £150



640* **Pyrite.** A collection of Pyrite specimens from Spain, including a cube cluster, approximately 7.5 cm high x 9 cm wide, rock samples retaining cube and single specimens
(20) £200 - £300

ANTIQUITIES



641* **Antiquities.** A collection of ancient vessels, including a Palestinian pottery ewer, circa 3000-2500 B.C., of ovoid form with 7 incised bands around the body, handle and small spout, 10 cm high, a small wine, a pottery wine amphora from the Mediterranean, circa 1000 B.C., 14 cm long and other similar items
(6) £200 - £300



642* **Bronze Age.** A bronze axe head, circa 1000-800 B.C., oval hollow aperture and flared head, a rich green patina throughout, 5.5 cm long
(1) £100 - £150

643* **Post Medieval Gold Ring.** A gold signet or amulet ring circa 1500-1700, the sub-circular integral bezel decorated with an incised equilateral triangle and a sub-circular border, deep incised grooves bordering all three sides, with deep cross-hatching in the three sub-crescent shaped cells that form the field surrounding the triangle, the shoulders are each decorated with an incised foliate design comprised of a central stalk with pointed leaves and a thistle-like flower at the end, near the bezel and taper slightly to the narrowest section of the band, which is undecorated, there are no maker or any other markings, inner diameter 16.33 mm, approximately 4g

Found by the vendor while metal detecting in the parish of Rockbourne, Hampshire, 18 February 2024.

The lot is accompanied by a detailed report supplied by the Finds Liaison Officer for Hampshire.

(1)

£500 - £800



644* **Rome, Imperial 2nd century B.C.,** a Roman bronze half bust of Athena the goddess of warfare, modelled in armour, verdigris, 6.5 cm high, skillfully presented on a modern composite base, overall height 12 cm

Provenance: From the estate of Hinton Daniell Stewart (1835-1926) of Strathgarry, Perthshire, founder of the firm of Stewart Thompson & Sons (Manchester Cotton Merchants), and thence by family descent.

(1)

£400 - £600



645* **Rome, Imperial 2nd century B.C.** A Roman terracotta head, modelled as a female wearing a head robe, 4 cm high, presented on a modern stand, overall height 8.5 cm, together with a miniature Roman bronze horse, modelled standing with one front leg raised, 4 cm high, a Roman bronze arrowhead, 5.5 cm long plus a Roman fibula (brooch), 6 cm long and other items

(7)

£200 - £300



646* **Rome, Imperial 2nd century B.C.,** a Roman bronze eagle, modelled standing with one claw forward and well-defined feathers, 6 cm high

Provenance: From the estate of Hinton Daniell Stewart (1835-1926) of Strathgarry, Perthshire, founder of the firm of Stewart Thompson & Sons (Manchester Cotton Merchants), and thence by family descent.

(1)

£200 - £300

647 **Scarabs.** A collection of 17 Egyptian faience scarabs, all turquoise, various sizes, largest 25 mm, smallest 12 mm, contained in a bag inscribed and dated 1953, together with 10 North American flint arrowheads, largest 7 cm, smallest 4.5 cm

(27)

£70 - £100

ORIENTAL WORKS OF ART



648* **Brushpot.** A Chinese Jichimu Brushpot (Bitong), probably 18th century, of plain circular form with a slightly flared rim, the base with a circular aperture, 19 cm high x 16 cm diameter
(1) £200 - £300

650* **Censer.** A Chinese bronze tripod censer, probably late Qing dynasty, cast in relief with confronting dragons and flaming pearl, with Buddhist cast lion mask handles, two of the feet have age wear holes and a good verdigris patina throughout, 24 cm high x approximately 30 cm diameter

See: Roseberry's, London, 30 November 2020, lot 82 for a comparable.
(1) £200 - £300



651* **Chinese Ceramics.** A large Chinese blue and white porcelain ginger jar and cover, decorated with figures including a boy with peach symbolising immortality, four character Kangxi mark to base, 22.5 cm high, a small Chinese porcelain vase and cover, decorated with figures, the cover with a dog of fo finial, blue mark to base, chips to the of cover, 16.5 cm high, a pair of Chinese famille-verte porcelain plates, each polychrome decorated with flowers and fence within a green scroll border, blue mark to base, 26.5 cm diameter and other items
(6) £100 - £150



649* **Buddha.** A Chinese parcel gilt bronze Buddha's hand, 18th century, finely cast and detailed with fingernails, some rubbing, 11.5 cm long, together with two Chinese bronze hand mirrors, 18th century, including an example with cranes and geometric roundels, 11.5 cm diameter
(3) £200 - £300



652* **Elephants.** A fine pair of Japanese bronze elephants, Meiji period (1868-1912), the substantial and finely detailed bronze elephants modelled standing, heads slightly facing down with long tusks (one missing), unsigned, 23 cm high x 35 cm long
(2) £500 - £800



Lot 650



Lot 653

653* **Execution & Torture.** A collection of Chinese Boxer Rebellion balsa wood figures circa 1900, including a figural group depicting a beheading, the executioner holding a large cutlass, mounted on a rectangular base, 12 cm high, another showing a man locked in a cage, 9 cm high, another for cangue pillory torture (wooden yoke), 8.5 cm, and others depicting daily life, for example a man carrying tea chests, another showing a sedan chair and carriers, 16.5 cm long and others, some minor damage and loss
(9) £200 - £300



657* **Jade.** A collection of Chinese jade carvings, including a monkey with an infant, 8 cm high, a miniature four-sided snuff bottle, 4 cm high and other items
(5) £200 - £300



654* **Famille Rose.** A Chinese famille rose porcelain pen box, 19th century, of rectangular form decorated with panels of exotic birds and figures on a green and gold ground, the base with a central division to make two compartments, 7.5 cm high x 19 cm wide x 10 cm deep, minor rubbing to the gilding otherwise in good condition
(1) £100 - £150



658* **Jade.** A collection of Chinese jade carvings, including a carved peach, 6 cm long, a panel carved with a butterfly and flower, 4.5 cm long and other items
(6) £200 - £300



655* **Jade.** A Chinese jade carving of a recumbent deer, its head turned back, 8 cm long, together with a dark green stone carving of a Buddhist lion, its head turned back, 7 cm long, plus two other carved jade animals
(4) £200 - £300



659* **Jade.** A Chinese jade archer ring, engraved with three rows of calligraphy infilled in gold, bordered by repeating geometric decoration, 30 mm long, together with two further archer rings including an example with a flat top showing a good mottled orange colour to the stone, 35 mm long, plus two jade bi discs, one carved in relief with entwined dragons, 50 mm diameter and a similar jade panel
(6) £200 - £300



656* **Jade.** A Chinese jade carving of a recumbent feline cub, its head turned back, 60 mm long together with various carved stone animals including tortoise, hare and others
(6) £200 - £300



660* **Jade.** A Chinese jade belt hook, carved as a chilong with bifad tail confronting a dragon, 11 cm long, together with a similar jade belt hook, 12 cm long
(2) £200 - £300



661* **Japanese Bronzes.** A Japanese bronze censer, Meiji period (1868-1912), of circular lobed form cast with two temple lion handles and scrolls in the Chinese style, with four low feet to the base, 7 cm high x 12.5 cm across, together with a Japanese bronze vase, Meiji period, decorated in relief in a similar style, 19 cm high (2) £150 - £200



663* **Stool.** A Chinese Blackwood Stool, late 19th century, the square top above four block supports each with carved foot united by stretchers, 50.5 cm high x 40.5 cm square (1) £200 - £300



662* **Mirror.** A Chinese bronze hand mirror, believed to be Ming period or earlier, the circular mirror cast with a fruit and beast design, general discolouration, pitting and verdigris, 14 cm diameter (1) £300 - £500



664* **Stool.** A Chinese Huanghuali Stool (Fangdeng), probably 18th century, square form with a woven rattan seat, the frame with four circular plain supports united by a stretcher with vertical supports, 48.5 cm high x 40 cm square (1) £700 - £1,000



