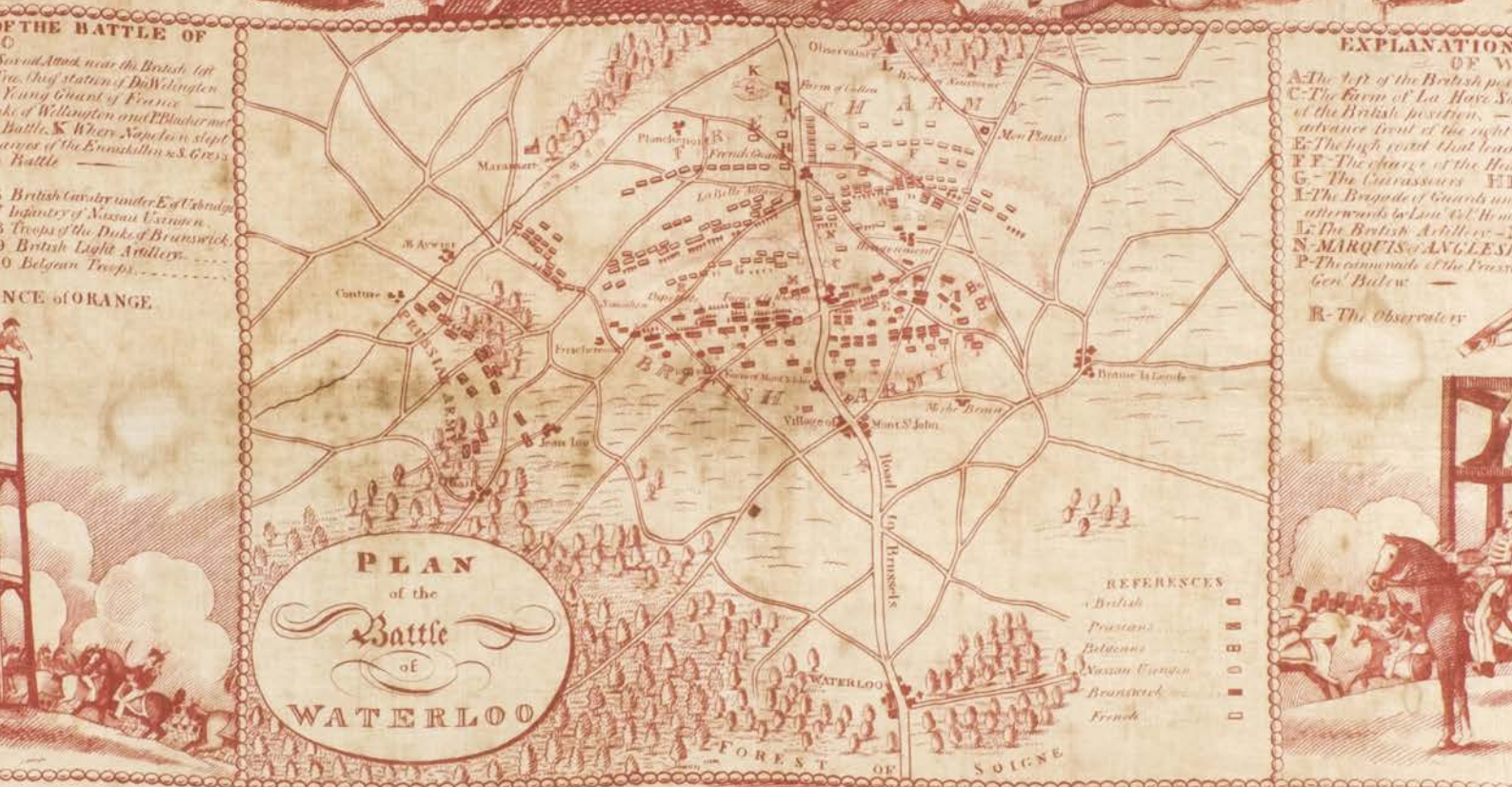


Antiques & Historic Textiles

9 MARCH 2023



EST. 1988

Dominic Winter Auctioneers



ANTIQUES & HISTORIC TEXTILES

9 March 2023 at 10am

AUCTIONEERS

Henry Meadows

VIEWING

Monday & Tuesday 6/7 March 9.30am-5.30pm

Morning of sale from 9am (other times strictly by appointment)

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 6/7 March 9.30am-5.30pm
Morning of sales 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**

BID ONLINE
thesaleroom.com
The home of art & antiques auctions

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

Ceramics & Glass	401-412
Objets d'Art	413-434
Antiquities	435-439
Oriental Works of Art	440-449
Tribal Art & Textiles	450-470
Furniture	471-474
Jewellery	475-489
Silver	490-502
Coins & Trading Tokens	503-532
Wellington Busts & Memorabilia	533-574
Historic Textiles & Fans	575-654

SPECIALIST STAFF



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

Cover illustrations:

Front cover: lot 631 Inside front: lots 575-586 Inside back: lot 489 Back cover: lot 612



www.carbonbalancedpaper.com
CBP006075

WORLD
LAND
TRUST™

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



Thomas Richard Williams (1824–1871). Vanitas still life with skull, open book, glasses and hour glass, 1850–52, *stereoscopic daguerreotype*, plate size 85 x 170 mm, black passepartout mount, with small printed retailer's ticket of Carpenter & Westley, Opticians, 24 Regent St., London, to verso
£1,500–2,000 (17 May 2023)

FORTHCOMING SALES IN 2023

Wednesday 1 March

Printed Books, Maps & Documents
Natural History & Original Art
Royalty Posters & Playing Cards

Wednesday 5 April

Printed Books including Colour Plate, Maps & Documents
James Gillray & The Art of the Caricature

Wednesday 10 May

Printed Books, Maps & Documents
Atlases, Travel & Polar Exploration

Wednesday 17 May

Photographs, Autographs & Historical Documents

Thursday 18 May

Military & Aviation History, Medals & Militaria
The Tonbridge Battle of Britain Museum

Entries are invited for the above sales: please contact one of our specialist staff for further advice

DAY TWO

**ANTIQUES &
HISTORIC TEXTILES**

9 MARCH 2023 at 10am



CERAMICS & GLASS

To commence at 10am



Lot 401

401* Caiger-Smith MBE (Alan, 1930-2020). A collection of Aldermaston Pottery, including an earthenware lidded storage jar by Alan Caiger-Smith, decorated with birds, leaves and berries, blue marks to base, 22 cm high, together with a bowl by Elizabeth Frith-Powell, two hairline cracks around the edge, 9 cm high x 23.5 cm diameter, a jug by Angela Monckton, 19 cm high, a large lidded water jug by David Tippler, 30 cm high and other items of Aldermaston Pottery

(8)

£200 - £300

402* Caiger-Smith MBE (Alan, 1930-2020). 'Deep Gypsy' earthenware bowl, lustre glaze with stylised scrolls on a dark blue ground, monograms to base, 15 cm high x 19 cm across

Alan Caiger-Smith (1930-2020), studied at the Camberwell School of Arts and Crafts and King's College, Cambridge. He trained pottery at the Central School of Art & Design in 1954 under Dora Billington.

Caiger-Smith established the Aldermaston Pottery in West Berkshire in 1955. The pottery was a cooperative workshop of about seven potters making functional and domestic ware and tiles. Caiger-Smith revived and perfected tin glaze and painting on red earthenware clay. A technique adopted during the medieval Islamic period and also much later by the likes of William De Morgan, Pilkington's Royal Lancaster and others. The factory ceased production when it was sold in 2006.

(1)

£200 - £300



Lot 402



404* Glass. An 18th-century double series cotton air twist stem wine glass, 16.5 cm high, together with an 18th-century double series spiral cotton air twist funnel wine glass, 19cm high, an 18th-century double series cotton air twist stem wine glass, the bowl engraved with flowers and a latticework swag, 12 cm high plus a 20th-century glass in the 18th-century style, the bowl engraved with flowers, 14 cm high

(4)

£200 - £300

405* Glass. A collection of 18th-century and later drinking glasses including an 18th-century wine glass with etched funnel bowl on conical foot, 12 cm high, a pair of Georgian ale glasses with barley and hops engraving, 13.5 cm high, a George III period facet cut toast glass, 11cm high, a facet cut wine glass with bladed knob stem and conical foot, 11.5cm high, absinth glass, 9.5cm high, plus 25 other pieces of glassware various sizes, largest 18cm high smallest 7cm high

(31)

£200 - £300



403* Ehlers (Annegret). Lowerdown Cross, Bovey Tracey, Devon circa 1946-1955, a tapered bowl with an incised decoration, black glaze interior, impressed seal mark, 11.5 cm high x 18 cm diameter, together with another black glaze vase, 21 cm high plus an ovoid vase black glaze with seal mark 17 cm high

(3)

£100 - £150

406* Gouda Pottery. A collection of Gouda pottery, including a large candlestick circa 1928, polychrome floral decoration on a black ground, 39 cm high, a floral decorated baluster vase, 31 cm high, a floral decorated bowl, 30 cm diameter, a small floral decorated ovoid jug, 13 cm high and other items of Gouda pottery, some damage

(19)

£100 - £150

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



Lot 405



407* **Hayes (Peter, 1946 -).** A large cream coloured flattened bottle form pottery vase, with incised decoration incised mark and dated (19)90 to base, 38 cm high x 40 cm wide
(1) £200 - £300



408* **Leeds Pottery.** An Edward VII commemorative creamware pottery tea service for the Royal Visit to Leeds on 7 July 1908, comprising teapot, sugar bowl and cover, milk jug and two tea cups and saucers, with relief moulded Leeds Coat of Arms and overpainted in silver, the bases impressed 'Royal visit to Leeds July 7, 1908, W.L. Hepton, Lord Mayor, Leeds Pottery', general crazing throughout, teapot 21 cm long, teacups 5.5 cm high x 6cm diameter, with a period illustrated advert titled 'Leeds Pottery, Souvenir of the Royal Visit to Leeds'
Wildred Lawrence Hepton was Mayor of Leeds from 1907-08.
(5) £200 - £300

409* **Stained Glass.** A pair of art deco leaded glass panels, each with a central green roundel bordered by a red lozenge on an amber ground with red border, 68 x 27 cm
(1) £50 - £70

410* **Studio Pottery.** A collection of studio pottery including a lidded vase by David Frith, Brookhouse Pottery, square tapered form with scale decoration and roundels on a brown ground, impressed seal mark to base, 22 cm high, a large earthenware vase by Christopher Aston for Elkesley Pottery, brown running glaze, impressed mark to base, 34 cm high, a vase by Anthony Bernulf Hodge, oval form with impressed mark to base, 20.5 cm, a Rebecca Harvey saltglaze jug, 10 cm high and other items
(16) £200 - £300

411* **Studio Pottery.** A studio pottery oversized teapot, with a two-tone brown glaze and large spout with an additional handle, and flowerhead seal mark beneath the main handle, 42 cm long x 27 cm high
(1) £70 - £100



412* **Ipsen (Peter, Danish, 1815-1860).** The Ages of Love, a neoclassical terracotta and porcelain relief moulded panel by Peter Ipsen after Bertel Thorvaldsen (1768/70-1844), showing a classical scene on a terracotta ground, within a Greek key border, impressed marks of P Ipsen Kobenhavn Eneret 391 to verso, presented in a glazed ebonised frame, frame size 25 x 52.5 cm
(1) £150 - £200

OBJETS D'ART



Lot 413

413* **After Pierre-Jules Mené (1810-1879).** A bronze sculpture modelled as two dogs hunting a fox, *one dog attacking the fox whilst another looks on against a naturalistic tree trunk, signed and dated 'P.J. Mene 1849', 49 cm long*
(1)

£300 - £500



Lot 415

415* **Bronze Sculpture.** A 19th century style bronze, modelled as a pensive female in classical drapery seated with foot resting on a stool with claw feet, mounted on a red marble base, unsigned, 38 cm high
(1)

£200 - £300



414* **Binnacle.** A ships brass binnacle from RFA Lyness, *the dial by Einar Weilbach & Co, Copenhagen, Denmark, numbered B646 129CP, the brass case with port and starboard, approximately 54 cm high x 75 cm wide*

RFA Lyness was a Ness Class Stores Support Ship, officially numbered 309818 built by Swan Hunter of Wallsend on Tyne, she was launched in 1966 and sold to the United States Navy in 1981 and renamed *Sirius* and *Texas Clipper III*.

(1)

£150 - £200

416* **Carriage Clocks.** A late 19th century brass carriage clock, *the white enamel dial with black roman numerals and subsidiary seconds dial, the brass case with swing handle and finely engraved with flowers, the movement with platform escapement and alarm, the base with 5 holes, 12 cm high (excluding the handle), working but would benefit from an overhaul, with key, together with a late 19th century French brass carriage clock, the porcelain dial with black roman numerals and finely handpainted with flowers and gilt decoration, the brass case with side panels and rear door inset with porcelain panels decorated with cherubs, the inner door numbered 152, with platform escapement and swing handle, 11 cm high (excluding handle), working with key*
(2)

£200 - £300

417* **Clock.** A Victorian Aesthetic period mantel clock in the style of Lewis Foreman Day, the architectural oak case inset with blue and white pottery panels printed, the dial showing Old Father Time, with black arabic numerals and two winding holes, surrounded by signs of the zodiac and shepherd panel frieze, with two elaborate brass finials, the rear with brass movement stamped 26014 A&N, with key and pendulum, 38 cm high x 25 cm wide x 12.5 cm deep

Lewis Foreman Day (1845-1910) was a British decorative artist and industrial designer who was an important figure in the Arts and Crafts movement.

(1)

£300 - £500



418* **Clock.** A Victorian drop dial mahogany wall clock, the white circular enamel dial signed F. Horner, 16 Fitzwilliam Road, Clapham, SW.4', with blue steel hands and black roman numerals with fusee movement, housed in a finely carved mahogany case, 60 cm long

(1)

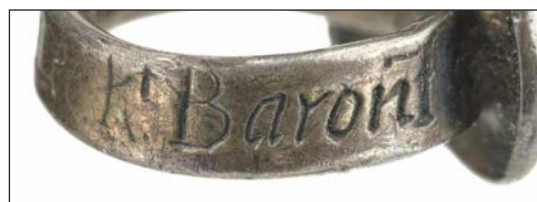
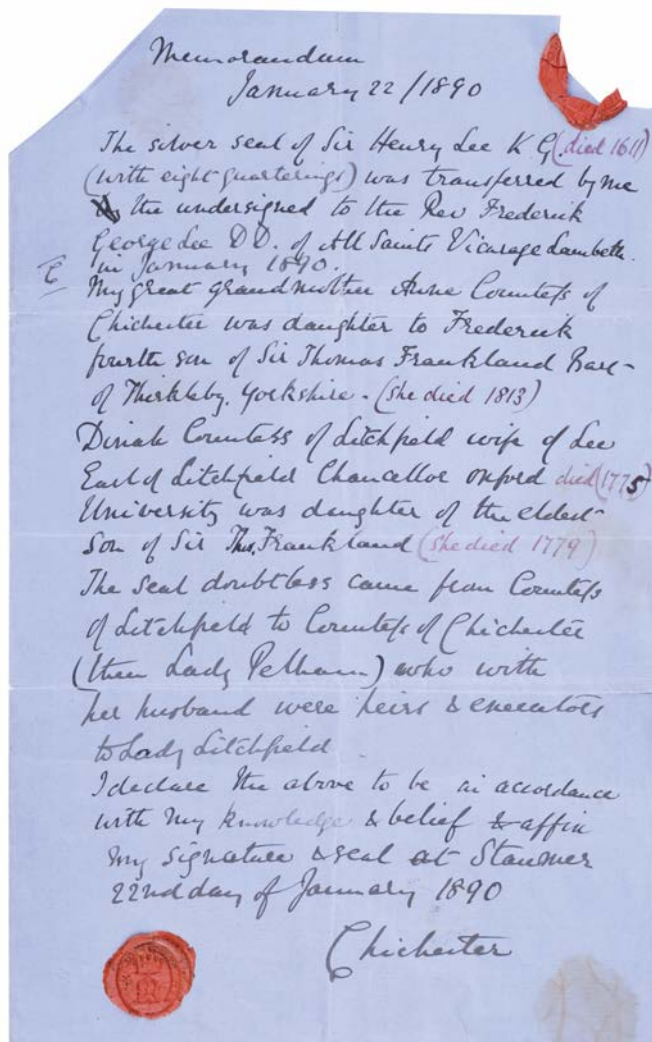
£300 - £500



419* **Decanters.** A pair of Victorian glass decanters, probably for campaign or travelling use circa 1870, the bottles, slice cut and moulded decoration, each with a lip for pouring and stopper, 20 cm high contained in a fitted red tooled leather box with brass catches, 12 cm high x 25cm wide x 22.5 cm deep

(1)

£70 - £100



Lot 420

420* Falconry. A late 16th century silver hawking ring or vervel belonging to Sir Henry Lee of Ditchley (1533-1611), the face of the ring engraved with the seal of Sir Henry Lee K.G., and the band engraved 'Sr Henry Lee Kt Baront, 5mm diameter, with related manuscript documents including a memorandum for the acquisition of the ring in 1890

Sir Henry Lee KG (1533-1611) of Ditchley, Oxfordshire was Queen's Champion and Master of the Armouries under Queen Elizabeth I.

As Queen's Champion, Lee advised the Accession Day tilts annually on 17 November, the most important Elizabethan court festival from the 1580s. He retired as Queen's Champion in 1590, and the poems "His Golden Locks" by George Peele and "Time's Eldest Son" were set to music by John Dowland and performed at the lavish pageant. Lee was made a Knight of the Order of the Garter in 1597 and founded Aylesbury Grammar School in 1598.

Lee was also a Member of Parliament for Buckinghamshire between 1558 and 1572 and built up and estate at Ditchley in Oxfordshire from 1583. Here he commissioned the Ditchley Portrait of Queen Elizabeth which is now in the National Portrait Gallery.

One of the documents included with the lot is written by the 4th Earl of Chichester and details the ring being transferred to him from the Reverend Frederick George Lee D.D. of All Saints Vicarage Lambeth in 1890, there is a family tree verso and a wax seal of the Earl of Chichester.

The hawking ring or vervel was part of the equipment used by those who hunted with birds (the sport of falconry). Hunting was a sport engaged by the upper classes and nobility of the Elizabethan period and the ring would have been used to attach the bird's leg in order to secure the bird to its perch.

