



Historic Textiles & Antiques

26 JULY 2024

EST. 1988

Dominic Winter Auctioneers

Printed Books, Maps & Caricatures

Angling Books: A Private Collection

Admiral Horatio Lord Nelson

24 JULY 2024



Horatio Nelson (1758–1805). A white marble half bust after Franz Thaller and Matthias Ranson, early 19th century, a fine half bust modelled as Nelson with his head turned slightly to the left, in naval dress with two medals engraved 'Trafalgar' and 'Nelson' and classical drapery, mounted on a socle, unsigned, 68 cm high, the nose restored, and several small chips to edges and to the Nelson medal, presented on a modern classical composite wood pedestal

While in Vienna in 1800, Vice-Admiral Nelson commissioned a portrait bust of himself from the Austrian sculptor Franz Christian Thaller (1759–1817). Thaller was assisted by Matthias Ranson, who also took a cast of Nelson's face, from which the sculpture was finished after his departure. The work was completed in 1801 and shipped to England, where it was kept at Merton by Lady Hamilton.

This work became the most widely reproduced sculpted image of Nelson, especially following the Battle of Copenhagen in 1807, and a number of other contemporary or near-contemporary versions exist, including by Nollekens and Turnerelli. The original is now on display at the National Maritime Museum along with the plaster cast.

Only a small number of period marble busts of this type are known to exist. Recent examples have appeared at auction at Sotheby's London (5 October 2005, lot 75, £45,000),

Duke's Dorchester (5 April 2023, £40,000), and Cheffin's Cambridge (23 November 2023, £22,000).

For further reading see Richard Walker, *The Nelson Portraits* (1998), page 235–236.

Estimate: £15,000–£20,000 (lot 296)

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

Historic Textiles & Antiques

26 July 2024 at 10am

VIEWING Monday & Tuesday 22 & 23 July 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS
Nathan Winter
Henry Meadows

Light refreshments available on view days with extra lunch options on sale days



EST. 1988

Dominic Winter Auctioneers

Mallard House, Broadway Lane, South Cerney,
Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006
E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



IMPORTANT SALE INFORMATION

AUCTION DETAILS

COMMENCING 10.00 am
VIEWING Monday & Tuesday 22/23 July 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)
Tel: 01285 860006
info@dominicwinter.co.uk

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

T: +44 (0)1285 860006 | E: info@dominicwinter.co.uk
Via the relevant lot page on our website www.dominicwinter.co.uk

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 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty	For the Portion of the Hammer Price (in Euros)
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

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

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

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

BIDDING

Customers may submit commission bids or request to bid by telephone in the following ways:

T: +44 (0)1285 860006. | E: info@dominicwinter.co.uk
Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

EST. 1988
**Dominic Winter
Auctioneers**



invaluable

POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

CONTENTS

Textiles from the Collection of Martha Spriggs & her Descendants	425-457
Historic Textiles & Fans	458-551
Objets d'Art	552-573
Oriental Works of Art	574-587
Jewellery & Watches	588-603
Silver	604-623
Furniture & Mirrors	624-633



Henry Meadows



Susanna Winters

Antiques & Textiles

Henry Meadows BA Hons, MRICS
Susanna Winters MA (History of Art)
Colin Meays BA Hons (Conservation)

Tel: 01285 860006 info@dominicwinter.co.uk



**WORLD
LAND
TRUST™**
www.carbonbalancedpaper.com
CBP025305

Catalogue Produced by Jamm Design
020 7459 4749 | info@jammdesign.co.uk

Photography by
Marc Tielemans – 07710 974000 | marc@tielemans.co.uk
Darren Ball – 07593 024858 | darrenball1989@gmail.com

TEXTILES FROM THE COLLECTION OF MARTHA SPRIGGS & HER DESCENDANTS

To commence at 10am

Martha Spriggs (1777-1866) was a prodigious collector of textiles, autographs, antiquities, and curiosities who passed on her enthusiasm to her children and grandchildren. Her father, William Knight, was a dyer, and a designer and printer of calicoes in Bromley until 1783 when he and his wife, also Martha, made the move with their young daughter to Worcester. Here he established a business at 26 Broad Street as a mercer and draper. In 1813 Martha married fellow-Quaker William Spriggs who had been apprenticed to her father, and the shop became Spriggs & Co., an establishment variously described as drapers, hosiers, retail clothiers and hatters. After the death of her husband in 1855, Martha continued to trade from the shop, selling Berlin wool, while her son, William, continued the business of Spriggs & Co. as clothiers, first in a shop off Dolday, and then in handsome premises at the corner of Broad Street and The Cross. Martha was herself a skilful needlewoman, as can be seen by several of the embroidered pictures and samplers offered here.



425* Clothing. A beaded black cape, Liverpool: Cripps, Sons & Co., circa 1910, black satin cape, heavily beaded overall with a variety of seed beads and jet, forming patterns of flowers on scrolling foliate stems, incorporating black velvet and latticework, with triple layered pleated black organza collar, incorporating cream lace continuing to form a frill down the front, black ribbon ruffle to front and lower edges, and pleated black organza trim to hem, black satin bows at front corners, shot silk lining (perishing in places, especially at neck), woven label at nape 'Cripps, Sons & Co. Liverpool', length 61 cm (24 ins), together with: a shallow straw bonnet by Francis of Liverpool, trimmed with cream lace and fabric flowers, lined with silk, and with black velvet ribbon ties (later?), several minor breaks in raised straw pattern to edge of brim, lettered inside in gold 'Francis, 110 Bold Street & 4 Basnett Street Liverpool', 31 x 30 cm (12.25 x 11.75 ins); a black umbrella with a handle of bone ornately carved with flowers, length 93 cm (36.5 ins); a cream silk parasol, handpainted with flowers, toned in places, ivory ferrule, silk lining beginning to perish, labelled in early manuscript 'Parasol bought by Edith E. Binyon (née Crosfield) on her honeymoon in Paris 1876, EMBinyon', length 66 cm (26 ins); a child's cream embroidered wool and lace cape, late Victorian or Edwardian, some marks and moth holes; and 2 gentlemen's silk waistcoats

Edith Elizabeth Crosfield (1849-1897) married Thomas Wakefield Binyon, grandson of Martha and William Spriggs, on 26th April 1876.

(7)

£150 - £200



426* Clothing. A collection of handkerchiefs, gloves, cuffs, & stockings, 19th & early 20th century, belonging to various members of the Spriggs family, many with ink ownership marks and contemporary or early manuscript labels attached, comprising: 11 handkerchiefs, including a lawn handkerchief faintly inscribed in ink to one corner 'Aimee Dupont to Mary Capper', and in another corner 'Dupont' with '4' above, loosely contained in folded yellow paper, inscribed in ink in an early hand: 'Aimee Dupont a great friend of Mary Capper's, her sister married Brissot, she was in the cart on the way to the Guillotine[sic] when the news of Robespierre's death came & they took them back to prison, she afterwards kept a fashionable school at the West end of London', toned, some small holes and period darns; 11 pairs of silk, cotton, or leather gloves and mittens, some long, including 2 leather pairs of child's gloves, one pair stamped 'Dent Allcroft & Co.', the other 'A. Marrlier?, Paris'; 7 pairs of lacy cuffs, labelled 'Martha Anna Binyon's cuffs', and a pale turquoise silk cuff, labelled 'cuff of my mother's (Elizabeth Wilson's) wedding dress; and 4 pairs of stockings, one pair labelled 'William Spriggs' stockings', mostly in good condition, various sizes

Mary Capper (1755-1845) was brought up in the Church of England, but found herself drawn instead to the Religious Society of Friends. She joined the Quakers in 1785, and was acknowledged as a Minister in 1794. Her story was published in 1847, edited by Katharine Backhouse, and entitled *A Memoir of Mary Capper: late of Birmingham, a Minister of the Society of Friends*. Mary became friends with Aimee and Félicité Dupont, French sisters who had been teachers at a school in Park Street, Bristol, run by the sisters of Hannah More. The young women were ardent revolutionaries, and Félicité married Jacques-Pierre Brissot who was guillotined in 1793.

(34)

£150 - £250

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

427* **Clothing.** A jacket belonging to Edith E. Crosfield, née Binyon, Paris: Grands Magasins du Louvre, 1876, *beige jacket with 'log cabin' textured pattern, with long flared sleeves, front lappets, pleated brown taffeta frills to sleeves and pockets to lappets, and ostrich feather trim to sleeves, edges, and centre of back, 2 metal hooks and eyes to front, matching brown silk tie, large bow on lower back, and bows to sleeves and back of neck, some foxing (mostly to taffeta and ribbon), woven label at nape 'Grands Magasins du Louvre, Manteaux et Confections', and additional ink label '6273', old manuscript note tucked into pocket 'Jacket bought in Paris by Edith E. Binyon (Mrs Crosfield) on her honeymoon May-June 1876', bust 76 cm (30 ins), sleeves 61 cm (24 ins), length at front 84 cm (33 ins), length at back (not including bow) 58.5 cm (23 ins), together with:* A hat belonging to Edith E. Binyon, Paris: Maison Lemmonier, 1876, *brown straw hat, small brim with a wide twisted and knotted cream and brown silk trim, fringed to tail and incorporating 2 brown ostrich feathers, underside of brim ruched and with fabric flowers to one side, lettered inside in gold 'Maison Lemmonier Rascol Sr 348, Rue St Honoré Près la Place Vendôme Paris', accompanied by a label written in contemporary sepia ink 'Hat bought by me in Paris on my wedding tour, May or June 1876', dimensions (excluding tail of trim) 26 x 24 cm (10.5 x 9.5 ins)*

Provenance: Edith Elizabeth Crosfield née Binyon (1849-1897), and thence by descent.

Edith married Thomas Wakefield Binyon, grandson of Martha and William Spriggs, on 26th April 1876. The prestigious Parisian department store, Grands Magasins du Louvre, opened in 1855 and continued selling high-quality goods until 1974.

The National Gallery of Victoria, in Melbourne, Australia, has two wedding bonnets by Maison Lemmonier in its collection (accession numbers D271-1974 and D272-1974).

(2)

£200 - £300



Lot 427

Lot 429



428* **Clothing.** A muslin bonnet belonging to Martha Spriggs (1777-1866), *hand-stitched plain cream muslin bonnet, with self gathered ties, lightly toned, with old manuscript label attached 'Cap of Martha Spriggs née Knight', 24 x 20 cm (9.5 x 8 ins), together with:* A net cap belonging to Hester S. Spriggs (1818-1899), *frilled cream net cap, lined with black net, cream silk bow to rear and matching ribbon ties, some small breaks in net, with old manuscript label attached 'Cap, belonging to Hester S. Spriggs d. of Wm. Spriggs', 21 x 19 cm (8.25 x 7.5 ins), plus 2 whitework lawn caps labelled 'Day & Night Caps from Henwick', and another net cap, worn, labelled 'Cap belonging to Martha Anna Binyon née Spriggs'*

Martha Anna Binyon née Spriggs (1816-1896) and Hester Savory Spriggs (1818-1889) were both daughters of Martha and William Spriggs. Martha Anna married Quaker tea and coffee merchant Thomas Binyon (1795-1865). The couple purchased Henwick Grove in Worcester in 1862, and their daughter Gulielma continued to live there until 1942.

(5)

£150 - £200

429* **Clothing.** A Regency tippet, circa 1800, *fur stole, padded and with a hand-stitched backing of cream silk (one end with some very faint markings), with 4 metal hook and eye closures, and a pair of oyster silk-wrapped buttons with matching twisted loop (latter becoming untwisted at one end), width at neck 18 cm (7 ins), tapering to a width of 15 cm (6 ins) at ends, length 249 cm (98 ins)*

Extremely rare Regency stole which has survived in remarkable condition, showing little sign of having been worn (perhaps being left-over stock from the family draper's shop, Spriggs and Co., 16 Broad Street, Worcester). Tippets such as these - especially those made of fur - were usually later repurposed, and therefore are now hardly ever seen outside institutions: see similar in the Metropolitan Museum of Art (1983.157.2a), the Museum of Fine Arts Boston (46.703), and the Kyoto Costume Institute (AC5646 87-27-1). We sold a swansdown example in these rooms in January 2020, the only one which has passed through our hands.

(1)

£500 - £800



430* Clothing. A Regency silk cape, circa 1800, *hand-stitched pale gold silk cape, with large hood gathered to a point at the back, and long lappets to front, self lined, original drawstring silk ribbon at neck, several small holes and marks, a few small darns, length at front 92 cm (36.25 ins), length at back 71 x cm (28 ins), together with:* A Regency wool cloak, circa 1800, *hand-stitched beige woollen cloak, with hood gathered to a point at the back, and rounded collar, hood and shoulders lined with grey silk, original cream silk ties and matching bow on hood, side and lower hems edged on reverse with silk ribbon, scattered spotting and moth holes, length 118 cm (46.6 ins), plus a hand-stitched Regency white lawn shift, with elbow-length sleeves, drawstring ties, pocket slits, and tucks to hem, some scattered foxing and small marks, and a hand-stitched cream grosgrain skirt with pocket slits, old manuscript label attached: 'Old silk dress probably belonging to Martha Knight née Tessiman', scattered marks and stains, a few small holes*

Martha Knight (1741-1816) was Martha Spriggs' mother.

(4)

£200 - £400



Lot 431

431* Clothing. Three hollie point lace baby bonnets, late 18th century, *all of fine white lawn and crown of Hollie point lace: the first with patterns pinched into the fabric, and lace depicting flowers in an urn, stiff muslin frill to edges, lightly foxed, 16 x 15 cm (6.25 x 6 ins), together with a pair of Georgian steel pincers, crudely engraved 'WK', with early manuscript label attached 'Pincers for making patterns on the baby's Caps', 10 cm (4 ins) long; the second with lace depicting a crown, and stiff muslin frill to edges, some fox spots, 17 x 14 cm (6.75 x 5.5 ins), with early manuscript label attached 'Two Baby caps one with a pattern pinched in it with tweezers, date about 1772'; the third with lace depicting floral stems and a Tudor rose, with whitework embroidery, drawn threadwork, and piping (piped ends uncut on one side), plus another handmade frilled white lawn baby bonnet, with finely-stitched piping (piped ends uncut as before), several fox spots, accompanied by a pair of cream woollen booties tied with silk ribbons, with manuscript note addressed to Sarah Binyon, Manchester, attached: 'Rachel Talham with dear love to Sarah Binyon requests her acceptance of the accompanying little cap as a small memento of friendship. Commercial Street 3rd Mo: 17th 1826', and 5 further 18th and 19th century baby caps and bonnets*

We have not seen a bonnet with pinched decoration such as this, or indeed, the tool for making such patterns; it was evidently an ingenious way of adding ornament to a garment in a way which was far less laborious than embroidery, lace-making or beading. The initials 'WK' suggest that the pinching tool belonged to the antecedents of Martha Spriggs, her parents being William and Martha Knight.

(12)

£300 - £500



432* Clothing. Three Quaker coal-scuttle bonnets, circa 1840s, 3 *hand-stitched bonnets, the first covered in grey silk, neck frill gathered with twisted cord bow at the back, cream lining and silk ties with a few minor marks, lining with some small holes at edges, 24 x 19 cm (9.5 x 7.5 ins), the second covered in black grosgrain silk, with neck frill gather as before, cream lining faintly foxed, some light staining to cream silk ribbon ties, 24 x 20 cm (9.5 x 8 ins), and the third covered in brown silk, with neck frill gather as before, corners showing, cream lining damp-stained, cream silk ribbon ties with some discolouration, 24 x 21 cm (9.5 x 8.25 ins), together with:* A calash or 'ugly', circa 1850, *a folding blue silk calash, some spotting overall, and a few small holes, with later black elastic tie (perishing), manuscript label attached 'An "Ugly" ... Worn over a Quaker bonnet brim as a protection to the complexion. Found at Henwick 1942. EM Binyon', 25.5 x 28 cm (10 x 11 ins)*

Notwithstanding the condition points mentioned, these three bonnets are in remarkable condition, and show little sign of being worn. They may have been left-over stock from the family draper's shop, Spriggs and Co., 16 Broad Street, Worcester. For similar coal-scuttle bonnets see the V&A, accession numbers 461-1906 and T.39-1933.

Francis Powell Frith's famous painting 'Ramsgate Sands (Life at the Seaside)', painted 1851-54, shows many of the women and children wearing uglies. A similar calash can be seen in the V&A (accession number T.321-1996). Martha Spriggs' daughter, Martha Anna, married tea and coffee merchant Thomas Binyon, and they lived at Henwick Grove in Oldbury Road, Worcester.

(4)

£200 - £400



433* **Clothing.** Wedding dress worn by Martha Spriggs, née Knight, 1813, hand-stitched cream silk high-waisted gown with short train, bib-fronted bodice lined with linen, and long narrow sleeves with turn-back cuffs lined with oyster silk, original waist ties present, self sash secured at back of waist, hem with lining of cream silk, occasional fox spots and small marks, but overall in very good condition, old manuscript note attached with stitching to back 'Wedding Dress of Martha Spriggs, née Knight. Married William Spriggs in 1813', bust 76 cm (30 ins), waist 66 cm (26 ins), sleeves 73.5 cm (29 ins), length at front 138.5 cm (54.5 ins), length at back 160 cm (63 ins)

Beautiful in its simplicity, this Quaker Regency gown, surviving in remarkable condition, was worn by Martha Knight at her wedding to draper and clothier William Spriggs. The marriage took place at the Friends Meeting House in Evesham in May 1813.

(1)

£300 - £500



434* **Clothing.** Wedding dress, bonnet, lace shawl, and handkerchief, belonging to Martha Anna Binyon, née Spriggs, 1849, 4 items of wedding apparel, comprising: a pale turquoise silk gown, with round neck, boned bodice pleated at the front and terminating in a v-shape at waist, 12 original metal closure hooks to rear with buttonhole loops, long sleeves with scallop-edged turn-back cuffs, and close-gathered skirt with slight train, lined with cream glazed cotton, underarms discoloured on exterior, some scattered marks and mottling, but silk crisp and robust, with old manuscript label attached 'Martha Anna Binyon's wedding dress - née Spriggs - 1849', bust 66 cm (26 ins), waist 56 cm (22 ins), sleeves 54 cm (21.25 ins), length at front 134.5 cm (53 ins), length at back 141 cm (55.5 ins); a hand-stitched Quaker coal-scuttle bonnet, neck frill gathered with twisted cord bow at the back, some foxing, cream silk lining, lacking ribbon ties, with early manuscript label attached 'Martha Anna Binyon's wedding bonnet née Spriggs', 23 x 15 x 26 cm (9 x 6 x 9.5 x 10.25 ins); a cream Maltese lace stole, a few small areas of discolouration, 5 cm split to one side, 26 x 268 cm (10.25 x 105.5 ins); and a whitework handkerchief with hand-stitched drawn threadwork and embroidery, with brown stains and a small hole, 35 x 35 cm (13.75 x 13.75 ins), accompanied by an early manuscript label 'Martha Anna Binyon née Spriggs wedding shawl & handkerchief. 1849.'

Provenance: Martha Anna Binyon (1816-1896), née Spriggs, and thence by descent.

Martha Anna Spriggs married tea and coffee merchant Thomas Binyon (1795-1865) at the Friends Meeting House in Worcester on 8th February 1849.

(4)

£400 - £600



Lot 434



435* Embroidered Map. A Map of England, worked by Sarah Fryer, York School, 1812, *finely hand-embroidered in silk threads on cream linen, depicting England and Wales divided into counties, with part of Scotland, Ireland, and France, the place names worked in black back stitch, and the map outlines worked in colours using chain stitch, titled in black thread within an orange and black oval frame worked in satin stitch, lightly toned and with a few fox spots, 56.5 x 47.5 cm (22.25 x 18.75 ins), framed and glazed, backboard with 20th century label: 'Worked by Sarah Fryer ninth of the ten children of Joseph and Amelia Fryer. Born 17-6-1797, Married Thomas Binyon 1824, Died 26-3-1826'*

Sarah Fryer (1797-1826) lived a tragically short life, dying just two years after her marriage to tea and coffee merchant Thomas Binyon (1795-1865). Thomas subsequently married Martha Anna Spriggs (1816-1896), daughter of Martha and William Spriggs.

A rare York School embroidered map in very good condition. York School, or York Friends' Girls' School, to give it its full name, opened in 1785. Its founders were prominent Quakers, Esther and William Tuke, who wished to provide an education for the daughters of fellow Quakers. Fees were 14 guineas a year for 'instruction, board and washing'. The school continues today as an all-girls educational establishment, now known as The Mount School.