665* **Tsuba.** A Japanese iron tsuba, of rounded octagonal form pierced with clouds, 7.5 cm across, presented in a wooden box (lacking lid), together with another iron tsuba, of circular form pierced with fans, approximately 6 cm diameter
(2) £100 - £150



666* **Vases.** A Chinese blue and white porcelain double gourd vase, decorated with warriors in a mountainous landscape, the base with a blue four-character Kangxi mark, 18.5 cm high, together with another blue and white porcelain double gourd vase, decorated with a scholar and pupil, within a floral ground, base with blue four character Kangxi mark, hairline to the neck, 18 cm high
(2) £200 - £300

FURNITURE & CLOCKS

667* **Bible Box.** A carved oak bible box, 18th century, rectangular form with a rich patina, the hinged cover (split), the front panel with geometric carving and iron lock, 22 cm high x 66 cm wide x 43 cm deep
(1) £100 - £150



668* **Campaign Chest.** A Victorian mahogany campaign chest of two short and three long drawers, two part construction with recessed brass handles and brass strap work, 88 cm high x 83.5 cm wide x 42 cm deep, general wear commensurate with age
(1) £400 - £600



669* **Celleret.** A George III mahogany celleret, of octagonal tapered form bound in brass with large brass carrying handles, the hinged lid enclosing tin basket, raised on three reeded curved supports each with substantial brass iron feet and brass casters, 52.5 cm high x 47 x 47 cm top
(1) £300 - £500

670* **Chairs.** A Pair of George II Oak 'country' chairs, each with a shaped back splat, a solid seat on cabriole supports, 97cm high, together with a stained beech kitchen chair, 109 cm high
(3) £70 - £100

671* **Chairs.** A set of six elm stick back chairs, 19th century, comprising two carvers and four side chairs, each with a solid seat, 89 cm high, some damage, commensurate with age
(6) £200 - £300



672* **Child Chair.** A Victorian elm child's Windsor chair, with hoop top, central pierced and carved back splat, stick back, curved arms, solid seat on turned supports, united by curved stretchers, 67 cm high
(1) £80 - £120



Lot 673

673* **Desk.** A George II style walnut kneehole desk, the rectangular top with burr walnut veneer, over three frieze drawers and a cupboard beneath, flanked by three pedestal drawers, each with cast brass handles and backplates on bracket supports, some damage and wear, 71 cm high x 90 cm wide x 48 cm deep
(1) £150 - £200

674* **Dressing Screen.** A French three-fold dressing screen circa 1900, the mahogany frame carved in the rococo style with female mask and scrolls, each screen with bevel edge glass and velvet panel raised on turned supports, 194 cm high x 162 cm wide
(1) £200 - £300

675* **Linen Press.** A Victorian mahogany linen press, the two-panel doors, enclosing four linen trays, over two short and one long drawers, 180 cm high x 132 cm wide x 60 cm deep
(1) £150 - £200

676* **Longcase Clock.** A Victorian oak and mahogany longcase clock, the painted dial with black roman numerals, calendar aperture, subsidiary seconds dial, brass hands and foliate painted spandrels, the case with swan neck hood and columns, 218 cm high, with pendulum and weights
(1) £150 - £200

677* **Longcase Clock.** A Victorian inlaid mahogany longcase clock, the painted dial signed John Taylor Dunning, the arched pediment decorated with a fisherman with black roman numerals, minute and seconds dial, brass hands and foliate painted spandrels, the case with swan neck hood and columns, 207 cm high, with pendulum and weights
(1) £200 - £300

678* **Night Table.** A George III period barber's pole inlaid mahogany night table, the hinged two-part top, enclosing shaped aperture, two-door below and a pull-out drawer integral to the block supports, general wear, 82.5 cm high x 46 x 56 cm top
(1) £80 - £120

679* **Refectory Table.** A small oak refectory table, 17th/18th century, the rectangular top above a shaped apron, raised on turned supports united by stretcher, 76 cm high x 141 cm wide x 72 cm deep
(1) £200 - £300

680* **Table.** An oak gateleg table, 19th-century, the oval top above turned baluster supports united by stretchers, 73 cm high x 160 cm wide x 124 cm deep
(1) £100 - £150

681* **Washstand.** A George III period mahogany barber's pole inlaid Corner Washstand, with raised splashback, over curved shelves, the lower shelf with single drawer flanked by dummy drawers each with turned brass handle, on flared supports, 115 cm high
(1) £80 - £120

682* **Welsh Dresser.** A cottage-sized oak dresser, 18th century, with three shelf plate rack above a rectangular base with two drawers, each with brass handles, shaped apron beneath on block supports with an undertier shelf, 189 cm high x 132 cm wide x 43 cm deep
(1) £300 - £500

CERAMICS & GLASS, INCLUDING MASONIC



Lot 683



Lot 684



Lot 685

683* **Batterham (Richard, 1936–2021)**. A stoneware jug, covered in a green ash glaze, unsigned, incised clay body code to base, 23.5 cm high

(1) £120 - £150

684* **Brotto (Angelo, 1914–2002)**. An abstract wall light, circa 1960, bronze and Murano glass, designed for Esperia, produced by Vistosi, with original wall mount, 52.5 x 37 x 14 cm, requires rewiring

A pair of similar wall lights sold recently at Artcurial's *Design Italien* sale, Paris, 30 October 2023, lot 130 for €5,900.

(1) £200 - £300

685* **Coffee Pot**. A George III porcelain coffee pot attributed to Philip Christian, Liverpool, circa 1770, of baluster form decorated with flowers, the moulded spout with c-scroll decoration, with domed cover and teardrop finial, in very good condition with no obvious sign of restoration or damage, 26 cm high

Philip Christian worked for the Shaw's Brow porcelain factory in Liverpool from 1765. He was able to buy the factory in 1769 bringing his son into the business. They began printing in underglaze blue and many designs were based on Worcester examples.

(1) £200 - £300

686* **Corser (Trevor, 1938–2015)**. A footed stoneware jar and cover, covered in a light russet glaze, running cobalt to the lid and sides, impressed TC mark to the inside of the foot, 22 cm high, together with:

Corser (Trevor, 1938–2015). A stoneware tea bowl, covered in a russet glaze, running cobalt to the rim, impressed TC mark to base, 9 cm high

Purchased directly from the potter.

(2) £100 - £150



Lot 686



687* **Delft**. A collection of Delft tiles, 18th century, three manganese, one showing a recumbent cow by a church, the others with buildings and boats, together with three blue and white decorated tiles, including one decorated with a woman in long robes, all approximately 13 x 13 cm

(6) £100 - £150



688* **Dresden.** A pair of Dresden porcelain figures, 19th century, modelled as cavalier and an Infantry man, each on a gilt guilloche base, blue mark to base, 24 cm high (2) £200 - £300



689* **Einarsson (Gudmundur, 1895-1936).** A pair of pottery conjoined birds, probably Icelandic sparrows, with a mottled brown glazed finish, the base incised 'Geisland Island' with a zig-zag monogram, in good condition, 10 cm long (1) £100 - £150



Lot 690

690* **Epergne.** A Victorian cranberry glass epergne centrepiece, with central flute flanked by three epergne on a dished base with wavy edge, 57 cm, together with similar clear glass epergne, 51 cm high, plus a vaseline example but this missing one epergne, 49 cm high (3) £150 - £200

691* **Masonic Glass.** A collection of masonic glass including a pair of glass rummers, each with a plain bowl engraved with masonic symbols on a medium plain stem and circular foot, 13 cm high, plus a water jug with gold etched decoration, 15.5 cm high, a beaker similarly decorated, 9.5 cm high and other glassware (6) £100 - £150



692* **Masonic Glass.** A large Masonic glass goblet, late 19th century, engraved with a masonic compass and other emblems including sun and moon, a seated king, a chessboard and other decoration, raised on a short plain stem and large circular foot, 17 cm high, together with two similarly engraved rummers, 16 cm and 15.5 cm high (3) £200 - £300