(1) £2,000 - £3,000



421* Fishing Reel. Eaton & Delton salmon fly reel, engraved 'Eaton & Deller Makers 6 & 7 Crooked Lane London' additionally engraved with owner's initials, composite and alloy drum with ebonised handle, 12cm diameter, together with an Ogden Smiths alloy salmon fly reel, 11.5 cm diameter, Walker Bampton of Alnwick narrow drum trout fly reel, 9 cm diameter, Malloch's patent side casting reel with alloy spool and brass mechanism, 8.5 cm diameter

(5)

£150 - £200



422* Fishing Reel. A rare Illingworth No 1 threadline casting reel circa 1905, stamped 'Illingworth Casting Reel Patent 9338-1905', the mechanism numbered '22', the drum 9 cm diameter, in original box with accessories

(1)

£300 - £500



425* Fredericks (20th century). A white marble bust of Nelson, the half bust carved in the traditional manner on an integral mottled green socle base, incised 'Fredericks' to rear, 31cm high

(1)

£200 - £300



423* Fishing Reels. Malloch's Patent alloy drum casting reel, with lever action, stamped twice 'Mallochs Patent' 10 cm diameter (4ins), together with another brass fishing reel by Grays of Inverness, the drum engraved with makers name, ivory handle 8.5 cm diameter, plus a collection of small brass fishing reels, largest 6 cm, smallest 4.5 cm, and four wood and brass reels, largest 10 cm diameter, smallest 7.6 cm diameter

(10)

£100 - £150

424* Fishing Rods. A collection of vintage fishing rods, comprising Hardy Palakona No 2 LRG Spinning rod, 9ft 6ins; Hardy Palakona, The Viscount Grey rod 10ft 6ins 2 piece rod; Alex Martin of Glasgow, 11ft 6ins 3 piece split cane with cloth bag; The Tank Aerial rod 7ft 6ins fly rod circa 1940s, together with bamboo measuring pole in Farlow wooden travelling rod box plus 22-yard surveyors chain

(7)

£150 - £200

426* Hip Flask. An Edwardian hip flask by Gorham Co, crocodile skin, glass and silver plate, the detachable cup stamped 'Gorham Co 0100 Silver S', 15.5 cm long

(1)

£70 - £100



427* Indian School. A pair of late 19th century Indian bronze figures, modelled as semi-naked male and female wearing traditional dress adorned by beads and headdress, 24 cm high

(2)

£200 - £300



Lot 428

428* **Mirror.** A George III concave novelty glass wall / shaving mirror, the original curved glass with spotting with ebonised wood frame and brass hanging loop, 20.5 x 15.5 cm, together with a George III walnut wall / shaving mirror, the original glass in poor condition, the slender walnut frame with some cracks, with brass hanging loop, 17.5 x 21.5 cm
(2) £100 - £150



429* **Mirrors.** An attractive pair of late Victorian oval giltwood mirrors, each with bevel edge glass and floral moulded frame with beaded edge, 35 x 28.5 cm, together with a later rectangular mirror, the gilt painted frame moulded with shell and pierced scroll decoration, 46 x 36 cm
(3) £100 - £150

430* **Pocket Barometer.** A Victorian pocket barometer by Ross, London, brass case with silvered engraved dial, the opposite side with a compass and mercury barometer, 50 mm diameter, contained in a red leather case, together with a large plaster roundel of King George V, presented in a cloth covered frame with brass plaque engraved 'H.R.H. The Prince of Wales. Original plaster cast by F. Bowcher. Acquired by the Committee of the International Philatelic Exhibition London 1906 as a design for prize medals, cracked, 30 cm diameter plus a collection of military cap badges and other items
(1) £100 - £150



Lot 431

431* **After Pradier (James, 1790-1852).** Saffo Assia, circa 1880, bronze of a seated female in classical robe with lyre, signed J. Pradier, Susse, with foundry mark to base, 28.5 cm high x 40 cm long
(1) £200 - £300

432* **Sculptures.** Laing (Gerald), bronze modelled as a recumbent female, signed and dated 1939, numbered 488.1, 30 cm long, together with Pompon (Francis), art deco bronze bird standing on a plinth signed, black marble base, 24 cm high, two female nude plaster sculptures and other items
(6) £200 - £300

433* **Soete (Pierre de, 1886-1948).** Minerva Motors, bronze sculpture with marble base, original spear lacking, signed 'P. de Soete' to edge of lower bronze base, small plate on front of marble base reads 'Minerva Motors a The Midland Counties Motor Garage Co Ltd a L'Occasion du 25 Anniv. De Fondation des Usines Minerva 1897-1922', height 33 cm
Minerva Motors was a Belgian firm started by a young Dutchman, Sylvain de Jong, in Antwerp. In 1903 de Jong founded Minerva Motors (after successfully producing bicycles and motorbikes). Minerva Motors produced luxury automobiles until 1956 when the company closed. This sculpture celebrates The Midlands Counties Motor Garage on the occasion of the 25th anniversary of the founding of the Minerva factories 1897-1922.
(1) £200 - £300

434* **Walking Stick.** A Victorian folk art wooden walking stick, carved from one piece with a grip of a bearded gentleman wearing a top hat, silver ferrule engraved with initials and the shaft with masks, birds, snakes and other wildlife with brass tip, 92 cm long
(1) £150 - £200



Lot 433



Lot 434

ANTIQUITIES



435* Ancient Greece. Head of an Actor, Alexandrian, circa 1st century BC, *painted terracotta, some damage, 12h x 10w x 10d cm (4 3/4 x 4 x 4 ins), mounted on a wooden plinth*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

(1)

£200 - £300



438* Oinochoe. A Greek wine jug from the Apulian region of Southern Italy, circa 400-300 B.C., *the terracotta jug with long scroll handle and decorated with a lady of fashion and overpainted with white enamel decoration on a spread foot, several chips to the foot and general wear commensurate with age, 28.5 cm high, with certificate of authenticity*

Provenance: Vanessa Purcell & Co Antiquities, London, 1994.

(1)

£200 - £300



436* Egypt. An ancient Egyptian oil lamp, *frog type 2nd -4th century, pink terracotta, 11.5 x 10 x 3.5 cm, together with a Roman jug, grey body with handle, undecorated, 14 cm high*

Provenance: Private collection, West Country. Believed to have been found in Glanum, France.

(2)

£200 - £300

437* Oil Lamp. A Roman terracotta oil lamp, circa 1st century A.D., *with moulded decoration depicting an archer, lacking handle, 10.5 cm long, together with a smaller and lighter terracotta oil lamp, 8.5 cm long*

The first purchased from Vanessa Purcell & Co Antiquities, 1994.

(2)

£100 - £150



439* Terracotta Figure. A Greek terracotta figure, Boeotian region, circa mid 5th century B.C., *modelled as a male holding a vessel, hollowed back, 25.5 cm, presented on a modern perspex stand*

Provenance: Vanessa Purcell & Co Antiquities, 1994.

(1)

£200 - £300

ORIENTAL WORKS OF ART



440* Bell. A Chinese bronze temple bell probably 19th century, cast with dragons and phoenix in relief, 27 cm high
(1) £100 - £150



441* Jade. A Chinese jade bag toggle, of splayed form carved in relief with a chilong, the opposite side with a taotie mask and a key cut edge, 3.5 cm x 4.5 cm, plus a Chinese jade pendant, carved as a beetle, 5 cm long
(2) £100 - £150



442* Jade. A Chinese jade belt hook, pale celadon carved as a dragon and chilong, some natural discolouration, 9.5 cm long
(1) £150 - £200



443* Jade. A Chinese jade belt hook, pale celadon carved as a dragon and chilong, 9.5 cm long
(1) £150 - £200



444* Jade. A Chinese miniature jade vase, carved with ring handles, 5.5 cm high, together with a jade archers ring carved with deer, 3.5 cm high plus a jade pei, carved with a monkey eating a fruit, the opposite side carved with a Chinese symbol, 5 cm high
(3) £200 - £300



445* **Jade.** A Chinese pale jade brush washer, of *plain tapered form*, 3 cm high x 6 cm wide
(1)

£100 - £150



446* **Jade.** A large Chinese jade boulder, *naturalistically carved* 14 cm long, presented on a hardwood stand
(1)

£100 - £150



447* **Jade.** A Chinese jade bangle, *apple green colour*, 8 cm diameter, together with a similar bangle, 7 cm diameter
(2)

£150 - £200



448* **Table Cabinet.** An early 20th century Chinese wooden table cabinet, a combination of dark and light wood, the two hinged doors finely carved and pierced with figures, pagodas, landscapes and exotic birds, enclosing a bank of seven drawers, all various sizes carved with foliate sprays, two further drawers to the lower section and raised on straight supports, 50 cm high x 42 cm wide x 23.5 cm deep
(1)

£100 - £200



449* **Teapot.** A Chinese Yixing stoneware teapot, of *square form* incised with 4 rows of calligraphy, the base with an impressed seal mark, 16 cm long
(1)

£100 - £150

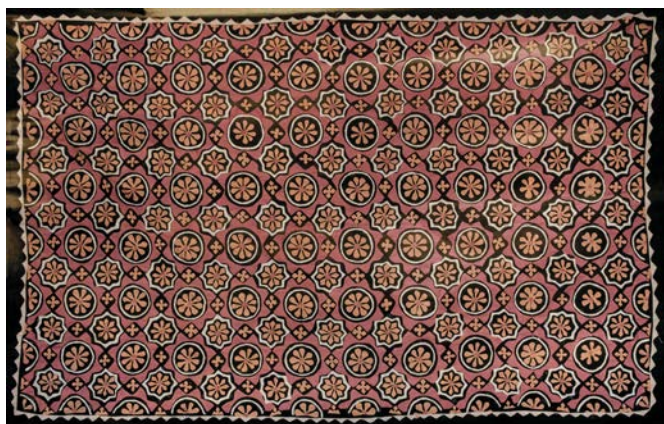
TRIBAL ART AND TEXTILES



450* Africa. A Fulani shepherd's shirt, early 20th century, loosely-woven cream cotton, hand-stitched in narrow panels (approximately 8 cm wide) to form a tunic, with round neck, wide openings for arms, tucked yoke, gores to skirt, and with circular and geometrical motifs worked in woollen embroidery to front and back of yoke, in red, green, and black, a few minor marks, 9 cm section of one seam unstitched, width 73 cm (28.75 ins), length 95 cm (37.5 ins)
Provenance: Collection of Romy Rey.
Similar to that held by the Minneapolis Institute of Art (accession number 2013.78.4).

(1)

£100 - £150



451* Africa. A large appliqué panel, probably African, early 20th century, hand-stitched cotton, with pink and white appliqué forming an all-over pattern of 8-petalled flowers within circular and star borders, with quatrefoils between, on a dark grey ground, selvages to sides, machine-stitched hem top and bottom, some edge-fading, lightly soiled in places, 230.5 x 151 cm (90.75 x 59.5 ins), together with other woven and embroidered textiles various, including South American and African

Provenance: Collection of Romy Rey.

(12)

£150 - £200



452* Africa. An Ashanti or Ewe kente cloth, Ghana, early 20th century, composed of woven cotton rectangles, of geometric patterns, and 2 with the form of a hand, in red, yellow, blue, and green, hand-stitched together to form a cloth of 17 strips, small hole with stitched repair to one corner, width 122 cm (48 ins), length 193 cm (76 ins), together with 3 other textile items, including another hand-stitched kente cloth of 17 strips, probably slightly later, woven in maroon, orange, yellow, blue, and green, 12 cm section of one seam unstitched, small hole and stitched repair to one edge, width 180 (71 ins), length 246 cm (97 ins), and a kente-style large thick cotton cloth, woven with rectangles and bars in red, yellow, green, orange, and white, on a ground of wide brown stripes and narrow pale stripes, fringed to long sides, width 167.5 cm (66 ins), length 251.5 cm (99 ins)

Provenance: Collection of Romy Rey.

The kente cloth is a wrap dress worn by both men and women of the Ashanti and the Ewe peoples in Ghana. Traditionally used for special social or sacred functions, the kente cloth is worn like a toga wrapped around the body and draped over one shoulder, or sometimes around the waist. Legend has it that during the reign of Oti Akenten (1630-1660), the chief of Ghana's Ashanti people, two brothers from the Ashanti village of Bonwire learned how to craft kente cloth by watching a spider weaving a web. The arrangement of the colours and patterns used would correspond to a name, phrase or idea, and thus the textile could speak a story or represent a symbol which could be interpreted and reinterpreted.

(4)

£200 - £300



Lot 453

453* Africa. An Ashanti tribe hunter's tunic, Ghana, 19th century, *hand-stitched long tunic of blue and cream striped coarse cotton, with wide sleeves, round neck with small 'V', and yoke lined with coarsely-woven beige fabric, front and back of yoke onlaid with brown, tan and white leather patches sewn on with leather 'thread', in various geometric shapes (squares, rectangles, triangles), a number of the patches themselves onlaid with red or yellow fabric, seams becoming unstitched in a few places, some minor wear to onlays, width cuff to cuff 140 cm (55 ins), length 105 cm (41.25 ins)*

Provenance: Collection of Romy Rey.

A rare Ashanti garment, worn by the general of the tribe, the leather onlays presumably signifying animals killed.

(1)

£300 - £500



454* Coptic. An Egyptian cloth fragment, circa 5th-8th century AD, *woven linen and wool border, with a row of roundels enclosing stylised figures, animals, and birds, within a patterned border, in dark green, orange, and brown, on a pale brown ground, edges frayed, and one blank edge with some toning, approximately 55 cm (21.5 ins) x 15.5 cm (96.25 ins) at widest points*

Provenance: from the Zika Ascher Collection and Ascher Archives.

Zikmund Ascher (1910-1992), known as Zika and nicknamed 'The Mad Silkman', was a Czech textile businessman, artist and designer who, with his wife Lida (1910-1983), became a leading name in the field of British textiles, art, and fashion. The pair, who arrived in Britain at the outbreak of WWII, were innovators who pushed the conventions of British fabric design in daring new directions. They brought colour and vibrancy to the bleak face of post-war textiles, and with this, hope and optimism was conveyed through their work. They experimented with bold patterns and new and unconventional fabrics, including mohair, rayon, parachute nylon and cheesecloth, influencing top couturiers such as Christian Dior, Cristobel Balenciaga and Yves Saint-Laurent, and they also collaborated with leading artists such as Georges Braque, Pablo Picasso, Henry Moore, Ivon Hitchens and Henri Matisse, to produce a series of iconic silk scarves. In 1987 the V&A in London mounted a retrospective exhibition of the Aschers' work, and published an accompanying book by Valerie D. Mendes and Frances M. Hinchcliffe entitled *Ascher: Fabric, Art, Fashion*.

(1)

£100 - £200



Lot 455

455 Guyana. Beadwork apron, early 19th century, *woven seed bead apron, composed mainly of white beads, with a border of blue beads to upper edge and border of blue and red beads to lower edge, a few beads missing, but mostly intact, upper edge with plaited cotton thread border terminating in remains of ties at each corner, lower edge fringed, sides with edging of tufted knots, 18 x 38 cm (7 x 15 ins)*

Very similar to a Kali'na woman's apron dating to the early 19th century held by the Musée de Beaux-Arts et de l'Archéologie de Besançon.

(1)

£200 - £300



456* India. A Chang Naga warrior ceremonial cowrie shell body cloth, early 20th century, *thick woven cotton cloth, with orange squares on a brown ground (slight loss of the orange in places), composed of 3 hand-stitched strips, stitched with cowrie shell circles arranged in 3 rows of 5, 4 circles missing to one strip, 4 x 4.5 cm hole patched on verso, and a number of small darns, edges sometime trimmed and overlocked, 82 x 137 cm (32.25 x 54 ins), together with 7 other textile items, mostly Asian in origin, including: a mid 20th century hand-stitched Turkmenistan triangular crimson silk shawl, 2 sides with hand-woven wide border of geometric patterned stripes in red, yellow, and black, and twisted fringing in red and black, sides with border 183 cm (72 ins), remaining side 182 cm (111 ins); a Pua Kumba wall hanging, Sarawak, Borneo, hand-woven in pink, cream, and purple, depicting 2 figures in traditional dress, short ends fringed, 76 x 49.5 cm (30 x 19.5 ins); and a Javanese batik wall hanging with wayang figures within a floral border, printed in brown, cream, and gold, on a black cotton ground, a few small marks, 52 x 205 cm (20.5 x 80.75 ins)*

Provenance: Collection of Romy Rey.

(8)

£200 - £300



457* Native American. A beaded tunic, late 19th/early 20th century, *hand-stitched thick orange cotton tunic, with wide openings for arms, front with pouch pocket and embellished with polychrome beaded strips, name 'R. Divry' worked in stem stitch in yellow thread to lower left of front, nape with a large insect(?) motif hand-embroidered on a purple panel, some light soiling and occasional loss of beadwork, 1 or 2 small holes, width 66 cm (26 ins), length 63 cm (25 ins)*

Provenance: Collection of Romy Rey.

(1)

£100 - £150



458* Pakistan/Afghanistan. A collection of 5 beaded jumlo tops, late 19th-mid 20th century, *each composed of black cotton, hand-stitched to form a tunic with wide sleeves and multi-gored skirt, each heavily encrusted to bodice and sleeves with various embellishments, including woven fabric strips and embroidery, buttons and press studs, coins and medallions, beads, jewelled metal pendants, etc., 2 with lead weights to sleeves, 1 with metal zip feature, some minor wear in places, various sizes*

Provenance: Collection of Romy Rey.

The jumlo is one of the most lavishly embroidered and embellished garments in South Asia, worn by Muslim women in remote Kohistan. Each jumlo is unique, typically handstitched by the woman who wears it. The skirt of the dress is formed from triangular gussets - some examples have as many as 600 - and the garment was worn with trousers and an embroidered shawl.

(5)

£300 - £500



459* South America. A ceremonial double-sided reversible huipil, mid 20th century, *hand-made tunic composed of 2 layers of heavy cream cotton, elaborately embroidered to front and back in polychrome cotton threads with a design of 3 stars surrounded by geometric borders, with floral stems to lower edge between 2 pairs of birds in flight, some foxing, but overall in good condition, width 120 cm (47.25 ins), length 84 cm (33 ins)*

Provenance: Collection of Romy Rey.

An unusual huipil made from two layers of fabric, presumably for extra warmth. The embroidery is so skilled that the reverse is almost as neat as the front, and the piece could certainly be worn inside out. Ceremonial huipils are the most elaborate of the traditional garments of South America. Such items could take as long as a year to make, and were reserved for weddings, burials, and women of high rank, and even used to dress the statues of saints.

(1)

£150 - £200



460* South America. A collection of traditional huipil tunics, early-later 20th century, *14 hand-made garments, elaborately woven and/or embroidered with floral decoration, geometric designs, stylised figures, animals, and birds, and other symbolic designs, including huipil from Mexico (e.g. Oaxaca) and Guatemala (e.g. Chajul), generally in good condition, various sizes*

Provenance: Collection of Romy Rey.