(1) £200 - £300

436* Embroidered map. A Map of the World, work'd at E. Price's School, Worcester, by Martha Knight, 1793, *double-hemisphere world map, finely worked on linen, each hemisphere in blackwork, with title 'The Western Hemisphere or New World' and 'The Eastern Hemisphere or Old World', land masses outlined in coloured silk threads, and the route of Captain Cook's voyages shown in black, central decorative circular title and compass rose worked in black and gold threads, and 4 allegorical cornerpiece vignettes stitched in black representing Europe, Asia, Africa, America, toned, 40.5 x 73.5 cm (16 x 29 ins), framed and glazed (48 x 80.5cm), backboard with 20th century manuscript label pertaining to Martha Spriggs' life*

Martha Spriggs' maiden name was Knight. Esther Price's educational establishment in Worcester was a Quaker school, but we have been unable to find any further information about it.

An 18th century embroidered map surviving in much better condition than usual, partly due to the use of linen rather than silk for the ground fabric.
(1) £300 - £500



437* Embroidered pictures. A set of 3 oval blackwork pictures by Martha Spriggs (1777-1866), *finely hand-stitched with black silk thread on a cream silk ground, 2 near identical, depicting a large stone bridge with pointed pinnacles over a wide river, with trees, houses to the left, and hills in the distance, one toned and with silk ground beginning to perish, the other lightly foxed, the third picture depicting a farmhouse and barn beside a river, with a bonneted figure milking a horned cow in the foreground, and a church with square tower in the background, some faint toning, each approximately 15 x 18 cm (6 x 7 ins), mounted, framed and glazed (each approximately 24 x 27 cm), 2 in matching modern frames, the other in original verre eglomise mount and gilt frame, 20th century label to each backboard 'Set of three black thread pictures done by Martha Spriggs, née Knight of Worcester 1777-1866'*

(3) £150 - £200



Lot 436



438* **Handkerchief.** Anti Corn Laws propaganda handkerchief, circa 1830s/40s, cream cotton handkerchief, printed in brown with sprigs of wheat ears, and decorative cornerpieces lettered 'free trade, no corn laws, no monopoly', selvedges to sides, hand-stitched hem to top and bottom, a few short tears and small holes to edges, 77.5 x 88.5 cm (30.5 x 34.75 ins), together with: William Ewart Gladstone propaganda handkerchief, circa 1880, cream cotton handkerchief with red border, printed with a head and shoulders portrait of Gladstone, with quotation below: "Mr. Gladstone may not succeed in carrying the House, or re-uniting his Party, or even winning the solid support of the British people for the present, but his work will stand and bear fruit if he has disabused England of her old Turkish prepossessions, and delivered her soul from one of its most evil, most unprofitable, and most dishonourable illusions." - *The Times*, lightly toned and foxed, 73.5 x 62 cm (29 x 24.5 ins)

Two rare printed handkerchiefs, both of which have subjects which still seem pertinent today; we have been unable to find either at auction or in institutions. The Corn Laws, which imposed tariffs and other trade restrictions on imported food and corn in the United Kingdom between 1815 and 1846, were designed to keep prices high in order to help domestic producers. However, whilst enhancing profits for landowners, the policy led to inflated food prices, thereby increasing poverty and deprivation amongst the majority of the population, as well as hampering the growth of British industry by reducing disposable income. As a result, the Anti-Corn Law League was founded in 1838. The League was based in Manchester and had support from numerous industrialists, especially in the textile industry, which perhaps explains the production of this handkerchief. Its campaigning helped lead to the Corn Laws being repealed in 1846 by Prime Minister Robert Peel.

The second handkerchief refers to Gladstone's campaign to end British economic support for the Ottoman government in response to a series of atrocities carried out by the Turks during their suppression of the Bulgarian April Uprising in 1876; despite dismay from the British public, Benjamin Disraeli's government continued its support for the Ottoman Empire, an ally in the Crimean War and a bulwark against possible Russian expansion in the area. Gladstone's dogged focus on the issue, and the series of lengthy speeches he made around the country in 1880, are credited with swaying a large number of undecided voters to the Liberals in the General Election of 1880 thereby ousting Disraeli in favour of his predecessor, Gladstone. (2) £200 - £300



Lot 439



439* **Household Linen.** A large damask linen tablecloth, Dutch, circa 1700, large white damask cloth, woven with horizontal bands of prancing stags, archers, ladies and gentlemen amongst stylised trees, houses, and dogs chasing hares, selvedges to sides, hemmed by hand to top and bottom edges, marked and threadbare in places, with some small holes and period darns, initialled in one corner in blue cross-stitch 'WM' with 'K' above (presumably William and Martha Knight), with old manuscript label attached 'Old Dutch tablecloth bought[t] by our Great Gandmother (Martha Knight) supposed to be nearly 200 year old', another corner inked '2 yds' and 'S6', 208 x 189 cm (82 x 74.5 ins), together with:

A large damask linen tablecloth, circa 1700, woven with a pattern of exotic songbirds amongst floral boughs, border (relating to Juno?) of horsemen with spears and hounds hunting prancing stags and a figure fending off a large peacock with a pitchfork, with a goat atop a crag in each corner, selvedges to sides, hemmed by hand to top and bottom, initialled in blue as before, marked, but cloth robust, 215 x 218.5 cm (84.75 x 86 ins), plus:

A small damask linen tablecloth, circa 1700, woven with a depiction of Jonah and the whale, ships and buildings, and lettering 'Nineve', with ownership initials as before, neatly hemmed all round by hand, marked, 132 x 127 cm (52 x 50 ins), together with another small damask linen tablecloth, woven with lattice and chevron patterns, 97 x 143.5 cm (38.25 x 56.5 ins), accompanied by 4 matching napkins, approximately 72 x 99 cm (28.25 x 39 ins), some light marks and small holes, tablecloth and 2 napkins initialled 'MT' in brown cross-stitch, the set with various old manuscript labels attached indicating that it was spun by Martha Tussyman and woven into cloth by her husband John Tussyman circa 1740, plus 7 other 18th and 19th century woven damask linen napkins, with various markings and old manuscript labels attached pertaining to family provenance, and 2 large early bed sheets belonging to William and Martha Knight, with their initials in blue cross-stitch, various sizes

William Knight (1738-1801) and Martha Knight née Tussyman (1741-1816) were the parents of Martha Spriggs. John Tussyman (1692-1769) and Martha Tussyman née Box (1701-1781) were Martha Tussyman's parents, and therefore the grandparents of Martha Spriggs.

In the early sixteenth century, damask table linen, with its elaborate reversible patterns, had been reserved for the church and the upper echelons of society, namely royalty, the nobility and the very rich. As the century progressed, however, the textile industry grew, with linen weaving centres flourishing in Flanders in the Southern Netherlands and Haarlem in Holland. As a result, the use of table linen by merchants, tradesmen, and others of the middle and upper classes grew, so that by 1600 most of these households had at least one complete set of table linen, comprising one or more tablecloths, and a number of napkins. Household inventories of the time - often listing more napkins and tablecloths than sheets and pillowcases - show the importance of table linen in households; such items were accumulated by families over many years and passed down the generations.

(17)

£500 - £800



440* Infants' Clothing. A collection of 18th and 19th century baby clothes, including a white cotton gathered baby frock with early manuscript label attached 'our Grandfather William Spriggs 1770 Baby's frock', a quilted corset, 3 baby shirts, one marked in ink 'Binyon 1877' (the other 2 probably earlier), and 6 baby frocks and christening gowns, 4 with labels attached pertaining to provenance, including 3 relating to the Crosfield family, some toning and foxing but generally in good condition, various sizes, together with a knitted cot coverlet dated 1877

The first item was presumably worn by Martha Spriggs's husband, William (1776-1855). Martha and William Spriggs' grandson, Thomas Wakefield (the third of six children borne by their daughter Martha Ann), married Edith Elizabeth Crosfield in 1876.

(14) £200 - £300



442* Miniature Clothing. A Hollie point lace doll's bonnet, 18th century, cream fine lawn baby cap, minutely hand-stitched with tucks, and insertions of Hollie point lace to crown and back, 6.5 x 8.5 cm (2.5 x 3.5 ins), with stitched paper label attached written in early sepia ink copperplate on recto 'Dolls cap beautifully stitched, point lace back and crown', and on verso 'Miss Spriggs Henwick Grove Worcester', together with other hand-made miniature garments, comprising: a tiny sleeveless under-shirt with lace-trimmed cap; a larger sleeveless under-shirt; a high-waisted brown silk dress; a pair of tucked pantaloons; 2 long cotton undergarments; a tucked apron; and a pair of knitted woollen stockings, together with a later manuscript label 'Dolls' clothes, found in the trunk containing old wedding dresses etc.', plus a tiny knitted glove attached to the verso of an engraved trade card and captioned 'Knit by the blind at an Asylum in Bristol, AMS 11th/28th 1879', various condition and sizes

The earlier label is in the hand of Hester Spriggs (1818-1889), daughter of Martha and William Spriggs.
(12) £200 - £300



443* Miniature Clothing. A pair of miniature pattens, 1st half 18th century, a pair of tiny overshoes, the carved wooden soles with pointed toes and rounded heels, red morocco latchets attached with a pair of rivets to each side (lacking laces), soles elevated with a white metal ring, that to one shoe detached and with loss of fixing to one end, 16 x 43 mm (.5 x 1.5 ins), together with:

A pair of miniature leather shoes, 1st half 18th century, a pair of hand-sewn red morocco shoes, lightly rubbed in places, laced with narrow red silk ribbon, 20 x 50 mm (.75 x 2 ins), plus a single red morocco shoe with cream rosette, circa 1800, and other 19th century hand-sewn miniature items, comprising: pair of brown leather gloves, an olive green suede mitten, and a wallet purse, all contained in a cardboard box, labelled in manuscript on pull-off lid 'miniature shoes, gloves, etc., removed from treasure cabinet'

Extremely rare early miniature pattens, and a pair of early leather shoes, also rare, probably intended for a small doll. The V&A has a pair of red leather shoes similar, with an accompanying pair of pattens (W.42:64/1&2-1922 & W.42:65/1&2-1922) which the museum categorises as dolls' shoes. Theirs appear made to be worn together, whereas the leather shoes offered here are larger than the pattens.

(9) £200 - £300



441* Lace. A length of lace, probably Flemish, 18th century, fine ivory linen bobbin lace, some light foxing, 2 neat joins and 1 repair, 4.5 x 148 cm (1.75 x 58.25 ins), together with 12 other items, including 4 short lengths of handmade lace, 3 matching, and 4 shawls, 1 labelled 'Martha Spriggs' Shawls née Knight', including a finely spun and knitted cream lace shawl, dimensions excluding tassel trim approximately 170 x 195.5 cm (67 x 77 ins)

(13) £150 - £200



444* **Miniature Clothing.** Two Quaker miniature coal-scuttle bonnets made by Sarah Smith, Bonnet-Maker, Philadelphia, circa 1840s, *the first an ivory silk coal-scuttle bonnet, with matching silk bow at back and silk ties, some fox spots (mainly to inside brim), 12 x 15 x 11 cm (4.75 x 6 x 4.25 ins), the second of ivory silk similar, foxed, one ribbon tie detached and the other near-detached, 9 x 13 x 7 cm (3.5 x 5.25 x 2.75 ins), each with maker's printed ticket inside 'Sarah Smith, Bonnet-Maker, No. 81, Arch-street, Philadelphia', together with accompanying manuscript note: 'Dolls Quaker Bonnets, from America, belonging to the Binyon family', together with:*

Two miniature beaver hats, circa 1840s, *2 pale felted beaver fur top hats, with buckled grosgrain ribbon trim, crown extremities slightly threadbare, 7.5 x 12 x 10 cm (3 x 4.75 x 4 ins), with accompanying manuscript note: 'Two Dolls' Tall Beaver Hats. Shown in a Hatter's advertisement card on Shrub Hill Station, Worcester, bought by T.W. Binyon'*

Rare miniature bonnets and beaver hats, the former each with the original label of the American milliner, Sarah Smith of Philadelphia. These may have been intended for dolls to wear, made as apprentice pieces, or perhaps more likely, given the presence of the label, produced as samples to show prospective customers.

Thomas Wakefield Binyon (1852-1930) was the grandson of Martha Spriggs. (4) £200 - £400



Lot 445

445* **Miniature Umbrella.** A dolls' silk umbrella, Hobday & Francis, circa 1820-30, *green silk umbrella, the silk lightly mottled, ebony shaft with carved and lacquered curved handle in the shape of an eagle's head, with a profile portrait medallion on each side below, lettered 'Decater' on one side and 'Jackson' on the other, the brass runner engraved 'By the Kings Patent Hobday & Francis', one rib broken (with resultant small hole in silk), luggage label annotated in manuscript 'Dolls Umbrella belonging to Hester Savory Spriggs & after her death, given to her great niece Elizabeth M. Binyon then aged 7 years', length 29 cm (11.5 ins)*

Provenance: Hester Savory Spriggs (1818-1889), daughter of Martha and William Spriggs; her great niece Elizabeth M. Binyon (1882-1924), and thence by descent.

Extremely rare early dolls' umbrella; we have not been able to trace anything similar, nor have we been able to determine the significance of the name on the handle. The Snowhill Wade Costume Collection at the National Trust property of Snowhill Manor in Gloucestershire, has a full-size umbrella by Francis Hobday & Co., which the Trust dates between 1800 and 1830 (NT 1348985).

(1)

£150 - £200



446* **Miniature.** A collection of miniature, sewing, needlework, and miscellaneous items, mostly 18th & 19th century, *including: a circular scissorcut by Georgiana Goodwin, of a bird perched on a branch surrounded by beribboned garlands, incorporating the words 'Peace & Love, William Spriggs' and the date '1783', mounted on pink paper, diameter 9.5 cm (3.75 ins), framed (12.5 cm), with contemporary ink inscription pertaining to provenance on the verso; a miniature (pin?) cushion sampler, worked in brown cross-stitch with the alphabet in upper and lower case, and Arabic numerals, within pink borders, on a cream linen ground, some tiny holes (just touching threadwork in places), crimson silk to verso, and brown thread tassel at each corner, 31 x 56 mm (1.25 x 2.25 ins); a pin cushion in the shape of a crown, with inscription on base in early manuscript 'Part of a dress given to Queen Caroline by the Silk trade 1820 & worn by her at a concert for the benefit of the North Street School, London', one small stain, 31 x 45 mm (1.25 x 1.75 ins); a yellow metal flyer for a spinning wheel with maiden upright fashioned as filigree bellows; various handmade bookmarks, including one made of camels' teeth; a cylindrical filigree bone tape measure, the measure marked out in ink, and various other items, including pin cushions and needlecases, glass bracelets and rings, a collection of semi-precious stones, some in small cardboard pill boxes, one inscribed 'Amethysts from Brazil', and the other 'The pills to be taken immediately Mr W. Spriggs', some Chinese rice paper drawings (torn), and a tiny portrait miniature of a lady, 15 x 13 mm, various condition and sizes (a small carton)*

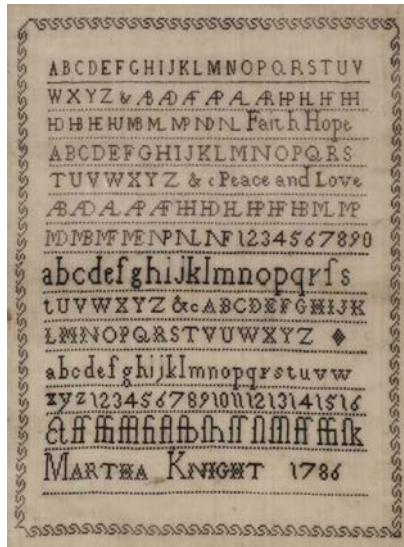
£200 - £300



447* **Riding Whip.** A silver-mounted rhino horn hunting crop, 1873, shaft of carved rhino horn, with antler handle, and leather keeper, the mount hallmarked 'WB', overall length 69.5 cm (27.5 ins), together with:

A silver-mounted driving whip, T. Chetland & Co., Birmingham, 1931, leather-covered shaft with antler handle and woven leather lash, 51 cm (20 ins) long (excluding lash), the mount hallmarked 'T.C & Co.', and engraved 'E.M. Wilson 1932', together with another riding whip, length 80 cm (31.5 ins)

(3) £300 - £500



Lot 448



448* **Sampler.** A blackwork sampler by Martha Spriggs, née Knight, 1786, worked in cross-stitch in black thread on a cream linen ground, with upper and lower case alphabets, and numerals, incorporating the words 'Faith, Hope, Peace and Love', and including monograms and ligatures, 'Martha Knight 1786' stitched to lower edge, the whole within a curved meander border, neatly hemmed all round, with double blue stripe of selvedge visible to left-hand side, 1 or 2 small faint marks, and a few tiny holes (not affecting stitching), 34 x 26 cm (13.5 x 10.25 ins), framed and glazed (39 x 30.5 cm), backboard with old ink ownership label 'Miss Binyon Henwick Grove, Worcester', together with 2 other framed and glazed cross-stitch samplers by Martha Knight worked in the same year

Martha Spriggs was educated at Esther Price's School for Quakers in Worcester. The writer of the ownership note on the reverse of the frame was probably Martha's granddaughter, Margaret Binyon (1859-1918), who lived at Henwick Grove with her sister Gulielma; Margaret was the keener collector as well as more forceful sister, and family papers state that many of the labels attached to family pieces are in her hand.

(3) £200 - £300



449* **Sampler.** A needlework alphabet and darning sampler by Martha Knight, née Spriggs, 30th April, 1788, *finely-worked sampler, stitched in polychrome threads on a cream linen ground, the top half with upper and lower case alphabets and numerals worked in cross-stitch and Algerian eye stitch, and the lower half with 8 even-armed darning crosses, stitched in black cross-stitch below 'Martha Knight 4 Month 30th 1788', neatly stitched drawn threadwork border, 26 x 20 cm (10.25 x 8 ins), framed and glazed (30 x 24.5 cm), with ink label on backboard in neat copperplate 'Sampler with specimens of darning and marking worked by Martha Knight 1788 when only 11 years old'*

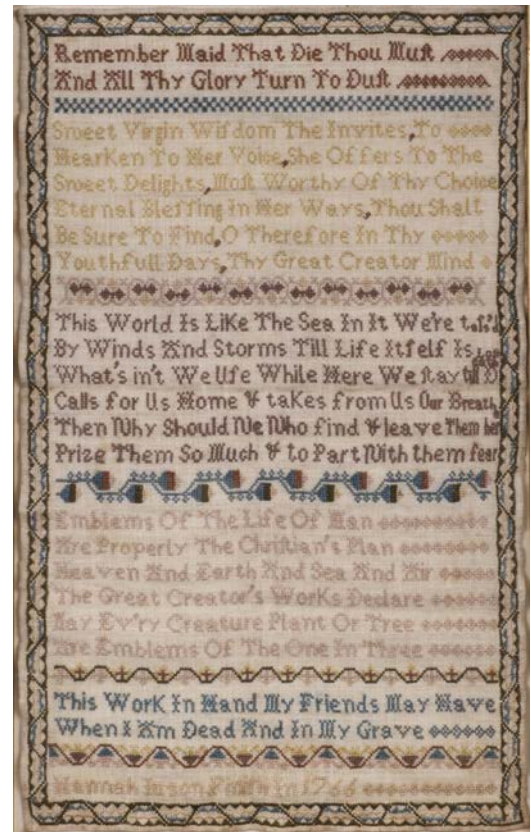
An early sampler in excellent condition featuring - unusually in our experience - examples of darnings as well as letters and numbers. Martha Spriggs was educated at Esther Price's School for Quakers in Worcester.
(1) £200 - £400



Lot 450

450* **Sampler.** A needlework picture by Esther Savory, 1760, *worked in cross-stitch using polychrome threads on a beige linen ground, with bands of upper case letters and didactic quotations alternating between patterned borders, one with crowns, wide border to lower edge with a stag flanked by stylised flowering plants, incorporating the maker's name and date 'Esther Savory her work finished in the year 1760', some small holes and fraying to edges (with consequent loss of stitching), occasional fading to threadwork, but colours generally bright, 27 x 25.5 cm (10.5 x 10 ins), framed and glazed (34 x 33 cm), backboard with old manuscript label 'Sampler of Esther Savory (friend of Chas. Lamb) lent by Miss Binyon'*

Hester Savory (1751-1783) married William Spriggs (1744-1805); they had seven children, of which the fourth was William Spriggs (1776-1855), draper, and husband of Martha Spriggs. William and Martha Spriggs' daughter, Martha Anna, married Thomas Binyon, and they had three daughters.
(1) £200 - £300



451* **Sampler.** A needlework picture by Hannah Juson, 1766, *worked in cross-stitch using shades of blue, brown, yellow, green, and pale pink, on a cream linen ground, with 5 didactic verses between decorative borders, maker's name and date at foot 'Hannah Juson Finish[sic] In 1766', the whole within a chevron border, and neatly hemmed all round, 49 x 29.5 cm (19.25 x 11.5 ins), framed and glazed (56 x 37 cm), backboard with label in a 20th century hand 'Sampler worked by Hannah Juson in 1766 (perhaps in Worcester?)'*

Hannah Juson (1754-1831) is listed as being buried at the Worcester Quaker Burial Ground.