693* **Masonic Glass.** A Masonic glass "gamblers" beaker, 19th century, of dodecagon tapered form engraved with masonic emblems, the base encapsulating three dice, 8 cm high, together with a Masonic firing glass, 19th century, heavy squat form, engraved with compass and initials W M 1599, dated 1877, heavy base, 9 cm high (2) £100 - £150



694* Masonic Glass. A Masonic glass goblet, 19th century, the large bowl engraved with masonic emblems and thistles and roses, plain squat stem and large circular foot, 15 cm high, together with a Masonic glass rummer, with tapered bowl, similarly engraved with interlaced initials 'J.J.M.R.', 14 cm high
(2) £100 - £150



695* Masonic Glass. A set of four Victorian glass flutes, engraved with masonic symbols on a knopped stem and spread foot, 12.5 cm high
(4) £100 - £150



696* Masonic Glass. A William IV period glass rummer, the conical bowl engraved with masonic emblems, the lower section cut, with squat facet stem and large cut circular foot, 12 cm high

Purchased from Gerald Sattin Ltd, Picadilly, London, 1983 for £245.

(1) £100 - £150



697* Masonic Jug. A Sunderland lustre 'Mason's Arm's' pottery jug, circa 1820, the front printed and decorated with masonic insignia and titled 'Mason's Arm's', one side with sailors, union flags and the rhyme 'Thus smiling at peril at sea or shore we box the old compass right cheerly[sic]: toss the grog, boys about - & ... one or two, then we all drink to the girls we more love dearly', the opposite side with man and woman, ships at sea and the rhyme 'my bonny sailor's won my mind my heart is now with him at sea I hope the sumer's[sic] western breeze will bring him safely back home all on a white ground with the traditional pink lustre decoration, old chips to the lip of the spout, 24 cm high

Provenance: Constance Stobo, London, 1983.

(1) £100 - £150

698* Masonic Mug. A Victorian blue and white pottery mug, transfer decorated with Masonic emblems, the interior with a novelty frog, 10.5 cm high
(1) £70 - £100



699* Meissen. A German porcelain figural group after J.J. Kandler, late 19th century, modelled as men studying a globe with a pug dog and classical ruins, blue crossed swords mark to base, some damage notably a chip to the rim of hat and restoration to the base, approximately 22 cm high x 23 cm wide

(1) £300 - £500



700* **Moon Flask.** An English Aesthetic period porcelain moon flask, circa 1870, the blue ground flask with one side with a circular panel painted with two robins, one perched on a branch the other in a nest, within a faux opal jewelled border, the opposite side gilt painted decoration showing a butterfly amongst foliage, the flared neck with two ornate handles in cream and gold, on four ball feet, the base numbered in purple '1072', no other marks but probably Royal Worcester, 20.5 cm high

(1) £100 - £150



701* **Ravillious (Eric, 1903-1942).** A Queen Elizabeth II 1953 Coronation pottery mug designed by Eric Ravillious for Wedgwood, 11 cm high, black printed marks to base, together with a Persephone pattern coffee pot and cover, 19.5 cm high

(2) £200 - £300



702* **Rosenthal.** "Crazy can" after the original design by Tapio Wirkkala, circa 1990s, the bisque porcelain can of crushed form with raised lettering 'do not litter', the base with a black printed mark impressed 4746/20, 20 cm high

Originally designed by Tapio Wirkkala in 1971 and reproduced by the Rosenthal porcelain factory in the 1990s for their 'Do not litter collection'.
(1) £100 - £200

703* **Royal Crown Derby.** A Royal Crown Derby 'Imari' porcelain tea service, comprising 6 teacups and 6 saucers (one saucer is a different shape), red printed mark to base, together with a mixed collection of porcelain including a Royal Crown Derby porcelain vase, of mosque lamp form decorated in an imari palette, red printed mark to the base, 12.5 cm high, Dresden, Meissen tea wares etc, some pieces damaged

(approx. 30) £70 - £100



704* **Royal Worcester.** A Royal porcelain fruit decorated cabinet plate by Robert Sebright, painted with peaches and grapes on a white ground with gold, yellow and pink ground border, signed 'R. Sebright', purple puce mark to base, numbered W8344

(1) £250 - £300

OBJETS D'ART



705* **Amber.** A collection of rough amber samples, mostly from Russia and the Ukraine, including a smooth and polished boulder, approximately 10 x 9 cm, and many smaller examples, some with insects
(approx. 25) £200 - £300



706* **Blackamoors.** A pair of cast bronze Blackamoor candlestands, 20th century, each in the 18th century style modelled standing in costume holding a torch and on a naturalistic base, 40.5 cm high
(2) £400 - £600

707* **Campaign Bath.** A Boer War period tin bath, circa 1899-1902, oval with lockable cover (lacking key), the exterior painted in a leather effect finish and a cream interior, general loss and flaking of paint, 22 cm high x 66 cm wide x 43 cm deep
(1) £100 - £150

708* **Candelabra.** A pair of continental brass five branch candelabra, 19th century, in the baroque form, 60 cm high
(2) £350 - £450

709* **Candleabra.** A pair of French gilt bronze three-light figural candelabra, 19th century, after Étienne-Maurice Falconet (1716-1761) and derived from designs by Gabriel de Saint Aubin (1720-1780), each modelled as twin classical nude females encircled with flower garlands and with drapery, each supporting leafy buds with flowerhead cast candle nozzles, the shaped panelled base with floral guilloche design, an area of garland missing, 57 cm high

For a similar pair see Bonhams, New Bond Street, London, 27 November 2019, lot 44 (£10,500 hammer).
(2) £2,000 - £3,000



Lot 708



Lot 709



710* **Chess Set.** A wooden chess set probably Jacques, one side natural, the other ebonised, each piece weighted, the king 8 m high, the pawns 4 cm, some minor damage and a couple with loose weights, one natural knight unweighted and therefore, probably a matched replacement, contained in a mahogany box with associated board for display (and use!)

(1) £100 - £150

711* **Churchill (Winston).** A collection of Winston Churchill memorabilia, 20th-century including a 1874-1965 Commemorative silver medal of Sir Winston Churchill Made by Spink & Son, with Churchill medallion/crown signed Kovacs, Reverse of medallion has a soldier and planes with a message "Very Well Alone", cased, plus 4 commemorative medals of Winston Spencer Churchill centenary 1974, Chequers House, Blenheim Palace, 10 Downing Street, Chartwell Manor, a novelty glass ashtray with Corona cigar band to base, bookmarks, biscuit tin, toby jugs (some damaged), and other related items

(1 carton) £150 - £200



714* **Corkscrews.** A collection of Victorian lever corkscrews, comprising three by Lund, 24 Fleet Street & 57 Cornhill, London, another 'The Patent Lever', Farrow & Jackson London plus a Tangent Lever, with four accompanying corkscrews

(11) £150 - £200

715 **Corkscrews.** A mixed collection of corkscrews, including three-finger pull, butlers and lever corkscrews and many other types

(8 trays) £200 - £300

716 **Corkscrews.** A mixed collection of corkscrews, including advertising, five-finger pull and many other types

(7 trays and a box) £150 - £200



712* **Corkscrews.** A collection of corkscrews, including The Challenge, steel frame and grip, similar examples by The Surprise, Solon and Monopol

(31) £200 - £300

713* **Corkscrews.** A collection of Victorian and later bar mounted corkscrews, including examples by Hektor, The Don and Original Safety, some with wooden handles, various sizes and forms

(10) £200 - £300



717* **Corkscrews.** A Victorian Chinnock type corkscrew, brass cylinder case and turned wooden handle with a brush, together with a collection of wooden and bone handle corkscrews, many with a brush