(14)

£300 - £500



461* **South America.** A collection of traditional huipil tunics, early-later 20th century, 14 hand-made garments, elaborately woven and/or embroidered with floral decoration, geometric designs, stylised figures, animals, and birds, and other symbolic designs, including huipil from Mexico (e.g. Oaxaca) and Guatemala (e.g. Chajul), generally in good condition, various sizes
Provenance: Collection of Romy Rey.
(14) £300 - £500



462* **Yemen.** A collection of 8 garments (qamis), 19th/early 20th century, each composed of black cotton, hand-stitched to form an unstructured tunic, loosely cut with wide sleeves, and heavily embellished with silver threadwork (talli) in varying degrees to front and back, all with some wear, various sizes
Provenance: Collection of Romy Rey.
The qamis was apparently often worn inside out, both to keep the ornamentation clean and to prevent the prying eyes of strangers seeing the intricacy of the handwork, which was considered bad luck to the owner and wearer of the dress. Older qamis are much more intricately adorned than later ones.
(8) £200 - £400



463* **Tribal Art.** A pair of early 20th century African hardwood stools, each with circular dished top over three curved supports, 21 cm high x 24 cm diameter
(1) £70 - £100



464* **Tribal Art.** A 19th century high ranking Zulu leader's shield (lhawu), small type covered in brown and white hide, 60 x 36 cm, together with an accompanying staff, the top carved with symbols which would indicate a distinction amongst a tribe with a piece of European pocket watch which would more than likely have been a battlefield souvenir of the Anglo Zulu war, overall length 125 cm, some wear to both, commensurate with age and use
Provenance: The Mick Woodfield Collection of Zulu Weaponry and Tribal Items, C & T Auctioneers 24 April 2019 (lot 48).
(2) £300 - £500



Lot 465



Lot 466



Lot 467



Lot 468



Lot 469



Lot 470



465* Tribal Art. A 19th century Zulu Warriors / Executioners knobkerrie circa 1870s, the large spherical head inset with two boot studs believed to have been removed from a British soldier's boots on the battlefield, with straight shaft and flared terminal, 65 cm long

Provenance: The Mick Woodfield Collection of Zulu Weaponry and Tribal Items, C & T Auctioneers 24 April 2019 (lot 2).
(1) £400 - £600

466* Tribal Art. A 19th century Zulu Warriors knobkerrie circa 1870s, the large spherical head carved with two dished sections for the warrior to take snuff before battle, on a long tapered shaft, 66.5 cm long

Provenance: The Mick Woodfield Collection of Zulu Weaponry and Tribal Items, C & T Auctioneers 24 April 2019 (lot 5).
(1) £300 - £500

467* Tribal Art. An Anglo-Zulu War battlefield spear (assegai), believed to have been recovered from a Zulu warrior, the spear point has been struck by a bullet resulting in a hole, mounted with wire-bound on a long hardwood shaft terminating in animal hide, 143 cm long

Provenance: The Mick Woodfield Collection of Zulu Weaponry and Tribal Items, C & T Auctioneers 24 April 2019 (lot 89).
(1) £700 - £1,000

468* Tribal Art. An early 20th century Zulu tribal staff, with spherical knob inset with brass studs and wire-bound shaft, 88 cm long

(1) £100 - £150

469* Tribal Art. An early to mid 20th century African hardwood chair, the curved high back carved with a figure, with a solid seat and figural carved base, old damage, 111 cm high x 53 cm wide

Provenance: Collection of Romy Rey.
(1) £200 - £300



470* Tribal Art. A South Sea Island hardwood paddle, probably 19th century Maori, the blade engraved with the initials G.J.S., 148 cm long, together with another of the same style and period, engraved with the initials NAM, 147.5 cm long, both with drill holes having once been mounted on the wall

(2) £300 - £500



Lot 466 (detail)

FURNITURE



471* Arts & Crafts. A painted and tooled triptych mirror, circa 1900, 3-fold mirror comprising 2 hinged side mirrors folded into green calf frame holding central mirror (some desilvering, especially to latter section), frame gilt tooled with stylised water lilies in bud and intersecting lines terminating in scrolls, left-hand mirror backed with green calf gilt tooled with intersecting lines terminating in water lily flowers and buds (becoming loose and with slight wear at edges), right-hand mirror backed with green calf and forming cover, hand-painted to left-hand side with a young lady in a flowing white gown playing a lute, and tooled to right-hand side with gilt lines, stylised water lilies, and other flowers, and a silver moon and stars seen through gilt clouds, metal clasp to left-hand side, metal hanging chain to top of frame, lacking stand on verso of frame, extremities rubbed and a little worn in places, 36.5 x 29.4 cm

An unusual triptych mirror carefully tooled and painted in the Art Nouveau style.

(1)

£200 - £300



472* Chairs. A matched pair of Edwardian inlaid mahogany salon chairs, one with decorative bows and flowers design, inlaid on shaped splat, on cabriole legs, recently re-upholstered, 97 cm high

(2)

£150 - £200



473* Desk. An Edwardian oak clerks desk, the upper section with mirror flanked by two cupboards each with a two tone green glass panel, enclosing shelves, above a tambour front desk with white marble inset and flanked by concealed drawers each with glass bottles and 6 drawers beneath, the base encompassing an integral steel safe, finished in green and gold with key, with a drawer to each side and one long drawer beneath, 173.5 cm high x 92 cm wide x 59.5 cm deep

(1)

£200 - £300

474* Oak Chair. A joined backstool oak chair, English, South Yorks circa 1670-1700, of polished oak, with solid seat and carved double-splat back, feet worn, total height 96 cm

Chinnery (Victor), Oak Furniture: The British Tradition, A History of Early Furniture in the British Isles and New England, Woodbridge: Antiques Collectors' Club, 1998, pp. 479-480.

Backstools always of open-back variety. The majority of backstools have a pair of characteristic crescent-shaped cross-splats, enriched with scrolls and other details (see particularly figure 4:142). The double cross-splat backstool is a firmly entrenched pattern in Yorkshire, with a wide variation in individual treatments as confirmed by the illustrations in Chinnery.

(1)

£200 - £300



JEWELLERY



475* Mixed Jewellery. A modern 14K gold ring, set with sapphires and illusion set diamond chippings presented in a cross-over formation, stamped 14K, size O, gross weight 4.4g, together with an Edwardian 15ct gold and platinum bar brooch set with a diamond cluster formed as a central stone surrounded by 8 smaller stones, stamped 15ct Plat, 58 mm long, gross weight 4.2g, plus a 15ct gold bar brooch set with an aquamarine flanked by 12 graduated pearls, stamped 15ct, 84 mm long, gross weight 6.2g

(3)

£200 - £300



476* Mixed Jewellery. A modern 9ct gold bangle, engraved with floral scrolls, 6 cm wide, 7.5 g, together with an Edwardian 9ct gold amethyst pendant, 4 cm long suspended on a 9ct chain and other items, combined gross weight 16g (please note this includes stones etc)

(5)

£150 - £200



477* Mixed Jewellery. A modern 9ct gold necklace, 47 cm long, 8g, together with mixed gold including 5 dress rings, combined gross weight 29.5g (please note this includes stones etc)

(1)

£300 - £400

478* Pocket Watches. A silver, key-wind lever pocket watch, watch signed by J G Graves of Sheffield, an Express English Lever, the rear cover with a cartouche to the centre, stamped Birmingham, William Ehrhardt, circa 1898, case slightly worn and rubbed, 52 mm diameter, together with 9ct rose gold plate Hunter pocket watch with chain, Limited edition 11/100, 51 mm diameter, commissioned to celebrate the 200th birthday of Isambard Kingdom Brunel, cased, plus four continental silver pocket watches, decorative cartouche to the centre of each, and other items including sterling silver watch chain, 53.1g, yellow metal lorgnette, continental pocket watch & chain rotary wrist watch, pocket watch

£150 - £200



479* Propelling Pencils. An Edwardian 18ct gold propelling pencil by Sampson Mordan & Co, set with pearls, 65 mm long (fully extended), gross weight 10.4g, together with two gold plated propelling pencils, one set with a bloodstone seal engraved with a bird the other with a citrine plus an American pencil with black rubber grip stamped 'Goodyears Pat May.7.51', 'Mabies Patent' with gilt metal mounts

(4)

£100 - £150



480* Ring. An 18ct gold and platinum diamond solitaire ring, size N, gross weight 2.5g

(1)

£100 - £150

481* Ring. An 18ct gold tanzanite and diamond cluster ring, the central tanzanite surrounded by 8 diamonds each set in a claw, stamped '750', size O/P, gross weight 5.4g

(1)

£100 - £150



482* Rings. A 9ct gold opal ring, size O/P, gross weight 2.3g, together with various yellow metal dress rings, including a sapphire and diamond cluster ring, size N
(7) £200 - £300



483* Rings. A 9ct gents bloodstone ring, size V, gross weight 4.6g, together with 6 various 9ct gold rings including one set with a gilded metal coin, plus a yellow metal ring, combined gross weight 32.9 (please note this includes stones etc)
(8) £300 - £400

484* Rings. A 9ct gold 5-stone opal ring, size Q, gross weight 2.7g, together with 9 various 9ct gold dress rings including an illusion set garnet ring, combined gross weight 22.5g (please note this includes stones etc)
(10) £300 - £400

485* Rings. A modern 14ct gold ring pierced with wild animals including rhinoceros, size P, 10g, together with a similar 14ct gold ring, size N, 5.7g
(2) £300 - £400



486* Rings. A modern 9ct gold diamond and emerald ring, size P, gross weight 1.4g, together with 9 modern 9ct gold dress rings, combined gross weight 16.5g (please note this includes stones etc)
(10) £200 - £300



487* Rings. A modern 9ct gold three-tone ring set with diamond chippings, size R, 3.9g, together with 6 other modern 9ct gold rings each set with diamond chippings, combined gross weight 20g
(7) £200 - £300



488* Rings. An 18ct gold wedding band, size W, 4.6g, together with 18ct gold buckle ring set with two small diamonds, size R, gross weight 5.7g, 18ct gold 5 stone opal ring, size P, gross weight 3.2g, 18ct gold and platinum ring set with a quartz stone
(4) £300 - £400



Lot 484



489* **Tiffany & Co.** An elegant art deco 14K mesh evening bag made for Tiffany & Co circa 1920, the frame with pierced foliate scrolls and an engine turned ground stamped 'Made for Tiffany & Co' '14K' and additionally engraved on the inner frame 'Mrs. L.F. Donohoe Bayonne. N.J.' with open link carrying handle, 18 cm long, gross weight approximately 263g

(1)

£4,000 - £6,000

SILVER

490* Armada Dishes. Six silver Armada dishes by William Comyns & Sons Ltd, London 1969, *each of traditional plain form, 83 mm diameter, combined weight 276g,*

(6)

£70 - £100

491* **Condiment Set.** A George V silver condiment set by Adler Brothers, Birmingham 1922, *comprising two pepperettes, two salt cellars each with blue glass liner, lidded mustard pot, two salts and mustard spoon contained in a shaped red leather box*

(1)

£80 - £120



492* Irish Silver. A set of six silver beakers by Rionore of Kilkenny, Dublin 1971, *plain form engraved and dated 1972, the interior gilded, 6.5 cm high x 7.5 cm diameter, total weight 950g*

(6)

£200 - £400



493* **Mixed Silver.** A Victorian silver scent bottle, London 1898, with flower and scroll design, hinged cap with glass stopper, stopper chipped, hallmarks rubbed, together with hallmarked silver sovereign case, with foliate design, rubbed, a modern silver belt buckle by LP Birmingham 1993, flower design, in two parts, 63 g, plus other items including hat pins, brooches, and awards mostly silver hallmarked some continental silver

(28)

£100 - £150

494* **Mug.** A silver mug, London 1939, of baluster form engraved 'Grenville from his Godfather Capt. Sir Edward Malet 1940.', with acanthus scroll handle, 13 cm high, 210g, together with a Victorian pedestal cup by Henry John Lias, London 1877, engraved with flower and 'Snider Section Prize Hythe 17th June 1878 Won By Lieut H. Dacres Thomas By SC, 15 cm high, 140g

(2)

£100 - £150



495* Playing card trays. Five silver playing card trays, James Fenton & Co, 1936, 5 matching trays, each with gadrooned border and inset playing card, glazed, each hallmarked on base, combined weight 675g, each 104 x 72mm

(5)

£100 - £150



496* **Salver.** A Victorian silver salver by Daniel and John Welby, London 1896, with later engraving for 'Killarney Races July 1963 Flesk Plate won by "Bonnie Lass" Owner Mr T.P. Hanlon Ridden By My R.D. Crossman', pie crust edge on three scroll feet, 22.5 cm diameter, 505g

(1)

£100 - £150



497* Tea Service. A Victorian four-piece silver tea service by Joseph Rogers & Sons, Sheffield 1894, comprising coffee and tea pots, sugar bowl and milk jug, all the neo-classical half gadrooned style, the coffee pot 27 cm high, total weight approximately 1750g
(4) £700 - £1,000



498* Tea Service. A matched George III silver three-piece tea set, comprising teapot by Alice and George Burrows, London 1811, milk jug by IET? London 1817, each of oblong form with acanthus, handles on ball feet, the teapot, 29.5 cm long, two handle sugar bowl, makers mark worn, London 1809, with gadrooned rim and reeded handles, 21.5 cm wide, combined weight approximately 1250g
(3) £400 - £600



499* **Trophy Cup.** A George II silver trophy cup, hallmarks worn but probably London 1754?, of pedestal form foliate embossed with scroll and a vacant cartouche, 15 cm high, 275g, presented on a later ebonised base
(1) £100 - £150



501* **Trophy Cup.** A silver two handle trophy cup, London 1935, of plain pedestal form, hallmarks worn, 27 cm wide x 13.5 cm high, 775g, presented on an ebonised base applied with small silver shields
(1) £200 - £300



500* **Trophy Cup.** A silver two handle trophy cup by Atkin Bros, Sheffield 1912, of half gadrooned pedestal form, off to one side, 24 cm wide x 21 cm high, 635g, presented on an ebonised base with ivorene plaque for Skinner & Co, Aviation Silversmiths
(1) £150 - £200



502* **Vase.** A large art deco silver trumpet vase, of plain tapered form engraved with a family crest and the base engraved Sterling with import marks, 30.5 cm high, weighted
(1) £80 - £100

COINS & TRADING TOKENS



503* **Henry III (1216-72)**. Phase II, 1248-50 Provincial Phase, very fine, together with Edward I (1272-1307), Penny from 1279, good fine (2)
£100 - £150



505* **Elizabeth I (1558-1603)**. Sixpence, 1562, bust with plain dress, large rose, fine (1)
£50 - £80



506 **Charles II (1660-1685)**. Crown, 1671, third bust, V. TERTIO type, fine (1)
£100 - £150



504* **Elizabeth I (1558-1603)**. Threepence, 1575, fine, together with Charles II (1660-85), Threepence, 1679, black spot on obverse, very fine; James II (1685-88), Threepence, 1686, old scratches, good fine; William and Mary (1688-94), Threepence, 1689, very fine; William III, Sixpence, 1696, attractively toned, very fine; Queen Anne (1702-14), Threepence, 1706, good fine; George I (1714-27), Sixpence, 1723, obverse with coutermark to the obverse, fine; George III (1760-1820), Sixpence, 1787, toned, good very fine; George III (1760-1820), Sixpence, 1816, fine (9)
£200 - £300



507* **James II (1685-1688)**. Fourpence, 1687, fine, together with George III, Sixpence, 1787 (2), George IV, Sixpence, 1821, Victoria, Shilling, 1889, all good very fine plus Victoria, Sixpence, 1884, fine (6)
£100 - £150



508* **William and Mary (1688-1694)**. Halfcrown, 1693, *QVINTO*, *fine*
(1) £100 - £150



512* **George III (1760-1820)**. Crown, 1820, *LX.*, *good very fine*
(1) £150 - £200



509* **William III (1694-1702)**. Crown, 1695, *edge worn*, *fine*
(1) £70 - £100



513* **George III (1760-1820)**. Halfcrown 1817, *large laureate bust*,
good very fine
(1) £100 - £150



510* **Anne (1702-1714)**. Shilling, 1708, *third bust type*, *good very fine*
and some toning
(1) £200 - £300



514* **George IV (1820-1830)**. Crown, 1822, *SECUNDO*, *very fine*
(1) £150 - £200



511* **George II (1727-1760)**. Halfcrown, 1745, *DECIMO NONO*, *old laureate and draped bust*, *very fine*
(1) £100 - £150



515* **George IV (1820-1830)**. Halfcrown, 1820, *about extremely fine and attractively toned*
(1) £100 - £150



516* **William IV (1830-1837)**. Halfcrown, 1834, *fine*, together with seven further Halfcrowns comprising Victoria, 1885, young head, *very fine*, Victoria 1887, *good very fine*, Victoria 1894, *fine*, Edward VII (4) 1902, 1907, 1909, 1910, *first very fine*, other three *fine* (8)
£70 - £100



519 **Victoria**. Gold Sovereign, 1878, *Sidney Mint*, young head with shield reverse, *very fine* (1)
£300 - £400



520* **Victorian (1837-1901)**. Crown (2), 1889, 1900, *first good very fine*, *second very fine*, together with Edward VII Crown, 1902, *very fine* (3)
£100 - £150



517* **Victoria (1837-1901)**. Crown, 1844, young head, *star stops VIII*, *very fine* (1)
£100 - £150



521* **Edward VII**. Gold Half Sovereign, 1909, *very fine*, together with George V, half sovereign, 1912, *very fine* (2)
£250 - £300



518* **Victoria (1837-1901)**. Gold Sovereign, 1901, *very fine*, together with Edward VII, gold Sovereign, 1907, *good fine* (2)
£500 - £600



522 **George V (1910-1936).** Crown, 1933, reverse with a crown surrounded by a circle of roses and thistles joined by shamrocks, good very fine (1) £100 - £150



523* **George V.** Gold Sovereign (2), 1912, 1918 very fine (2) £500 - £600



524* **Elizabeth II.** Gold Sovereign (2), 1958, 1959, good very fine (2) £500 - £600



525* **Elizabeth II.** Gold proof Isle of Man one crown, 1980, reverse commemorating the 80th birthday of Queen Elizabeth The Queen Mother (1900-1980), extremely fine with certificate (1) £150 - £200



526* **Coin.** Canada, Anticosti Island, Eighth-Penny, 1870 (2), good very fine (2) £100 - £150

527* **Proof Coins.** Man's First Moon Landing Commemorative Medal (number 2040), silver, obverse showing Neil Armstrong, Edwin Aldrin and Michael Collins, 20.7.1969 AD, reverse Apollo 11 Mission, hallmarked, 58 mm, 70.7g, in Alec Brook Ltd London case with paperwork, together with The Silver Crown of Queen Elizabeth II and Prince Phillip 1947-1972 (3), all silver with Royal Mint box and enclosure, Cook Islands Proof Set minted at the Franklin Mint, Festival of Britain 1951 Crown (2) each boxed and other commemorative coins (20) £50 - £80



528* **Sir Winston Churchill.** 18ct gold commemorative medal, No. A 1299, 0.128oz, with Matthew & Co Limited certificate, together with President Kennedy Memorial 18ct gold commemorative medal, No. A 0432, 0.257oz, with Metalimport Ltd certificate, both extremely fine and presented in the same blue leather box (2) £250 - £300



529* Trading Tokens. A collection of 17th century Bristol CB and Gloucestershire trading tokens (approximately 200), including Obadiah Arrowsmith, Gloucestershire, Cirencester, Halfpenny 1668 (heart shape); Gloucestershire, Obadiah Arrowsmith, Tetbury; Gloucestershire, William Hopton Four Crosses of Stroude 1667; Yeates Daniell, Woodchester, Christopher Atkinson, Tewksbury and many others, with Seaby receipts and correspondence circa 1970s (approx. 200) £300 - £500



530* Trading Tokens. A mixed collection of trading tokens including 46 spade guinea tokens, J. Sainsbury West Croydon Station, Fattorini & Sons, French Louis XIV tokens and German coins, presented on a red tray, plus a soft ring folder containing 64 mixed coins and tokens including George III 1797 Cartwheel Twopence, very fine, Cartwheel Penny, fine, George II copper coins, various copper trading tokens including Somerset, Hawkins Bird, Wine Street No 2 Bristol One Halfpenny 1793, Essex, Colchester Success to the Bay Trade, 1794, Weybridge Mills 1812, Tavistock Devon Mines 1811 (2) and others, mostly West Country (110) £200 - £300

531* Collectors Cabinet. A modern eastern hardwood collectors cabinet on stand, the two doors each carved with a roundel and with brass handles, enclosing 20 shallow drawers, 123 cm high x 60 cm wide x 42.5 cm deep
The owner had this specially commissioned to house his medal collection. (1) £200 - £300

532* Collectors Cabinet. A tabletop collectors cabinet, the long rectangular mahogany cabinet with brass handles, the lid enclosing four lift trays each lined with green baize, 11 cm high x 95 cm wide x 23 cm deep (1) £70 - £100

THE DUKE OF WELLINGTON BUSTS & MEMORABILIA



533* Duke of Wellington. A 19th century bisque porcelain roundel, with a bust of young head Wellington facing right, presented in circular mahogany glazed frame with gold aperture, frame size 25 cm diameter

(1)

£200 - £300



534* Duke of Wellington. A bronze half bust of the Duke of Wellington after Henry Weigall cast by Elkington & Co 1852, inscribed on the reverse 'Modelled from sittings taken on Aug 6 9 11 and Nov 18 1851 / H Weigall. 27 Somerset St., Published Oct 10 1852' and 'No 6 Executed by Elkington Mason & Co 1853', 40 cm high

(1)

£300 - £500



535* Duke of Wellington. A fine equestrian bronze modelled as the Duke of Wellington on horseback after Edmund Cotterill (1794-1860), retailed by Garrard circa 1837, the Duke in uniform holding a telescope astride his horse Copenhagen, the naturalistic base stamped 'Published as the act directs by R Garrard. Panton St London, 18th June 1837', 'Cotterill Sculp', mounted on a shaped bronze base, one reign detached, one ear with minor loss, 50.5 cm high

Edmund Cotterill (1794-1860) attended the Royal Academy Schools in 1820 and exhibited there from 1822-1858. From 1833 he was chief designer for R&S Garrard, London and produced equestrian bronzes as well as large groups in silver. This model was originally designed in silver and displayed on the sideboard at Wellington's London residence, Apsley House.