An early sampler in very good condition, beginning in typically sober style: 'Remember Maid That Die Thou Must/And All Thy Glory Turn to Dust', and ends in the same vein: 'This Work in Hand My Friends May Have/When I Am Dead And in My Grave'.

(1) £200 - £400



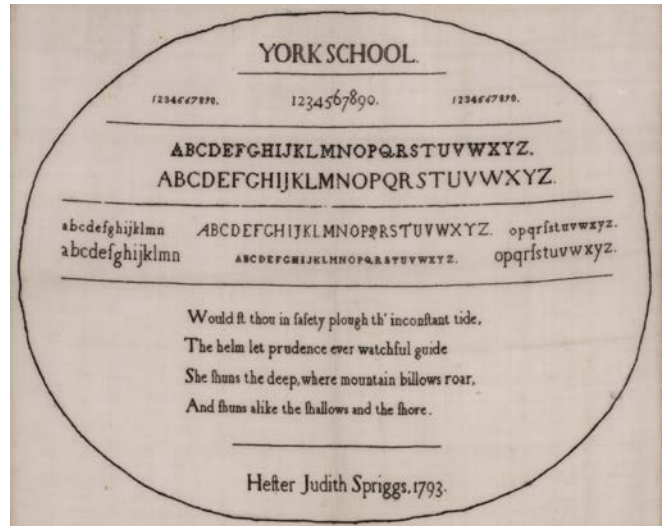
452* Sampler. A reticella lace band sampler, mid 17th century, cream linen sampler, embroidered with linen, worked with 6 bands of needlelace, cutwork, and drawn threadwork, with arrow embroidered on left-hand side (to indicate the orientation?), toned, a little worn in places, 36 x 17 cm (14.25 x 6.75 ins), mounted, framed and glazed (47 x 27.5 cm), ink note in neat copperplate tipped onto backboard 'Sampler in needle point lace date & worker unknown', and on verso 'Miss Binyon Henwick Grove Worcester', note beneath in a later hand reading 'Perhaps intended for use as a book cover'

The writer of the note on the reverse of the frame is probably Margaret Binyon (1859-1918) who lived at Henwick Grove with her sister Gulielma; Margaret was the keener collector as well as more forceful sister, and family papers state that many of the labels attached to family pieces are in her hand.

Rare early band sampler, of the kind used to record patterns and stitches for the instruction of others. For similar 17th century lace samplers see the V&A, accession number T.115-1956 and The Met, accession number 57.122.379.

(1)

£500 - £800



453* Sampler. An oval blackwork sampler by Hester Judith Spriggs, York School, 1793, finely worked cross-stitch sampler in black thread on a cream linen ground, with 'YORK SCHOOL' at the head, and numerals and alphabets in upper and lower case beneath, above a 4-line stanza, lower edge with 'Hester Judith Spriggs, 1793', the whole within an oval stitched black border, 25.5 x 31.5 cm (10 x 12.25 ins), mounted, framed and glazed (34 x 39.5 ins)

Hester Judith Spriggs (1779-1839) was the sister of William Spriggs (1776-1855), draper, and husband of Martha Spriggs.

A rare early York School sampler in excellent condition. York School, or York Friends' Girls' School, to give it its full name, opened in 1785. Its founders were prominent Quakers, Esther and William Tuke, who wished to provide an education for the daughters of fellow Quakers. Fees were 14 guineas a year for 'instruction, board and washing'. The school continues today as an all-girls educational establishment, now known as The Mount School. The verse reads: 'Wouldst thou in safety plough th'inconstant tide,/The helm let prudence ever watchful guide/She shuns the deep, where mountain billows roar,/And shuns the shallows and the shore'. We have seen this verse on a very similar York School sampler, sold in these rooms in September 2020. It is the first part of a 12-line poem published in *Miscellanies, Moral and Instructive, in Prose and Verse; collected from various authors, for the use of schools, and improvement of young persons of both sexes*, compiled by American Quaker poet Milcah Martha Moore (1740-1829). It was first published in Philadelphia in 1787, and re-printed in London the same year.

(1)

£300 - £500



454* **Sewing.** A miniature walnut sewing etui, 19th century, *hinged natural walnut shell containing miniature steel sewing accoutrements (1 missing) held in blue velvet-lined compartments of engraved white metal mount, comprising scissors, thimble, glass scent bottle with stopper and engraved hinged lid, mother of pearl penknife, pencil (with lead), needle threader, stiletto, button hook, bodkin case (slightly dented and lid stuck in compartment), and nail file, a couple of short cracks in shell, lid lined with pale blue silk (slightly mottled), 4 x 5 x 4 cm (1.5 x 2 x 1.5 ins)*

A charming miniature etui made out of a real walnut shell.

(1) £200 - £300



455* **Sewing.** An 18th century girdle pin cushion ball, *spherical pincushion composed of pink threads interwoven with silver metallised threads, engraved and scalloped white metal girdle with hanging loop, original chain with 'S' hooks at each end attached, diameter 4.5 cm (1.75 ins), together with:*

A bellows pin and needle case, late 18th/early 19th century, circular sides woven with coloured thread and silver metallised threads, one side with a pattern of strawberries, gathered pocket and lining of blue silk, original fine plaited red and green drawstring present, 12 x 6 cm (4.75 x 2.25 ins), plus a heart-shaped needlework scissor case edged with metallised braid, 9.5 x 8 cm (3.75 x 3 ins)

Rare early pinball in excellent condition; for a similar (though worn) pin cushion ball, see the V&A accession number 911-1907.

(3) £300 - £500



456* **Silk Picture.** A pen & ink landscape with figures, dwellings, and ships, 1788, *pen, ink and wash on ivory silk, depicting a landscape with a lady wearing a large bonnet and carrying a basket on her arm in the foreground, preceded by a dog, 2 gentlemen in wigs and tricorne hats seated on the bank of a river overlooking 4 large sailing ships and some smaller sailing craft, another gentleman in a tricorne hat holding a cane and standing beside a large tree, and various buildings, including 2 thatched dwellings, and a large castellated edifice with domed tower, annotated in ink lower left 'fecit. 1788', the whole within a single line border, image size 20 x 29.5 cm (8 x 11.5 ins), framed and glazed (28.5 x 37.5 cm)*

(1)

£300 - £400



457* **Watch Sampler.** A watch case roundel, circa 1800, *inked with the words 'May I merit thy esteem', within an inked scalloped border of geometric patterns, the scallops edged with black thread and caught at intersections with spangles, border of narrow lace, diameter 4 cm (1.5 ins), contained in a piece of folded laid paper with inscription in contemporary sepia ink mentioning Hester Savory*

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(1)

£200 - £300

HISTORIC TEXTILES & FANS



Lot 458

458* Appliqué Pelmets. A set of cloth of gold and red damask pelmets, probably Spanish, late 17th century, 3 large matching pelmets, each with 3 scalloped panels featuring a large exotic flowering plant in appliquéd red damask, edged with couched gold metallic thread, on a gold thread ground, backed with coarse linen, the sections separated and edged with gold metallised braid, worn, with ground uniformly threadbare, losses and some darkening to appliques, stitched consolidation in places, 20th century tufted red edging (covering tack holes to top edge) and red cotton backing (latter partially faded, and slightly worn to lower edge in places), each approximately 74 x 197 cm (29 x 77.5 ins)

Provenance: Sparsholt Manor, Oxfordshire; Collection of Peta Smyth.
(3) £700 - £1,000



Lot 459

459* Balouch Kilim Runner. A long woven runner, late 19th/early 20th century, hand-woven in shades of brown, pink, black, purple, red, yellow, white, and green, with geometric patterns in horizontal bands, a few small holes, 19 cm (7.5 ins), long fringe to one short edge (worn with losses), dimensions without fringe 251.5 x 78 cm (99 x 30.75 ins)

Provenance: Collection of Peta Smyth.
(1) £100 - £150



Lot 460

460* Pilaster Hanging. A large velvet and cloth of gold panel, Portuguese, early 18th century, comprising 3 joined hangings of appliquéd black velvet (replaced in the 19th century) on a gold metallised thread ground, the appliques outlined with couched gold metallised threads, designed with a large pattern of stylised flower heads, blossom, and leaves, lined, and with border of later gold metallised braid, ground with scattered uniform loss of gilt threads, some loose threads and stitched consolidation, 7.62 m x 58.5 cm (300 x 23 ins)

Provenance: Collection of Peta Smyth.
(1) £400 - £600



461* Pilaster Hangings. A pair of velvet and cloth of gold panels, Portuguese, early 18th century, appliquéd black velvet (one with velvet replaced in the 19th century), on a gold metallised thread ground, the appliques outlined with couched gold metallised threads, designed with an ogival lattice pattern enclosing a flower head, hessian backing and edge-binding, edges fraying and rebound in places, overall wear, with loose threads, and some stitched consolidation, each approximately 267 x 56 cm (105 x 22 ins)

Provenance: Collection of Peta Smyth.
(2) £400 - £600



Lot 462

462* **Bag.** An Arts & Crafts needlepoint bag, late 19th century, worked in polychrome wools in tent stitch with an urn and scrolling flower stems on both sides (a few stitches missing from the base), belcher chain attached to filigree and engraved silver clasp (stamped 'sterling'), front of clasp enamelled and set with semi-precious stones, lined with oyster grosgrain silk, with bevel-edged mirror in pocket, 22 x 18.5 cm (8.5 x 7.25 ins), together with a filigree yellow metal bag clasp set with faceted blue stones, 7 x 14 cm (2.75 x 5.5 ins), a petit-point card case, depicting figures in a country landscape, 8.5 x 10 cm (3.25 x 4 ins), and 3 hand-made Regency napkin rings, 2 worked in petit point, and the third of beadwork (a few beads loose and missing), with Christie's label attached dated 1999
(6) £200 - £300



463* **Bed Hangings.** A set of Arts & Crafts bed hangings, circa 1900, loose woven hessian bed hangings, consisting of 2 large curtains and 4 pelmets, each with a wide embroidered border of large flowers and leaves on scrolling stems, that to curtains on leading and lower edge, hand-worked in cross-stitch in coloured wools in shades of pink, blue, orange, yellow, and green, some faint fading, holes, and tears, occasional minor loss of needlework, lined with glazed pink cotton (some insect damage, particularly to one wide pelmet, and discolouration), matching tasselled fringe to leading edge of curtains and lower edge of pelmets (a few tassels missing, one detached), top edge of curtains with metal hooks attached to fabric tape, curtains each drop 233.5 cm (92 ins), width 188 cm (74 ins), 2 wide pelmets each 77.5 x 231 cm (30.5 x 91 ins), 2 narrow pelmets each 33.5 x 231 cm (13.25 x 91 ins)
(6) £400 - £600



464* Bedcover. An Arts & Crafts embroidered patchwork bedcover designed by John Aldam Heaton (1830-1897) and worked by his sister Fanny Heaton (1828-1893), English, 2nd half 19th century, *large patchwork coverlet, expertly embroidered in a variety of stitches, including stem, chain, satin, and bullion stitch, comprising: 9 red squares in centre, each embroidered in white thread with a different botanical spray, including dog roses, fuchsias, foxgloves, tiger lilies, blackberries, and acorns; smaller blue squares, embroidered in white with a circular motif, at intersections (connected by stitched wavy lines in red on a cream ground) and corners (connected by a dainty scrolling floral border in pink and red on a cream ground); a cream border of red-stitched floral or foliate sprigs, including primroses, morning glory, carnations, and vine leaves, left-hand side with 7 x 4 cm pale brown stain; and an outer scrolling border of red berries and leaves on a cream ground, with blue circular cornerpieces repeated, occasional light spotted marks but overall in very good condition, backed with white cotton (one side with some spotting and stains), edges bound in blue, 253 x 258.5 cm (99.5 x 102 ins)*

Provenance: John Aldam Heaton and his sister Fanny Heaton; their great niece Evelyn Spence Addison (1891-1962); her daughter Jean Cecil Edwards née Addison (1923-2013); her son, the present owner.

The owner donated a similar embroidered bedcover to the V&A, also designed by John Aldam Heaton and worked by his sister Fanny (accession number T.213-1989).

John Aldam Heaton was an artist, designer and businessman, who started off as a wool and textile manufacturer in Bradford, before moving to the ancient farm of 'Woodbank' in Yorkshire in 1860. Influenced by the Pre-Raphaelite movement, he designed furniture, stained glass, wallpaper and textiles, and counted Dante Gabriel Rossetti, William Burne-Jones, and William Morris amongst his friends. Indeed, in 1861 Heaton invited Rossetti to paint a portrait of his wife, Ellen, and the artist stayed a month at 'Woodbank' in order to carry out the commission. The painting, *Regina Cordium [Queen of Hearts] - Portrait of Mrs Ellen Heaton*, subsequently formed the basis for a stained glass window for the house, a commission which was one of the first undertaken by Morris & Co.

Heaton was a member of the Neo-Classical Arts and Crafts Movement, and published several books about art and design, including *Furniture and Decoration in England during the Eighteenth Century* (1889-1892), *Beauty and Art* (1897), and a trade catalogue in 1895 showcasing 'Chimney-pieces, Ornamental Lattice, Wall-papers, Frieze Painting, Blinds, Carpets, Furniture, Designs for Needlework, Embroidery, Curtains, Church Work, Stained Glass, Painting'. He set up workshops in Bloomsbury in order to undertake larger and more prestigious commissions, collaborating with many important artists as well as the architect Richard Norman Shaw. Working with Shaw, Heaton's company produced lavish interior designs and furnishings for the White Star Line ships. After Heaton's death the Aldam Heaton Company was incorporated into White Star and designed the interiors for the RMS Olympic, Titanic and Britannic. The V&A has several wallpaper designs by Heaton in its collection.

Fanny Heaton married the eminent physician Dr John Deakin Heaton (no relation). She was a strong advocate for the education of women, and an early campaigner for women's suffrage.

(1)

£400 - £600



465* **Berlin Charts.** A collection of designs for Berlin woolwork, early 19th century, 9 large hand-coloured lithographed woolwork patterns, one with hunting hounds and a stag, one of a lion and incorporating designs for embroidering a pair of doves within a wreath, 2 wide borders, and 3 initials, the remainder depicting floral designs, including 2 for matching chair seat and back, pattern makers where imprinted P. Trübe, Louis Glüer, L.W. Wittich, and Hertz & Wegener, some creasing, toning, and marks, 42 x 34 cm (16.5 x 13.5 ins), and smaller, each mounted, together with a booklet of 6 hand-coloured floral woolwork patterns, the first lettered 'Made in Germany', bound concertina-style into printed paper wrappers titled 'Album' on front cover, slim 8vo, and 39 small patterns for Berlin woolwork, beading, chenille work, etc., printed for *The Englishwoman's Domestic Magazine*, mostly printed colour, including designs for slippers, a bed-pocket, a foot-stool, hand-screens, a toilet cushion, a what-not, a mantel-piece, a breakfast tray mat, cushions, an anti-macassar, etc., some duplicates, various condition and sizes

Berlin woolwork, or embroidery on canvas by means of copying a coloured chart, became very popular in the 19th century. Prior to the introduction of Berlin patterns it was very rare to find needlework designs with any indication of colour choices or threads. Berlin patterns were always coloured by hand at first, until the emergence of industrial printing techniques.

(49)

£200 - £400



466* **Bizarre Silk.** A large panel of bizarre silk, circa 1710, brocaded in coloured silks and gilt metal threads, with a pattern of flower cornucopias in gold, white, and peach, on a green ground, central vertical join, some unobtrusive old repairs and one or two small marks, backed with yellow silk (lightly stained), bordered all round with gold metallised braid, 167.5 x 106.5 cm (66 x 42 ins), together with the front panel of a 19th century brocade chasuble, backed with linen, length 115.5 cm (45.5 ins)

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963), and thence by descent.

(2)

£300 - £500

467* **Boot Pulls.** A fine pair of Edwardian boot pulls, each with a carved tortoiseshell grip and plated steel pull, 20.5 cm long (2) £70 - £100



468* **Boucher (François, 1703-1779, after).** Le Plaisir del la Pêche, early 20th century, printed in colours on dark cream grosgrain fabric, depicting a picturesque scene of a young peasant boy fishing in a river, flanked by two young girls with baskets, a large net hanging above beside a tree to the left, and a building and trees to the right, titled below image, blank margins a little dusty, image size 45.5 x 34.5 cm (18 13.5 ins), sheet size 63 x 51 cm (24.75 x 20 ins), together with 6 other decorative colour prints on fabric similar, 43.5 x 32 cm (17.25 x 12.5 ins) and smaller, and 6 colour prints on fabric lettered to top edges 'Supplement to "The Gentlewoman"' (The Cherub Choir after Joshua Reynolds; a double-page of King Edward VII and Queen Alexandra; Queen Victoria; The Princess of Wales; The Mother and the Child, after Bartolomé Murillo; and The Duke & Duchess of Cornwall & York and Family), plus an oval portion of Victorian glazed chintz printed with a bucolic marriage scene of peasants and a fiddler beneath trees, a church with spire in the distance, 25.5 x 38 cm (10 x 15 ins) (14) £100 - £200



469* **Buttons & Hatpins.** A collection of buttons, 19th-20th century, approximately 170 buttons, including sets, e.g. cut steel, enamel, embossed silvered metal, filigree inset with paste stones, tinies, Art Nouveau, mother of pearl (including jacket/waistcoat buttons), embossed, hand-painted gilt, coloured glass, porcelain buttons by Karen Gardiner, etc., diameter largest 32 mm (1.5 ins), smallest 7 mm (.25 ins), together with: **Hatpins.** A collection of hatpins, Victorian and later, 39 hatpins, with heads of various design, including filigree set with red paste stones, faux turquoise and pearls (2 pearls missing), diamanté, Art Nouveau, glass, tiger's eye, millefiori-style, etc., various sizes, set into a large Victorian lace-covered oyster silk pincushion, silk on base perishing, 15 x 19 x 9 cm (6 x 7.5 x 3.5 ins) (approximately 200) £200 - £300



470* **Chalice Cover.** An appliqué and metalwork chalice cover, probably Italian, 17th century, worked in padded velvet appliques, gold metallised threads (tarnished), cream silk threads, and spangles, on a turquoise silk ground, depicting 'IHS' within a large sunburst in the centre, surrounded by a wide border of carnations, tulips, pomegranates, Tudor roses, and other floral emblems on sinuous stems, with a winged cupid head at top and bottom, ground perishing with some crude stitched consolidation to a backing, appliques threadbare (and tulip at one corner missing), some loss of stitching and spangles, edged with gold metallised lace, 61.5 x 57 cm (24 x 22.5 ins), framed and glazed (70.5 x 66.5 cm)

See Art Institute Chicago for a similar chalice cover (Reference Number 1982.15).

(1) £300 - £400



Lot 471

471* **Chinese Embroideries.** A collection of embroidered items, 18th-early 20th century, including: a metalwork purse front; a goldwork bookmark with tassels at each end (machine-stitched to later fabric); a pair of goldwork cuff bands depicting dragons worked on a turquoise silk ground; another pair depicting a heron, butterfly, and floral branches on a cream silk ground; a border in polychrome silks and gold metallised thread depicting Oriental ladies; a pair of cuffs worked in polychrome silk threads and metallised gold thread on a cream silk ground depicting peonies; and a goldwork panel with large circular motif of a stylised peacock and flowers, worked on an olive green silk ground, mostly in good condition, various sizes, and a length of woven ribbon (15) £200 - £300



472* **Chinese Embroidery.** A large 'Shoulao and Deer' silk embroidered panel, late Qing Dynasty, finely hand-worked in silk threads in shades of pink, green, blue, cream, and grey, using mainly long and short stitch and satin stitch, accentuated with couched metallised gold and silver threads, on a red silk ground, depicting Shoulao the Immortal with twinkling eyes and a smile, the face padded to emphasize the cranial bump, cheeks, and nose, his right hand cradling a large ripe peach, his left holding a carved staff with suspended scroll, dressed in a voluminous robe decorated with emblems of longevity including shou characters, a deer by his side, occasional loose and lost stitches, selvages to sides, top and bottom edges machine-stitched, some faint scattered spotting to ground, 28 cm split in silk to lower edge just touching embroidered image repaired, 133 x 74 cm (52 x 29 ins)

Shoulao, the God of Longevity, is depicted as gentle and smiling, with an exaggeratedly high forehead. He holds the fruit of the fabulous tree, Pan Tao, which blossoms every three thousand years and only bears its peaches three thousand years later. The stag by his side symbolises happiness.