(27) £200 - £300



718* **Corkscrews.** A Victorian James Heeley & Sons A1 Patent double lever corkscrew, stamped 'James Heeley & Sons Patent Double Lever', together with another A1 Patent double lever corkscrew, stamped "'A1" Heeley's Double Lever', the opposite side 'Boss & Sons Manchester', plus a Heeley & Sons concertina action corkscrew and a French example, stamped 'Ideal Brevette'
(4) £150 - £200



719* **Corkscrews.** An English four-pillar rack and pinion corkscrew, 19th century, steel frame and bone handles, general age wear, together with a Thomason Patent rack and pinion corkscrew, 19th century, brass cylinder with royal coat of arms, bone handle and steel handle to the side plus other corkscrews including two French examples
(9) £300 - £500



Lot 720

720* **Folk Art.** A wishbone penwiper doll, early-mid 19th century, modelled and painted as a negro woman, with white seed bead eyes, and wearing a green cape over a pink velvet dress, both with pinking shears edging embellished with polychrome seed beads, cream silk ribbon to neck a little frayed, contemporary paper label stitched to front annotated in sepia ink 'once I was a merry thought/growing on a hen/now I am a little slave/made to wipe a pen', length 9 cm

A rare negro penwiper doll, judging by the condition never used for its intended purpose of soaking up ink. Long before repurposing became fashionable, it was a necessity, when household items and toys were much more difficult to come by, and in any case, only attainable by the well-off. In the 19th century, and before, it was common to give disposable objects such as bones, feathers, spools and nut shells a new life as functional or ornamental objects, for the home, or as gifts. As well as dolls, wishbones were also used to make dolls' furniture: see The National Museum of Toys and Miniatures for a spinster wishbone doll, and a set of furniture made of wishbones.

Founder and director of The National Black Doll Museum, Debra Britt, says that the earliest black dolls to appear in America were wishbone dolls made on slave ships. Although the Slavery Act of 1807 had probably been passed by the time this doll was made, slaves in the colonies were not freed until 1838, and so the debate around slavery was probably still a hot topic when this doll was made; despite this, its creation would not have been controversial as it would be today.

(1)

£80 - £120



721* **Freemasonry.** A William IV period white metal star medal, finely engraved with masonic symbols including a coffin, the reverse engraved 'This medal was voted and presented to PG Plant for past services in St Peter's Victory Lodge Hanley 1834', approximately 9.5 cm including suspension ring, together with a Victorian brass trivet, cast with masonic symbols on three supports, 21 cm long, plus a Georgian Bilston enamel 'Brandy' bottle label
(3) £100 - £150



722* **French School**, circa 1870, a fine bronze sculpture modelled as fighting cherubs, unsigned, mounted on an oval red marble base, 30 cm high
(1) £300 - £500



724 **Inkwell**. A French inkwell, 19th century, three gilt metal putto supporting a milk glass inkwell and cover, the top loose, 20 cm high, together with a Continental brass dressing table mirror, the circular bevel edge glass supported by an elaborate repeating geometric frame on a turned back and circular brass and green-veined marble base, 27 cm high and other items
(3) £100 - £150



723* **Grand Tour Intaglios**. A group of fourteen late 18th/early 19th century intaglios, mixture of coloured glass and obsidian oval intaglios and cameo reliefs of classical and neo-classical subjects, male and female portraits, one signed with initials 'C. H. W' (Charles Wyon), another 'W WYON' (William Wyon), 2 depicting Minerva, two 8 faceted polished desk seals, possibly obsidian, one depicting a bull, the other a Bacchanalian procession, various sizes, the largest 4.5 x 3.5 cm, a few with small chips, contained in a Regency period oval mahogany glazed display case, with hooked clasp, 22.5 x 21.5 cm
(14) £500 - £800



725* **Magic Lantern**. An Edwardian hanging lantern made from magic lantern slides, the square oak frame with four panels each with five coloured lantern slides, showing children at play, with a steel hanging chain, 36 cm high
(1) £100 - £150



726* **Masonic Pendant.** A George III Masonic uniface enamel pendant, circa 1770, the oval white enamel plaque with black transfer print with Masonic symbols and the motto 'Amor Honor Et Justitia' (Love, Honour and Justice) contained in a white metal frame with suspension ring, the reverse with old price label inscribed 'Rare masonic print by Sadler of Liverpool c.1770, £215', old hairline cracks, 6.5 x 5.5 cm
(1)

£200 - £300



727* **Mont Blanc.** A Mont Blanc fountain pen with 18ct gold nib, in excellent condition with plastic packaging, together with a Parker fountain pen with 18ct gold nib, Tiffany & Co ballpoint pen, black with a yellow metal key design, Dupont 'Laque De Chine' lighter and other smoking related items
(9)

£200 - £300

728* **Motoring Memorabilia.** A Shell glass petrol pump globe, milk glass with black lettering, stamped 'Chance Brothers Smethwick', 'Regd No 744523', 55 cm high, together with a Redline glass petrol pump globe, milk glass with red lettering, both pieces are badly damaged but would be an ideal gap filler for any collection!
(2)

£100 - £150



729* **Music Box.** A Victorian Swiss music box, circa 1880, the rectangular box veneered in rosewood with boxwood strung inlay, the lid featuring the remains of a transfer printed decoration, a pair of pierced metal side carrying handles, enclosing a brass movement with a steel cylinder under a glass cover, the inner lid with a printed and manuscript list of tunes including 'the ship I love' and 'Oh honey my honey', old worm holes and general wear commensurate with age, 19 cm high x 70 cm wide x 30 cm deep
(1)

£400 - £600



730 **Nelson (Horatio, 1758-1805).** A waxwork portrait miniature by Leslie Ray of London circa 1970s, showing a young Nelson profile facing left, in an ebonised frame with convex glass and ornate brass oak leaf hanging ring, frame size 15.5 x 12 cm
(1)

£150 - £200



731* **Oil Lamp.** A Victorian brass and ebonised oil lamp, with large white glass shade, over corinthian column base with registration mark, 'RD 308529' approx 60 cm high
(1) £150 - £200



733* **Parrots.** Two Austrian cold-painted bronze parrots, late 19th century, 9 cm and 6 cm high, together with a similar parrot but cast in soft metal, 14.5 cm high plus two small pewter parrots, 6 cm high
(5) £200 - £300

734* **Pedal Car.** A vintage child's pedal car, circa 1930s, the bodywork finished in green and red, rexine seat and silver painted grille, heavily rusted and in poor condition, approximately 105 cm long
(1) £100 - £150



735* **Ship's Bell.** An Edwardian bronze ship's bell, unmarked, 28 cm high, with clapper and rope
(1) £300 - £500



732* **Ormolu.** A continental gilt bronze figure of a mastiff, 19th century, well-detailed two-part construction with loose head, mounted on a marble base, 20 x 12 cm, together with a novelty squirrel inkwell, circa 1900, modelled with glass eyes and eating an acorn, lacking liner, 11.5 cm high plus a Continental ormolu desk ornament, 19th century, modelled as a dog with its leg caught in a trap on an integral rectangular base, 5 x 12 cm
(3) £150 - £200

736* **Stag Heads.** A large pair of Continental Imperial Stag heads, probably Black Forest, early 20th century, the composite bronzed finished heads with all the usual characteristics and an acorn and oak leaf finish, with real and substantial 14-point antlers, each measuring approximately 96 cm long
(2) £700 - £1,000

737* **Stag Heads.** A stag skull cap and antlers, early to mid 20th century, presented on a wooden shield, 70 cm long, together with a similar pair, approximately 72 cm long
(2) £100 - £150



Lot 736



738* Stags Head. A large Continental carved wood Red Deer Stag head, probably Black Forest circa 1900, the polychrome painted wooden head carved with all the usual characteristics and rather uniquely holding a turnip in its mouth, with real and substantial antlers each measuring approximately 95 cm long, presented on a wooden shield

(1)

£400 - £600



739* Stone Torso. A limestone carved female torso, 20th century, finely carved in the classical style, presented on a substantial square marble base, overall height 85 cm

(1)

£300 - £500



740* **Taxidermy.** Brown Trout, *Salmo trutta*, late 20th-century, male brown trout displayed in a naturalistic aquatic setting in a stained wood and glass case, length 700 mm, height 325 mm, depth 135 mm

(1) £200 - £300

741* **Tea Caddy.** A Regency mahogany tea caddy, of sarcophagus form with pressed brass loop finial, two baskets of fruit ring side handles, key escutcheon, the hinged lid enclosing a glass bowl and two compartments each with turned bone handle, on four brass bun feet, 18 cm high x 29 cm wide x 14 cm deep

(1) £70 - £100



742* **Time Recorder.** International Time Recording Co Ltd London "clocking in machine", circa 1920, oak case with stores reference plate stamped 'Model No 950, Serial No 351381, Ink Ribbon 11', 101 cm high

International Time Recording Company Ltd was established in London in 1912.