(1)

£500 - £800



536* Duke of Wellington. A collection of Duke Of Wellington commemorative jugs, including four Stephen Green Lambeth salt glazed stoneware Duke Of Wellington character jugs, circa 1820, varying sizes, largest 19 cm height, smallest 7cm, largest with crack to base, together with a Duke of Wellington Caricature salt glazed stoneware jug, minor chip to base, 14.5 cm

(5)

£100 - £150



537* **Duke of Wellington.** A collection of Victorian Duke Of Wellington commemorative jugs, including three Staffordshire Pratt Ware Commemorative Wellington Jugs, with relief moulded Lord Wellington & General Hill design, some crazing to largest piece, largest 16 cm, smallest 12.5 cm, together with a Duke Of Wellington brown transfer pedestal jug, 21 cm, and one other (5) £100 - £150



538* **Duke of Wellington.** A collection of Victorian Duke of Wellington commemorative jugs, including a relief moulded lustre commemorative jug of The Duke of Wellington, the jug bears two titled seated figurines of Wellington in raised embossed detail, with scroll work and purple and gold lustre highlights, 21 cm high, together with Victorian relief moulded lustre commemorative jug, with side profiles of Duke of Wellington in raised embossed detail, purple, gold and green lustre highlights, lightly crazed, small chip to spout, 20 cm high, plus three other relief moulded pedestal jugs (5) £100 - £150



539* **Duke of Wellington.** A collection of Victorian Duke of Wellington pottery, comprising of three Staffordshire Duke of Wellington portrait jugs, circa 1850, some crazing and discolouration, one with paint chipping to edge, 18 cm high, together with a treacle glazed Duke of Wellington toby jug, some crazing 20.5 cm high, two Pride of Britain Portrait Duke Of Wellington jugs 16 cm, plus Duke of Wellington portrait shaped tobacco jar, chip to back of lid, crazed, 19.5 cm high (7) £100 - £150



540* **Duke of Wellington.** A collection of Victorian pot lids, comprising Wellington in later life, No 160 B, within a leafy border, scratches and chips to rim, 13 cm diameter, another titled 'The Late Duke of Wellington', 10.5 cm diameter, Wellington in bicorne hat, 13 cm diameter plus two others for Stratfield Saye, 12 cm diameter and Walmer Castle 9.5 cm diameter, general crazing and wear throughout (5) £100 - £150



541* **Duke of Wellington.** A fine George III period sulphide portrait miniature circa 1820 attributed to Apsley Pellatt, bust of the Duke of Wellington facing left, on a mitre cut ground, presented in an ebonised and brass frame with convex glass, frame size 12 x 10.5 cm A dealers' label is inscribed to verso originally priced at £1245 and inscribed 'c1820 superb quality sulphide of the young Duke of Wellington probably by Apsley Pellatt'. Apsley Pellatt (1791-1863) was an English glassware manufacturer and politician. His primary interest lay in the chemistry of glass-making and in 1819 he took out his first patent for the manufacture of sulfides or cameo incrustations. (1) £200 - £300



542* **Duke of Wellington.** A George III Bilston enamel patch box circa 1812-14, the lid painted with a portrait of the Marquis of Wellington, the inner lid with a mirror and blue base, 45 mm wide, together with three further enamel patch boxes inscribed Marquis of Wellington, Duke of Wellington and Wellington, some minor damage

The rank of Marquess or Marquis was bestowed upon Wellington in 1812. He was elevated to Duke of Wellington two years later.

(4) £200 - £300



543* **Duke of Wellington.** A George III blue and white pottery dish circa 1811, transfer printed with a portrait of the Duke of Wellington, titled 'Lord Wellington' with battle honours for Vimiera, Talavera and Albuera plus landscape panels, collection label to base, 117 mm diameter

Provenance: Woolley & Wallis, Robin Simpson Collection, 8 September 2021 (lot 262).

See John & Jennifer May, Commemorative Pottery 1780-1900, plate 172.

(1) £200 - £300



Lot 544

544* **Duke of Wellington.** A George III pearlware jug to commemorate the Treaty of Paris 30 May 1814, red transfer print showing GR 'Peace of Europe Signed at Paris May 30, 1814', flanked by females in classical robes, additionally decorated with two grape and vine and foliage, 15 cm high

(1)

£150 - £200



545* **Duke of Wellington.** A George III period carved "Wellington Tree" wood panel circa 1820, relief carved portrait of the Duke of Wellington facing left, 26 x 17 cm, presented in a gilt frame, frame size 35.5 x 25 cm, with typed label to verso

John George Children (1777-1852) was an assistant keeper of the Natural History Department at the British Museum. He visited the field of Waterloo shortly after the battle and bought the elm tree under which the Duke of Wellington was stationed during the battle. From this tree, he manufactured numerous items, including this portrait plaque.

(1)

£300 - £500



546* **Duke of Wellington.** A George III period glass vase commemorating the Battle of Waterloo, of bell shape form engraved with a bust of Wellington facing left, the opposite side with scroll engraved with the motto 'La Belle Alliance' and dated 18 June 1815, on a pedestal stem with knop and circular spread foot, 17 cm high

(1)

£100 - £200



547* **Duke of Wellington.** A George III period pearlware puzzle jug circa 1815, printed in blue with a portrait of the Duke of Wellington surrounded by military trophies, the opposite side with an inverted portrait of Napoleon Bonaparte, a cannon to the front with cannon balls and initials D, J and F, the base with a drain hole activated by the hollow handle when the jug is tipped backwards, spout restored, 16 cm high
(1)

£150 - £200



548* **Duke of Wellington.** A George III period porcelain jug probably Coalport, painted with a portrait of the Duke of Wellington facing right, within a foliate gilt border, a gold painted interlaced monogram and sprigs, on a white ground, unmarked, some rubbing to the gilding, restoration to the handle, 16 cm high, together with a 19th century pink lustre pearlware pottery jug relief moulded with Wellington and Blucher each on horseback plus another pottery jug, red transfer printed with a battle scene and titled 'Wellington', 10 cm high
(3)

£100 - £150



Lot 549

549* **Duke of Wellington.** A George III period porcelain plaque by Copeland & Spode circa 1812-14, painted with a portrait of the Duke of Wellington within a gold painted acanthus moulded border, inscribed in red to verso 'Marquis Wellington from an original painting in the possession of the Countess of Mornington', 'Spode & Copeland', some loss of paint to the border, 13 x 11 cm
Illustrated in Spode by Leonard Whiter, page 171, plate 173.

Anne Wellesley, Countess of Mornington (1742-1831) was the mother of the Duke of Wellington.

(1)

£200 - £300



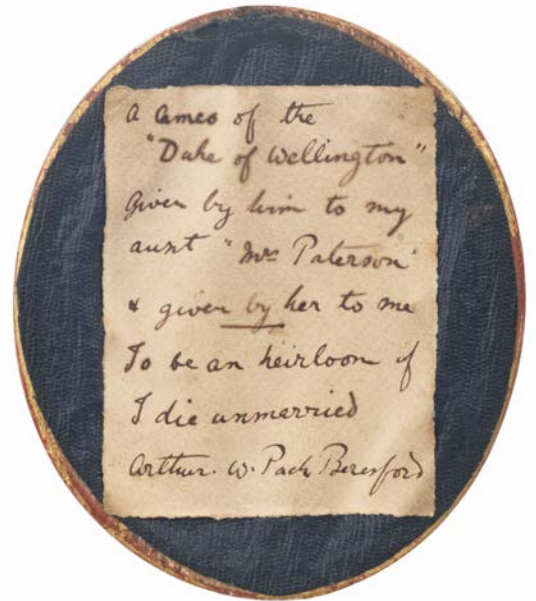
550* **Duke of Wellington.** A George III period porcelain plaque, unmarked but probably Worcester circa 1820, painted with a portrait of the Duke of Wellington within an olive branch wreath, inscribed in red to verso 'Lord Wellington 1814', some loss to the gold paint, 10 x 14 cm
(1)

£150 - £200



551* **Duke of Wellington.** A George III yellow pottery jug circa 1815, printed and overpainted with the Marquis of Wellington on horseback at Salamanca, the opposite side printed with text 'The Greatest General of the Age ...' red painted flowers on a yellow ground, 15 cm high
(1)

£150 - £200



Lot 553

553* Duke of Wellington. A Victorian agate cameo brooch, carved with a bust of the Duke of Wellington facing right, set in yellow metal mount, 10 x 8 mm, presented in an oval giltwood frame, glazed, with manuscript label to verso inscribed 'a cameo of the "Duke of Wellington" given by him to my aunt "Mrs Paterson" & given by her to me. To be an heirloom if I die unmarried, Arthur. W. Pack Beresford', frame size 90 x 80 mm

Major Arthur William Pack-Beresford (1868-1902) a native of Fenagh House, Bagnalstown, educated at Clifton College, Bristol and joined the Royal Artillery in 1897, he was commissioned Lieutenant in 1890 and Captain in 1897 before advancing to Major in 1900. He served in the Second Boer War and was severely wounded at Sannah's Post on 31 March 1900, his gallant conduct is stated to have been conspicuous. After his recovery, he went on to be employed with the South African Constabulary (mentioned in despatches, London Gazette, 8 February 1900). Pack-Beresford died from enteric at Bloemfontein on 5 March 1902.

(1)

£150 - £200



552* Duke of Wellington. A Regency bronze half bust of the Duke of Wellington by George Gammon Adams, hollow bronze and signed to the rear 'G.G. Adams. SC. Published Janry 10th 1833', 30 cm high George Gammon Adams (1821-1898) was an English portrait sculptor and medallist. He was born in Staines and the son of James Adams upholsterer and auctioneer. He entered the Royal Academy Schools in 1840 on the recommendation of the medallist William Wyon where he trained as a medallist. He exhibited several works at the 1851 Great Exhibition. The following year he was given the honour of making the death mask of the Duke of Wellington from which he made a marble bust of the Duke. Adams is also best remembered for a statue of Charles Napier in Trafalgar Square which he completed in 1856.

(1)

£200 - £300



554* Duke of Wellington. A Victorian bronze circular wall plaque after G.G. Adams 1853, bust of Wellington facing right 'Arthur Duke of Wellington', 'C.C. Adams Sc. Jan 10 1853', 24.5 cm diameter, together with a collection of Wellington roundels and plaques including a large circular plaque cast with the Military General Service Medal 1793-1814 design, faintly engraved 'The Army of the Peninsular', 17.5 cm diameter

(6)

£200 - £300



555* **Duke of Wellington.** A Victorian equestrian bronze after Matthew Cotes Wyatt (1777-1862), modelled as the Duke of Wellington on his horse Copenhagen, the naturalistic base inscribed 'Boyer a Paris' and stamped 'Registered 9 Nov. 1852', 15 cm high x 14 cm long
(1) £150 - £200



557* **Duke of Wellington.** A fine Victorian yellow metal sliding dip pen made to commemorate the death of the Duke of Wellington, the barrel with registration mark for 20 October 1852, the terminal with a bust of Wellington and the slider with a flag battle honours, military trophies and birth and death date, engraved with scrolls, 13.5 cm long
(1) £100 - £150



556* **Duke of Wellington.** A Victorian equestrian bronze modelled as the Duke of Wellington on horseback after Baron Carlo Marochetti circa 1844, the Duke in uniform holding his hat astride his horse Copenhagen on a naturalistic base, unsigned, reigns detached, minor loss to ear, 44 cm high
Baron Carlo Marochetti was commissioned to design the monument to Wellington in Royal Exchange Square, Glasgow in 1844.
(1) £300 - £500



558* **Duke of Wellington.** A Victorian ormolu bust of the Duke of Wellington, modelled facing right, with a banner below cast 'Wellington' and leaves to the corners, presented in a deep rosewood frame, glazed, frame size 41 x 40 cm
(1) £200 - £300



559* **Duke of Wellington.** A Victorian parianware bust of the Duke of Wellington, unmarked but probably by William Adams & Co, modelled wearing uniform and orders, minor firing cracks, 36 cm high
(1)

£200 - £300



560* **Duke of Wellington.** A Victorian parianware bust of the Duke of Wellington by E.W. Wyon, modelled in classical drapery, the back impressed 'E.W. Wyon F.', 39 cm high
Edward William Wyon (1811-85) joined the Royal Academy of Art School in 1829, exhibited at the Great Exhibition of 1851 and a year later made a bust of Wellington for Wedgwood.
(1)

£200 - £300



561* **Duke of Wellington.** A Victorian silver-gilt memorial brooch made to commemorate the death of the Duke of Wellington by Elkington & Co, Birmingham 1852, the shaped hollow silver brooch with a bust of Wellington cast in relief (slightly loose), surrounded by cherubs and a three-part scroll beneath engraved 'Virtutes Fortuna Comes', stamped 'Elkington & Co 1852' to verso, 67 mm x 42 mm, gross weight 28.5g, together with another similar but unhallmarked and therefore probably silver-plated, the back with replacement pin and stamped 'Pubd By Elkington & Co Octr 1852', 68 mm x 40 mm
(2)

£150 - £200



562* **Duke of Wellington.** A Victorian style Wedgwood plaque, bust of the Duke of Wellington facing right on a blue ground, presented in an ebonised and brass frame, frame size 13.5 x 12 cm, together with a similar Victorian example, frame size 15 x 16 cm plus a smaller example in a circular frame, 10 cm diameter
(3)

£100 - £150



565* Duke of Wellington. A Victorian yellow metal mourning brooch circa 1852, set with a convex glass sulphide panel with bust of the Duke of Wellington facing left, vertical pin to the back, 20 x 18 mm, together with a Victorian small glass sulphide paperweight with a bust facing left, 40 x 30 mm, an onyx cameo pendant, carved with a bust facing left, set in a yellow metal frame, 31 x 19 mm, plus a Victorian yellow metal mourning ring, with a bust facing left, the underside with an aperture for glass locket, size I/J
(4) £200 - £300

563* Duke of Wellington. A Victorian white marble cameo, carved as a bust of the Duke of Wellington facing right, presented in a period gilt glazed frame, frame size 16 x 13 cm, together with a similar white marble cameo laid onto a circular hardwood frame, frame size 20.5 cm diameter, plus a terracotta cameo of the Duke of Wellington after Joseph Flaxman and so signed, presented in an ebonised and brass frame with convex glass, frame size 19.5 x 14 cm, period label to verso printed 'Britain Triumphant and inscribed 'Duke of Wellington' and indistinct markings
(3) £200 - £300



566* Duke of Wellington. A Victorian yellow metal seal fob, set with a carnelian panel carved with an intaglio bust of the Duke of Wellington facing right, 35 mm high, appears to have a gold test mark to one of the scroll mounts
(1) £200 - £300

564* Duke of Wellington. A Victorian yellow metal gents mourning ring circa 1852, set with a convex glass sulphide panel with bust of the Duke of Wellington facing right, unmarked, size Q
(1) £200 - £300



567* Duke of Wellington. An Edwardian silver pipe tamper by William Henry Jackson, London 1903, modelled as half bust of the Duke of Wellington on integral socle, 55 mm high, 98g together with two brass Duke of Wellington pipe tampers, a Mr Punch brass pipe tamper, silver menu holder with Continental and English hallmarks, probably the Duke, 13 cm high, 87g and other items
(8) £100 - £150



Lot 565



568* **Duke of Wellington.** Funeral of the Duke of Wellington pottery wall plaque in the style of a pot lid, from coloured prints from the original plates engraved for the Jesse Austin Process 1845-1870, reproduced by Kirkhams Ltd, Stoke of Trent, 1947, stamps to verso, 18 cm diameter together with a Victorian pot lid showing the Duke of Wellington, 11 cm diameter, plus two Victorian plates for 'Strathfield Saye The seat of the Duke of Wellington', 21.5 cm and 18 cm diameter
(4)

£100 - £150



Lot 569

569* **Duke of Wellington.** Hands of His Father by Baron Marochetti (1805-1867), patinated copper sculpture formed as one hand resting on the other, one end engraved 'Hands of His Father The Great Duke Modelled by Baton Marochetti', the other end engraved 'Presented to R.G.H. by H.G. The Duke of Wellington', 20 cm long, presented on a modern display stand

One of three known examples, the other two are in the Royal Collection and the collection of the National Army Museum.