(1) £200 - £300



473* **Chinese.** A lady's embroidered short jacket, late Qing Dynasty, navy silk jacket finely hand-stitched in polychrome silk threads, using satin stitch and Peking knots, with all-over flower and moth motifs, and border of flowers, foliate volutes, and bats, lined with pink silk damask (some marks), stitched on turn-back sleeve cuffs with wide border of moths and paeonies, incorporating gold metallised threads, cuffs a little dusty and marked (especially at edge folds), front opening with 5 brass bauble fasteners, binding to nape becoming detached, cuff to cuff 105 cm (41.25 ins), length 65 cm (25.5 ins)

(1)

£300 - £500



475* **Chinese.** An embroidered and appliqué curtain panel, 18th century, with all-over pattern of embroidered appliqué swallows and dragons, connected by clouds worked in metallised gold threads, on a cream silk ground, perishing, with some losses (mostly to ground rather than needlework), woven fabric border with flower and scroll pattern (largely worn and frayed), linen backing printed with a repeated pair of cranes holding a leafy branch in their beaks, against a pattern of turquoise hexagons on a black ground, metal hanging hooks to top edge, small curtain rings vertically near left-hand edge verso, 206 x 188 cm (81 x 74 ins), together with:

An embroidered ceremonial flag, early-mid 19th century, triangular flag, hand-embroidered in metallised gold threads with a dragon chasing a pearl, amongst clouds, bats, and other auspicious symbols, on an orange silk ground (frayed, some old repairs), crenellated border of green silk (edges worn), backed with peach linen, twisted orange cord halyard, and remains of cream silk ribbon to upper right corner, 125.5 x 150.5 cm (49.5 x 59.25 ins)

For a similar Chinese flag, see the Royal Museums Greenwich which have an Imperial Chinese junk flag captured during the First China War of 1839 to 1842 (ID AAA0524).

(2)

£200 - £400



474* **Chinese Skirt.** An embroidered skirt, late Qing Dynasty, apron skirt of figured orange silk, front and rear panels and pleats hand-embroidered with butterfly and flower motifs in blue and white silk threads, embroidered borders with floral and other motifs in blue and white, and incorporating metallised gold threads, trims of woven ribbon, some discolouration of orange ground, wide linen waistband with loops (and a few small holes), edges lined inside with green silk, length 98 cm (38.5 ins)

(1)

£200 - £300



476* **Cigarette Silks.** A large collection of cigarette advertising silks, early 20th century, 450+ printed tobacco silks, mostly advertising *Badminton Tobacco Factories, B.D.V., and Muratti Cigarettes*, including heraldic, royalty and heads of state, countries, tartans, ceramic art, birds, flowers, fine art, regimental badges and medals, football, etc., some duplicates, most approximately 7 x 4.5 cm (2.75 x 1.75 ins), but a number 15 x 10 cm (6 x 4 ins), contained in plastic pouches in a modern album in slipcase

(1)

£100 - £150

477* **Clothing.** A 19th century farm worker's smock, circa 1880, hand-stitched thick twilled cotton smock, with smocked panel front and back, and wide square collar embroidered to each side with a heart flanked by leaf stems worked in cream cotton in stem, feather, and herringbone stitch, a few stitches lacking, smocked to shoulders and cuffs of long sleeves, 4 bone buttons to cuffs (half of one lacking), pocket slits to sides, some faint toning and marks, 1 or 2 very small holes, chest 79 cm (31 ins), sleeves 57 cm (22.5 ins), length 95 cm (37.5 ins), together with a child's smock, circa 1900, with smocking to front and back in red thread, some marks, and a frilled cream silk Victorian baby's bonnet

(3)

£150 - £200



Lot 477



Lot 478

478* **Clothing.** A cage crinoline, circa 1850s, constructed of thread-wrapped steel hoops joined by strips of linen to form a framework designed to support a full skirt, hem padded and lined (sometime re-lined?), worn, with some soiling and holes in places, and several hoops broken, height approximately 81 cm (32 ins), diameter at base 61 cm (24 ins), together with:

A gold silk dress, circa 1850, hand-stitched gown of gold silk, lined with glazed linen, with boned and fitted bodice, boat neck, elbow length sleeves with bell-shaped double frill trimmed with matching fringe, and v-shaped gold braid ornamentation to front of bodice, continuing down front of skirt, with 12 gold thread-wrapped and braid-edged buttons between, skirt with pocket to right-hand side, a few small holes and marks, underarms slightly darkened and just beginning to perish a little (with 1 or 2 crude repairs), bust 88 cm (34.5 ins), waist 72 cm (28 ins), sleeves 37 cm (14.5 ins), length at front 133 cm (52.5 ins), and at back 140 cm (55 ins), and

A purple silk bodice, circa 1850s/60s, bodice of purple silk, lined with glazed linen, with round neck and three quarter length pagoda sleeves lined with cream silk and trimmed with purple silk ribbon and bow (ribbon to right sleeve becoming detached), left sleeve edged with tasseled fringe (lacking to right sleeve), front opening with 7 purple net-wrapped silk buttons, bust 79 cm (31 ins), waist 59 (23 ins), sleeves excluding fringe 51 (20 ins), length 39.5 cm (15.5 ins)

Although the cage crinoline, which appeared in 1857, appears to us today a cumbersome contraption to wear, it appealed to ladies of the time as being a lighter and more practical alternative to wearing several layers of heavy petticoats, the method which had been employed previously to achieve a wide skirt.

(3)

£200 - £300



479* Curtains. Two matching pairs of large yellow silk curtains with pelmets, 20th century, 4 custom-made long curtains, with triple pleats, lined, interlined, and weighted, with metal hooks, 1 pair made for a large window, each curtain drop 277 cm (109 ins), width 343 cm (135 ins), the other pair for a smaller window or doorway, each curtain drop 283 cm (111.5 ins), width 165 cm (65 ins), leading edge of each curtain with green and ivory braid (and some splitting and slight fraying to extreme edge), some minor discolouration of lining, each set with a matching pelmet, with goblet pleats caught up with knotted and scalloped green and ivory twisted cord, matching tasselled trim to lower edges, velcro fastening to top edge of verso, height at smallest point in centre 51 cm (20 ins), length of upper edge 300 cm (118 ins) and 160 cm (63 ins) respectively

Provenance: Made for a flat in Kensington, London.
(6)

£300 - £500



Lot 480

480* Ecclesiastical Armorial. An appliquéd and embroidered coat-of-arms, Continental, 17th century, *hand-stitched in high relief, with padded appliqué embroidered with coloured silk and metallised threads, using couching, stem, and satin stitch, on a crimson silk ground, the central voluted shield with a perched bird holding a branch of foliage in its beak above a star motif and 3 stylised mountain peaks, surmounted by a violet galero with tasselled cords (6 tassels on each side), some soiling and marks, mounted on card, bordered with a pink and gold metallised tufted edging (becoming detached in places), 28.5 x 26 cm (11.25 x 10.25 ins), together with a rococo-style leather chair back, embossed with figures, monkeys, swags of fruit and flowers, a shell, and a lion's face, lower right corner missing, 51.5 x 46.5 cm (20.25 x 18.25 ins)*

The violet hat, or galero, with its six tassels and cords was a vestment particularly reserved for an office called Chaplain of His Holiness, a title of distinction given by the Pope in recognition of a priest's service to the Church. He was addressed with the honorific title Monsignor. He had certain privileges with respect to ecclesiastical dress and vestments, like the violet hat. It is possible that the arms here might be those of the ecclesiastical office rather than an individual. They are very elaborate for a personal coat and perhaps might come from something like a cope. The bird pictured is likely to be a dove holding an olive branch as a symbol of peace.

(2)

£200 - £300



481* Embroidered Appliqués. Virgin and Child embroidered appliqué, probably Continental, 17th century, *hand-stitched in coloured silk threads and metallised thread on a silk velvet ground (somewhat faded), with a half-length portrait of the Virgin Mary and the Christ Child, both wearing crowns, and appearing above clouds with a pair of praying putti below flanked by 2 larger hooded praying figures, the embroidery neatly stitched to a modern cream silk backing, 17 x 14 cm (6.75 x 5.5 ins), together with several other needlework appliqué, including a set of four 18th century flower embroideries, finely hand-worked in polychrome silk threads using chain stitch on a pale beige linen ground, 2 depicting a carnation stem, and 2 depicting a tulip stem, the linen irregularly cut, each approximately 15 x 12 cm (6 x 4.75 ins), and a set of 7 small Chinese embroideries, mounted on thin laid paper (3 mounted together)*

(12)

£100 - £200



482* **Embroidered Apron.** An English embroidered silk apron panel, circa 1720-1740, finely hand-stitched in polychrome silk threads and metallised gold threads on a cream silk taffeta ground, using satin stitch, couching, french knots, and long and short stitch, with large stylised stems of flowers, pomegranates, leaves, and tendrils, each stem emanating from a rocky mound, lower corners rounded, lacking drawstring to hand-stitched top edge, a few loose threads, silk beginning to perish at central vertical fold, and with some faint foxing and tiny holes, but needlework almost entirely intact, colours vibrant, and silk ground generally robust, 46 x 93 cm (18 x 36.5 ins)

A very beautiful early 18th century silk apron front, in unusually good condition; see the V&A for similar, including accession numbers T.16-1970, T.358-1971, and CIRC.34-1929.

(1)

£300 - £400



483* **Embroidered Box.** A wooden box with embroidered panel sides, probably Italian, 17th century, sides, front, and top of hinged lid worked in coloured silk and metallised threads on a gold silk ground, using long and short stitch, stem stitch, basketweave, and satin stitch, depicting stylised tulips, carnations, and other flowers, scrolling stems, and volutes, heavily faded and worn, with losses to needlework and ground, and some woodworm holes, interior lined with cream silk, box set upon claw feet, dimensions including feet 18 cm (7 ins) high x 50 cm (19.75 ins) wide x 32 cm (12.5 ins) deep

(1)

£200 - £300



484* **Embroidered Cap Backs.** Four metalwork cap backs, probably British, 17th century, 3 densely embroidered with metallised silver threads, using padded satin stitch and bullion stitch, and incorporating spangles, with velvet or silk inserts to lower edge (1 gathered), the fourth composed of metal coilwork and spangles on paper, re-mounted on later velvet, occasional small losses to needlework, 16 x 20.5 cm (6.25 x 8 ins) and smaller, together with other items, comprising: a portion of late 17th/early 18th century embroidery, with floral pattern worked in coloured silk threads and metallised threads, with borders of metalwork (one detached), toned and worn, 74.5 x 61.5 cm (29.25 x 24.25 ins); a cream silk-lined green and gold silk Regency reticule, made of 4 sections terminating with a tassel, silk fraying in places, remains of green silk drawstring, dimensions excluding tassel 21 x 15 cm (8.25 x 6 ins); and a quantity of passementerie, including metallised lace, braid, and fringing, a number of thread-wrapped buttons, and a quantity of sequins (for fans etc.) in a small box, various condition and sizes

See The Met, for a cap embroidered using a similar technique and materials (accession number 39.13.8).

(a small carton)

£200 - £300



485* Embroidered Map. England & Wales, circa 1800, oval map finely hand-embroidered in polychrome silk threads, with place names and title worked in black thread, on cream silk, depicting England and Wales divided into counties, with part of Scotland, Ireland, and France, map outlines worked in chain stitch, vignette of Britannia worked in long and short stitch upper right above title, with details including her face, limbs, and a sailing ship delineated in watercolour, the whole within a border of carnations, oak leaves, and acorns, worked in long and short stitch, split stitch, and french knots, lightly toned and occasional minor marks, small hole near compass lower left (not affecting stitching), 50.5 x 46 cm (20 x 18 ins), contemporary glazed oval gilt frame (58.5 x 54 cm)

(1) £200 - £300



Lot 486

486* Embroidered Panel. A large 17th century style metalwork silk panel, early 20th century, worked in metallised gold and silver thread, using padded satin stitch, basketweave, and chain stitch, with all-over repeating pattern of stylised flowers (irises, tulips, lilies, etc.) on foliated scrolling stems, incorporating exotic birds, with outlines and details worked in yellow thread in chain stitch, 1 or 2 small areas of wear to threadwork, 30 x 10 cm light stain to lower left edge, on a peach silk ground (perishing and frayed in places, especially at edges), sometime backed with orange cotton (some staining and wear), 333 x 126 cm (131 x 49.5 ins)

A superb piece of needlework by an expert embroiderer evidently imitating, or inspired by, an earlier piece or design; probably made as a commission for a large house, perhaps to match an existing early piece.

(1) £300 - £500

487* Embroidered Panel. A silkwork and metalwork panel, British, 17th century, worked in polychrome silk threads and metallised gold and silver threads on a crimson silk ground, using long and short stitch, french knots, stem stitch, basketweave, couching, padded satin stitch, and bullion stitch, forming a wide vertical border of large flower heads (tulips, roses, and lilies) on voluted foliate scrolls, to the left a narrow border similar, some minor fading and loss of threadwork, silk ground with scattered small pale flecks where threadbare, edged all round with gold metallised lace, sometime mounted over a board and held in place with stitching on verso, 45.5 x 37.5 cm (18 x 14.75 ins)

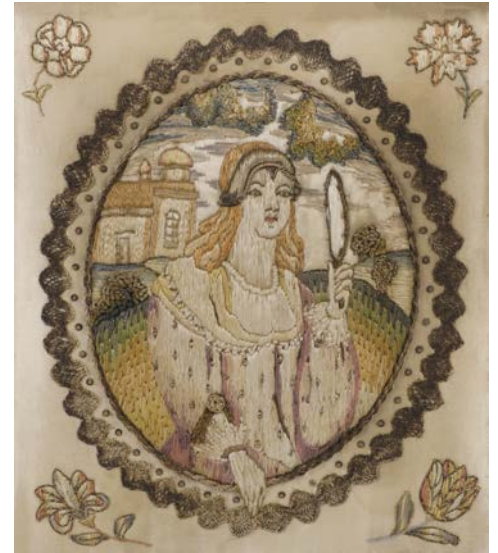
(1) £200 - £400



Lot 487



Lot 488



Lot 489

488* Embroidered Picture. Epsom Races, circa 1890, worked in polychrome silk threads, depicting a busy racecourse lined with spectators, and various stalls, one advertising 'Fred Jollands Kingswood Hotel', 31.5 x 59.5 cm (12.5 x 23.5 ins), glazed gilt moulded frame (45 x 74 cm)

(1) £200 - £300

489* Embroidered Picture. Needlework picture of Aphrodite, probably Continental, 17th century, worked in polychrome silk threads, metalwork, and beadwork, on padded cream silk, oval half-length portrait of a female figure in a landscape holding a mirror, with a building to her left, set onto pale gold silk (later?) within oval frame of spangles and metalwork, with a flower embroidered at each outer corner, worked using various stitches, including long and short, bullion, french knots, stem, satin, and latticework, the whole tacked onto a wooden panel with plinth to top edge, 20 x 17.5 cm (8 x 7 ins), together with an early 20th century tapestry picture depicting medieval figures, worked in coloured wools on hessian, portion of design where unfinished to lower edge, stitched area 88.5 x 16.5 cm (34.75 x 6.5 ins), framed and glazed (105 x 32.5 ins), and 2 sample embroideries, one of a pomegranate, the other of two forms of latticework, mounted together, with manuscript caption on mount 'Samplers by apprentices in Arthur H. Lee workshops - Birkenhead - about 1860', 13.5 x 10.5 cm (5.25 x 4 ins) and 8.5 x 4.5 cm (3.5 x 1.75 ins) respectively, framed and glazed (24 x 28 cm)

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

(3) £200 - £300



Lot 490

490* Embroidered Picture. Portrait of Queen Anne (1665-1714), British, early 18th century, worked in silk threads in shades of green, pink, brown, gold, and black, on a gold silk ground, using mainly chain and split stitch, showing Queen Anne wearing flowing robes and seated in a garden pavilion, plucking a bunch of grapes from a comport of fruit, a chequered floor at her feet, and stone balustrades either side, with an archway on her right supported by rusticated pillars giving a vista of a fountain between an avenue of trees leading to a symmetrical house, and a window opening on her left with view of a garden and a rustic domed dwelling, with trees and a hare, pencil outlines to upper portion where unfinished (including the Queen's face, top of archway, trees, animals, and sunburst), somewhat toned overall, 13 cm vertical split to upper edge, and a few small areas of fraying to ground, 35 x 40 cm (13.75 x 15.75 ins), framed and glazed (43 x 48 cm)

Queen Anne's struggle with illness and her tragic inability to produce an heir is well-known. She married Prince George of Denmark (1653-1708) and reigned from 1707 to 1714. The couple lost 18 children (including twins) through miscarriage, stillbirth and early death. Two of their daughters, Mary and Anne Sophia, died in 1667 from smallpox within days of each other, both aged under two years, and their son and heir, Prince William, Duke of Gloucester, died in 1700 at the age of 11.

(1) £400 - £600



491* **Embroidered Picture.** Saint John the Evangelist, Continental, 16th century, full-length figure of a male saint holding a chalice with a serpent arising from it, standing on a chequered floor, within a pillared archway, worked in silk threads in shades of blue, green, yellow, orange, brown, and red (latter possibly later?), using mainly long and short, satin, and stem stitch, the halo elaborately worked in gold metallised threads (tarnished), loss of threadwork to pillars and background revealing pencil outlines, several splits in ground, 29.5 x 20 cm (11.5 x 8 ins), stitched to a hessian backing, glazed green velvet frame (42 x 33 cm), velvet slightly faded

An early embroidery, possibly taken from an orphrey.

(1)

£200 - £300

492* **Embroidered Slips.** A collection of mounted slips, British, mid-late 17th century, 7 needlework slips, hand-stitched in polychrome silk threads, using long and short, and seed stitch, each depicting a different flower spray, including tulips, carnations, paeonies, Tudor roses, and heart's ease, some loss of stitching revealing hessian ground, each approximately 17 x 17 cm (6.75 x 6.75 ins), stitch-mounted in the early 20th century to 2 lengths of cream satin (3 to one, and 4 to the other), and linked with scrolling foliate stems worked in gold silk threads, the slips and later stems edged all round with a chain stitch border in gold metallised thread, top and side edges raw (sides irregularly cut and truncating embroidery), selvedge to bottom, stitched tuck to right-hand end of each (that to shortest length unpicked), 23 cm (9 ins) wide x 81cm (32 ins) and 107 cm (42 ins) long

Attractive, and sympathetically mounted, examples of these early needlework motifs which were used to embellish the soft furnishings of the wealthy. They were typically used to adorn curtains, bed hangings and valances, cushions, and picture and mirror frames, amongst other furnishing textiles.