(1) £100 - £150

743* **Walking Stick.** A walking stick with woodcock terminal, hand carved by Ian James, 136cm long

Ian James is one of Britain's foremost stick carvers whose work is featured in Andrew Jones and Clive George's book, *Stickmaking A Complete Course*.

(1) £100 - £150

SILVER

744* **American Silver.** A mixed collection of silver spoons, including a large art nouveau serving spoon, with cast foliate design and bowl, stamped Sterling, 23 cm long, 145g, together with dessert, tea, coffee, sifter spoons, combined weight approximately 970g

(33) £400 - £500

745* **American Silver.** A mixed collection of silver, including 12 coffee spoons by Wood & Hughes, stamped 925, together with 12 various spoons, 2 dinner forks, 2 dessert forks plus 5 white metal dessert forks by E & A Schabbehar, combined weight of the pieces stamped 925 approximately 700g, the white metal forks approximately 210g

(32) £300 - £400

746* **American Silver.** A mixed collection of Sterling silver, including 6 oval dishes, each engraved with initials, 8 cm wide, 116g, table bell, 8.5 cm high, 28.5g, napkin ring, cake fork, babies rattle spoon with owl terminal, sugar tongs, teaspoons etc, combined weight approximately 790g

(a shoe box) £300 - £400



747* **American Silver.** A pair of Newport Sterling silver three-branch candelabra, of plain form and weighted, 31 cm high

(2) £150 - £200

748* **American Silver.** A set of 6 Sterling silver art deco dessert spoons, together with 11 accompanying teaspoons, all with a scroll engraved canted top, combined weight approximately 540g

(17) £200 - £300



749* **Arts & Crafts.** A fine Arts & Crafts period continental silver frame, the metalwork typical of this style with a planished or beaten appearance, the lower section with a family crest and the sides embossed with flowers, the hallmark showing a lion passant and the maker's initials C.W.A., the shaped and glazed aperture with mahogany beading (one section missing), encompassing an impressive illuminated manuscript address by artist and illuminator Charles Sidney Groves (1878-1964) dated 1920, appointing Mrs Anna Elizabeth Thorne, Mayoress of Capetown, South Africa as a Commander of the Most Excellent Order of the British Empire, for her appreciation of the great work she accomplished as Mayoress of the city during the official years 1918 to 1920, bearing five witness signatures lower left, the frame, 43 x 30 cm

Anna Elizabeth Thorne was Mayoress of Cape Town from 1918-20. She proposed and masterminded the women's campaign to build the War Memorial carillon at City Hall, Cape Town, South Africa, the world's first war memorial carillon. She was awarded the C.B.E. for her service to the community during the Influenza Epidemic of 1918 and for her philanthropic work. Her award was announced in the *London Gazette* on the 19th October 1920. During the Royal visit of HRH Edward, Prince of Wales (later King Edward VIII) the War Memorial was dedicated at a recital performed on 30th April 1925.

The artist Charles Sidney Groves (1878-1964) was born in Leicester, England. He was awarded a scholarship to the RCA in London and trained in stained glass design, the illumination of manuscripts, drawing and painting. From 1905 he taught art at Grahamstown School of Art, South Africa and later taught at the Cape Town School of Art, becoming Senior Lecturer at UCT's Michaelis School of Fine Art, after it opened in 1924. Examples of his work were widely exhibited during his lifetime.

(1) £200 - £300



750* **Australian Silver Ingot.** A 10oz Perth Mint Type D silver bar, with swan logo hallmark, 312g

This left facing swan was believed to be produced late 1960s and 70s. The switch over to the right facing swan had to be mid to late 1980s or early 90s. This Type D Perth ingot does not use the traditional mould for the type A, B, and C.

Mintage is also much lower on this Type D.

Seen in serial numbered and non serial numbered variety (1)

£200 - £300



751* **Bacon Cup.** An Edwardian silver-gilt copy of the Bacon cup and cover by Lionel Alfred Crichton, London, 1904, the bowl engraved with an armorial and inscribed 'A thyrd bowle made of the Great Seale of England and left by Syr Nycholas Bacon Knygt Lorde keeper as an heyrelome to his howse of Stewkey 1574', raised on a knopped stem and spread foot inscribed 'Replica of the Bacon Cup formerly one the Townshend heirlooms, made by Crichton Bros 22 Old Bond St', the cover with urn and pig finial, inscribed 'Mediocria Firma', approximately 29 cm high, 1407.5g, presented on a circular base, overall height 36.5 cm

Provenance: Mary Rose Bacon (Lady), grandmother of current owner.

(1) £2,000 - £3,000



752* **Bennett (Val, 1923-2013).** A modern silver duck by Val Bennett for Hancocks, London 1990, numbered 25, 6cm long

These silver models were made exclusively for the famous jewellers Hancocks of Burlington Gardens, London.

(1)

£100 - £150



754* **Cream Jug.** A George II silver cream jug by Isaac Cookson, Newcastle, circa 1730, (no date letter), body of baluster form inscribed 'Thomas Burn for the best bull calf', with scroll handle on a pedestal foot, 10 cm high, 140g

(1)

£200 - £300



753* **Candlesticks.** A pair of George III silver table candlesticks, by Ebenezer Coker, London, 1764, each with crested square dished base with gadrooned boarder, detachable pan, gadrooned knop stem, fully hallmarked to the underside of each base, with part marks struck to the flange of each detachable crested scone, 25.5cm high, 1242g

(2)

£1,500 - £2,000



755* **Dressing Table Set.** An art deco silver and enamel dressing table set by Asprey & Co, Birmingham 1928, comprising mirror, two hairbrushes, two clothes brushes, small shoe horn, powder container, square pin cushion, rectangular pill box plus a small ring tray, all finely enamelled in blue guilloche with initials DS (Stewart Family), the mirror 27 cm long, the pill box 11.5 cm long, the ring tray and pill box having a combined weight of 338g and generally a good heavy gauge of silver throughout

(10)

£200 - £300

756* **Falconry.** A silver model by Paul Eaton, London, 1987, realistically modelled as a Peregrine Falcon, perched with wings tucked and wearing rufous hood, 6.2 cm high, 80.5g

(1)

£100 - £150

757* **Flatware.** A collection of 8 Victorian silver serving spoons, all fiddle pattern, various makers and dates, together with 31 assorted, tea and coffee spoons, dessert forks etc, plus 4 silver napkin rings, combined weight approximately 1250g

(43)

£400 - £600

758* **Flatware.** Silver forks by Walker Hall, Sheffield 1955, comprising 9 dinner forks and 9 dessert forks, 9 dessert spoons, 5 rattail soup spoons, all plain with engraved with the initial 'D', combined weight approximately 1860g

(23)

£700 - £1,000

759* **Forks.** A collection of 24 silver table forks, including 5 Victorian forks by William Eaton, London 1843, 6 by Charles Boyton, London 1861, a pair by William Pope, Exeter, 1846 and other forks, total weight approximately 1020g

(24)