(1)

£300 - £500



570* **Duke of Wellington.** A fine German strobwasser lacquered papier maché snuff box circa 1820, painted with a portrait of the Duke of Wellington, the interior numbered 8282 and inscribed 'Strobwasser sehe, Fabrik in Braunschweig, 20 mm high x 64 mm wide x 90 mm deep, together with another papier maché snuff box, circa 1820, decorated with a portrait of the Duke of Wellington, general craquelure and some loss

(2)

£100 - £150



571* **Duke of Wellington.** A Victorian conch shell, carved with a cameo bust of the Duke of Wellington facing left, 15 cm long, together with a smaller example, 12.5 cm

(2)

£100 - £150



572* **Duke of Wellington.** A Victorian Parian cameo after W.B. Kirk, R.H.A and made by W.H. Kerr & Co, Worcester, relief mould bust of the Duke of Wellington facing left, purple stamps to verso, presented in a gilt metal foliate frame with vertical pin, 65 x 50 mm, together with a smaller cameo by the same maker, 55 x 45 mm, another, unmarked but presented in a red leather case gold embossed 'Wellington', 60 x 45 mm, plus a Victorian sulphide cameo brooch of the Duke of Wellington facing right, presented in a gilt metal frame, 45 x 35 mm

(4)

£200 - £300

573 **Duke of Wellington.** A Victorian pottery circular wall plaque, relief moulded with a portrait of the Duke of Wellington seated, polychrome painted, with a black border, 22 cm diameter, together with a smaller example but with the Duke facing right, firing cracks, 18 cm diameter

(2)

£100 - £150



Lot 573



574 **Duke of Wellington.** A Victorian pottery wall plaque, relief moulded bust of the Duke of Wellington facing right, polychrome painted on a white ground, old manuscript label to verso 'Sir Arthur Wellesley Duke of Wellington', 17.5 x 13 cm, together with two further plaques, one circular roundel, impressed 'The Duke of Wellington', 11 cm diameter, presented in a wooden frame the other in a black and gold painted frame, frame size 18 x 15 cm

(4)

£200 - £300

HISTORIC TEXTILES AND FANS



575* **Allegorical.** An Arcadian scene, M. Gamble according to ye late Act, 1740, *hand-coloured engraved leaf depicting a verdant garden with a queen holding a sword aloft in one hand and clasping a goblet in the other, a lady seated in a classical stone niche, and a gentleman reclining on the ground next to a sword, with classical statues of Apollo, Ceres, Minerva, and Jupiter, a fountain, trees and plants in urns, and shells, and a castellated mansion in the background, somewhat browned, and with extensive paper repairs to blank left-hand edge and to top edge on verso, mounted on black lacquered sticks, with chinoiserie decoration in gilt, 27 cm (10.5 ins)*

Extremely rare fan by Martha Gamble: we have been unable to trace another.

Martha Gamble was a highly regarded print seller and fan maker, who owned The Golden Fan in St Martin's Court, St Martin's Lane. She regularly advertised her fans in 18th century newspapers and journals such as *Fog's Weekly Journal* and *Daily Advertiser*, but tantalisingly little appears to be known about her.

(1)

£300 – £500



576* **Almanack fan.** Botanical calendar fan, London: Publish'd as the Act directs, by John Cock & I.P. Crowder, Wood Street, Jany. 1st. 1794, *double-sided folding paper fan, the hand-coloured engraved leaf with divisions for each month of the year, January to June on recto, and July to December on verso, each month with a poem and appropriate engraved botanical vignette, above information regarding holidays, phases of the moon, etc., toned, folds splitting in places, a few small losses to lower edge, some archival tape repairs to upper and lower edges (mainly to latter), mounted on wooden sticks, 28 cm (11 ins), together with:*

Literary fan. Sterne's Sentimental Journey, Publish'd as the Act directs by the Proprieter, Apl. 1. 1796, *folding paper fan, the leaf with 3 hand-coloured oval stipple engravings 'Yorick & the Monk', 'La Fleur & Madame de L.', and 'Yorick & the Glovers Wife', hand-painted with lily flowers between, and with quotations from Sterne printed beneath, browned, slightly chipped and frayed to lower edge (with a small paper repair), mounted on bone-tipped wooden sticks, 25.5 cm (10 ins)*

First item rare: not in the Schreiber Collection.

Second item: Schreiber Collection 76, p.16.

(2)

£150 – £200



577* **Burma.** A hand-painted folding fan, circa 1900, a large folding cream silk fan, the leaf hand-painted all over in colours and highlighted with gold, depicting numerous male and female figures in Burmese dress, elephants, horses, palm trees and blossom trees, and a pagoda in the centre, some small water-stains on verso, lightly rubbed to folds, occasional marks, slightly edge-frayed in places, mounted on bone sticks (with expert repair to upper guardstick), 43 cm (17 ins)

(1)

£150 - £200



Lot 578

578* **Dance fans.** Eighteen of the most Favorite Country Dances, circa 1789, folding paper fan, engraved with musical notation and lyrics for dances including The Haunted Tower, Miss Dykes Fancy, Paynes Jigg, Kiss Me Sweetly, The Harriot, The Fife Hunt, a few small discreet repairs to closed tears, mounted on wooden sticks, black ink contemporary inscriptions to upper and lower guard sticks respectively 'The Gift of Master Fletcher Gwernhayfed' and 'The Gift of Mr. Lloyd Fletcher', 24.5cm (9.75ins), together with:

Duchess of York, circa 1791, folding paper fan, stipple-engraved with an oval portrait of Frederica Charlotta Ulrica, Duchess of York, surrounded by musical notation and lyrics for dances including Duchess of York's Fancy, The Russian Tippet, Miss Bentick's Fancy, Shuter's Hornpipe, Money in Both Pockets, The happy Lass, trimmed to right-hand edge with loss of a fold and corresponding stick, toned, some paper repairs on verso, mounted on bone sticks, 24.5 cm (9.75 ins)

Two rare dance fans, each without imprint, and therefore probably pirated copies.

The first item is not in the Schreiber Collection; we have seen only one other similar, with the same title but different dances, published by Sudlow in 1789. We have been unable to trace the romantic Mr Lloyd Fletcher, but presume the place name is a corruption of Gwernyfed in Wales.

The second item is similar to Schreiber Collection 11, p.4, published by Thos. Weightman in 1791. An early example of royal wedding memorabilia, the fan commemorates the marriage of Princess Frederica of Prussia and Frederick, Duke of York, second son of George III, which took place in 1791.

(2)

£200 - £400



579* **Enigma fan.** A fan with riddles, published by T. Balster, January 31, 1792, folding paper fan, the engraved leaf with central oval medallion portrait of a lady, and scattered cartouches containing puzzles and riddles, hand-coloured details and outlines, verso with a ten commandments tablet hanging from a large bow above a laurel wreath incorporating further conundrums, toned and a few fox spots, some short edge-splits and discolouration from adhesive repairs, 8 cm horizontal closed tear to lower edge with adjacent small loss on verso (repaired), mounted on wooden sticks, 25 cm (9.75 ins), together with:

Fortune-telling. The Art of Divination, Publish'd by Dyde & Scribe, circa 1800, folding paper fan, the etched leaf with hand-coloured medallion portrait of a bearded man holding a large open tome bearing the title 'Book of Fate', flanked by various predictions in a grid, browned and worn, with repairs and some small losses, mounted on wooden sticks, 28.5 cm (11.25 ins)

Both fans are rare: Neither is to be found in the Schreiber Collection, which lists two other fans printed by Thomas Balster ('The Queen's Royal Fan', and 'The Map of England'), and one by Dyde & Scribe ('Charade Fan'); we have not traced another of either of these fans sold at auction or held by an institution.

(2)

£200 - £300



580* **French Revolution.** The Fête de la Fédération, 14th July 1790, circa 1790, *double-sided folding paper fan, the recto with hand-coloured etching depicting the fête of the French Federation, with a view of the altar in the Champ de Mars in the centre, flanked by numerous spectators and the National Guard, with the royal box on the left, and triumphal arch on the right, within a patterned border stencilled in blue and brown, verso with printed key to the illustration, lettered in centre 'le serment fait du Roi, le 14 Juillet 1790', some tiny splits to fold edges, and a little faint creasing, mounted on wooden sticks, 28 cm (11 ins)*

Not in Schreiber, and we have been unable to trace another such fan at auction.

An extremely rare propaganda fan, in very good condition, commemorating the Fête de la Fédération which was held exactly a year after the Storming of the Bastille, as a symbol of peace and a celebration of the unity of the French nation. Bearing in mind what was to follow, it is hardly surprising that this is a very scarce fan indeed, since, with its rallying cry in favour of the king, it undoubtedly became a dangerous object to own.

(1)

£400 - £600



581* **Historical.** Chronological Tables of English History, Publish'd 17th. April 1789, by J. Pike, No. 36, Cheapside, *hand-coloured double-sided folding paper fan, each side engraved with 2 rows of 8 medallion portraits of monarchs with text below (William the Conqueror to George II), a trifle rubbed and toned in places, but overall in good condition, mounted on wooden sticks, 25.5 cm (10 ins), together with:*

The United Sisters, London: Publish'd by Ashton and Hadwen, Little Britain, Jan. 1. 1801. Enter'd at Stationers Hall, *folding paper fan, the leaf a stipple engraving by George Wilson, depicting three female figures with linked hands representing England, Scotland, and Ireland, flanked by a unicorn and a lion, with entwined rose, thistle, and shamrock motif above, and the royal arms below flanked by 4 lines of verse 'Fair Sister Isles ... blest as free', 1 or 2 fox spots and folds a little toned, but generally in good condition, mounted on wooden sticks, 25 cm (10 ins)*

First item rare: not in the Schreiber Collection (which lists no fans published by Pike); we have been unable to trace another at auction or in an institution, or indeed any other fan by J. Pike of Cheapside.

Second item: Schreiber Collection 36, p.71 (silk; unmounted).

Commemorating the Acts of Union passed on 2nd July 1800 and 1st August 1800; the twin Acts united the Kingdom of Great Britain and the Kingdom of Ireland to create the United Kingdom of Great Britain and Ireland. The union came into effect on 1st January 1801.

(2)

£300 - £500



582* **Historical.** Eleanor of Aquitaine crusading in the Holy Land, circa 1860s/70s, *hand-coloured engraved leaf depicting a scene from the Crusades with Eleanor of Aquitaine and her husband King Louis VII meeting a Saracen leader in the Holy Land, framed by tiny gold spangles at either side, backed with ivory gauze, some splitting of folds to left and right edges, with associated staining (from old adhesive?), mounted on gilt decorated pierced bone sticks, 24 cm (9.5 ins)*

Rare: we have been unable to trace another fan bearing this engraving.
(1) £150 - £200



584* **Malbrouk.** The Celebrated French Marlborough Song, France, circa 1785, *double-sided folding paper fan, the recto with hand-coloured etching of 3 vignettes: Malbrouk (the Duke of Marlborough) taking leave of his wife before going off to war, flanked by a mounted page bringing news of Malbrouk's death (on left), and Malbrouk's tomb (on right), verso with printed and ink musical notation, and 19 verses in French titled 'The Celebrated French Marlborough Song', toned and dusty, 1 or 2 discreet repairs, alternating pairs of bone and wooden sticks, horizontal break to upper guard stick with riveted metal splint on verso, 24.5 cm (9.75 ins)*
Schreiber Collection 38, p.71/2 (unmounted).
(1) £150 - £200



583* **Lace.** A Brussels lace fan, early 20th century, *folding lace fan of hand-made cream Brussels needle lace, mounted on faux blond tortoiseshell sticks (one with small abrasion on verso), upper guardstick with yellow metal monogram 'AR' topped by a coronet, 25.5 cm (10 ins), together with another lace fan similar, plus:*

A Bedfordshire Maltese lace fan, circa 1910, *folding lace fan of hand-made cream Maltese lace, a few minor breaks in lace, mounted on mother of pearl sticks, 21 cm (8.25 ins),*

(3) £150 - £200



Lot 585

585* Ostrich feather. A large ostrich feather fan, early 20th century, *folding white ostrich feather fan, mounted on mother of pearl sticks, engraved with volutes and tendrils inlaid with black and gold (slightly rubbed in places), 47 cm (18.5 ins), contained in a Duvelleroy fan box, rubbed and some wear, lid with printed label inside and inscribed on outside 'FANS' in blue marker pen, plus a large black ostrich feather fan mounted on faux tortoiseshell sticks, with twisted tasselled cord to handle, 43 cm (17 ins)*

(2)

£150 - £200



586* Souvenir fan. The Crescent Buxton, circa 1790, *folding paper fan, with oval engraving printed in black of a large neo-classical semi-circular building, titled to lower edge, and enclosed in a double border of silver spangles (a few missing), slightly dusty and toned, mounted on bone sticks, 24.5 cm (9.75 ins), together with:*

Neoclassical fan. A pictorial engraved fan, circa 1800, *folding paper fan, the leaf engraved in pale blue with 3 oval depictions of Grecian urns, each within a border of spangles (some missing), on a hatched dotted line ground, hand-painted borders of laurel leaves and berries in gold and blue to upper and lower edges, both side edges with 1 or 2 folds adhered together (right-hand guard stick lying on top of next stick), occasional small holes and splits to folds (one with slight loss), verso with hand-painted laurel wreath in blue, and with 3 folds strengthened with paper, mounted on bone sticks, loss to mother-of-pearl rivet, 24 cm (9.5 ins)*

First item: rare commemorative fan celebrating Buxton Crescent, designed by John Carr of York, and built for the fifth Duke of Devonshire between 1780 and 1789, as the centrepiece of his Georgian Spa development at Buxton, Derbyshire.

See Schreiber Collection, 108, p.82: a slightly different view to ours, etching with aquatint, printed in blue. The British Library holds an unmounted leaf with the same etching as the Schreiber fan, but printed in green (1891,0713.453), as does The Fan Museum.

Second item also rare: we have not been able to trace another example of this fan.

(2)

£200 - £300



587* [Ascher, Zika (1910-1992)]. A collection of embroidered, woven, and printed fabrics, 17th century & later, *including: a pair of late 19th century hand-embroidered Chinese cuffs, worked in polychrome silks and metal threads on a cream silk ground, depicting figures, pagodas, bridges, and vegetal forms, slightly dusty in places, each 61.5 cm (24.25 ins), manuscript and printed label attached with thread 'Liberty of London'; a 19th century fine cotton Persian prayer cloth, block-printed in reds, greens, and blues on a cream ground, with central large boteh and a pair of peacocks within a scalloped niche frame, surrounded by floral and foliate motifs, with decorative Arabic script above, within a multi-banded floral border, some browning and losses, 183 x 110.5 cm (72 x 45.5 ins); a double-ended cloth similar, block-printed with exotic birds and floral motifs, faded, and with some splits, 129.5 x 68 cm (51 x 26.75 ins); a late 19th century Indo-Persian metalwork table mat, hand-worked on black wool, with fringed edging, 45 x 45 cm (17.75 x 17.75 ins); a small pointed hemmed piece of metalwork embroidery, English, late 16th/early 17th century, 17.5 x 7.5 cm (7 x 3 ins); an early 19th century woven shawl, somewhat worn, 99 x 108 cm (39 x 42.5 ins); a Franco-Prussian printed fabric panel, circa 1870, with repeated portrait medallions of Wilhelm I, Bismarck, and other statesmen, encircling a battle scene, discoloured and worn, with loss, 200.5 x 62 cm (79 x 24.5 ins); and some small fragments of early brocade, various sizes and condition*

Provenance: from the Zika Ascher Collection and Ascher Archives. Zikmund Ascher (1910-1992), known as Zika and nicknamed 'The Mad Silkman', was a Czech textile businessman, artist and designer who, with his wife Lida (1910-1983), became a leading name in the field of British textiles, art, and fashion. The pair, who arrived in Britain at the outbreak of WWII, were innovators who pushed the conventions of British fabric design in daring new directions. They brought colour and vibrancy to the bleak face of post-war textiles, and with this, hope and optimism was conveyed through their work. They experimented with bold patterns and new and unconventional fabrics, including mohair, rayon, parachute nylon and cheesecloth, influencing top couturiers such as Christian Dior, Cristobal Balenciaga and Yves Saint-Laurent, and they also collaborated with leading artists such as Georges Braque, Pablo Picasso, Henry Moore, Ivon Hitchens and Henri Matisse, to produce a series of iconic silk scarves. In 1987 the V&A in London mounted a retrospective exhibition of the Aschers' work, and published an accompanying book by Valerie D. Mendes and Frances M. Hinchcliffe entitled *Ascher: Fabric, Art, Fashion*. More recently, in 2019, an impressive publication *The Mad Silkman: Zika and Lida Ascher Textiles and Fashion*, by Konstantina Hlavácková, accompanied an exhibition at the Museum of Decorative Arts in Prague, paying a lasting tribute to the important contribution made by the Aschers to British fashion.

(34)

£200 - £300



Lot 588

588* Aubusson tapestry. *La Bascule*, 19th century, woven wool tapestry, depicting a young girl being elevated on one end of a seesaw, and 3 children on the other end, in a verdant river landscape with rustic dwellings, within a foliate-clasped border, some expert and unobtrusive consolidation, backed with brown cotton, verso with label of conservator 'Atelier Jean-Marie Dor "Aubusson"', and with velcro attached to top edge, 183 x 160 cm (72 x 63 ins)

(1)

£200 - £400

589* Aubusson tapestry. *L'Escarpolette*, 19th century, woven wool tapestry, depicting a young girl and boy seated on a swing hanging from a tree on a river bank, with flowers, including irises, and a dragonfly, some expert and unobtrusive consolidation, backed with grey cotton, verso with label of conservator 'Atelier Jean-Marie Dor "Aubusson"', and with velcro attached to top edge, 158 3/4 x 123 cm (62.5 x 48.5 ins)

(1)

£150 - £200



Lot 589



590* Bag. A silver gilt evening bag, probably American, circa 1920, black velvet bag, silver gilt frame stamped 'Sterling 2085' elegantly pierced in the rococo style with cherubs and a c-scroll cartouche, engraved on one side with monogram 'JWAL', the catch formed as a cherub's head, the lining beige moiré taffeta, with a velvet carrying handle, 20 x 17.5 cm (8 x 6.75 ins) excluding handle

(1)

£100 - £150



591* Bedcover. A large broderie perse coverlet of circa 1780s chintz, English, early 19th century, composed of numerous appliquéd hand blocked chintz motifs in pink, blue, cream, and brown, expertly attached with buttonhole stitch to a fine cream cotton ground, creating the design of a large flower basket in the centre, including roses, a passion flower, poppies, fuschias, auriculas, etc., surrounded by exotic birds, within a scrolling leaf, berry, and flower frame, large cornerpieces of a cornucopia of flowers, with large flower and vase motif at centre of each side, outer border of flowers between ribbon swags (petering out at right-hand side of top edge, as made), some dust-soiling and small marks, lower corners toned, 14 cm closed tear to left-hand border, a number of neat period darns, later cream cotton backing with machine-stitched hem, 310 x 249 cm (122 x 98 ins)

A beautiful and impressive appliquéd bedcover, a particularly good example of the art of broderie perse.