(2)

£400 - £600



Lot 492



Lot 493

493* **Embroidered.** A collection of embroidered items and passementerie, 18th & 19th century, including: a cream linen Regency reticule, each side hand-worked in stem stitch in coloured silks, with a bowl of flowers within a scrolling floral and foliate border, remains of green silk ribbon border, lined with dark green silk, lacking drawstring in top edge, toned, 28 x 22 cm (11 x 8.5 ins); a beaded shield-shaped reticule of cream silk, beaded to both sides, the front with a bird perched on a branch and a floral and foliate border, the back with flowering branches, floral border along stiffened opening to top, double twisted cord handle, embellished with a metal ring and tassel to each side, lined with gauze fabric, a little marked and dusty, some wear and fraying to extremities in places (especially at opening), 20 x 19 cm (8 x 7.5 ins); a pair of chair covers, the seat embroidered with a beribboned posy of roses, and the back with a pair of doves holding a wreath in their beaks, on a stitched pale blue lattice ground, worked on gauze-backed turquoise silk, approximately 38 x 40 cm (15 x 15.75 ins) and 36 x 28.5 cm (14 x 11.25 ins); 7 lengths of metallised braid, longest (with frequent joins) nearly 9 m, shortest 60 cm; a pair of 2 metallised gold tassels; and a set of 3 similar

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963), and thence by descent.
(20)

£150 - £200



495* **Equestrian.** A large horse blanket made for Horace St Paul, Austria, circa 1759, large shaped blanket designed for the back of a horse, with a pair of buckles and leather straps to fasten around neck (part of one strap missing), and leather straps to fasten to a crupper at the back, elaborately embroidered and appliquéed on a thick crimson wool ground, with circular coat-of-arms of Horace St Paul in centre, surmounted by a count's coronet, against a military trophy, count's coronet repeated on sides atop a decorative monogram, a number of small holes (largest 3.5 x 3.5 cm), one crudely partially repaired, some light marks, edged all round with a double row of velvet braid (worn and threadbare, 20 cm section missing), backed with hessian, approximately 169 x 167.5 cm (66.5 x 66 ins)

A most unusual and impressive large textile, and an apparently rare survival; we have not been able to trace another similar. Unlike a shabraque, this blanket, with its large central armorial, appears not to have been intended for use with a saddle. It may have had a ceremonial use, at a parade or funeral for example, or may simply have been both a practical item and status symbol, its function to keep the horse warm whilst declaring the opulence of the owner's stables. Horace St Paul (1729-1812) would almost certainly never have been granted this coat of arms had he not been forced to flee England after killing a man in a duel. In 1751, whilst a law student of 22, he fell out with an older gentleman named Mr Dalton over the favour of a lady. The two men fought a duel at Dalton's home, whereupon a servant, hearing the sounds of fencing, found his master dead in the parlour. On being ordered to stand trial for wilful murder Horace fled the country, first to France, then to Brussels, where he became acquainted with Prince Charles of Lorraine, Governor-General of the Austrian Netherlands and brother-in-law of Maria Theresa, the Empress Queen. On the outbreak of the Seven Years War in 1756, Prince Charles returned to Austria as one of the principle military commanders, with Horace as his aide-de-camp. St Paul obviously displayed some of the fearlessness he had shown in his youth: on 20th July 1759, he was created a Count of the Holy Roman Empire for 'having devoted himself to arms, and having followed the Royal-Imperial Standards in the last two Campaigns at his own expense, and having therein displayed pre-eminent fortitude and proved beyond doubt his soldierly valour and his exalted zeal in the arts of war...'. A Royal Pardon was granted to Horace in 1765, and he returned to England, purchasing the (now derelict) estate of Ewart Park from his brother in 1775, and completely redesigning the house and grounds. Horace was appointed Secretary of Embassy to the Court of France (1772-1776), and then Envoy to Sweden (1776-1777), before retiring from diplomatic life. (See Neil Cogswell, *Lobositz to Leuthen, Horace St Paul and the Campaigns of the Austrian Army in the Seven Years War 1756-57*, Helion, 2017)
(1)

£500 - £800



494* **Embroidered.** A collection of whitework embroidered and lace items, 18th century and later, including: a hand-made shawl finely embroidered with tamborwork and insertions, circa 1780, several small holes, and a few neat darns; 2 mid 18th century sleeve ruffles, each close-gathered and embroidered with scrolling flower stems, 1 double-frilled and edged with hand-made lace; 14 hand-made sleeves, including 6 pairs, 1 sleeve marked in ink 'A.H. Price. 3.', and 1 pair marked 'E.W. Price', both in a 19th century hand; a net lace apron panel embroidered with whelks, spiral seashells, and seaweed; and 2 Regency skirt panels, mostly in good condition, various sizes

(21)

£200 - £300



496* **Fabric.** A collection of early needlework, lace, and woven fabrics, 18th century, comprising: 3 matching pieces of silk brocade, possibly Spitalfields, woven with polychrome scrolling flower stems on a cream ground with figured scalloped ribbon design, some tiny holes and light marks, 66 x 52 cm (26 x 20.5 ins) and slightly smaller, plus another similar, 52 x 49 cm (20.5 x 19.25 ins); the front or back panel of a silk chasuble, brocaded with a pattern of blue cornflowers in coloured and silver metallised threads, and embroidered with scarlet pimpernel flowers within a border of gold metallised threads, on a pale pink ground, faded and dusty, 128 x 88 cm (50.5 x 34.5 ins); a pelmet shaped portion of floral silkwork and metalwork embroidery on cream silk, worn with loss, attached to a wide length of silver metallised lace, latter 12 x 166 cm (4.75 x 65.5 ins), overall dimensions of fabric at largest points 35.5 x 134 cm (14 x 52.75 ins); 2 matching triangular portions of pieced raspberry and cream silk lampas, one with 1 x 1 cm hole, each approximately 94 x 64 cm (37 x 25.25 ins) at largest points; and a needlepoint pelmet worked in coloured silk threads in tent stitch, some small threadbare areas, made from 3 joined pieces and with a later (crudely-stitched) backing of dark red satin, 15.5 x 137 cm (6 x 54 ins) (9) £200 - £400

497* **Fabric.** A long length of glazed chintz for seat covers, British, early 19th century, with repeated pattern of the Prince of Wales's feathers against a circle of blue ribbon, within a floral wreath, including roses, carnations, cornflowers, irises, heart's ease, forget-me-nots, and nasturtiums, on an ivory ground, truncated brown ink stamp of the royal crest to lower cut edge, some marks, creased at edges (and a couple of very small holes), dimensions of pattern 32.5 x 34 cm (12.75 x 13.5 ins), selvedge to selvedge 65 cm (25.5 ins), length approximately 15 m (24 repetitions of pattern), together with another matching piece, 59.5 x 66 cm (23.5 x 26 ins)

A rare long length of upholstery chintz, intriguingly featuring the Prince of Wales's feathers, and stamped with the royal crest.

(1) £400 - £600



Lot 497



498* **Fabric.** A long length of woven silk brocade, France: Lyon, late 18th/early 19th century, with a large repeated pattern (7 repeats) of roses and chrysanthemums in a vase, flanked by meandering stems of tulips and other flowers, woven in pinks, purples, blues, and green, incorporating metallised gold threads, on a cream ground, faint water-stain towards upper edge, some minor toning and occasional fraying to edges, loom width 56 cm (22 ins), length 320 cm (126 ins)

(1) £300 - £500



499* **George (King of Great Britain and Ireland, 1762-1830)**. Silk stockings, 1821, two fine stockings of cream ribbed silk, each woven with an openwork 'GR' just below top edge, above the date '1821' worked in red cross-stitch below the numbers '1' and '10' respectively, some minor foxing and marks, length 93 cm (36.5 ins), wrapped in a piece of old paper bearing a later 19th century sepia ink description of the contents

(2)

£200 - £300

500* **Household Linen**. A collection of whitework napkins, tablecloths, pillowcases, and bedcovers, 19th/20th century, including: a finely-worked tablecloth of Brussels lace, depicting flower baskets and scrolling floral and foliate stems, with whitework embroidery of cupids, flower garlands, butterflies, and classical urns, 6.5 x 2 cm hole, and some scattered small holes, minor discolouration in one or two places, 123 x 121 cm (48.5 x 47.75 ins); a set of 8 large fine linen napkins, with filetwork monogram 'NL' to one corner within an embroidered and cutwork frame, each approximately 65 x 63 cm (25.5 x 24.75 ins); two pairs of finely hand-stitched pillowcases, one large linen pair with drawn threadwork, lace insertions, and whitework embroidery, the other pair edged with hand-made lace and with large monogram 'YR'; a large embroidered and lace Victorian bedcover; another with Art Nouveau style floral embroidery; and a large damask banqueting cloth, generally good condition, various sizes

(17)

£150 - £250



501* **Household Linen**. A pair of sheets, 1806 and 1811, two hand-stitched sheets, each with central join, each dated to one edge with cross-stitch in gold-coloured thread, and with one edge later hemmed by machine, occasional light toning and marks, but overall in very good condition, 227 x 230.5 cm (89.5 x 90.75 ins) and 221.5 x 186.5 cm (87.25 x 73.5 ins), together with a white bedcover, woven with an embossed pattern of flowers and other motifs, circa 1880s, 213 x 131 cm (84 x 51.5 ins), plus a small quantity of lace, including a substantial length of 13.5 cm (5.25 ins) wide net lace with scrolling foliate pattern, and a long length of 19th or early 20th century moiré effect floral ribbon

(a carton)

£100 - £200



Lot 500



502* **Indian Phulkari.** An embroidered phulkari shawl, late 19th/early 20th century, large panel hand-embroidered in silk threads of pink, yellow, and occasionally purple and green, and cream cotton thread, with an all-over pattern of daisy flowers and chickens amongst dotted lines, on a ground of hand-spun loomed brown cotton, occasional loss of threadwork, and some mottling to ground, 237.5 x 146 cm (93.5 x 57.5 ins), together with 5 other items, including a Sumbanese Hingii ikat with multiple bands of stylized lions, horses, and other tribal motifs, various condition and sizes

Provenance: All the items in this lot were purchased from the Stapylton Barnes family of 'Foxholm' in Weybridge in 1983. The family had a number of famous antecedents, including explorer William Edward Parry (1790-1855) and William Penn (1644-1718), one of the Quaker founders of Pennsylvania.

Phulkari are beautifully embroidered wraps made by and for a family member as a head covering or shawl for a special occasion such as a birth or marriage.

(6)

£100 - £200



503* **Infants' Clothing.** A collection of baby gowns, shirts, and bonnets, circa 1800-1830, comprising: 9 high-waisted christening and baby gowns with short sleeves, all hand-stitched, and variously embellished with whitework embroidery, tucks, and lace, e.g. Vandyke work, broderie anglais, etc., 1 with tiny decorative Dorset knob buttons; 3 hand-stitched baby shirts, one marked in early ink 'Canning 2', and another 'Dursley'; and 4 white cotton baby bonnets, with various tucks, frills, and embroidery, occasional small holes and marks, but generally in good condition, various sizes

(16)

£150 - £200



504* **Japanese.** A goldwork silk kimono, circa 1920s, hand-stitched cream silk kimono, lined with cream silk (lightly foxed), embroidered all-over in gold metallised thread, with dragon, cloud, and fire motifs, occasional small marks and pulled threads, 2 x 3 cm area of slight fraying to lower hem, length 145 cm (57 ins)

(1)

£150 - £200



505* **Lace Samples.** Two crochet sample books, early 20th century, approximately 45 blue thick paper leaves with crochet samples stitched to recto (one volume with a number of additional blank leaves), stationer's printed label on front pastedowns 'A L'École St. Cyr ... Maison Blondel, 152, Rue de Rennes ... Paris', original biege linen, lightly marked, one volume with initials 'M.B.' impressed onto front cover, the other with waterstain to fore-edge of upper cover, small 4to, together with a collection of stitched leaves with various samples of mounted needlework, 19th century, including buttonholes, patches, seams, etc., brown paper leaves torn and some loose, and a number of other small pieces or fragments of needlework, including 2 pairs of sleeves, and 5 borders with punched cut-outs for broderie anglais (2 partially stitched), 2 matching measuring 45.5 x 104 cm (18 x 41 ins), 2 matching measuring 18 x 05.5 cm (7.25 x 41.5 ins), the other 9 x 105.5 cm (3.5 x 41.5 ins) (16) £100 - £200



506* **Lace.** A flounce of Milanese lace, probably 18th century, a wide length of cream tape lace, with floral and foliate motifs on scrolling tendrils, occasional small holes and marks, 24 x 209.5 cm (9.5 x 82.5 ins), together with:
A Honiton collar and cuffs, 19th century, large white collar, and pair of cuffs similar, the collar composed of floral and foliate motifs, a little faint toning in places, collar 77 x 50 cm (30.25 x 19.5 ins), cuffs 14.5 x 22 cm (5.75 x 8.75 ins), plus a Honiton lace wedding veil, several small brown marks near one corner, 208 x 208 cm (82 x 82 ins), a Honiton lace bonnet veil, 24.5 x 47.5 cm (9.75 x 18.75 ins), and various other pieces of lace, mostly white, cream, and ivory, but including some black lace and a piece of blue lace, comprising machine and hand-made, lengths and flounces, shawls, baby dresses and bonnets, aprons, modesty panels, collars, cuffs, etc., some labelled, including Valenciennes, Flemish guipure, Chantilly, Irish, Bucks., Milanese, Yak wool lace, tatting, whitework, various condition and sizes (a carton) £300 - £400



507* **Lace.** A wide flounce of 19th century cream needle lace, hand-embroidered on machine net, with floral sprays and volutes, some scattered foxing, joined with one seam in a circle, width 55 cm (21.5 ins), overall length 397.5 cm (156.5 ins), together with another large matching piece, probably taken from a bassinet, joined and with black fabric attached to part of it, length approximately 226 cm (89 ins), plus other items of lace and whitework, including a lace stole, ladies' drawers, crib covers, and a christening gown, various condition and sizes (a carton) £100 - £200



508* **Lace.** Two lace sample books, D. & Co. Ltd., 1926, approximately 40 leaves each, with numerous machine-made lace samples in white and cream mounted on rectos and versos, copious printed labels, some samples missing, first leaf of one volume with lower right blank corner excised, original limp cloth, some soiling and wear, upper covers titled respectively 'Collar & Panel Laces. Valenciennes, Guipure and all the Newest Cotton Laces' and 'Box Lots. Laces, Collarings, All New Styles' and with manufacturer and date, folio (37.5 x 24.5 cm/14.75 x 9.75 ins) (2) £100 - £200



509* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950s, *hand-embroidered in polychrome wools on a rich blue twilled ground, with all over 17th century-style floral design of trailing foliage and large flowers, using long & short, stem, chain, satin, and cross-stitch, latticework, and french knots, selvages to sides, upper and lower edges hemmed with machine-stitching, small nick and evidence of tacking threads in right-hand edge, some faint vertical fading, and 1 or 2 very small marks, adhesive fabric manuscript label to verso lettered 'Blue Ground Jacobean', 331.5 x 133 cm (130.5 x 52.5 ins)*

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

A rare and beautiful piece of hand-embroidery by important textile designer and manufacturer Arthur H. Lee (1853-1932); in very good condition, probably an unused sample piece. Pieces such as these seldom appear on the market; the rich blue ground of this example is particularly unusual.

The prestigious family firm of Arthur Lee & Sons was founded in 1888 in Bolton, subsequently moving to a purpose-built factory in Birkenhead in 1908. The company continued throughout the 20th century under the direction of Arthur's three sons and five grandsons before closing in 1970. The American branch of the firm, Lee Jofa, is still in existence in New York. As well as developing innovative methods of weaving tapestry cloths, and producing high-quality hand-blocked fabrics, Arthur Lee revived the practise of hand-crafted needlepoint and crewelwork.

(1) £500 - £800

510* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950s, *hand-embroidered in polychrome wools on a beige twilled ground, with all over 17th century-style design of exotic birds amongst trailing foliage and large flowers, using long & short, stem, chain, satin, and cross-stitch, latticework, and french knots, lined with linen, looped tufted edging in blue, grey, and brown to sides and lower edges (15 cm length becoming loose), threads pulled in places (mostly to edging), verso with adhesive fabric manuscript label lettered 'Jacobean', and manufacturer's card label stitched through two eyelets bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, Special Treyes/3 Curtain, No.194', 307 x 134.5 cm (121 x 53 ins)*

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

A rare piece of hand-embroidery by important textile designer and manufacturer Arthur H. Lee (1853-1932); in very good condition, probably an unused sample piece. Pieces such as these seldom appear on the market; this example, featuring exotic birds is particularly unusual.

(1) £500 - £800



Lot 510



Lot 511



Lot 512

511* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950s, *hand-embroidered in polychrome wools on a beige twilled ground, with all over early 18th century-style floral design of trailing foliage and large flowers, including carnations, paeonies, tulips, roses, dahlias, trumpet vine, etc., using long & short, stem, chain, and satin stitch, selvedges to sides, top and bottom edges hemmed with machine-stitching, 1 or 2 small marks, and a tiny hole (not affecting threadwork), verso with adhesive fabric manuscript label lettered 'Queensbury Crewel Beige Background', and manufacturer's card label stitched through two eyelets bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, 2718 Queensbury curtain No.185: 1 of pair', 322.5 x 138.5 cm (127 x 54.5 ins)*

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

A rare piece of hand-embroidery by important textile designer and manufacturer Arthur H. Lee (1853-1932); in very good condition, probably unused. Pieces such as these seldom appear on the market.

(1) £500 - £800

512* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950s, *hand-embroidered in wool in shades of pink, blue, green, and brown, on a brown twilled ground, with all over 17th century-style floral design of trailing foliage and large flowers, using long & short, stem, seed, chain, satin, and cross-stitch, and latticework, 2 holes towards top of panel (4 x 7 cm and 1.5 x 3.5 cm), first hole with some associated loss of threadwork, a few other threads loose, top edge hemmed with machine-stitching, matching looped tufted edging to sides and lower edge, verso with adhesive fabric manuscript label lettered 'Beige Ground Jacobean', and manufacturer's card label stitched through two eyelets bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, Tenbury Castle. 17.3', 322.5 x 142 cm (127 x 56 ins), together with:*

A crewelwork pelmet, Birkenhead, circa 1950s, hand-embroidered in polychrome wools on a gold damask ground, with stylised flowers and vegetation, using long and short, stem, and satin stitches, and latticework, stiffened, and lined with cream cotton on verso, looped tufting to lower edge, 28 x 236 cm (11 x 93 ins)

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

(2) £400 - £600



Lot 513

513* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950s, *hand-embroidered in polychrome wools on a green-beige twilled ground, with all over early 18th century-style floral design of trailing foliage and large flowers, including carnations, paeonies, tulips, roses, dahlias, trumpet vine, etc., using long & short, stem, chain, and satin stitch, selvedges to sides, top and bottom edges hemmed with machine-stitching, top edge with some holes and fraying (not affecting threadwork), verso with adhesive fabric manuscript label lettered 'Queensbury Crewel Beige Background', and manufacturer's card label (broken) stitched through two eyelets bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, 2718 Queensbury curtain, 1 of pair', 330 x 138.5 cm (130 x 54.5 ins)*

Provenance: Purchased from Arthur H. Lee when the company closed in 1970 by the owner's father, proprietor of flooring and soft furnishings company F. Sanson Contracts.

A rare piece of hand-embroidery by important textile designer and manufacturer Arthur H. Lee (1853-1932); in very good condition, probably unused. Pieces such as these seldom appear on the market.

(1)

£500 - £800



514* Map Scarf. Fairburn's Map of the Country Twelve Miles Round London, Liberty of London, 20th century, colour-printed on a cream silk ground, depicting a circular map of London, titled above and with 2 vignettes in the lower spandrels of Chelsea Hospital and Greenwich Hospital, published by John Fairburn, September 1st 1800, taken from the British Museum's copy stamped 3rd November 1868, lettered to lower right 'Made in England, Liberty of London', machine-stitched hem, 3 very small holes to lower left corner (reverse of corner with stitched woven name tape 'Corkran'), 69 x 69 cm (27 x 27 ins)

A calico handkerchief depicting the same image, printed in 1830, passed through these rooms in 2020 [see James Howgego, *Printed Maps of London*, 216 (3)], but we have never seen Liberty's version of Fairburn's map, nor indeed have we traced one elsewhere.

(1)

£100 - £150

515* Mezzaro. A large panel, Italian, circa 1800, cotton panel, lavishly block-printed in shades of red, blue, green, and brown, on a brown ground (with uniform mottled toning?, and a few small stains), depicting a 'Tree of Life' design with flowers and foliage incorporating two palm trees, two giraffes, a lion, and two stags, floral palmette border, 27 x 20 cm area in centre with small holes and a portion missing and repaired, sometime crudely hemmed and edged with a narrow border of red cotton (now missing in places), 246 x 272 cm (97 x 107 ins)

Provenance: From the estate of Francis Wright Fabyan, Commonwealth Avenue, Boston, Massachusetts, USA, a fabric merchant and the life-long partner of an uncle of the vendor, by descent.

A striking and unusual mezzaro, featuring giraffes and a lion. See the V&A for a mezzaro of a very similar design (accession number IS.145-1950).

(1)

£200 - £400



516* Mezzaro. A large panel, Italian, circa 1850s, cotton panel, lavishly block-printed in shades of red, blue, and brown, on a cream ground, depicting a 'Tree of Life' design with flowers and foliage incorporating birds, butterflies, and a squirrel, with hunting scene border, custom export stamp 'registered' to upper right corner, and stamped 'No. 1008' to lower edge, some light toning and a few fox spots, but overall in good condition, 264 x 174 cm (104 x 68.5 ins)

Provenance: From the estate of Francis Wright Fabyan, Commonwealth Avenue, Boston, Massachusetts, USA, a fabric merchant and the life-long partner of an uncle of the vendor, by descent.

(1)

£400 - £600



Lot 515



518* Needlepoint Pelmet. A pair of matching pelmets, late 19th century, *one large and one small pelmet, hand-worked in tent stitch in wool, in shades of red, green, blue, and gold, on a black ground, with a large pattern of stylised flowers and leaves, lower edge scalloped, both 38.5 cm (15.25 ins) high, width 192 cm (75.5 ins) and 90.5 cm (35.5 ins), modern backing of beige linen, together with two mid 19th century matching seat covers worked in polychrome wools in tent stitch on canvas, with differing varied large flowers, including honeysuckle, auriculas, a striped tulip, carnations, paeonies, and cornflowers, each approximately 45.5 x 58 cm (18 x 22.75 ins)*

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963), and thence by descent.