£500 - £800



Lot 756



Lot 762

760* **Forks.** A collection of silver dinner forks, including 12 George III forks by Richard Crossley, London, 1805, a group of 4 forks by Chawner & Co (George William Adams), London, 1849, a pair of forks by William Rawlings Sobey, Exeter, 1838, plus various single forks, total weight approximately 1560g

(22) £700 - £1,000

761* **Forks.** A collection of silver dinner forks, including 6 Edward VII forks by James Howden & Co, Edinburgh, 1841, a group of 3 George IV forks by William Bateman I, London, 1824, a set of 4 forks by Elizabeth Eaton, London 1854, plus various single forks, total weight approximately 1560g

(22) £700 - £1,000

762* **Menu Holders.** Art Nouveau period white metal menu holders, each depicting a fairy, the smallest 5cm, the largest 6.5 cm

(12) £150 - £200

763* **Mixed Silver.** A collection of George III period and later sterling silver flatware, including dessert spoons, tea spoons, table forks, dessert forks, largely in the shell pattern, total weight approximately 1380g

(bag) £600 - £800

764* **Mixed Silver.** A set of four silver King's pattern grapefruit spoons by James Deakin & Sons, Sheffield 1905, 14.5 cm long, together with a large collection of silver spoons, mostly tea and dessert spoons, gross weight approximately 1100g

(a small box) £400 - £600



766* **Mixed Silver.** A Silver sugar caster by W I Broadway & Co, Birmingham, 1998, of octagonal pedestal form, 17cm high, 151g, together with a Silver cream jug by Cornelius Desormeaux Saunders & James Francis Hollings (Frank) Shepherd, Birmingham, 1905, 123g a silver salt cellar with blue glass liner by Harrison Brothers & Howson (George Howson), Sheffield, 1934, rounded body with gadrooned rim, hinged lid and scroll handle on 3 shell feet, 103g, a silver salt cellar with blue glass liner by Mappin & Webb Ltd, Birmingham, 1933, rounded body with gadrooned rim, hinged lid and scroll handle on 3 shell feet, (1 foot bent) 152g, plus other items including fork and spoon, napkin rings silver topped jars, silver shell pin trays, total approximate weight 780g

(small carton) £300 - £400



765* **Mixed silver.** A silver snuff box by D. Bros, Birmingham, 1970, the textured body with vacant cartouche, foliate thumb piece and gilt interior, 58g, together with a novelty Victorian silver ashtray by Mappin & Webb, Sheffield, 1898, modelled with a leaping fox over a bowl, the interior engraved 'S.K.C 15.3.99', 176g, a novelty silver field mouse by Hancocks, London, 1990, 57g, decanter labels, pill box, cigarette box and other items

(12) £200 - £300



767* **Mixed Silver.** A silver two handled trophy cup by Walkers & Hall, Sheffield, 1911, the scalloped body with two scroll handles on a circular pedestal base, body inscribed 'Monmouthshire Golf Club 1912 Gentleman's single handicap 1st prize ...', 17.2cm diameter, 12.5 cm high 333g, together with a silver sugar bowl by Thomas Ducrow & Sons, 1946, of plain form on circular foot, 5.5 cm high, 160g, plus other items

(5) £300 - £400

768* **Mixed Silver.** A Victorian silver vesta case by George Unite, Birmingham 1888, plain and engraved with crest, 8 cm long, 53g, another by William Neale, Sheffield 1897, 5.5 cm long, 34g, a silver calling card case, a cased christening fork and spoon, cased coffee spoons and tongs by Mappin & Webb, combined weight approximately 325g, together with a mixed collection of silver plate including a soup ladle, bottle coasters and a Pimms jug
(1) £200 - £300



769* **Pheasants.** A pair of contemporary cast silver pheasant table ornaments, by C J Vander Ltd, London, 1988, realistically modelled as a cock and hen pheasant, courting, 919g, cock pheasant 24cm overall length
(2) £800 - £1,200



770* **Pocket Watch.** A George III pair case watch by William Edwards of Derby circa 1807, with circular white enamel dial and black roman numerals, steel hands, the silver outer case hallmarked Thomas Gaunt, London 1807, the inner case with conforming hallmarks, with brass fusee movement signed 'Wm Edwards Derby and numbered 1412, with key, together with two further pocket watches including an Edwardian silver open face pocket watch by Kay's Triumph, contained in a display case
(3) £150 - £200



771* **Salts.** A set of four Edwardian silver salts by John Sherwood & Sons, Birmingham 1902, each of circular form embossed with flowers and scrolls, on three cabriole supports, each with blue glass lining (one cracked) and related spoon, 7.5 cm diameter, gross weight approximately 300g
(4) £100 - £150



772* **Salvers.** A George V silver salver by JS, Birmingham 1930, plain form with a shaped edge, 26 cm diameter, approximately 406g, together with a smaller silver salver by De-Mar Silversmith, London 1975, plain form with a shaped edge, the base with a presentation inscription, 20.5 cm diameter, approximately 304g, combined weight approximately 710g
(2) £200 - £300



773* **Silver Bulls.** A pair of Dutch silver bulls, circa 1910, modelled standing, their heads raised, each with British import marks to the tail, 10.5 cm high, combined weight 470g
(2) £300 - £500



774* Silver Cup. An Edwardian "Vapheio" silver cup, copied from the Ancient Greek Vapheio by George Nathan and Ridley Hayes, Chester 1910, cast with the depiction of taming wild bulls, rim and handle are misshapen, 7 cm high x 9 cm diameter, 317g

Copied from the bronze age gold Vapheio cups found in the beehive tomb at the ancient site of Vapheio in Greece. The site is believed to a Mycenaean-Minoan collaboration but this is subject to much speculation amongst archaeologists.

(1) £150 - £200



775* Silver Rattle. A Victorian silver baby's rattle, whistle and teether, hallmarks worn, baluster and tapering circular form, engraved foliate decoration, tapering coral teether, with 8 hanging bells and a ring attachment, length 10.5 cm, together with a 19th century infants feeding utensil, silver teat on angled tube with integrated cap, 21 cm long

(2) £70 - £100

776* Silverware. A collection of silverware, including 3 kings pattern dessert spoons by John Round & Son Ltd, Sheffield, 1903, a group of 6 George IV kings pattern table forks by William Eaton (?), London, 1828, plus other silver forks and spoons, total weight approximately 1480g

(15) £700 - £1,000

777* Silverware. A collection of silverware, including 7 George III dessert spoons by William Eley, London, 1798-1814, a group of 8 George IV table forks by Jonathan Hayne, London 1825, plus other silver forks and spoons, total weight approximately 900g

(24) £400 - £600

778* Snuffboxes. A pair of George IV silver-gilt snuff boxes by Archibald Douglas, London, 1827, each of plain form engraved with a family crest depicting a tortoise, 5 cm long, combined weight 120g
(2) £200 - £300

779* Spoons. A collection of silver dessert spoons, including 5 dessert spoons by William Eaton, London, 1830, a group of 4 victorian spoons by Chawner & Co (George William Adams), London, 1851, a pair of George III spoons by Sarah & John William Blake, London, 1819, a group of 3 spoons by John James Whiting, London, 1839, plus 4 other single spoons total weight approximately 735g
(18) £300 - £500

780* Spoons. A collection of silver dessert spoons, including 6 dessert spoons by Viner's Ltd (Emile Viner), Sheffield, 1920, a group of 5 George V spoons by John Round & Son Ltd, Sheffield, 1927, a pair of George III spoons by George Smith (II), London, 1797, plus various single spoons total weight approximately 840g
(20) £400 - £600

781* Spoons. A collection of silver dessert spoons, including a group of 3 George III spoons by Peter & William Bateman, London, 1810, a pair of spoons, by Charles Boyton (III), London, 1855, a pair of spoons by Chawner & Co (George William Adams), London, 1851, and other single silver spoons, total weight approximately 550g
(14) £200 - £300