(1)

£600 - £800



Lot 592

592* Boutis de Provence. A finely-worked quilt portion, probably French, early 19th century, padded white cotton, pieced, with 2 vertical joins, close-quilted by hand overall, with spirals terminating in flowers and hearts, and a two-handled urn at one end, one small area of toning, 46 x 153.5 cm (18 x 60.5 ins), together with A large Boutis de Provence marriage quilt, French, early 19th century, padded white linen bedcover, close-quilted by hand overall, large central panel with lattice design set within a wide border of patterned diamonds, 3 sides of border with repeated large motif of spirals, hearts, and flowers, remaining side with large motif of flowers and heart within a wreath, some toning and a few stains, portion with crudely repaired closed tear (approximately 21 x 11 cm), faint ink stamp to edge on verso, 209.5 x 226 cm (82.5 x 89 ins), plus a French boutis petassoun quilt, mid 19th century, small infant lap quilt of hand-quilted white cotton, with flower basket design, toned, and some small stains, 49.5 x 46 cm (19.5 x 18 ins)

(3)

£300 - £500



593* Carpet. An early 20th century Persian silk carpet, probably Kashan, the central medallion with wild animal border and on a dark blue ground and multi banded border, the whole piece finely woven with animals, floral scrolls and geometric decoration, a long tasselled fringe to each end, generally in good original condition with little sign of wear, approximately 261 x 173 cm (103 x 68 ins)

(1)

£500 - £700



594* Children's clothes. A Regency boy's linen skeleton suit, late 18th/early 19th century, *hand-stitched cream linen skeleton suit, comprising a long-sleeved shirt with stand-up collar of fine white linen, front with 2 tucks either side of opening, latter with 4 metal button closures stamped '1' within a wreath and lettered 'United States of America' around edge, back of shirt with 6 tucks, lower edge of shirt with 8 further buttons, matching, for attaching the trousers, latter with front pockets, and cuffed at ankles, with button closure (buttons replaced), several very small holes (largest 5 x 5 mm), waist with a few rust marks (from buttons), chest 74 cm (28 ins), sleeves 25 cm (9.75 ins), waist 30 cm (11.75 ins), length of trousers 56.5 cm (22.25 ins), overall length 84 cm (33 ins), together with:*

A Victorian boy's velvet dress, hand and machine-stitched all-in-one ensemble comprising conjoined waistcoat, jacket, and skirt: maroon grosgrain taffeta waistcoat with collar, and front closure with a metal hook and stitched loop and 7 mother of pearl buttons (1 or more replaced?); waistcoat sewn into a wine-coloured velvet jacket edged with maroon taffeta and lined with cotton twill, with flap pockets, long sleeves, embellished with scalloped cuffs and mother of pearl buttons, and 11 long laps at rear, closure below collar with button missing; matching velvet skirt with wide taffeta trim, attached to waistcoat with stitching at waist, front closure with 4 buttons as before, 7 metal hooks and corresponding loops on inside, overall some small light marks, and 1 or 2 tiny holes, chest 66 cm (26 ins), sleeves 39.5 cm (15.5 ins), waist 64 cm (25 ins), overall length 68 cm (26.75 ins), plus 3 19th century christening gowns, generally in good condition

Provenance: Second item from a collection which came from the family of Thomas Crewe Dod (1754-1827) of Edge Hall, Malpas, Cheshire.

First item: a rare survival of a boy's outfit made during a period of great transformation in the history of children's clothing. Prior to the 1780s boys had been attired in tailcoats and breeches in imitation of those worn by men. The last two decades of the 18th century saw the introduction of the infinitely more practical and comfortable skeleton suit, typically composed of a jacket or shirt and long trousers which buttoned together as here. This suit of cool linen is finer and less structured than the formal suits generally seen in family portraits, and was likely made for hot summer days, with the comfort of the child in mind, though perhaps not intended for boisterous play. Children's, and particularly boys', clothing is incredibly scarce, and the survival of a cream lightweight skeleton suit in such good condition is highly unusual.

(5)

£200 - £300



595* Clothing. A 1930s wedding or court dress, *full length fitted cream lamé gown with train, handmade, patterned with leaves and fully lined with cream silk, with round neck, long sleeves (padded on shoulders and buttoned at cuffs), and metal eye and stitched hook closure to side, a few pulled threads, staining to underarms, lining of train marked, bust 90 cm (35.5 ins), waist 74 cm (29 ins), sleeves 63 cm (24.75 ins), length 139 cm (109.5 ins), length including train 213 cm (84 ins), together with 6 items of 1920s clothing, comprising: a rare girls' robe de style dress of gold lace over silk, with ribbon straps, metal stud closures at back, flower trim at neck and around waist and stiffened panniers, and a corsage of grapes at waist, somewhat damaged, with losses, bust 66 cm (26 ins), waist 62 cm (24.5 ins), length 61 cm (24 ins); a gold lamé dress with foliate pattern, with lined and boned fitted bodice, padded bust, metal zip closure at back, narrow self straps, and a flared skirt with gathers at rear, occasional light marks, bust 82 cm (32 ins), waist 66 cm (26 ins), length 97 cm (38 ins); a pink and silver lamé unstructured jacket, with 3/4 length sleeves, silk-lined patch pockets at front, and 3 short slits in hem at rear, bust 117 cm (46 ins), sleeves 39.5 cm (15.5 ins), length 61.5 cm (24.25 ins); a gold lace overdress, with pattern of stylised roses, round neck (self button at rear), petal sleeves of net (one with loss of gather stitching), and short train at rear, bust 84 cm (39 ins), waist 60 cm (23.5 ins), sleeves 19.5 cm (7.75 ins), length 107 cm (42 ins); a full-length bias-cut lamé flapper dress, sleeveless, with floral pattern in orange and yellow, and self pendant to neck, small hole to left shoulder, v-neck at rear slightly torn, short tear in hem, bust 90 cm (35.5 ins), waist 80 cm (31.5 ins), length 140 cm (55 ins); and a sleeveless cutwork black overdress with cream stitching, bust 83 cm (33.5 ins), waist 86 cm (34 ins), length 113 cm (89 ins), plus a 1940s full-length chiffon and embroidered net gown (some damage), and a 1950s full-length blue taffeta evening dress with ruched bodice*

(9)

£300 - £500



596* Clothing. A beaded and metalwork Victorian bodice, by Power, Sloane Street, London, circa 1870s, cream satin silk boned sleeveless bodice, hand and machine-stitched, and elaborately hand-beaded and embroidered all over with oak leaves and acorns, using simulated seed pearls, paste stones, seed beads, spangles, cream silk thread, and heavy metal threads worked in stem stitch and bullion stitch, incorporating a wide ruched band of cream chiffon above the waist, metal hook and eye closures to rear, lined with cream silk, woven waist band fastener to lining with maker's name 'Power 132 Sloane Street S.W.', worn, with fabric perishing in places and some losses to embellishments, bust 76 cm (30 ins), waist 46 cm (18 ins), length 46 cm (18 ins), together with a cream silk satin short-sleeved wedding dress with short train, circa 1910, overlaid with elaborately embroidered and beaded chiffon, faux flower posy at waist and 2 more to bow detail of train, woven waist band fastener to lining with maker's name 'Osborn 31 & 32 Sussex Place S.W.', worn, and a late Victorian bodice and skirt of cream silk satin and lace, the skirt with short train, 4 cm tear to right-hand side of bodice, skirt foxed and spotted

A beautiful bodice embellished with that symbol of prosperity and good fortune, the acorn, most likely made for a wedding or perhaps a court occasion, by Power who were court dressmakers in Sloane Street, London.
(4) £200 - £300



597* Clothing. A collection of juvenile and adult sailor outfits, mostly early 20th century, comprising children's garments: 4 sailor tops with collars, 3 with manufacturer's woven label 'Rowe of Gosport' (one with woven rank badge on left sleeve), 1 pair of white trousers with buttoned front flap and lacing at the back (with 'Rowe of Gosport' label), a pleated navy skirt with woven label 'Rowes of Bond Street', a cream woollen square-necked vest with side ties, and a white cloth hat; and adult's garments: a navy woollen jacket with collar and rope lanyard, 2 sailor tops with collars, 2 square-necked shirts (one with woven rank badge), and a sailor collar, various sizes, mostly in good condition
(14) £100 - £150



598* Clothing. A pair of Regency silk half boots, circa 1820s/30s, pale blue silk satin ankle boots, stitched by hand, with square toes, small rosette to front of each, and side-lacing with tongue, the stitched eyelets with original silk lacing ribbon (one missing some length and metal aiglet), lightly faded and a little dusty to edges in places, lined with linen, flat leather soles, length 24 cm (9.5 ins), together with:

A pair of Regency metalwork velvet slippers, dark blue velvet slippers, stitched by hand, with square toes, hand-worked with all-over pattern of leaves and tendrils, in gold metallic thread incorporating spangles, one shoe with short split at back of heel, lined with linen, flat leather soles, length 24 cm (9.5 ins), and A silk brocade reticule, circa 1810, yellow silk brocade bag, with large floral pattern, hand-stitched, lined with cream cotton, with original matching silk ribbon drawstring, 30.5 x 20.5 cm (12 x 8 ins) Three Regency wardrobe essentials, all surviving in very good condition. In particular, silk boots are rarely found in such wonderful unworn condition, due to their obviously delicate nature.

(5) £300 - £400



599* Coronation robes. A set of robes belonging to Lord and Lady Cross, 1901 and later, comprising: a silver gilt Viscount's coronet, hallmarked R. & S. Garrard & Co., London, 1901, with 16 silver balls (tarnished), crimson velvet cap, with gold thread finial topped with a pineapple (latter detached), and ermine fur trim to base rim, lined with cream silk stamped with maker's name in gilt, 23 cm (9 ins) x 21 cm (8.25 ins); a Viscount's robe of crimson velvet with miniver cape, collar, and edging, the cape with 2.5 rows of ermine tails, fur toned, lined with cream silk, lining discoloured and perishing at neck, and soiled at foot, cream grosgrain ribbon ties (later?), velvet to reverse of fur collar perishing, length 193.5 cm (491.5 ins); a long crimson velvet waistcoat, lined with cream silk, lining stained and perishing in places, fur trim removed, length 91 cm (231 ins); a silver gilt Viscountess's coronet, hallmarked Edward Barnard & Sons Ltd, London, 1936, with 16 balls (tarnished), crimson velvet cap finished with a gold thread pineapple, base rim trimmed with ermine, cream silk lining and drawstring compartment, diameter 13.5 cm (5.25 ins); a Viscountess's fitted kirtle of crimson velvet, scalloped edges and sleeves trimmed with miniver (several areas of insect damage to fur at hem), fastening at front embellished with seed pearls and beads, partially lined with cream silk (lightly soiled in places at foot), bust 82 cm (32 ins), waist 76 cm (30 ins), sleeves 26.5 cm (10.5 ins), length 160 cm (63 ins); a Viscountess's mantle of crimson velvet, edged with miniver (a couple of small areas of insect damage at foot) and with capelet of miniver with 2.5 rows of ermine tails (lightly toned), lined with cream silk (somewhat perished overall, though holding), length 261.5 cm (103 ins); and a pair of gold metal shoulder cordons, each composed of wide twisted cord tied in a bow, the tails each terminating in a tassel, overall length 58 cm (23 ins), together with order of service volume: *The Form and Order of the Service that is to be Performed and the Ceremonies that are to be Observed in the Coronation of their Majesties King George VI and Queen Elizabeth in the Abbey Church of S. Peter, Westminster on Wednesday, the 12th day of May, 1937*, Eyre and Spottiswoode, 1937, printed in red and black throughout, original Japanese vellum, with monarch's armorial gilt stamped to upper cover, 4to

Provenance: From the Cross family, by direct descent.

The Viscount's robe and coronet were worn by Richard Ascheton Cross, 1st Viscount Cross (1823-1914), at the coronation of Edward VII in 1902, and possibly by the 1st Viscount a second time, at the coronation of George V in 1911. Both sets of robes and coronets were worn at the coronation of George VI in 1937, by the 3rd Viscount, Ascheton Henry Cross (1920-2004), when he was only 17, and his mother, Maud Evelyn Cross (1889-1976), the 3rd Viscountess having inherited the title as a minor aged 12. Both sets of coronation robes were worn again, at Queen Elizabeth II's coronation in 1953, by the 3rd Viscount and his wife Patricia Mary Cross (1928-2014).

Richard Ascheton Cross, 1st Viscount Cross, was a British statesman and Conservative politician who served as Home Secretary between 1874 and 1880 under Benjamin Disraeli, and again between 1885 and 1886 under the Marquess of Salisbury. A lawyer and banker, Cross is widely acknowledged as one of the country's outstanding home secretaries. The Cross Act of 1875 empowered municipalities to buy and demolish slums and to build housing for rental. In the same year Cross carried through Parliament: the Factory Act, regulating the employment of women and children in textile mills; the Public Health Act, a comprehensive sanitary code; and two statutes reinterpreting Gladstone's trade-union legislation of 1871. Cross was created viscount in 1886, and held the secretaryship for India from that year until 1892. From 1895 to 1900 he was Lord Privy Seal.

Cross was a fellow of the Royal Society, a bencher of the Inner Temple, and an ecclesiastical commissioner, and was keenly interested in the affairs of the church. His honours included, besides the viscountcy, the Knight Grand Cross (1880) and Knight Grand Commander (1892). He was among the small band of her ministers to whom Queen Victoria gave her close personal friendship. He is mentioned frequently in her journals from 1877 until 1900, often as a guest at the royal residences of Balmoral, Windsor and Osborne.

An attractive set of robes, with interesting provenance, offered in timely fashion in this, the year of the coronation of King Charles III.

(9)

£1,000 - £1,500



Lot 600



Lot 601



Lot 602

600* Curtain. A rose-printed cotton curtain, probably English, early 20th century, a large curtain of floral cotton, with bold pattern of roses and wisteria, amongst thorny stems and woody branches, in deep and pale pink, green, and brown, central vertical seam, machine-stitched gather to top edge, with sewn metal hooks, 2 small holes 10.5 cm in from right-hand edge, width of gathered top edge 173 cm (68 ins), width of lower edge 246 cm (97 ins), drop 241 cm (95 ins)

(1)

£150 - £200

601* Curtains. A pair of large chintz bed curtains & matching sofa cover, French, 19th century, a pair of hand-stitched glazed cotton chintz curtains, with a blue-printed pattern of roses, poppies, and sweet william flowers, connected by woody stems, on a ground of beige stripes composed of semé dots, 4 vertical joins to each, that to extreme left and right respectively with final panel of fabric turned the other way out (to go behind bed), top edge hand-gathered, leading and lower edges trimmed with wide scroll gimp in pale green and white (worn in a few places), left-hand curtain with 8 cm vertical tear to top edge, width of gathered top 208 cm (82 ins), width of lower hem 410 cm (161.5 ins), drop 291 cm (114.5 ins); and a matching hand-stitched fitted sofa cover, with gathered circular frames for front of arms (diameter 12.5 cm/12 ins), trimmed with the same gimp (the circles with gimp rosette in centre), lined with cream cotton, 210 cm x 273 cm (82.5 x 107.5 ins)

A beautifully-made set of curtains and sofa cover in good, useable condition.

(3)

£300 - £500

602* Curtains. A pair of large chintz curtains, French, 19th century, a pair of hand-sewn glazed cotton chintz curtains, with a pattern of sinuous vertical pink and yellow rose stems, on a grey and white ground of flowers and stripes, 2 central vertical joins to each, outside edges of curtains trimmed with green silk ribbon, leading edges with hand-gathered frill trimmed on both sides with (later?) green tape (part of frill to right-hand curtain reattached with machine stitching), top edge hand-gathered, with some original brass curtain rings present, lower hems unstitched, toned, and some staining, occasional edge-fraying and small holes, top left corner of left-hand curtain torn with loss, sepia coloured glazed cotton lining, width of gathered top 112cm (44 ins), width of lower hem 200 cm (79 ins), drop 296 cm (116.5 ins)

(2)

£300 - £500



603* Curtains. A pair of large chintz curtains, French, 19th century, a pair of hand-stitched glazed cotton chintz curtains, with a large pattern of flowers, including roses, chrysanthemums, foxgloves, fuchsias, carnations, and narcissi, in shades of red, pink, blue, green, and light brown, on a ground of alternating blush and celadon wide and narrow stripes, central vertical join to each, uniformly toned, some areas perished with occasional small losses (notably to leading edges), 1 or 2 small stitched repairs, some spotting and stains, lined with pale green glazed cotton, width of each approximately 159 cm (62.5 ins), drop 314 cm (123.5 ins)

A rare survival of two large pieces of chintz, the pattern, with its riot of flowers, still startlingly bright.

(2)

£500 - £800



604* Education. Five lithographs issued by the Working Men's Educational Union, 1850s, 5 colour lithographed educational banners, printed on cream cotton, each with circular ink stamp to lower corner 'Working Men's Educational Union, King William St., Trafalgar Square', 3 titled in contemporary ink to verso: 'Ganges', 'India - Shanam Climbing the Palengra', and 'Juggernorth', 'Bethany' with printed title at head, fifth banner untitled (Nazareth), loops to top left and right-hand sides for hanging, all but Ganges with brass eyelets to corners, occasional fox spots and marks, Nazareth with small water stain, but generally all in very good condition, each approximately 91 x 120 cm (35.75 x 47.25 ins)

Founded in 1853, the Working Men's Educational Union was a philanthropic venture designed to provide education for the working classes. These hangings were specially made for use in their lectures. Printing on cotton instead of paper meant that the banners were more durable, and had the added advantage that paper duty did not have to be paid, a tax which was not fully abolished until 1861.

(5)

£200 - £300



Lot 605

605* Embroidered panel. A silk panel of 18th century appliqué embroidered metalwork motifs, 7 expertly stitched motifs within a border, comprising large flower urn cornerpieces, each different, motifs including a carnation, acorns, a Tudor rose, and a tulip, with flaming fleur-de-lys ornament to 2 opposing sides, and a pointed oval wreath to a third side, enclosed in a 4 cm wide border of scrolling flower and leaf stems, hand-worked in polychrome silks and metal threads, using padded satin stitch, bullion stitch, stem stitch, basketweave, and long and short stitch, and incorporating spangles, 3 motifs with remains of original red silk ground, each motif and border carefully stitched to a backing of crimson silk stretched over thick board, edges a little soiled, water-stain to lower left corner (not quite touching threadwork), motifs approximately 16 x 16 cm (6.25 x 6.25 ins) and slightly smaller, overall size of border 53 x 53 cm (21 x 21 ins), overall size 69 x 67 cm (27 x 26.25 ins), together with:

An embroidered apron front panel, late 18th/early 19th century, panel of polychrome silk embroidery on brown silk, with two vertical joins, hand-worked with flower and leaf stems, using long and short stitch, satin stitch, French knots, and stem stitch, some small losses to threadwork, silk ground slightly frayed to left-hand margin with a few small holes, 25.5 x 70 cm (10 x 27.5 ins), framed (28.3 x 73.2 cm), plus 2 late 18th century uncut embroidered cream silk waistcoat panels, comprising front panels and pocket flaps, finely worked in coloured silks (faded) with floral and foliate decoration, silk beginning to perish in places, each panel approximately 77 x 26.5 cm (30.25 x 10.5 ins)

(4)

£200 - £300



606* Embroidered panels. A pair of appliqué and metalwork runners, Italian, late 16th/early 17th century, 2 matching panels with red and yellow velvet appliqué couched with metallic thread on a red silk ground (latter worn, with mainly only warp threads remaining), forming a design of dolphins, pelicans, and urns, amongst arabesque and floral motifs, velvet rubbed and some losses to appliqué and threadwork, edged with gold metallic braid, and short ends with fine gold/bronze metallic fringe respectively, 20th century backing of beige twill, 28 x 89.5 cm (11 x 35.25 ins) excluding fringe

(2)

£300 - £500



607* Embroidered pelmets. A pair of embroidered and metalwork pelmets, Continental, early 18th century, and later, 2 matching conker brown velvet pelmets, with scrolling polychrome silk and metalwork appliques, incorporating spangles, early 18th century, applied to 19th century velvet with later infills and additions, depicting scrollwork, cornucopias, bows, and flowers, including tulips, irises, daffodils, etc., using long and short stitch, padded satin stitch, couching, stem stitch, and latticework, one pelmet with cut-out piece top left 131.5 x 17 cm not affecting embroidery, some loss of metalwork revealing padding beneath, blanket interlining and hessian backing, tasselled braid to lower and left edge of one pelmet, and to most of lower edge of the other, height including trim 52 cm (20.5 ins), length 277 cm (109 ins) and 266.5 cm (105 ins)

Two large and striking pieces incorporating early embroidery; the metalwork and some of the coloured silk embroidery has been painstakingly appliquéd to the velvet, the stitcher carefully restoring what had been lost, with fresh embroidery in silk threads to match as closely as possible, creating a harmonious whole. The pelmets have since undergone some further structural alteration, but the embroidery is still robust and largely intact, poised for another incarnation.