(4)

£150 - £250



517* Mezzaro. A large panel, Italian, early-mid 19th century, cotton panel, *lavishly block-printed in shades of pink, blue, green, and brown, on a cream ground, depicting a 'Tree of Life' design with flowers, foliage, and birds, the rocky mound at base of tree with a figure in a howdah perched atop an elephant amongst a procession of musicians, flanked by a building with minarets on the left, and a hunting dog and wild fowl on the right, with wide border of fountains, birds and large roses, and outer border of small roses, central portion toned, occasional soiling and small holes, inner edge of wide border splitting to right-hand side, edges with machine-stitched tape and tack holes (frayed in places), 268 x 301 cm (100.5 x 118.5 ins), together with another mezzaro similar, and 3 others, all with various degrees of wear, plus a strip taken from a mezzaro*

Provenance: From the estate of Francis Wright Fabyan, Commonwealth Avenue, Boston, Massachusetts, USA, a fabric merchant and the life-long partner of an uncle of the vendor, by descent.

(6)

£200 - £400

519* Needlepoint Picture. A marriage picture, British, circa 1720, worked in polychrome wools in tent and cross-stitch on a hessian ground, *depicting a couple in a garden, with a third figure standing between them, and a pair of turtle doves at their feet, the lady wearing a plumed headdress with train, and holding a fan in her right hand, the bewigged gentleman wearing a full-skirted coat, somewhat threadbare in places, with some old crude repairs, 38 x 38.5 cm (15 x 15.25 ins), framed and glazed (47.5 x 48 cm)*

An early needlework picture evidently executed to celebrate the marriage of the couple pictured, with the overt symbolism of two turtle doves in the foreground, the turtle dove, with its tendency to mate for life, being associated with romance, fidelity and perfect union.

(1)

£200 - £300



Lot 518



520* Needlepoint Picture. A marriage portrait, British, 1620s/30s, *finely-worked in tent stitch on canvas, in a variety of coloured silk threads, depicting an affluent couple with joined hands in the centre, before a dwelling on a hill, the lady wearing a gown with virago sleeves and stand-up collar, the gentleman dressed in a crimson doublet and hose, with feathered hat, and rosettes at knees and on shoes, in a landscape with numerous floral motifs (carnation, tulip, Tudor rose, heart's ease, iris, sunflower), birds, including a parrot, insects (2 caterpillars and a moth), and animals (a hare, dog, rabbit, and lion), with the sun shining out from clouds above, edges toned and with some small holes, 23 x 24 cm (9 x 9.5 ins), edged with a narrow canvas border with holes where previously tacked*

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963); thence by descent.

A rare early Carolean embroidery in fine condition, undoubtedly made to celebrate the marriage of the couple pictured. Their rich and fashionable dress demonstrates their wealth, and the verdant landscape, with its overtones of fertility, is full of symbolism: an iris for faith and hope, a tulip for deep love, a parrot for wisdom, a lion for courage, and so on. The sun beams down on their union, and the gentleman turns in profile to gaze at his chosen one, a reflection too of the relative calm before the raging of civil war to come in the 1640s. See The Metropolitan Museum of Art, New York for similar iconography on an embroidered mirror frame (accession number 64.101.1332).

(1)

£700 - £1,000



521* **Needlepoint Picture.** Portrait of Queen Anne (1665-1714), British, early 18th century, *finely worked in petit point, using wool threads in shades of green, blue, red, pink, brown, and cream, showing Queen Anne wearing flowing robes standing in a verdant garden, with the sun in splendour above, and surrounded by large flowering stems, including carnations and Tudor roses, incorporating several caterpillars and moths, and a large exotic bird perching on each side, some scattered loss of threadwork, sometime hand-stitched to a linen strip all round, and mounted over a wooden panel with tacks through the strip, 19th century manuscript label on verso 'Mrs W. Colledge', 34.5 x 26 cm (13.5 x 10.25 ins)*

See the V&A for a similar depiction of Queen Anne - who reigned from 1702 to 1714 - embroidered on a sampler (accession number T.77-1916).

(1) £500 - £700



Lot 522



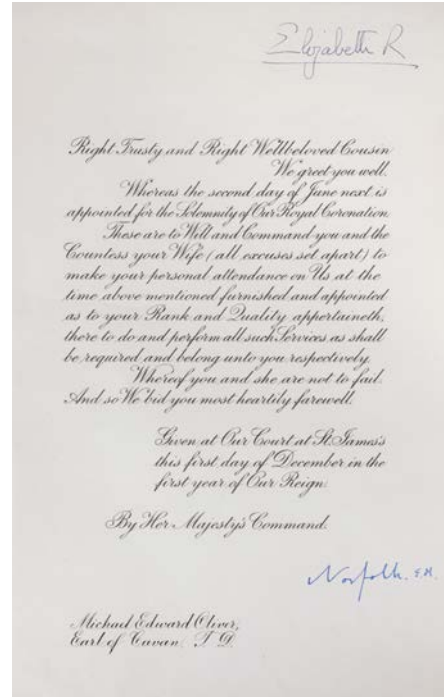
Lot 523

523* **Needlework.** A tapestry fragment, probably French, circa 1700, *worked in tent stitch on canvas in gros and petit point, using wools in shades of blue, green, red, brown, and yellow, depicting a lady in a landscape wearing a fitted gown, billowing scarf, and a fontange headdress, and holding a tamborine aloft, the figure flanked by fruit trees, and with flowers at her feet, the piece irregularly shaped, one portion of skirt sometime neatly repaired and strengthened on verso, largest points 36.5 x 29.5 cm (14.25 x 11.5 ins)*

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963), and thence by descent.

(1)

£200 - £300



524* **Parliamentary Robe.** A fur-trimmed robe worn by Michael Edward Oliver Lambart, 12th Earl of Cavan (1911-1988), Wilkinson & Son, 1950s, red wool robe with a wide miniver collar, applied with three bands of miniver and wide gold oak-leaf braid, latter rubbed and tarnished in places (reused from an earlier robe?), cream silk shoulder bows (one detached), black silk ties to neck and left shoulder, lined with ivory silk taffeta (some minor staining and a few short splits), purple ink stamp at nape 'Wilkinson & Son, late John Hunter, Tailors & Robe Makers To Her Majesty, 34, Maddox Street, Regent Street, London', length at front 135 cm (53.25 ins), and at back 180 cm (71 ins), contained in a red wool bag, marked and with a few tiny holes, with twisted tasselled drawstring to top, and matching tassels to lower corners, the ivory silk lining with ink stamp as before, and maker's printed label sewn to front of bag, with manuscript label stitched below 'Earl of Cavan KP GCMG', 66.5 x 59 cm (26.25 x 23.25 ins), together with:

Invitation Letter to Queen Elizabeth II's Coronation, 1953, a printed letter of invitation to Michael Edward Oliver to attend the coronation, signed by Queen Elizabeth II to upper right corner, and by the Duke of Norfolk to lower right, the recipient's name written in calligraphic ink lower left, 1 gilt edged leaf (33 x 20 cm/13 x 8 ins), contained in original envelope stamped 'Earl Marshall's Office', and 2 other items of ephemera related: an 8pp. booklet 'The Earl Marshall's Orders Concerning Robes and Dress to be worn by Peers & Peeresses attending the solemnity of The Coronation of Her Most Sacred Majesty Queen Elizabeth II in Westminster Abbey'; and a printed letter with armorial letterhead of Queen Elizabeth the Queen Mother, thanking Lady Ellen Lambert (sister of the 12th Earl of Cavan) for her service to the country in 1939

Michael Edward Oliver Lambart, 12th Earl of Cavan (1911-1988), succeeded his father to the earldom in 1950. He was educated at Radley College, in Oxfordshire, and was commanding officer of the Shropshire Yeomanry between 1955 and 1958. He married Essex Lucy Cholmondeley, daughter of Henry Arthur Cholmondeley and Helen Mary Wrigley, on 10th April 1947. He had no sons, so on his death the title passed to a distant cousin, Roger Cavan Lambart, a descendant of the 7th Earl of Cavan. One of Michael Lambert's first cousins - the daughter of his uncle the 10th earl - was Lady Elizabeth Mary Longman née Lambert, who was a childhood friend of Queen Elizabeth II and one of her eight bridesmaids.

Wilkinson & Son made the opulent coat of gold silk, or supertunica, worn by King Charles III at his Coronation; it was made for the Coronation of King George V in 1911, and was subsequently worn by King George VI and Queen Elizabeth II. Wilkinson & Son also made the Sword Belt worn by King Charles, which was made for his grandfather, King George VI, in 1937.

(4)

£300 - £500



525* **Style of John Pearson (John, 1859–1930).** An Arts & Crafts tri-fold screen, circa 1900, *hinged wooden room divider, each of the 3 sections with a repoussé copper panel depicting a peacock above a woven fabric panel (later), the latter with stylised Art Nouveau flower pattern in orange and green, the peacock in centre panel standing with feathers spread on a hammered ground, 44.5 x 44.5 cm (17.5 x 17.5 ins), those either side in mirror image and crouching in profile with feathers displayed, each 44.5 x 34.5 cm (17.5 x 13.5 ins), verso of all 6 panels lined with later pale gold chenille (a few small marks) and edged with twisted cord, overall dimensions of central section 184 x 51 cm (72.5 x 20 ins), and of side sections 174 x 40.5 cm (68.5 x 16 ins)*

The copper repoussé design is reminiscent of the work of John Pearson (1859-1930) of Newlyn. He was a great copper specialist with a penchant for peacock designs. This may have been a commissioned piece.

(1) £700 - £1,000

526* **Quilt.** A large broderie perse quilt, early 19th century, *hand-stitched appliquéd and quilted coverlet, with large central printed circular motif of a basket of fruit, including strawberries, grapes, cherries, peaches, plums, ears of wheat, and a pineapple, with a perched parrot, within a border of foliate scrolls incorporating vine leaves and fruit, surrounded by appliquéd birds, including pheasants, and an oval floral basket at each corner, filled with roses, tulips, poppies, and other flowers, on a white cotton ground, enclosed by a multi-banded patchwork border, consisting of tree and bird prints, a few holes and tears, backed with white cotton (lightly stained), butted hem, quilted overall with white thread forming various patterns (helix, chevron, flower, etc), 324 x 358 cm (127.5 x 141 ins)*

A striking example of quilting and broderie perse, surviving in very good condition.
(1) £700 - £1,000



Lot 526



527* **Reticule.** A Regency bag or document pouch, probably English, 1st quarter 19th century, *red morocco wallet-form bag, with 3 gusseted compartments, onlaid tortoiseshell panel to each side, bordered by a wide gilt tooled border consisting of Greek key roll, flower and leaf scrolling roll, rope roll, and hound's tooth roll, flap on each side gilt and blind tooled with various rolls (Greek key, hound's tooth, rope, and pelmet), white metal clasp fastening to each side (lyre shaped to one side), both slightly tarnished, double white metal belcher carrying chain, pale pink cloth lining, 2 small areas of insect damage to leather overlap in middle compartment, 14 x 17 x 2.5 cm (5.5 x 6.75 x 1 ins)*

A rare and exceptionally well-preserved Regency reticule. This may have been used to carry the usual accoutrements required by a lady - handkerchief, gloves, etc. - but its unusual form suggests that it may also have been intended to hold letters or ephemeral keepsakes such as tickets or programmes. For reticules of similar form see the V&A T.285-1968 and The Met 1986.300.2, the latter being particularly similar to that offered here.
(1) £300 - £500



528* **Royalty.** Four samples of fabric used at the coronation of Queen Elizabeth II, 1953, comprising: a piece of turquoise and gold silk lampas, woven with metallised gold threads, depicting a large rose, thistle, leek, and shamrock device, beneath a crown, flanked by branches of oak leaves and acorns, 62 x 64.5 cm (24.5 x 25.5 ins); a piece of gold silk lampas, woven with metallised gold threads, depicting a crown flanked by branches of oak leaves and acorns, with tassels above, upper edge with adhesive remains, 46 x 63.5 cm (18 x 25 ins); a piece of crimson silk damask, with foliate Tudor rose pattern, 53.5 x 44 cm (21 x 17.25 ins); and a piece of blue and gold silk damask, with Tudor rose design, 57 x 65.5 cm (22.5 x 25.75 ins), all with selvedge to left-hand side and remaining edges raw, all but final piece with stapled card label stating type of fabric and 'Coronation' in manuscript

Provenance: Windsor Castle; Phillips, 24th May 1994, lot 105.

Evidently specially commissioned for the coronation of Queen Elizabeth II, these fabrics came from Windsor Castle and were sold at auction following the fire which broke out at the Castle on 20th November 1992.

(4) £200 - £300



529* **Rug.** A Middle Eastern silk prayer rug, probably Isfahan, early 20th century, with a multi-coloured arabesque design on a blue ground within a geometric border, 158 x 92 cm (62 x 36 ins)

(1) £100 - £150



530* **Rugs.** A Mexican Native Chimayo Texcoco rug, with a blue, red and brown geometric design on a cream ground with brown border, 185 x 135 cm (73 x 53 ins), together with a Peruvian cloth runner in red, blue and white, 410 x 82 cm (161.5 x 32 ins), plus two Peruvian rugs, 225 x 110 cm (88.5 x 43 ins) and 220 x 109 cm (86.5 x 43 ins)

(4) £200 - £300



531* **Rugs.** An Afghan Mushvani woollen runner, geometric repeating decoration on a deep red ground with kilim weave ends, 440 x 61 cm (173 x 24 ins), together with five Middle Eastern woollen rugs (in poor condition), various sizes, largest 205 x 125 cm (81 x 49 ins), smallest 89 x 61 cm (35 x 24 ins)

(6) £200 - £300



532* **Rugs.** An Afghan kilim rug, brown and cream geometric decoration on a light brown ground, 214 x 130 cm (84 x 51 ins), together with a kilim weave multi-coloured rug with 15 lines in red, green, burgundy and blue, each with geometric decoration, 208 x 142 cm (82 x 56 ins), plus a kilim weave runner, geometric design on a red ground, 263 x 52 cm (103.4 x 20.5 ins)

(3) £100 - £150



533* **Sewing Box.** A Regency miniature sewing box, tan morocco-grained paper-covered wooden box with embossed gold trim, the interior sectioned into compartments with cardboard dividers, containing 8 tiny spools of fine coloured thread, 4 miniature morocco-grained bindings, 2 with 'Poems' in contemporary manuscript to spines and constituting pincushions, the others a needlecase (slightly rubbed) and a slipcase for ribbon and 'Court plaister', lacking thimbles to 2 compartments, yellow silk pull-down panel in lid with 3 morocco compartments, 1 containing a pair of small scissors, a petit point embroidery of pink roses loosely inserted, accompanied by a manuscript note 'More than 100 years old in 1830. Made by Elizabeth Countess of Cavan wife of 6th Earl', yellow ribbon stay for hinged lid near-detached at one end, lacking key, height 5 cm (2 ins), width 11 cm (4.5 ins), depth 6 cm (2.5 ins)

Elizabeth Davies (circa 1738-1811) married Lieutenant-General Richard Lambart, 6th Earl of of Cavan, in 1762.

(1)

£70 - £100



Lot 534

534* **Sewing.** An 18th century sailor's hussif, hand-stitched sewing kit of dark green silk, unrolling to reveal a cream silk arched flap with flower design in red and green silk appliqué (silk ground just beginning to perish at left-hand edge), and 4 pockets in alternating cream and blue silk, ornamented respectively with a heart shaped mirror, gold foil anchor, oval mirror, and flower design, with beading and/or metal coilwork to each, a few small faint marks to silk of first pocket, terminating in a shaped blue silk pincushion, edged with silver metallised braid and lace, flap with metallised tie, 44.5 x 13.5 cm (17.5 x 5.25 ins), together with a brown silk sailor's hussif similar, with interior of cream and green silk, ornamented as before, coilwork becoming loose in places, remains of metallised tie on flap, 31 x 12 cm (12.25 x 4.75 ins), plus an early Victorian embroidered hussif, worked in feather stitch in coloured wools, edges a little worn, opening to reveal 7 glazed linen pockets, lettered in contemporary ink 'Needles', 'Pins', 'Hooks', 'Tape', 'Silk', 'Cotton', 'Sundries', containing several printed packets of needles (and some pins and needles inserted inside flap), and a manuscript pattern for Baby Socks, dated April 1874, 31 x 13.5 cm (12.25 x 5.25 ins)

The word 'housewife' was first used in the mid 18th century to refer to portable sewing kits, which subsequently became known as 'huswives', 'hussives', and, most commonly, 'hussifs'. Most soldiers and sailors owned a hussif, often a gift from their mother, sister, sweetheart or wife. The two sailor's hussifs offered here survive in usually good condition.

(3)

£300 - £500



535* **Shawl.** A Cantonese shawl, early 20th century, lavishly hand-embroidered in coloured silks using satin stitch, in shades of pink, blue, yellow, white, and green, on a black silk ground, with all-over pattern of large paeonies and other flowers on meandering leafy stems, 2 white marks (largest 4 x 5 cm), edges with a number of small holes and repaired tears, wide knotted black silk fringe (a few minor breaks and losses), dimensions excluding fringe 148 x 153 cm (58 x 60 ins)

(1)

£100 - £200



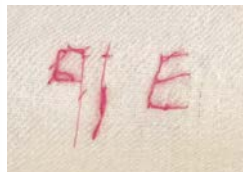
Lot 536

536* **Shawl.** A Chinese embroidered shawl, late 19th/early 20th century, ivory fine silk shawl, hand-embroidered to one corner in ivory silk thread with flowers, scrolling stems, and tendrils, fine knotted tasselled edging, dimensions excluding edging 147 x 147 cm (58 x 58 ins), together with other items, including: a pair of unused Chinese cuffs, hand-embroidered in polychrome silk threads, with Oriental female figures in a garden, on a pale blue silk ground, each 53.5 x 8 cm (21 x 3.25 ins); and several ostrich feather fans, one of ivory feathers on mother-of-pearl sticks monogrammed 'MC' (Cavan family) and dated 1905, 1 stick broken horizontally and missing upper part of feather, 50 cm (19.75 ins) (a carton) £100 - £150

537* **Shawl.** A large embroidered shawl, Kashmir, India, circa 1860, cream wool stole, finely hand-embroidered with polychrome border and large boteh cornerpieces, maker's mark(?) embroidered in red near one corner, fringed at short ends, some scattered small holes, 6 x 3 cm light brown stain, some splits in border at short ends (crudely re-stitched in places), and one end with slight colour run, 132 x 264 cm (52 x 104 ins) (1) £200 - £300



Lot 537



538* **Shawl.** A large woven crinoline shawl, circa 1860s, woven shawl with wide border of interlocking botehs and ogee niches, palmettes, and other motifs, in shades of red, olive green, turquoise, yellow, and white on a central turquoise ground (latter with some scattered tiny holes and small marks), fringed border to short sides, occasional loss to fringing, and 2 small holes to one end (largest 2 x 2.5 cm), 152 x 339 cm (60 x 133.5 ins)

The turquoise ground of this large crinoline shawl is unusual and provides a striking contrast to the border. (1) £150 - £200



Lot 539

539* Shawl. A large woven silk shawl, circa 1860s, *finely woven shawl of paisley pattern in predominantly red tones, with large motif in centre consisting of 4 botehs each of a different hue (blue, green, red, and white), polychrome knotted fringing to short ends, 166 x 355.5 cm (65.5 x 140 ins)*

A striking large silk shawl, in excellent condition.

(1)

£300 - £400

540* Spitalfields. A pair of silk brocade skirt panels, circa 1750s, *2 matching lengths of figured cream silk, woven with a large pattern of a flower-filled oyster shell, over-flowing with blooms including tulips, from which emanates floral sprays, in shades of pink, green, blue, yellow, and brown, selvages to sides, lower edges with hand-stitched hem, upper edges with remains of stitching, some faint dust-soiling and marks, but fabric robust and colours bright, each approximately 92 x 53 cm (36.25 x 21 ins)*

A pair of panels of Spitalfields silk in very good condition, taken from an early court dress. The large botanical pattern is typical of the work of renowned designer Anna Maria Garthwaite, and it is not unlikely that these pieces were designed by her.