782* Spoons. A collection of silver dessert spoons, including a set of 6 George III spoons by William Seaman, London, 1816, a pair of George III spoons, London, 1799, a set of 3 George IV spoons by Peter & Ann Bateman, London, 1828, and other single silver spoons, total weight approximately 1020g
(18) £500 - £800

783* Spoons. A collection of silver serving spoons, including a pair of George III serving spoons by Thomas & William Chawner, London, 1765, a pair of George III serving spoons by Lawrence Johnson(?), London, circa 1754, and other single serving spoons total weight approximately 680g
(12) £300 - £400



784* Spoons. A collection of silver serving spoons, including a pair of George III serving spoons by, George Gray, London, 1800, a pair of George III serving spoons by Thomas Harper II, London, 1806, a pair of George III serving spoons by George Wintle, London, 1818, a pair of George III serving spoons by Richard Crossley, London, 1787, plus 3 other single spoons total weight approximately 630g
(11) £300 - £400



785* Spoons. A collection of silver serving spoons, including a pair of George IV serving spoons by James Beebe, London, 1827, a pair of William IV serving spoons by Mary Chawner, London, 1836, a pair of George IV serving spoons by William Eley I & William Fearn, London, 1823, a pair of serving spoons by Charles Croydon, Exeter, 1860, plus 2 other single spoons total weight approximately 700g
(10) £300 - £400

786* Spoons. A George III silver basting spoon, by Richard Ferris, Exeter, 1810, of plain form, family crest to handle, 29.5cm, 75g together with George III silver basting spoon, by Thomas Dicks, London, 1807, 31cm, 135g
(2) £100 - £150

787* Spoons. A George III silver basting spoon, by Solomon Hougham, London, 1797, of plain form, 31cm, 111g together with George III silver basting spoon, by William Eley I & William Fearn, London, 1800, monogram to handle, 31cm, 110g
(2) £100 - £150

788* Spoons. A George III silver basting spoon, by William Eley I & William Fearn, London, 1802, of plain form, 30cm, 103g, together with George III silver basting spoon, London, 1804, 31cm, 95g
(2) £100 - £150



Lot 789

789* Sugar Basket. A Victorian silver swing handle sugar basket, by Henry Holland (of Holland, Aldwinckle & Slater), London, 1879, the body of oval form ornately decorated with embossed birds and foliate, vacant cartouche to one side and family crest to the other, on pedestal oval foot, 9cm high, 214g
(1) £150 - £200



790* Tea Caddy. A George III silver tea caddy by William Vincent, 1776, of oval form decorated with geometric borders, oval cartouche to the front engraved 'MRS' and finial to the hinged lid in the form of a flowering sprig, 9cm high, 345g
(1) £500 - £800



791* Wine Funnel. A George IV silver wine funnel and strainer by Charles Reily & George Storer, London, 1828, engraved with monogram 'JhC', the strainer with shell thumb-piece, 15.5cm long, 165g
(1) £150 - £200

JEWELLERY & WATCHES



Lot 792



792* **Bracelet.** A Regency diamond bracelet circa 1820, the metalwork with French import marks for silver and gold fashioned in openwork flowerheads each set with rose and flat-cut diamonds, totalling 1.80-2.00cts, the clasp probably later, 18.5 cm long (1) £1,000 - £1,500

794* **Bulova.** An art deco 14K gold wristwatch, the rectangular case with rose coloured dial, Arabic numerals, steel hands and subsidiary seconds dial, the backplate stamped 4067167, 14K Gold Bulova, on a gold plated strap with additional 12K gold filled strap (1) £100 - £150



795* **Chinese Jade.** An 18ct white gold and platinum ring, set with a Chinese apple green carved jade rectangular stone, stamped 'Plat 18ct', size P/Q, gross weight 4.4g, together with a Chinese apple green oval carved jade pendant set in silver with silver chain (2) £150 - £200



793* **Brooches.** An art deco 14k white gold, set with a facet cut aquamarine within an oval openwork filagree setting, the back yellow gold and pin stamped '14K', 6.5 cm long, gross weight 4.2g, together with 15ct gold brooch set with three small facet cut aquamarine stones and three small pearls, stamped '15ct', lacking safety chain, gross weight 3.2g (2) £200 - £300



796* **Earrings.** A pair of 14K gold screw-back earrings, set with 4 pearls in a stylised setting, gross weight 5.1g, together with a set of three yellow metal dress studs, each set with an opal cabochon, in a fitted leather box and a pair of yellow metal serviette holders, boxed (3) £100 - £200



797* Earrings. A pair of emerald and diamond yellow metal drop earrings, each designed as a briolette-cut emerald drop to a reeded cusp with polished repoussé panel to the openwork rope twist surmount set with a square cut emerald, with post fittings and detachable hooks, 5.2 cm

Each emerald briolette weighs approximately 3.50-3.70cts and 3.60-3.80 cts. A pale colour, light green tone, with faceted base. Some inclusions visible to the naked eye.

(1) £2,000 - £3,000



798* Grand Tour. A George III cameo ring circa 1800, the sardonyx stone cameo carved as an African female head, set in a yellow metal mount, size L, contained in a Cameo Corner Ltd ring box

The ring was presumably purchased from Cameo Corner Ltd, 26 Museum Street, London in the 1970s. The shop closed for business in 1978.

(1) £600 - £800



799* Jensen (Georg). A circular silver aquatic brooch, circa 1960s, showing a merman riding on a fish, the reverse engraved 'From St. John's College December 1960', numbered 285 with various Jensen and assay marks, 40 mm diameter, 12.8g, in original Georg Jensen card box

(1) £100 - £150

800* Jewellery Parure. A fine 18th century garnet foil-backed gilt metal parure, circa 1760, comprising choker formed as panels set with oval flat-cut garnets, 24.5 cm long, a dragonfly brooch, 6.5 cm long, two oval brooches set with foliate panels, 2.7 cm long, plus two associated barette-shaped brooches, 4.9 cm long, presented in a later fitted case

The garnets are unmatched in terms of colour, some pinkish red, orange and dark red.

(1) £2,000 - £3,000



Lot 800



Lot 801



Lot 802



Lot 805



Lot 806

801* **London Transport.** A 9ct gold gent's Smiths Astral wristwatch, the silvered dial with Arabic numerals and batons, subsidiary seconds dial, the backplate engraved 'London Transport R.W. Austin in appreciation of 44 years service' on a black leather strap (1) £100 - £150

802* **Longines.** An art deco gents 18ct gold Longines wristwatch, the silvered dial with Arabic numerals, the case and movement numbered 4141276 with Swiss hallmark stamped 18K, the seconds hand is currently detached, on a brown leather strap, case size 35 x 21 mm, contained in a Harrods Ltd, London brown leather box (1) £300 - £500

804* **Mixed Jewellery.** A yellow metal bracelet, the hollow links conjoined by pearls, 20 cm long, three 9ct gold dress studs including one set with a small diamond, gross weight 1.6g, a modern Scottish silver pebble cross, set with agates, 5 x 3.5 cm, together with a modern silver necklace with adjustable ribbon style sliding mount, 53g, a modern silver choker and abstract silver and glass leaf pendant, 9.5 cm long (6) £200 - £300

805* **Rolex.** A Rolex Oyster Perpetual stainless steel unisex wristwatch, serial number 863691 (1985), the 30 mm diameter silvered dial with silver batons and hands, Rolex logo and 'Superlative Chronometer Officially Certified', stainless steel bracelet, working, in original Rolex box with paperwork (1) £600 - £800

806* **Wristwatch.** Dreyfuss & Co gent's stainless steel quartz wristwatch, numbered 5040, the circular silvered dial with batons and lume hands, calendar aperture, the backplate with the standard company logo and stamped 'Dreyfuss & Co Switzerland Handmade, Series 1890', case size 35 mm diameter, on a black leather strap, a new battery is required (1) £100 - £150