(2)

£800 - £1,200



608* Embroidered picture. A blackwork Regency embroidery of Venus & Cupid, circa 1800, black thread with cream thread highlights on cream felt, depicting a classical semi-naked female in profile seated on a rock, her right hand holding on to the arm of an amoretto, flanked by a flowering plant and a pair of turtle doves, within a floral scalloped classical border with palmette ornaments at corners, felt threadbare in places, and with several small holes (not within stitched area, except in one instance to upper border), 37.5 x 37.5 cm (14.75 x 14.75 ins), framed and glazed (45.8 x 45.6 cm), together with:

A darning sampler by Mary Ann Damant, 1814, worked in earthy colours on cream linen, with a 4-stanza pious verse surrounded by 4 even-armed crosses, and 2 flower sprigs, some wear, mostly to right-hand side (affecting several letters), 30 x 30 cm (11.75 x 11.75 ins), framed and glazed (34.1 x 34.3 cm), with recent manuscript note on backboard 'Mary Ann Damant 1814 born 1808 Essex d.1836', plus: an 18th century linen sampler by Mary Birkett, aged 10, November 16 1792, worked in cream and red thread with alphabets above verses, name and date below, 31.5 x 32.5 cm (12.5 x 12.75 ins), framed and glazed (33.6 x 34.5 cm); and another linen sampler similar, by 'Mary Ann Hainworth, Chesham, 83', worked in black with alphabets above Biblical verses, name and date below, a few small holes (one repaired), not affecting stitching, 29 x 27.5 cm (11.5 x 10.75 ins)

(4)

£200 - £300



609* Embroidered picture. A chenille picture of Regency figures in a garden, circa 1810, finely-stitched with chenille, and occasional silk and metallised thread, in shades of green, gold, cream, and brown, on a cream silk ground, depicting a frieze of figures in a garden, the figures with cut-out stipple-engraved faces and limbs, comprising a young lady with a lyre next to a picturesque tomb, a young gentleman placing a rug on the ground, a country girl proffering floral bouquets, 2 ladies with an infant in a baby carriage, one at the helm and the other holding a parasol over the infant, and a young boy at play, the figures set upon a sward of grass, and within floral arches flanked by trees, some marginal dust-soiling, 33.5 x 50.5 cm (13.25 x 20 ins), framed and glazed (41.7 x 59 cm)

A charming pastoral scene of Regency gentfolk and a country girl, unusually large, and surviving in very good condition.

(1) £300 - £500



610* Embroidered picture. A sailor's woolwork picture, late 19th century, hand-stitched in coloured wools, depicting a three-masted square-rigged naval frigate, flying a white ensign from her stern, shown in profile in a calm sea, worked in padded satin stitch and long and short stitches, with rigging composed of floating stitches in cotton thread, 29 x 43.5 cm (11.5 x 17.25 ins), glazed maple frame (38.2 x 52.6 cm), together with 2 other needlework pictures, a Victorian petit point picture depicting an exotic pheasant amongst paeony branches, and a gros point picture of the royal crest

(3) £200 - £300



611* Embroidered picture. A silkwork hymn sampler, circa 1750, polychrome silk threads on a beige linen ground, with 3 stanza hymn in oval sunburst frame, within a wide decorative border of flowers, including carnations, daffodils, geums, and heartsease, worked mostly in chain stitch and stem stitch, faded, and some losses to linen ground (stitching largely intact), 45.4 x 30.5 cm (18 x 12 ins), together with:

An 18th century silk and metalwork picture of Our Lady of the Pillar, Spanish, blue, green, yellow, and white silk threads, and gold metalwork, incorporating petal-shaped spangles, on a figured cream silk ground, with flesh details drawn in watercolour, depicting a crowned Virgin Mary standing on a pillar holding the Christ Child, beneath a canopy topped by a helmet, and with falling drapes either side terminating in tassels, incorporating various floral and foliate motifs, titled in cartouche to lower margin 'N.S.D. Pilar', worked in long and short stitch, couching, satin stitch, and stem stitch, metallic braid outer border secured with small rivets, toned, some spangles lost or broken, 37 x 28 cm (14.75 x 11 ins), framed and glazed (39.6 x 30.2 ins)

Nuestra Señora Del Pilar or Our Lady of the Pillar is the patron saint of Spain and all Hispanic peoples. The Virgin Mary is said to have appeared to St James in the year 40 A.D., holding the Christ Child and standing atop a pillar of jasper. A chapel was built around the pillar, followed by a succession of increasingly grandiose churches, culminating in the current Basilica de Nuestra Señora del Pilar in the city of Zaragoza, Aragon.

(2) £300 - £500



Lot 612



Lot 613

612* Embroidered picture. Adoration of the Shepherds, Flemish, possibly 17th century, silk embroidery highlighted with gold thread on a coarse linen ground, depicting the Holy Family with oxen and shepherds, against a backdrop of classical ruins, with vegetation, and a pair of putti in the clouds above, expertly worked in long and short stitch, stem stitch, chain stitch, couching, and padded satin stitch, incorporating a single gold spangle, colours faded, 2 small areas of loss to threadwork on left-hand side with linen ground showing, small brown stain to right-hand edge, 39 x 31 cm (15.5 x 12.25 ins), glazed gilt frame with attribution plaque 'Maria Van Dyke' (46 x 38 cm), backboard with Christie's black ink stencil and early manuscript labels pertaining to provenance

A skilled embroidery picture, evidently executed by a professional needlewoman, and long-held to be by renowned embroiderer Maria Cuypers (circa 1565-1607), the mother of painter Anthony Van Dyck. An eighteenth century manuscript label on the backboard states: This piece of Needle-work was purchased of a Man who brought it from Antwerp", with a quotation beneath from Walpole's Anecdotes of Painting in which he states that Van Dyke's mother was admired for 'her Needleworks in Silk'. A second manuscript label, written in the early twentieth century by T. Crome, gives further details of provenance, compiled from documentation supplied by Mr Harding of Messrs A. Savill & Son: 'This piece of needlework was purchased from a man who brought it from Antwerp, by the late George Scott Esqre F.S.A. of Woolston Hall, Essex, a celebrated connoisseur of his time, and by him attributed to the mother of Van Dyke. The label above referring to Walpole's Anecdotes of Painters is in the handwriting of the late George Scott who died about 1750. From Woolston Hall it passed through the families of Scott [Bod?] and Lady Prideaux to the late Perry Watlington Esqre of More Hall, Harlow, Essex, from whose estate it was purchased in 1902. In an inventory of the pictures in the Boudoir of Woolston Hall, bearing the date 1851 ... it appears as follows "The Nativity in needlework, by the mother of Van Dyke"'. Part of a further manuscript label on the backboard reads 'Watlington Eqr. More Hall Harlow'.

Antiquary George Scott (1720-1780), was an honorary doctor of law and a great collector of antiquities and manuscripts. He was admitted as a Fellow of the Royal Society in 1748. By the time he died, a widower with no children, he was a virtual recluse at Woolston Hall. George Scott's estate passed to his cousin Robert Bodle, whose son Robert inherited, leaving it to his daughter, Mary Elizabeth, who died unmarried in 1872. Mary's younger sister, Louisa, who had married George Watlington as his second wife, died without issue before her sister, so Woolston then passed to John Watlington Perry Watlington, the son of Thomas Perry by his wife Maria Jane, daughter of George Watlington by his first wife. J.W. Perry Watlington died childless and his estates passed to his sister Louisa Watlington (d.1892), who inherited both Woolston Hall and Moor Hall.

Maria Cuypers was apparently an accomplished painter of flower pictures as well as a professional embroiderer. She was known to have been extremely skilled at needlework, and her embroidered pictures were highly acclaimed. Anthony Van Dyke was her seventh child, and she died whilst giving birth to her twelfth.

(1)

£500 - £800

613* Embroidered pictures. A collection of 7 oval blackwork pictures, circa 1810-20, a collection of landscapes and riverscapes, each finely hand-stitched with black silk thread (2 with the addition of cream and brown thread respectively) on a cream silk ground, variously depicting anglers, rustic dwellings and other buildings, river craft, haystacks, figures and animals, etc., one captioned 'The Happy Cottagers' and another 'A River Prospect' to lower edge, all but one with some degree of loose threads and toning, largest with splits in silk ground and 2 with a few small holes, largest 21 x 26 cm (8.25 x 10.25 ins), smallest 8.5 x 11.5 cm (3.25 x 4.5 ins), all in glazed gilt moulded oval or rectangular frames (30.5 x 35.3 cm and smaller), one with glass cracked, 2 (a small pair) with framer's engraved label of J. Sturt, and early manuscript ownership label below 'Geo. E. Crisp Playford Hall, Suffolk'

(7)

£200 - £300



614 Embroidery pattern book. Dessins pour coins de mouchoirs, pour manchettes, et pour cols [manuscript cover title], [France or Belgium], circa 1860, a manuscript album in 3 parts of 50, 66 and 24 numbered thin paper leaves, comprising a total of 243 designs on rectos and versos of 140 leaves, leaves not numbered consecutively and some inverted but overall complete, each design being shown both in black India ink and in coloured inks of up to 12 colours, some occasional minor spotting, creasing and marginal fraying, title repaired at margins and with following leaf of designs partly adhered at inner margins, 4 numbered leaves with closed tears (65, 1, 11 & 7), original paper wrappers with ink title in block capitals to upper cover, browned, torn and repaired with modern paper backstrip, folio (31 x 21 cm)

(1)

£300 - £400

615* Embroidery. A portion of early tapestry, British, circa 1700, tapestry strip formed from 2 mirror-image designs with central join, hand-worked in tent stitch, each with stylised carnation and paeony stems flanked by large volutes, in pink, cream, blue, green, yellow, and black, on a yellow ground, some threadbare patches and holes, 122 x 26.5 cm (48 x 10.5 ins), together with:

A pair of finely-embroidered borders, Chinese, 19th century, hand-worked in polychrome silk threads, with floral and various other motifs, some fading, each 98 x 9 cm (38.5 x 3.5 ins), plus another piece of Chinese embroidery, incorporating metallic threads, sometime made into a table mat, 25.5 x 51 cm (10 x 20 ins), and a quantity of other items, mostly ladies' accessories, including a fringed silverwork ivory silk mat incorporating spangles, several large embroidered flowers for appliqué, a number of folding fans (all defective), some beaded and woven borders, 2 sequinned belts and 1 of jet, several bags, including a 1920s embroidered Egyptian-style evening bag, some early 20th century hosiery, and a folding cream silk parasol (worn), various sizes and condition

Provenance: Collection of Romy Rey.

(a carton)

£200 - £300



616* Fabric. A bolt of pale gold 'Lullingstone' silk damask, by Gainsborough, circa 1930s, substantial roll of silk/cotton fabric, with large repeated pattern of floral vases, swags, ribbons, and volutes, width 129 cm (51 ins), length 60 metres (66 yards)

A large, unused, quantity of top-quality silk damask woven by renowned silk-weaving company Gainsborough. Established in 1903, the manufacturer was awarded the Royal Warrant in 1980, and is still operating today. Synonymous with luxury, Gainsborough has produced fabrics for royal palaces, state buildings, grand residences, the Parisian catwalk, and even for the walls of the first class dining room on The Titanic. The famous Goring Hotel, London, commissioned the company to reproduce 'Lullingstone' on its 1930s looms for the drawing room in its Royal Suite where Kate Middleton, now the Princess of Wales, famously spent the night before her wedding to Prince William.

(1)

£500 - £800



Lot 615



617* Fabric. A collection of fabric pieces, 17th century and later, including: an early 17th century Spanish 'collarin' or priest's liturgical collar, with gold velvet appliqué pattern of arabesques, outlined in gold metallic thread and with stems worked in red thread, on a green velvet ground, fixing loop to each side, worn with losses, backed with linen, backing annotated in ink in an early 19th century hand 'de Cordova año de 1622' and in a later hand above 'Victoria', and further annotated in a late 19th century hand 'Parroquia de Palma año de 1889', 20.5 x 63 cm (8 x 24.75 ins); a large cushion cover of red voided velvet on a gold satin ground, one side depicting a floral urn flanked by mythical beasts and putti, and the other depicting Cupid with sculptural face above, surrounded by foliate volutes and acorns, stitched by hand to 3 sides, lower edge open, some wear and a number of darns, 12 x 23.5 cm patch to centre of lower edge on Cupid side, 59 x 57.5 cm (23.25 x 22.5 ins); a pieced portion of metallised brocade, with large pattern of flowers and pears in shades of yellow, green, and pink on a gold ground interwoven with silver thread, with central vertical machine-stitched join, gold metallic trim to edges, faded and some minor fraying, 73.5 x 41 cm (29 x 16.25 ins); a piece of bizarre silk, patterned in blue and gold on a red ground, worn and with numerous repairs, loosely backed with early red and gold damask (held by repair stitches), 146 x 53 cm (57.5 x 21 ins); and an appliqué runner in red and gold with metalwork outlines, possibly Portuguese, worn, 20.5 x 121 cm (8 x 47.5 ins)

The current church of Santa Victoria in Córdoba [or Cordova], Andalusia, Spain, wasn't built until the end of the 18th century, and therefore it is likely that the contents of an earlier church on the site were dispersed at some time, perhaps explaining the subsequent appearance of the collar in Palma, Mallorca, Spain.

(7)

£200 - £400



618* Fabric. A collection of unused sample pieces of French voided velvet, early 20th century, 10 lengths of voided velvet, comprising: a long length of Prussian blue cut velvet on a gold ground, with large design of arabesques and fleurons, small stain to right-hand side (6 cm in from edge), 181 cm (71.25 ins); a square panel of blue strie cut velvet on a pink and gold ground, with all-over design of fleurons within a lattice, 62 x 62 cm (24.5 x 24.5 ins); 2 panels of Prussian blue strie cut and uncut velvet on a gold ground (the ground of each slightly different), with pattern of flower urns within a frame of volutes, largest piece with 4.5 x 22 cm notch cut from lower right corner, smallest piece with 6 x 10 cm notch cut from top right corner, 96 x 58 cm (37.5 x 22.75 ins) and 80 x 57.5 cm (31.5 x 22.5 ins); a panel of dark blue strie cut velvet on a pale blue ground, with stylised palmette and boteh design, 21 x 6 cm notch cut from lower left corner, 76 x 62 cm (30 x 24.5 ins); another of similar design, blue strie cut velvet on a gold ground, 52.5 x 61.5 cm (20.75 x 24.25 ins); 2 matching panels of Prussian blue strie cut velvet on a pale blue and gold ground, with a large pattern of interlocking palmettes, largest length with 8 x 4.5 cm piece cut from centre of bottom edge, 101.5 x 65.5 cm (40 x 25.75 ins) and 69 x 65 cm (27.25 x 25.5 ins); a panel of red and blue cut velvet on a gold satin ground, with all-over floral pattern, 77.5 x 66 cm (30.5 x 26 ins); and a panel of pale turquoise strie cut velvet on a shot gold ground, with vertical flower and leaf pattern, a few small faint marks to lower left corner and near top left corner, 85 x 58 cm (33.5 x 22.75 ins), all with selvages to left and right-hand sides, top and bottom edges variously selve, raw, or stitched, each with manufacturer's contemporary manuscript label attached to edge, some with ink stamped number to selvedge

Provenance: The Gainsborough Silk Weaving Company archive; 'Costume and Textiles', 15th March 2005, Christie's South Kensington, lot 236.

A collection of vibrant velvet sample pieces, unused and therefore in excellent condition, manufactured in the style of 16th century Italian velvets.

(10)

£1,500 - £2,000



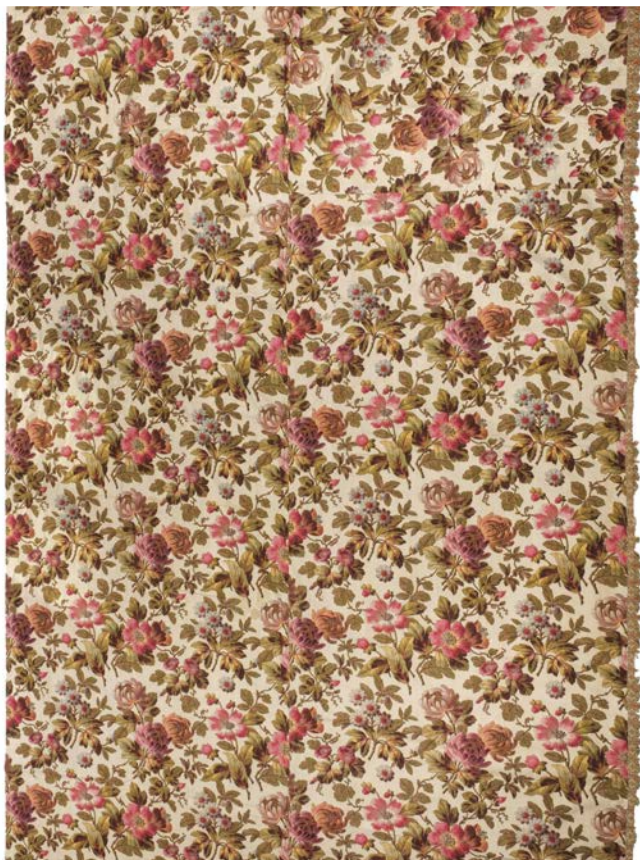
619* Fabric. A fragment of fine silk, probably Central Asian, circa 1500, *fine gold silk, printed with roundels containing opposing mythical beasts, possibly lions or griffins, dimensions at widest points 17 x 42 cm (6.75 x 16.5 ins), expertly stitch-mounted in a glazed clip frame (30 x 55.7 cm)*

Previously offered in the following sale: 'Indian and Islamic Art and Textiles', 29th April, 2005, Christies South Kensington, lot 110.