(2)

£200 - £300



Lot 540



541* Tapestry Cushions. A pair of cushions of early tapestry, Continental, probably 17th century, *the front of each utilising a fragment of 17th century woven wool tapestry depicting a wide-eyed face, edged with metallised gold braid and fringing, each backed with orange velvet (small mark to one), some wear, each 36 x 46 cm (14 x 18 ins), together with 3 other items, including a woven wool tapestry panel, probably French, late 17th century, lined and edges bound, worn in places, some marks and stains to lining, 114 x 75 cm (45 x 29.5 ins)*

(5)

£100 - £200



Lot 542

542* **Tapestry.** Angel tapestry fragment, probably Continental, 16th century, woven in shades of brown, green, and cream, with the figure of an angel with arms raised in the centre, flanked by volute and leaf motifs, scattered small holes and some repairs, approximately 30 x 50 cm (11.75 x 19.75 ins), together with a Coptic cloth fragment depicting ducks, approximately 14 x 15 cm (5.5 x 6 ins) (2) £150 - £200



543* **Textile Designs.** Five large designs for silk fabric, France: Lyon, circa 1760s/70s, gouache on laid point paper, each depicting a different floral pattern, 3 including a lace ribbon design, and 1 additionally incorporating a stone urn, 2 printed '[Pierre] Huilliot a Lion' and 1 printed 'Veret place de la comedie a Lion' to lower blank margin, versos with contemporary manuscript instructions in French to the weavers pertaining to colours, size of pattern repeat, etc., and all but one with purple ink stamp 'Robert Ruepp 7 Rue Bergère Paris', a little dusty, some chipping and fraying to edges (and associated paper strengthening on verso), one with two 6 x 6 cm sections excised from top edge (with slight loss of pattern), another with 1.5 x 3 cm hole patched on verso (not touching design), sheet size 44 x 55 cm (17.25 x 21.5 ins) and slightly smaller, each mounted, together with another mounted fabric design unrelated

A small collection of rare 18th century preparatory technical drawings, each for a different patterned silk; these acted as instructions to the weaver about how to tie up the threads on the loom before weaving in the pattern. Lyon was the most prestigious centre of the silk industry in Europe from the 1660s onwards; patterns of around a century later such as these typically feature large floral motifs and sinuous ribbons or stems which unify the design, and they often incorporated metal threads. The V&A holds a number of similar Lyonnaise textile designs.

Robert Ruepp (1854–after 1935) was an early 20th century designer who would have used earlier patterns as inspiration for his own designs. Ruepp first established his business in Paris in the early 1880s, and eventually had one of the largest Belle Époque industrial design studios, producing patterns for textiles and wallpapers which he supplied to manufacturers in France and abroad. Although he supplied all manner of designs, Ruepp was particularly known for his adoption of the Art Nouveau style. At the Exposition Universelle of 1900 a whole salon was devoted to the presentation of Ruepp's designs, an installation which drew much attention from the press and earned him a gold medal.

(6)

£400 - £600



544* **Shakespeare.** The Seven Ages of Man, Enter'd at Stationers Hall, by the Proprieter, March, 20, 1796, *folding paper fan, the leaf stipple-engraved in sepia with 7 oval medallions illustrating the seven ages of man, alternate medallions bordered with gold spangles, above a quotation from Shakespeare's As You Like It, lightly toned, some short splits to folds at top edge (3 with old paper repairs on verso), two tears to lower edge (with slight loss), strengthened on verso (one with additional paper repair on recto, not affecting text), mounted on wooden sticks, 25 cm (9.75 ins)*

See Schreiber p.90 for similar: 156 & 157.

(1)

£150 - £200



546* **Georgian Fan.** A folding fan of metalwork embroidery and spangles, late 18th century, *gold silk leaf decorated vertically with a Greek key border of gold spangles alternating with a border of scrolling foliate stems worked in chain and satin stitch in gold metallised thread incorporating green spangle shamrocks, some brown spotting, mounted on dark wood sticks, 27.5 cm (10.75 ins)*

A pretty and unusual Georgian fan surviving in very good condition.

(1)

£150 - £200



545* **After Giovanni Battista Cipriani (1727-1885).** Apollo and his lyre, with Mercury and a muse, circa 1770s/80s, *folding cream paper fan, with oval stipple engraving of Apollo seated on a stone plinth in a landscape, flanked by Mercury on his left and an attendant on his right, with a mountain vista seen to the right, bordered by spangles (a few lacking), mounted on wooden sticks, 25.5 cm (10 ins)*

Rare. The V&A holds the original watercolour drawing by Giovanni Cipriani from which this engraving is taken (accession number 97B-1892), a design produced for a benefit ticket which would have been issued for a charity theatre or musical performance. Such tickets were produced from the early 18th century, and were often embellished with beautifully engraved images. It is possible this fan was also produced to raise money for the same cause, as an early form of merchandising. Although benefit tickets were often kept as souvenirs, we have been unable to trace one with this image on, or indeed another fan. Interestingly, Cipriani's original design shows the three figures somewhat scantily clad, whereas the engraved image shows them demurely clothed, presumably so as not to offend the paying public.

(1)

£200 - £300



547* **Opera Fan.** The Plan of the Opera House for 1798, Published with the Permission of the Manager of the Opera House, by Harding & Co., 89 Pall Mall, circa 1797, *folding paper fan, engraved with a plan showing box numbers and renters' names for the 1798 season at The King's Theatre in Haymarket, with the Royal Coat of Arms to centre of upper edge, folds toned, mounted on wooden sticks, 27 cm (10.5 ins), together with 6 other printed fans similar, in poor condition (Fanology, or the Ladies Conversation Fan x 2, both Badini, 1797; botanical Calendar Fan for 1794; Conundrum Fan, Dyde & Scribe; History of England, Sudlow's Fan Warehouse; George III fan 'Vive Le Roy', Balster, 1789), various sizes*

A rare fan depicting the details of the boxes and their occupants for the 1798 season at the King's Theatre in Haymarket; not in Schreiber (see p.13, 62 for similar, printed by W. Cock, 1797).

(7)

£300 - £500

549* **Pierrot Fan.** Hand-painted folding fan with a scene of pierrots playing boules, French, circa 1910, *hand-painted black gauze leaf, depicting 5 pierrots playing boules in a landscape, a sixth pierrot looking over a rocky outcrop in the background, some slight splitting to lower edge neatly strengthened on verso with black net, mounted on blue-stained mother of pearl sticks, 24 cm (9.5 ins), contained in a pink brocade-covered Duvelleroy box, faded and a little edge-frayed, with manufacturer's name in gilt inside lid*

Rare: we have been unable to locate another identical fan, although it is very similar to a series of fans depicting pierrots made by Duvelleroy and painted by Van Garden (usually signed by the artist); in 1913 the series was advertised in *Le Gaulois* - 'Examine also these scenes of Pierrots de Van Garden so beautifully painted, on black gauze, with night effect.'

(1) £300 - £400



550* **Photograph Fan.** A folding fan with albumen prints of European statesmen and military officers, circa 1870s/80s, *folding fan of turquoise silk (some faint spotting), the filigree carved bone sticks inset with oval sepia gem photographs of various gentlemen, 4 sticks with slight loss at tips, lace-trimmed to upper edge, 21 cm (8.5 ins)*

A rare fan; we have not been unable to trace another.

(1) £150 - £200



551* **Royalty Fans.** The Royal Family of Great Britain, Paris & London: Duvelleroy, circa 1851, *double-sided folding paper leaf, with black and white engraving of Queen Victoria and family based on portraits by Franz Xaver Winterhalter (1805-73), maker's imprint in medallion to right-hand side, verso printed in black and white with the Royal Coat of Arms incorporating details of the Royal Family, maker's address below, a little rubbed and toned, some splitting to folds, mounted on wooden sticks, 26.5 cm (10.5 ins), together with 9 other souvenir or advertising fans depicting royalty or dignitaries, including a hand-painted fan 'In aid of H.R.H. Princess Christian's Homes for Disabled Soldiers and Sailors', June 1900, and a brisé fan inset with photographic medallions of Queen Victoria and family members, various condition and sizes*

Souvenir fan made for the 1851 Great Exhibition. The Fan Museum, Greenwich, has an identical fan (object number LDFAN2010.122).

(10) £200 - £300



548* **Painted Fan.** A fan painted with female figures and flowers, circa 1870s, *double-sided folding parchment leaf, the recto hand-painted with an oval three-quarter length portrait of a lady in a flowing white robe, bordered by gold spangles, flanked by a beribboned medallion portrait of a lady on each side, each bordered by silver spangles, surrounded by flowers, the verso painted with an oval floral motif in the centre, flanked by flower roundels, some folds a little rubbed, a few faint fox spots, 2 cm tear in top edge expertly repaired on verso with archival tape, mounted on pierced and gilt decorated mother of pearl sticks, 24 cm (9.5 ins), together with:*

Appliqué Fan. A late 19th century sequinned fontange fan, *cream net folding leaf, with red silk appliqués forming swags and bows, and embellished all over with variously shaped gold and silver spangles, 1 cm tear to lower edge, mounted on tortoiseshell sticks inlaid with steel dots, 16 cm (6.25 ins), plus:*

An early 20th century fan decorated with swallows, *black gauze folding leaf decorated with black fabric appliqués of swallows, bulrushes, and a dragonfly, incorporating mother of pearl onlays (some chipped and lacking) and embellished with spangles, mounted on faux tortoiseshell sticks, 24.5 cm (9.75 ins)*

(3) £150 - £200



Lot 549

OBJETS D'ART



552* **After Giambologna (Flemish, 1529-1608).** A pair of French bronze and marble columns, 19th century, one with a figure of Mercury, the other Fortuna, each displayed on a fluted column with classical bronze and marble base, 55 cm high

Mercury and Fortuna are based on bronze works by the Italian Mannerist sculptor, Giambologna (1529-1608). Giambologna's sculpture of Mercury was originally created in 1580 for Ferdinando de' Medici. The piece was intended as a sculptural finial for a fountain in the Villa Medici in Rome, but was moved in 1780 to the Uffizi Museum in Florence.

(2) £300 - £500

553* **Button Studs.** Various cased button studs, including a set of 6 Edwardian gilt metal studs, each with blue, red and white enamel, in original shaped leather box, another set of 6 studs, with mother of pearl centre and enamel borders, in original red leather box, a part set of 5 silver and enamel studs by S & Co, Birmingham 1908, in original green leather box and other sets, together with a collection of approximately 490 fashion buttons, mostly early 20th century, including mostly black glass (some possibly jet?, the majority small), various designs including geometric, floral, deer heads, one with a basket, sickle & rake emblem, a larger button with croquet mallet and hoop design, also including a quantity of mother-of-pearl or pearlised buttons, mostly larger sized, some with metal ground, few abalone, various shapes, some in small sets, mounted on 7 card display boards (29.5 x 21.5 cm and smaller), also including a complete original sample sheet of mother-of-pearl/pearlised buttons titled Superior Guaranteed Quality Make, with printed sizes (carton) £200 - £300



554* **Doll.** A George III painted carved wooden doll, circa 1800, the head and body carved in one from what appears to be a newel post, gesso covered, the head with black enamelled eyes, rouged cheeks, general loss of gesso and age wear, 41 cm long, with a selection of lined clothes, the condition of these poor

(1) £200 - £300



Lot 553



555* Fishing. A collection of vintage fishing collectables, comprising, Hardy Brothers, Alnwick "Perfect" fishing reel with rod and hand trade mark, 11 cm diameter, with original brown leather case, Westley Richards and Co, Birmingham The "Rolo" (Patent No 20133) fishing reel, 10.5 cm diameter, with original brown leather case, H. Monk, Gunmaker, Chester fishing reel, 9 cm diameter, C. Farlow & Co Ltd, London fishing reel, 7.5 cm diameter, Modarcom, London (390A) fishing reel, 8 cm diameter, The "Altex" fishing reel, 10 cm long, Hardy Brothers, Steel Centre split cane rod, numbered 42584, with Hardy's W Fitting Regd 16.8.73 brass mounts, approximately 420 cm long, C. Farlow & Co, "The Flight" split cane fishing rod, approximately 298.5 cm long, Milward split cane fishing rod, approximately 209 cm long, three further split cane rods contained in a large Hardy Brothers wooden transport case with leather straps and trade label to the inner lid, two C. Farlow & Co telescopic fishing nets, a wicker fishing creel with a military canvas strap dated 1938, containing tackle including Hardy Brothers flies contained in a mottled brown bakelite box, artificial prawns and spinners in a card box dated 1933, nickel plated fishing priest and other items

(1) £300 - £500

556* Flute. A German boxwood flute by Benedikt Pentenrieder (1809-1849), with brass keys and ivory spacers, the boxwood stamped 'Pentenrieder München', 67 cm long, a nice example of this rare maker and in good condition

Benedikt Pentenrieder (1809-1849) was born in Hesselhurst, Grafing, Germany. He was a maker of woodwind instruments in Munich. His workshop operated from 1834 to 1854.

(1) £300 - £500



Lot 556



557* Glass. A George III cut-glass urn and cover, circa 1800, the cover with a facet cut finial, the base similarly cut and raised on a square base pedestal, 20 cm high, together with an oversized George III cut-glass rummer, circa 1820, finely cut on a square base pedestal, 19 cm high x 13.5 cm diameter, plus a huge wine glass or ice container, 19th century, plain form with round foot and rough pontil, 22 cm high x 14.5 cm diameter

(3) £200 - £300

558* Jugs. A near pair of Edwardian Waterford crystal glass jugs, circa 1910, each of baluster form with slice cut decoration, one with damage to the handle, 33 and 32 cm high

(2) £70 - £100



559* Minerals. An impressive collection of rocks and mineral samples, including agate, granite, an ammonite fossil etc, contained in an octagonal rosewood box, the inner lid with parquetry inlay, 38.5 x 38 cm

(1) £100 - £150

560* **Model Boat.** A Maltese model boat or Dghajsa, the well constructed wooden scale model with inlaid and carved decoration, 47 cm long, presented on a wooden stand, together with a pair of metal sculptures, modelled as a lion and unicorn, the lion stamped 'Hughes', each mounted on a circular onyx base, approximately 24cm high

(3)

£70 - £100



561* **Moorcroft Vases.** A pair of William Moorcroft pottery two handle vases for James Macintyre, circa 1900, of tapered form, tube lined with flowers and gilding on a cream ground, the base with green painted Moorcroft signature and brown Macintyre & Co stamp, numbered 'M2837/160', general crazing to both but one with a chip to the base and repair, 25 cm high

(2)

£150 - £200



562* **Norbury (Ian, 1948).** An Ian Norbury wooden half bust of David, carved in the traditional style, presented on a wooden plinth, overall height 37 cm

Provenance: Private collection, Cotswolds.
Purchased directly from the sculptor.

Ian Norbury was born in 1948, he has taught sculpture across the globe. His sculptures are displayed at the White Knight Gallery in Cheltenham. His works include commissions for Buckingham Palace and the Tower of London.
(1) £200 - £300



563* **Norbury (Ian, 1948).** Three Ian Norbury wooden carvings, comprising a hardwood carving of a heraldic bull holding a shield, 27 cm high, together with a wooden wall plaque, carved as a green man, 23 cm high, plus another wall plaque carved as the head of Medusa, 22 cm high

Provenance: Private collection, Cotswolds.
Purchased directly from the sculptor.

Ian Norbury was born in 1948, he has taught sculpture across the globe. His sculptures are displayed at the White Knight Gallery in Cheltenham. His works include commissions for Buckingham Palace and the Tower of London.
(3)

£150 - £200



564* **Palmyrene Empire.** A limestone bust of a female, mid-2nd century A.D., carved as a young woman depicted with large almond eyes with elongated and slightly down-turned corners, the irises incised and the pupils drilled, with incised flowing serpentine eyebrows, the thick wavy hair pulled back from a centre parting under a broad-like diadem decorated with square cells of foliate and geometric patterning divided by vertical rows of hemispherical beads, a hood pulled over and she is wearing a beaded necklace and heavy drop earrings, the piece is broken vertically below the shoulders, the nose chipped and some restoration work, 46 cm high, presented on a modern stand, overall height 51 cm, with the copied paperwork plus Art Loss Register declaration dated 2001

Provenance: Private collection, Bristol, U.K. Purchased circa 2001 from Rupert Wace Ancient Art Limited, 14 Old Bond Street, London W15 4PP at which time it was described as coming from a private collection in the U.K.

Palmyra was a rich city situated in an oasis in Syria. It owed its wealth to the caravan trade between the east and the Roman empire, and a strong eastern flavour runs through much of its art. The elaborate tomb monuments set up by the rich reflect this orientalism, which can be seen in the exotic features of this bust (Rupert Wace Ancient Art Limited printed sale description accompanying this lot).

(1)

£5,000 - £8,000



565* **Meissen.** A Meissen polychrome porcelain plate, circa 1800, with petal-shaped rim, a butterfly on a blossoming branch decorated at the centre while florets on the flat rim, base marked blue crossed swords, 21.5 cm diameter (1) £100 - £200



566* **Polychrome Figure.** A Continental limewood figure of Saint Francis of Assisi, probably early to mid 18th century, polychrome painted, carved kneeling barefooted with both arms raised and palms showing, remnants of red paint representing stigmata to both hands, wearing a dark habit with a rope tied around his waist, featuring three knots symbolizing the three Franciscan vows of poverty, chastity, and obedience, felt lining to base, thumb lost from right hand, approximately 31 cm high (1) £200 - £300



567* **Slavery.** A Victorian slavery related tobacco tin, the embossed lid showing an African slave sitting on a barrel titled *ME MASSA SELLS DE BEST TOBACCO* with push button and general wear commensurate with age, 7 x 5 cm (1) £150 - £200



568* **Soldani-Benzi (Massimiliano, 1656 – 1740).** Francesco Redi Patritius Aretinus, 1684, a later cast bronze medal after M. Soldani-Benzi, the obverse with a draped bust facing right, the reverse a bacchanale with several figures in revelry, 85 mm diameter, 157.4g and drilled for suspension, together with a Danish silver commemorative wall plaque, cast with a low relief profile of Christian II K.V.D., with hallmarks and elaborate pierced border and suspension ring, 12 x 9.5 cm, 96.3g, plus a bronze uniface commemorative medal of Principal Alexander Whyte DD LLD 1915, 10 cm diameter

Alexander Whyte (1836-1921) was the Principal of New College, Edinburgh. (3) £100 - £150



Lot 569

569* **Specimen Cabinet.** A Victorian mahogany 7 drawer specimen cabinet, containing insects, British and foreign butterflies and moths, stick insects, dragonflies, fossils and minerals including ammonites, some captioned, the cabinet 57 cm high x 51.5 cm wide x 30.5 cm deep and in poor condition

(1)

£200 - £300



570* **Taxidermy.** A late Victorian North Ronaldsay, Orkney Sheep taxidermic head, well preserved with glass eyes and curled horns, the head 36 cm long, horns 67 cm wide

(1)

£100 - £200

571* **Torc.** A white metal torc, intricately worked with woven hoops and the tips a yellow metal, approximately 19 cm across, together with a white metal necklace with woven cord and clasp, plus two strings of stone beads

(4)

£70 - £100

572* **Trilobite.** A well-presented Trilobite, *Crotalocephalus*, Atlas Mountains, Morocco, 420 Million Years, Devonian, 6.5cm long

(1)

£150 - £200



573* **Weights.** George IV graduated brass bell weights, 4lb, 2lb, 1lb Avour, each engraved 'Town of Falmouth 1827', additional stamps including GR IV, 13.5 cm, 10.5 cm and 8.5 cm high

(3)

£200 - £300

ORIENTAL WORKS OF ART



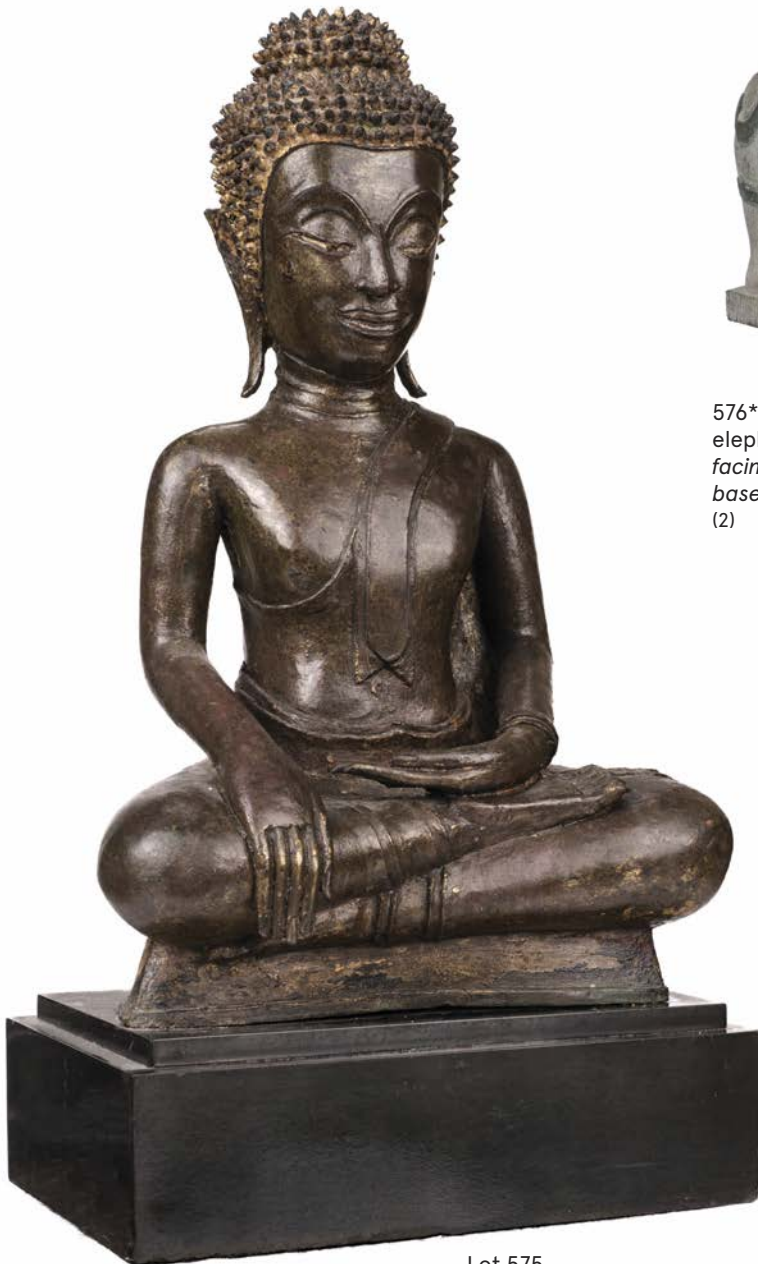
Lot 574

574* **Banjuan (Zhou, Canadian/Chinese, 20th century)**. Study of flowers with insects, watercolour on paper, signed, laid on traditional cloth backing, sheet size 38.5 x 63 cm, framed and glazed, frame size 53 x 104 cm, together with two larger still life works by the same artist, both signed and presented in the same style, frame sizes, 155 x 75 cm and 136 x 62 cm (3) £200 - £300

575* **Buddha**. A Thai bronze buddha, mid-Ayutthaya period, 17th century, with a dark brown patina, seated with his right hand lowered in *bhumisparsimudra* (the gesture of summoning the earth to witness), traces of gilding to the eyes, 36 cm high, presented on a black slate base, overall height 45 cm

Provenance: Private collection, Cotswolds.