803* **Mexican Silver.** A modern abstract silver necklace and bracelet, both heavy gauge with silver links applied with gilded balls and a T-bar style catch, stamped '925', the chain 54 cm long, 126g, the bracelet, 57g (2) £100 - £150



807* **Yurman (David).** A modern silver suite of jewellery, comprising a silver necklace with silver Albion pendant and two additional silver pendants, one set with black onyx the other a pearl, plus a pair of silver earrings set with onyx panels, gross weight 93.5g (1) £200 - £300

COINS INCLUDING SOVEREIGNS



808* **Charles II (1660-1685)**, Crown, 1672, *third bust, worn*
(1) £100 - £150

809* **Coins**. A collection of British and World Coins, 18th - 20th century, including George III, Threepence, 1762 (good grade), Tuscany, Pietra Leoldo, 1 Paolo, 1788, American 1921 Dollar, American 1841 Half Dime, American 1876 One Dime, three George III 1797 Cartwheel Pennies, plus a large quantity of copper and cupro-nickel coinage
(a box) £100 - £150

810* **Coins**. Edward I Penny, silver, Charles I Shilling, silver, worn, George II Shilling, 1758, reverse counterstruck '1', worn, George II Maundy twopence, 1756, Maundy one pence, 1755, approximately 20 silver coins mostly Victorian and George V, including two Halfcrowns, 1887, 1896 and Shillings plus crowns, 1890, 1896, 1935, 1937, 1951 (2), 1965, 1977, 1981 and other coins
(44) £200 - £300

811* **Half Sovereign**. Elizabeth II Gold Half Sovereign, *Isle of Man*, 1973
(1) £200 - £250



812* **Half Sovereign**. Two Half Sovereigns, Edward VII, 1908, George V 1911, each with *George and Dragon* reverse
(2) £400 - £450

813* **Half Sovereign**. Two George V Half Sovereigns, 1911, 1912, each with *George and Dragon* reverse
(2) £400 - £450

814* **Half Sovereign**. Two George V Half Sovereigns, 1913, 1914, each with *George and Dragon* reverse
(2) £400 - £450

815* **Half Sovereign**. Two George V Half Sovereigns, 1914, 1915, each with *George and Dragon* reverse
(2) £400 - £450

816* **Half Sovereigns**. Edward VII Gold Half Sovereigns (2), 1902, 1906, each with *George and dragon* reverse
(2) £400 - £450

817* **Half Sovereigns**. Victorian Gold Half Sovereign, 1897, George V Gold Half Sovereign, 1915, each with *George and dragon* reverse
(2) £400 - £450

818* **Historical Medals**. Queen Mary II (1662-1694) as Regent, attributed to John Roettiers (1631-1703), a *bronze commemorative medal, circa 1690, obverse with bust facing right 'Maria II D.G. Mag. Br. Fr. Et. Hib. Regina'*, obverse with *mountains and clouds 'Velut Inter. Igne. Luna. Minores'*, 50 mm diameter (Eimer 320), William IV Accession to the Throne 1830, white metal commemorative medal, 55 mm diameter, Duke of Wellington and G.L. Von Blucher, Prince Wagstadt 1815 Waterloo white metal commemorative medal, 52 mm diameter, WWI Lusitania medal, boxed with printed enclosure, coronation and royalty medals, plus various coins including a George III 'Bull Head' Crown, 1820, Victorian Crowns, 1845 and 1898, American Morgan Dollar, 1879, George III Cartwheel Twopence and other coins and medals
(approx. 30) £100 - £150

819* **Proof Coins**. Her Majesty Queen Elizabeth the Queen Mother 1980, a set of 7 silver commemorative crowns by the Royal Mint, presented in a fitted box with corresponding paperwork and packaging
(1) £70 - £100



820* **Roman Coins**. A small collection of silver and bronze Roman coins, including a *Lucilla Denarius, silver, scratches, 20 mm, 3g*
(6) £100 - £150

821* **Silver Coins**. A collection of 1920 and earlier silver coins (approximately 425g), together with a mixed collection of 1947 and earlier silver coins (approximately 640g), mostly British and variable condition
(a small box) £400 - £600

822* **Sovereign**. Victorian Gold Sovereign, 1894, *George and Dragon* reverse
(1) £400 - £450

823* **Sovereign.** Edward VII Gold Sovereign, 1903, *George and Dragon reverse*
(1) £400 - £450

824* **Sovereign.** Edward VII Gold Sovereign, 1906, *George and Dragon reverse*
(1) £400 - £450

825* **Sovereign.** George V Gold Sovereign, 1911, *George and Dragon reverse*
(1) £400 - £450

826* **Sovereign.** George V Gold Sovereign, 1912, *George and Dragon reverse*
(1) £400 - £450

827* **Sovereign.** George V Gold Sovereign, 1912, *George and Dragon reverse*
(1) £400 - £450



828* **Sovereign.** George V Gold Sovereign, 1913, *George and Dragon reverse*
(1) £400 - £450

829* **Sovereign.** George V Gold Sovereign, 1913, *George and Dragon reverse*
(1) £400 - £450

830* **Sovereign.** George V Gold Sovereign, 1913, *George and Dragon reverse*
(1) £400 - £450

831* **Sovereign.** Victorian Gold Sovereign, 1894, *George and Dragon reverse*
(1) £400 - £450

832* **Sovereign.** Victorian Gold Sovereign, 1894, Sydney Mint, *George and Dragon reverse*
(1) £400 - £450

833* **Sovereign.** Victorian Gold Sovereign, 1899, *George and Dragon reverse*
(1) £400 - £450



834* **Sovereign.** Victorian Gold Sovereign, 1901, Perth Mint, *George and Dragon reverse*
(1) £400 - £450

Antiques, Jewellery & Historic Textiles

Important Egyptian Antiquities

17 JULY 2025



An Egyptian Limestone Funerary Stela, Middle Kingdom, 12th Dynasty, circa 1900 B. C.

Carved in low relief with the figure of the deceased seated on a stool with hooved animal legs, holding a large lotus flower, which she is sniffing in her upraised left hand, her right hand just above her knee, with long tripartite wig, a table heaped with offerings before her, vessels below, her son, the lector priest Amenemhat making offerings to his mother, standing in front of the table facing the deceased, carrying a fowl in his left hand, his right hand raised, a small gazelle by his side, a hieroglyphic inscription above, the text asks for offerings on behalf of the deceased, a woman called Hemet born to the woman Ita, the whole with traces of polychrome-painted decoration, 25.7 cm square

Provenance: purchased at Sotheby's Antiquities sale, 11 July 1988, lot 50.

Estimate £20,000-30,000

For further information or to consign please contact Nathan Winter
nathan@dominicwinter.co.uk

INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of 3% + VAT (Dominic Winter / Invaluable) or 4.95% + VAT (the-saleroom) will be added to your invoice. Please note that as from January 2025 all successful Invaluable bids are now subject to a minimum charge of the UK equivalent of \$10 per lot.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

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Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Shipping: Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send we will recommend other shipping specialists.

London Deliveries: We provide a monthly delivery service to Central London only, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is £1,000 or more.

The amount is calculated as follows:

Royalty	For the Portion of the Hammer Price
4.00%	up to £50,000
3.00%	between £50,000.01 and £200,000
1.00%	between £200,000.01 and £350,000
0.50%	between £350,000.01 and £500,000

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.



CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 22% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 22% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

Military & Aviation History, Medals & Militaria

22 MAY 2025



Aviation Glass Negatives. A fine collection of approximately 800 half-plate glass plate negatives of aircraft and aviators, *taken at Hendon and environs by A. G. Cooke, 1913-1923*

Using a Thornton Pickard plate camera Cooke has created a unique and captivating archive of a decade of early British aviation. These striking and visually detailed photographs include many renowned aviators, the Royal Flying Corps, Aerial Derby Days and races, loop the loopers, etc., and feature a wide range of civil and military aircraft.

£5,000-8,000*

For further information please contact Henry Meadows
henry@dominicwinter.co.uk