Jonathan Tucker & Antonia Tozer Asian Art, 2003, with receipt of sale. (1) £1,500 - £2,000



Lot 575



576* **Elephants**. A substantial pair of Indian grey stele stone elephants, finely carved in the standing position with head slightly facing down, with ceremonial decoration on an integral rectangular base, 22 cm high x 23 cm long (2) £200 - £300



577* **Jade.** A Chinese hardstone elephant, the mottled stone elephant carved standing with head slightly facing down, 19 cm, presented on a hardwood stand, together with a jade pebble carved as a face, 7 cm long, plus a malachite carving of a frog, 10 cm long (3) £200 - £300

578* **Chinese jade bead necklace,** probably 1920/30s, with 19 large beads suspended by silver, 32 cm, in original silk embroidered box, together with a Chinese hardstone bangle, plain form with a coral shade, 8.5 cm diameter (2) £100 - £150



579* **Jade.** Chinese spinach jade belt hook, two oval parts, one side carved with a feline head forming the hook, the other similarly carved with geometric decoration, each 8.5 cm long, together with a cinnabar lacquer style box inset with a jade panel, 5 cm high x 14 cm wide x 9.5 cm deep, plus a Chinese porcelain rice bowl and cover, polychrome enamel decoration, 11 cm diameter (3) £150 - £200

580* **Oriental Metalwares.** A Japanese bronze figure, Meiji period 1868-1912, modelled a warrior on a naturalistic rectangular base with a cast stamp 22 cm high, together with a pair of Japanese bronze censer vases, Meiji period 1868-1912, each relief cast with exotic birds, pine trees and dragon handles, raised on three supports with circular base with aperture for a burner, 32 cm high, a similar pair of vases, 30 cm high, plus two Nepalese brass ewers, 24 cm high (8) £200 - £300



581* **Jirong (Wan, 20th century).** Figures on a boat, watercolour on paper, signed, 66 x 45.5 cm mount aperture, framed and glazed (79 x 59 cm), together with **Buhong (Ye, 20th century).** Landscape with waterfall and boat, watercolour on paper, signed, sheet size 29 x 89 cm, framed and glazed (40 x 108.5 cm) (2) £100 - £150

582* **Matchbox Holders.** A Chinese shagreen covered matchbox holder, circa 1920s, green/grey colour on wood, 8 x 6 cm, together with a collection of match holders including 3 cinnabar lacquer style boxes each with figures within a landscape of mountains and pine trees, 6 x 4 cm, a soapstone example, 4 Chinese hardwood vase stands, largest 20.5 x 19.5 cm, smallest 7.5 cm diameter, a knife and fork, 18th century, the white enamel grip decorated with flowers, with steel mounts, approximately 21 cm long (damaged), and other items (22) £100 - £200



Lot 580



583* **Shipwreck Cargo.** A Chinese Hoi An Cargo vase, circa 15th century, the small vase with three handles and decorated in blue with foliate scrolls, 9 cm high, blue label to base, together with a Chinese provincial pottery wine ewer, Ming dynasty, decorated with blue scrolls with four handled and a spout, 17 cm high, plus two similar provincial celadon glaze pottery vases, 19.5 cm high

The Hoi An Wreck lies 22 miles off the coast of central Vietnam in the South China Sea. It was carrying a large cargo of Vietnamese ceramics. The ship was discovered by fishermen in the early 1990s.

(4) £200 - £300



Lot 586



584* **Tibetan Vessel.** A rock crystal skull cap bowl (kapala), carved with monsters' skulls infilled in red pigment, 8cm high x 17cm long
(1) £200 - £300

585* **Vase.** Chinese porcelain miniature vase, 20th century, decorated in blue and red with flowers, six character 'Qianlong' mark to base, 7 cm high, restored, together with a 20th century Chinese porcelain cup decorated with flowers and Chinese script, 6.5 cm diameter x 5 cm high, damaged, together with various Chinese ceramics including a Tang style clay figure, 17 cm high, a red clay teapot modelled as an elder, incised marks on the base, 18 cm long and other items
(6) £200 - £300

586* **Vase.** A Chinese green glazed vase, Hu Han archaic style of baluster form with taotie mask handles, 40 cm high, chips to rim
(1) £200 - £300

587* **Vase.** A Chinese grey pottery twin handle vase, with incised decoration probably from the Li-fan district, 27cm high
(1) £200 - £300



Lot 587

JEWELLERY & WATCHES



588* Bangle. An Indian yellow metal bangle, the hollow rose coloured bangle with yellow metal ram head terminals each with a beaded collar and safety chain, dented and lacking one horn, 7 cm wide
(1) £200 - £300



591* Cufflinks. A pair of Victorian yellow metal cufflinks, the oval link set with turquoise stones with a central pearl, with a darker metal chain and mount stamped '15ct', gross weight 8.9g, presented in a blue velvet box with silk lining stamped 'A. Woolard, 26 Westbourne Grove, London. W.', together with an Edwardian silver travelling inkwell by Grey & Co, London 1904, of square form with hinged catch, enclosing sprung cover and glass ink bottle, some dents to the case, 55 mm high x 50 mm wide x 50 mm deep
(2) £150 - £200



589* Brooch. A Georgian white and yellow metal floral spray brooch, set with 23 irregular cut diamonds, 6 cm long, gross weight 23g
(1) £500 - £800



590* Brooch. An Arts and Crafts white metal brooch, of oval form with central amethyst stone surrounded by four moonstones on openwork leaf decoration, with safety chain and pin, 6 cm long
(1) £200 - £300



592* Fobs. A George III gold plated fob of the Saunders family, inset with a carnelian armorial intaglio, the shield surmounted with an elephant and the motto 'Eu Vertu La Force', 32 x 25 mm, together with two further fobs one carved with a profile bust facing right probably William Shakespeare, the other a Grecian male nude
(3) £200 - £300



593* **South Africa.** A rare Zuid Afrikaansche Republiek "double shaft" gold Pond, 1892, O.S. artists initials to the obverse, very fine, 7.9g

Otto Schultz (1848-1911) was a German medalist, the obverse of this coin bears his initials.
(1) £300 - £500



594* **Mourning Ring.** A Victorian yellow metal mourning ring, with small shield engraved with initials and the band with aperture for hair or black enamel, the inner band engraved 'Catherine Augusta Penny died 23rd July 1859, size I
(1) £80 - £120

595* **Necklace.** An Indian yellow metal necklace, set with diamonds, pale rubies and emeralds, the navette-shaped catch with a large central ruby flanked by two diamonds and a single emerald, with six further navette mounts accompanied by six rows of three rubies, leading to a diamond and emerald foliate drop, overall length 43 cm, 19.6 cm drop, gross weight 31g
(1) £700 - £1,000



Lot 595



596* **Pendant.** An Indian yellow metal crucifix pendant, set with pale rubies with an ornate foliate suspension set with diamonds and emeralds, 4 cm long, gross weight 7.2g
(1) £200 - £300



597* **Ring.** An 18ct gold heart shape diamond ring, set with a cluster of small diamonds bordered by baguette-cut diamonds in a white metal setting, stamped K18 and '750', size M, gross weight 7.6g
(1) £150 - £200



598* **Ring.** An art deco style white metal ring, set with a large step cut aquamarine with canted corners, approximately 12 mm x 10 mm x 8 mm, flanked by two small diamonds, the ring unhallmarked, size I/J
(1) £400 - £600



599* **Rings.** A 9ct gold diamond cluster ring, illusion set with small diamond chippings, stamped '375', size L/M, gross weight 3.9g, together with six further 9ct gold dress rings, various stones including diamonds, garnets and amethyst, gross weight 22g
(7) £400 - £600

600* **Watches.** An art deco gents 9ct gold wristwatch, the silvered dial with Arabic numerals and subsidiary seconds dial, 40 x 25 mm case, together with an Edwardian silver open face pocket watch with key wind movement, 55 mm diameter, plus a gold open face pocket watch, with engraved back and the movement stamped 'T. Easton Co Ltd', 50 mm diameter
(3) £100 - £150

601* **Wristwatch.** A 14K gold Waltham & Co gents wristwatch, the back plate engraved 'Presented to L.A. Hittel by the Packard Motor Car Co. In appreciation of ten years loyal service', lacking winding crown and on a black leather strap
(1) £100 - £150



602 **Wristwatch.** A gents Longines Hydro Conquest automatic stainless steel wristwatch, black dial with Arabic numerals and date aperture, the strap is a replacement but the original is included with spare links, together with the original packaging and instructions, in good working order, plus an electric self winder case
(1) £250 - £300

603* **Wristwatches.** A gents Citizen Eco-Drive wristwatch, gold plated with synthetic stones, the dial with calendar aperture and three subsidiary dials, in good working condition with original packaging, together with another gents Citizen Eco-Drive wristwatch, bi-metal with black dial, good working condition with original packaging
(2) £100 - £150

SILVER



604* **Bowls.** A pair of South American style two handle silver bowls by S J Phillips, London, 1940, of circular plain form with pedestal foot, 4.5 cm high, 382g
(2) £150 - £200



605* **Knives & Forks.** A set of silver tea knives and forks by Edward & Sons, Sheffield 1929, comprising 12 knives and 12 forks each with mother of pearl handles, in unused condition and presented in a mahogany case
(1) £150 - £200



Lot 606



606* **Claret Jugs.** A fine pair of silver-mounted glass claret jugs by Nat Leslie Ltd, Lot 607



Sheffield 2002, the clear glass body with star cut base and plain silver mounted collar, Lot 610



domed cover and turned final with long slender scroll handle, some internal staining otherwise in good condition, 31 cm high Lot 611
(1) £200 - £300

607* **Cream Jug.** A modern silver helmet shape cream jug by A. Chick & Sons Ltd, London 1974, of plain slender form with loop handle and square foot, 15.5 cm high, 159g, together with three silver sauce boats including a larger example by Roberts & Belk Ltd, Sheffield 1970, with shaped edge and flying scroll handle, on three cabriole hoof feet, 17.5 cm long, 230g, gross weight approximately 566g
(4) £200 - £300



Lot 612



Lot 613



608* **Jug.** An Edwardian silver urn shape hot water jug by Edward John Haseler & Noble Haseler, London 1911, of plain neo-classical pedestal form with fruitwood handle, hinged lid and writhen finial, 23.5 cm high, gross weight 460g

(1) £150 - £200

609* **Mixed Silver.** A collection of silver, including a plain silver beaker 1975, 8 cm high, three modern silver bottle coasters, Birmingham hallmarks, each with turned wooden base, 14 cm diameter, together with a pair of plain silver candlesticks, 19 cm high, weighted, plus various silver condiments, total weighable silver approximately 400g

(22) £200 - £300

610* **Mixed Silver.** A George III squat teapot by Michael Starkey, London, 1814, of plain form with very worn and rubbed armorial to one side, unidentifiable, hallmarks worn, 10cm high, 375g, a George III salt cellar by Peter Podio[?], London, 1804, of double handled urn form with beading at the rim on a circular base above a square plinth, 120g, a silver toast rack by Horace Woodward & Co Ltd, Birmingham, 1919, 89g, plus other silver items including two salt cellars with blue glass liners, a pair of handled oval mustard pots with blue glass liners, a strainer, two pairs of pepperettes and other items

(24) £400 - £600

611* **Mugs.** A silver heavy gauge mug by Emile Viner, Sheffield 1961, plain form with loop handle and foot, 13 cm high, together with three further silver mugs, various forms and sizes, combined weight approximately 960g

(4) £400 - £500



Lot 616

612* **Irish Bowl.** A George III silver rose bowl by Joseph Jackson, Dublin, 1784, the bowl stands on a circular ring foot, the body decorated with dotwork and foliage bands with floral swags, with a cartouche of an arm in armour embowed holding in the gauntleted hand an arrow, 18 cm diameter, 344g
(1)

£200 - £300

in 1916. He was awarded the Distinguished Service Order (*London Gazette*: 3 June 1916) and Second Award Bar (*London Gazette*: 24 September 1918). He served in the Second Boer War and WWI where he was mentioned in despatches.

(1)

£100 - £150

613* **Royal Berkshire Regiment.** A regimental silver presentation mug, Sheffield 1925, of plain tapered form, engraved with the badge of the Royal Berkshire Regiment showing a dragon surmounted by a crown with the battle honour 'China' below, additionally engraved '2nd Battn Presented by Major G.H. Sawyer, D.S.O. 1925', base misshapen, makers mark rubbed, 9.5 cm high, gross weight 233g

Major G.H. Sawyer was born in 1882, he was commissioned 2nd Lieutenant in the Royal Berkshire Regiment in 1901, advancing to the final rank of Major



Lot 619



Lot 620



Lot 621



Lot 623

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



Lot 624



Lot 626



Lot 627



614* **Salts.** A pair of George IV silver salts by Joseph Angell I, London, 1824, of circular form, body shaped with gadroons, on a pedestal base, 4 cm high, 200g
(2)

£80 - £120





615* **Salts.** A pair of George III silver salts by Henry Chawner, London, 1787, *navette shape with beaded rim on a raised oval beaded pedestal foot, 6.8 cm high, 194g*
(2) £100 - £150

616* **Silver Tray.** George III oval silver tray by Timothy Renou, London, 1797, *of oval form with two handles, classical style with bead borders, the centre engraved with an armorial showing arms of the Bridger family [Argent] with chevron engrailed [Sable] between three crabs [Gules], the base engraved later with the inscription 'most sincere & dear friend.' 53.3 cm spread across handles, 1570g*

The armorial is the arms of the Bridger family of Warminghurst in Sussex. One, Sir John Bridger of Combe Place (1733 - 1816) married a very rich heiress Rebecca Eliot the daughter of John Eliot, a wealthy Quaker; she was heiress to extensive English and American estates. Their daughter and heiress, Mary Bridger, married in 1787 Sir George Shiffner, Baronet, (1762 - 1842) who inherited Combe Place near Lewes. Therefore, the tray may well have belonged to Sir John Bridger.
(1) £600 - £800

618* **Spoons.** A collection of silver teaspoons, George III period and later, *including a bright cut, fiddle pattern, Old English, gross weight approximately 610g*
(45) £200 - £300

619* **Tea Service.** An art deco silver four-piece tea and coffee service by Edward Viner, Sheffield 1928, *comprising, coffee and teapot, sugar bowl and milk jug, each with ebony handle, the coffee pot, 22.5 cm high, gross weight 1778g, presented on a silver plated gallery tray*
(4) £700 - £1,000

617* **Silver.** A George V silver framed desk calendar, London 1917, *with printed card calendar, 16 x 13.5 cm, together with two cased Victorian Brighton Grammar School silver prize medals, 50 mm diameter, combined weight 123g, a pair of Edwardian miniature silver photographs frames, circular with beaded rims, 60 mm diameter, another miniature silver frame, a silver dressing table set, comprising mirror, two brushes and comb, boxed, plus an assortment of miscellanea including a box of Battle of Waterloo relics, inscribed 'Relics from the Field of Waterloo Collected about 1830', including French brass eagle pouch badge and button*
(1) £100 - £200

Early Printed Books & Historical Documents

11 SEPTEMBER 2024



BOUND FOR QUEEN MARY I BY THE MEDALLION BINDER

Polydore Vergil. Polydori Vergilii Urbinatis Anglica historiae libri vigintiseptem, Basel: Michael Isingrin, 1555, *title with printer's woodcut device with contemporary hand colouring, two leaves within woodcut borders, including dedication leaf to Henry VIII, red-ruled borders throughout, 4 fine, contemporary manuscript pen and ink and watercolour double-page maps [?by George Lily, d. 1559] of England, Ireland, Scotland and France bound in at front, armorial bookplate of F[rancisc] Fortescue Turvile [1752-1839], all edges gilt, later calf (c. 1800) with original gilt-decorated calf panels relaid to both boards, the central royal escutcheon on both panels built up from small tools with monogram 'M R' within a decorative central lozenge compartment, outer ornamental scroll border frame with arabesque decoration to inner and outer corners (one damaged and one missing), spine scuffed and heavily rubbed with loss at head, upper joints weak, some edge wear and damage to spine and joints, folio (337 x 220 mm)*

Provenance: By direct family descent from Francis Fortescue Turvile, from his great aunt Maria Alethea Fortescue, who died unmarried in 1763. Maria Alethea Fortescue was a descendant of the Catholic martyr, Blessed Adrian Fortescue (c.1480-1539), a Lay Dominican and courtier under Henry VIII. Upon the accession of Queen Mary I in 1553 Adrian's second wife Anne Rede (or Reade) of Boarstall, Buckinghamshire (1510-1585) was appointed a member of the royal household and is mentioned amongst the ladies who attended the queen in her chariot as she rode from the Tower to Westminster Abbey on 30 September 1553, the day before her coronation.

The immediate male Fortescue line was carried on through the eldest son of Adrian and Anne Fortescue, Sir John Fortescue of Salden (c.1533-1607), in Buckinghamshire, and in turn by his son Sir Francis Fortescue (1563-1649), whose wife Grace Manners (c.1563-c.1634) purchased what is now the older part of Bosworth Hall, Husbands Bosworth Hall, Leicestershire. The book is listed (as the sixth item) in a late-Victorian handwritten catalogue of the Bosworth Hall library. The most likely provenance path for the book is that it passed from Queen Mary to Anne Rede, who then passed it on to Sir John Fortescue of Salden, in whose family possession it remained until the mid-eighteenth-century when, via the Turvile (or Turville) and Constable-Maxwell lines, the book remained at Bosworth until the present day.

Adams V448.

This work is seen as the beginning of modern English historiography, an important piece of propaganda for the Tudor monarchy, and as an influence on Shakespeare's history plays. Polydore Vergil (c.1470-1555), originally from Urbino, began his research into English history soon after his arrival in London, in 1502, but research for a full-scale history of England most likely began in 1506-7, encouraged by Henry VII. First published in 1534, it went through further editions, published in 1546 and 1555, this third edition the first to contain an account of the recent life and reign of Henry VIII, and therefore referring to both Mary and her sister Elizabeth.

The bespoke manuscript maps are unsigned but are possibly by the circle of George Lily (died 1559), an English Roman Catholic priest, humanist scholar, biographer, topographer and cartographer. The maps, featuring cartouches and coats of arms, ships and sea monsters, can be dated to c. 1558.

The binding is very similar to that of an example in the library of St John's College, Oxford, attributed to the so-called Medallion binder who worked from the end of King Henry VIII's reign through to the early years of Queen Elizabeth I, and who evidently produced bindings for the four monarchs who reigned during this period.

£20,000-£30,000

British & European Paintings Old Master & Modern Prints & Works on Paper

16 OCTOBER 2024



Duncan Grant (1885-1978). *Two Male Nudes*, 1966, *gouache and black chalk on paper, signed with initials and dated to lower right corner, 55 x 26 cm (21 3/4 x 10 1/4 ins) mount aperture, framed and glazed, with handwritten label regarding provenance to verso*

Provenance: John Constable, The Southgate Gallery, Shifnal, by 1983, from whom purchased by Professor Richard Edmonds.

Estimate £1,500-£2,000