A rare survival of an early textile; this piece has been carbon dated to just after 1500. Although applying colour to textiles dates back nearly 2,000 years, little is known about the printing process or the makers of printed textiles at this period. The pattern of the piece offered possibly emulates that found on a more complex - and therefore more expensive - woven silk, of the kind produced in Central Asia. As such it may have been intended as a lining fabric, or for the lower end of the market, a probability also borne out by the slightly haphazard placing of the block prints, making its survival all the more unusual.

(1)

£2,500 - £3,500

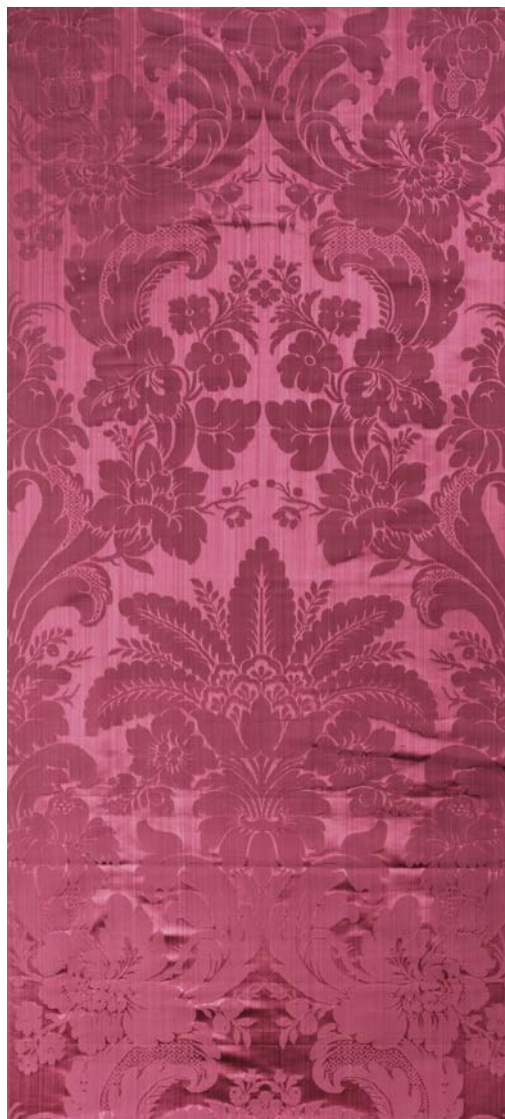


Lot 620

620* Fabric. A large piece of floral chintz, French, circa 1870, *cotton chintz unstructured curtain panel, with all-over pattern of large flower sprays on leafy stems with curling tendrils, in shades of pink, peach, blue, and olive green, on a cream ground, central vertical seam, top edge raw, left-hand edge with narrow hem unpicked, tufted braid hand-stitched to right-hand edge (with some losses), and lower edge with wide machine-stitched hem, some faint spotting, mostly to lower portion, a few small stains, several small holes (4 x 4 mm and smaller), 388 x 163 cm (153 x 64 ins)*

(1)

£400 - £600



621* Fabric. A large piece of raspberry silk damask, probably Italian, late 18th/early 19th century, *large length of raspberry damask, probably Jacquard-woven, with large pattern of stylised flowers and fronds, incorporating latticework, berries, and seedheads, selvages to each side, some light spotting to part of final 17 cm of lower short end, but apparently unused, with green twisted cord loop on the right selvedge possibly once attaching manufacturer's tag or seal, width 61 cm (24 ins), length 504 cm (198.5 ins)*

A beautiful early furnishing silk, in excellent, unused condition.

(1)

£400 - £600



622* Fabric. A length of unused block-printed calico, French, early 20th century, with arborescent design of an exotic bird perching on a sinuous woody branch entwined with the stems of large flower blooms, including paeonies, irises, and tulips, with butterflies, printed in pink, purple, blue, green, and brown, on a cream ground, possibly a sample piece with manufacturer's ink stamped number '9749' to left and right-hand selvages, top and bottom edges raw, some faint blue curling line marks, 126 x 77.5 cm (49.5 x 30.5 ins), together with:

A chintz curtain, French, 19th century, single curtain with double frill to leading edge, with a bold vegetal pattern of large-stamened exotic flowers, ferns, open seed pods, etc., printed in red, brown, black, and green, on a blue ground, faded, top edge with double tucks and 4 brass rings, right-hand selvage unstitched, and lower edge raw, width of gathered top 58 cm (22.75 ins), width of lower edge 89 cm (35 ins), drop 175 cm (69 ins), and a hand-stitched 19th century pieced chintz panel, French, with large floral pattern printed in raspberry, blue, and dark brown, on a cream ground, hanging tabs to top edge, lower edge raw, worn, with scattered holes and darns, patched with old handkerchiefs on verso, 121.5 x 64 cm (47.75 x 25.25 ins)

(3)

£150 - £250



Lot 623

623* Fabric. A long roll of brocatelle, 18th century, jacquard-woven linen and silk scarlet brocatelle, with a large pattern of stylised flower urns, fleurons, fruit, drawer handles, etc., top backed with 19.5 cm piece of hessian (hand-stitched), lettered in large ink manuscript 'C.M', and with thick twisted cord along edge stitched at intervals to form hanging loops, bottom edge backed with a 13 cm piece of the same, with 3 stout buttonhole stitch loops (one to centre, and one to each corner), left and right-hand edges with hand-stitched rolled hem, some light marks and scattered tiny holes (several stitched repairs), 12.5 x 8 cm notch cut out of right-hand side near top edge, 689.5 x 76.5 cm (271.5 x 30 ins)

(1)

£700 - £1,000



624* Fabric. A panel of silk lampas persienne, French, 1720s, pieced panel of silk lampas persienne, with a design 'à la dentelle' incorporating stylised floral and foliate motifs, woven in cream, green, silver, and bronze, on a gold ground, rubbed in places with some surface losses, gold metallic braid to edges, backed with pieced hessian, latter with 6 large brass rings sewn to top edge, 99 x 84 cm (39 x 33 ins)

Lampas is a precious figured silk fabric with a refined and complex weaving technique which produces a rich and colourful result. Lampas persienne, or 'décor à dentelle' with its patterns echoing the forms of lacework, was particularly popular in the late 17th and early 18th century.

(1)

£300 - £400



625* Fabric. A piece of cotton chintz, English, 1920s/30s, mid-weight cotton chintz, with design of exotic pheasants, green woodpeckers, and other colourful birds, perched on the woody branches of larch trees, amongst paeonies and almond blossom, in vivid polychrome on a slate blue ground, slevedge to left-hand side, remainder raw, 5.5 x 11 cm notch out of upper right corner, 179 x 127.5 cm (70.5 x 50.25 ins)

A wonderfully vibrant piece of fabric, apparently unused.

(1)

£200 - £400



627* Fabric. A roll of unused French chintz, 19th century, glazed cotton chintz, with pattern of wide stripes of roses, morning glory, and ivy, in pink, blue, yellow, orange, and green, on a pale brown ground of stylised leaf stems, alternating with narrower stripes of red-veined white 3-lobed leaves on a ground of semé brown dots, between narrow stripes of morning glory stems on a red-brown ground, selvedges to left and right, top and bottom edge raw, 421 x 59.5 cm (165.75 x 23.5 ins), together with:

A length of chintz, 19th century, glazed cotton chintz, with pattern of flower posies in pink, blue, green, and yellow, on a cream and pale blue striped ground, selvedges to left and right/raw edges to top and bottom all with remains of original stitching, toned, occasional fox spots, and a few tiny edge holes, 343 x 81 cm (135 x 32 ins)

(2)

£200 - £400



626* Fabric. A printed cotton length, probably French, early 20th century, with large pattern of flower sprays incorporating a peacock and pan pipes, with floral sprays above and below flanked by a tamborine on the left and a pair of pipes on the right, both entwined with flower and leaf stems, in shades of pink, blue, purple, green, mustard, and brown on a cream ground, some offsetting of the pink, selvedges to left and right, top and bottom edges raw, 259 x 76 cm (102 x 30 ins)

(1)

£150 - £200



628* Fabric. Two matching pieces of voided velvet, French, 19th century, 2 panels of deep pink cut and uncut velvet on a pink satin ground, with large design of floral urns within an architectural volute frame incorporating lions' heads and seated putti, selvedges to left and right-hand sides (folded over and with remains of stitching, fraying in places), top and bottom edges raw, scattered small marks, ground beginning to perish in places (one panel with 8.5 cm closed tear), approximately 127 x 52 cm (50 x 20.5 ins)

(2)

£300 - £500



629* Handkerchief map. Fairburn's Travelling Handkerchief. A Map of England and Wales, exhibiting the Roads, Cities, Towns and Principal Villages, with their Bearing by Compass and Distance from London, Engraved by E. Bourne, Andersons Buildings, City Road, Published by the Proprietor John Fairburn, 1831, map of England and Wales printed in black and white on calico, with title vignette to upper right corner, and References to the Counties and Explanation of the Map upper left, toned and some light damp-staining, 57 x 47.5 cm (22.5 x 18.75 ins), framed and glazed (59.2 x 49.8 cm)

Rare. The attractive vignette was designed and engraved by W. Grainger, and a note below reads: "This design represents a merchant giving an unprovided boy a ticket to admit him on board one of his ships, the sailor waiting to conduct him. The other emblems are Strength, Navigation, Commerce, Manufacture, Trade, Fertility and Industry." (1)

£200 - £400



Lot 630

630* Handkerchief. A printed handkerchief depicting HMS Duke of Wellington, circa 1854, cream cotton printed in brown, depicting HMS Duke of Wellington running under steam and sail, surrounded by other ships and rowing boats, with table below comparing the date, size, and capability of the Duke of Wellington with HMS Victory and HMS Caledonia, within a floral and foliate border, selvedge to left-hand side, remainder hemmed by hand, toned and a few fox spots, 15 x 5 mm hole, 27 x 31 cm (10.5 x 12.25 ins), mounted, double-sided glazed frame (35 x 39.5 cm), the verso with corner-mounted engraved diagram showing the longitudinal and cross sections of the HMS Duke of Wellington published by Blackie & Son, Glasgow, toned and some fox spots, 2 vertical folds, sheet size 25 x 35.5 cm (9.75 x 14 ins)

A rare handkerchief commemorating Sir Charles Napier's flagship, HMS Duke of Wellington, launched in 1852; we have been unable to trace another example either sold at auction or in an institution.

(1)

£150 - £200



631* Handkerchief. The Battle of Waterloo, circa 1815, fine white cotton printed in red, with a plan of the battle in the centre, flanked by an 'Explanation of the Plan' (with a vignette 'Observatory of the Prince of Orange') and an 'Explanation of the Battle of Waterloo' (with a vignette 'The Observatory of Buonaparte'), a large battle scene above, with charging cavalry, and amassed foot soldiers, and a large scene below 'Village and Church of Waterloo' and 'Taking of Buonaparte's Carriage', within a helix border, that to top and bottom edges partly incorporated into hand-stitched hem, initials 'S M' hand-worked in cross-stitch in cream thread to top right corner, toned and lightly soiled, but fabric robust and colours still bright, approximately 56 x 63 cm (22 x 24.75 ins), mounted, framed and glazed (69.5 x 76 cm)

A rare early printed handkerchief in unusually good condition, commemorating the Battle of Waterloo. The V&A has an identical handkerchief (accession number 1811-1899), and the National Army Museum has one printed in brown (NAM. 1965-07-6-1).

(1)

£500 - £800

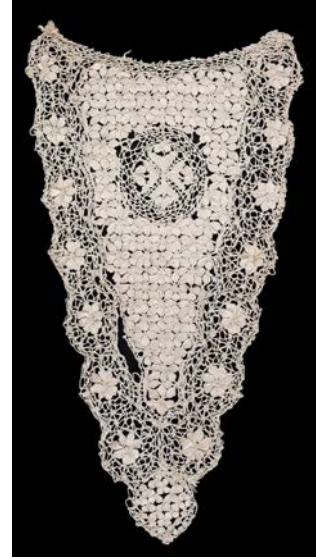


632 India. A velvet pheran, Kashmir, early 20th century, black velvet unstructured long robe, with elaborate couched embroidery to v-neck, shoulders, cuffs of wide sleeves, and front patch pocket, worked in red and green cotton thread and green, silver, and gold metallic thread, fully lined, 20 cm split in seam at front crudely stitch-repaired, shoulders 39.5 cm (15.5 ins), sleeves 53.5 cm (21 ins), length 132 cm (52 ins), together with an assortment of other world textiles, comprising robes, tunics, and skirts, mostly in good condition, various sizes

Provenance: Collection of Romy Rey.

(1)

£100 - £200



633* Lace. An 18th century lace stomacher, dark cream stomacher of Maltese bobbin lace, 1 hole (5 x 1 cm) and a few other small breaks, 31 x 17 cm (12.25 x 6.75 ins), together with a large quantity of other lace items and edgings in a variety of techniques, mostly white or cream, many pieces handmade, including lengths and trimmings, tablecloths and mats (some with drawn threadwork and embroidery), shawls, collars, parts of sleeves and cuffs, etc., various sizes and condition

Provenance: Collection of Romy Rey.

(2 cartons)

£300 - £500



634* Mughal. A large hand-painted panel of an elephant and figures, early 20th century, watercolour and gouache, highlighted with gold and bodycolour, on fine cream cotton, depicting 3 armed figures riding atop an elephant, surrounded by further figures on foot or horseback holding various weapons, including talwars, a crossbow, spears, and staffs, 2 figures with flags, within a border of stylised flowers, some light staining and marks, a few small holes, 124 x 90.5 cm (48.75 x 35.5 ins)

(1)

£100 - £200



Lot 635



Lot 636

635* Needlework. A collection of embroideries and other related items, 18th & 19th century, comprising: a small 18th century hairwork landscape, Continental, finely hand-worked in back stitch on cream silk, depicting a figure at a large well, with a windmill in the distance, and a building with steep roof to the right, laid over card with contemporary stitching to edge, toned, 8 x 12 cm (3.25 x 4.75 ins); an 18th century embroidery of a songbird perched on a leafy branch, worked in long and short stitch on cream silk backed with cotton, using silk threads (predominantly light brown, cream, and green), silk ground perishing, tack holes to edges, 18.5 x 22.5 cm (7.25 x 8.75 ins); a small polychrome beadwork picture on perforated card (toned), of a Turkish gentleman smoking a hookah, rose border to upper and lower edges, 13 x 14.5 cm (5.25 x 5.75 ins); a blackwork picture on linen-backed silk, of a castle in a rocky landscape, circa 1800, silk ground beginning to perish, 17.5 x 23 cm (7 x 9 ins); an early Victorian hand-coloured Berlin chart of a mother and child flanked by a palm tree and a pagoda, 8 x 10 cm (3.25 x 4 ins), contemporary glazed mahogany frame with hanging loop to top edge (13 x 15.5 cm); a pair of flower embroideries on paper, circa 1820, toned and foxed, sheet size 23 x 21 cm (9 x 8.25 ins), and 2 others similar, another on paper, Victorian, browned, and one on linen, circa 1800, stained; 7 Victorian tapestry pictures, various (floral, historical, children, animals, etc.), in gros or petite point, 33 x 33 cm (13 x 13 ins) and smaller; and a gros point dolls' house rug, 12 x 8.5 cm (4.75 x 3.25 ins), mounted on card, together with a circa 1900 Art Nouveau design of stylised berries, leaves, and flowers, gouache in brown tones on cream wove paper, with 'E.S.K.' oval blindstamp lower left corner, sheet size 31.7 x 19.5 cm (12.5 x 7.75 ins)

The embossed stamp 'E.S.K.' on the final item listed indicates that the work was entered for examination at the South Kensington School of Art.

(18)

£200 - £300

636* Ottoman. An early 19th century Turkish embroidered cloth, linen cloth with wide border to one long side and half of shorter sides (remaining long side raw), finely hand-worked with scrolling stems and dense floral decoration in polychrome and silver metal threads, using long and short stitch, satin stitch, and stem stitch, finished with a metallic knotted border, stained and worn, with period darts and repairs, 91 x 103 cm (35.75 x 40.5 ins), together with:

A 19th century Turkish sash, linen sash, with wide embroidered borders to short ends, hand-worked in orange, green, and yellow threads, and silver metal threads, using tent stitch and Algerian eyelets, short ends fringed, a few small rust marks to long edges (and one small related hole), 18 x 225 cm (7 x 88.5 ins) excluding fringe, plus 6 small metalwork borders related, approximately 19 x 37 cm (7.5 x 14.5 ins), and slightly smaller

(8)

£150 - £250



637* Quilt. A large patchwork quilt of small squares, circa 1850s-1870s, large quilt composed of small printed and plain cream cotton squares (approximately 1 in square), arranged in geometrical patterns, verso unlined revealing torn remains of paper piecings, toned, worn in places, with losses, handkerchief sometime stitched to centre of verso as strengthening, 305 x 307 cm (120 x 121 ins), together with another large Victorian patchwork quilt, composed of small hexagons of printed cotton (1.25 x 1.5 ins), toned, occasional minor wear, neatly backed with sprigged striped cotton in both blue and pink colourways (several large stains), hand-quilted overall in pale thread, and with butted edges, 228.5 x 241 cm (90 x 95 ins)

(2)

£200 - £400



638* Quilt. A quilt of late 18th century Chinoiserie fabric, English, circa 1854, printed with a pattern of pagodas, swans, and a bridge, set amongst flowers and trees, lightly faded in part, some soiling, mostly to edges, fabric beginning to perish along 10.5 cm line of central fold towards top edge, some staining to backing fabric, paper label with inscription in biro pinned to one edge: 'This quilt was done for Granma Hannah Spensley by her granny when she [was] 14 yrs old about 1854 she was a Raw from Low Row Swaledale', 220 x 192 cm (86.75 x 75.5 ins)

The surname 'Raw' is particularly associated with the village of Low Row in the Yorkshire Dales. There are records of generations of Spensleys living in Yorkshire from at least the mid 17th century onwards.

(1)

£150 - £200



Lot 639

639* Quilt. An early 19th century marriage quilt belonging to Mary Brown, 1827, embroidered and chintz quilt, with patterns of flower vases and other floral motifs, exotic birds, and butterflies, in shades of pink, blue, green, and purple, with large central square naively embroidered with a vase of flowers surrounded by hearts within a floral border, and a smaller square at each corner of the large square similarly embroidered with a flower vase, hearts, and floral sprig cornerpieces, worked in chain, feather, buttonhole, seed, and herringbone stitches, in shades of pink, cream, and gold, 'Mary Brown 1827' cross-stitched in brown thread to central square, backed with white twilled cotton, hand-quilted overall in pale thread, and with turnover hem, scattered small areas of wear, and some loss of threadwork to square panels, occasional light marks, central square with 6 x 3 cm stitched repair, 254 x 254 cm (100 x 100 ins)

(1)

£500 - £800



640* Quilts. A collection of Welsh quilts, early 20th century, 5 double-sided Welsh quilts, comprising: a raspberry/pink quilt, 1 or 2 faint marks; a blue/gold quilt, some marks; a pale yellow/peach quilt, occasional light marks, 1.5 x 1 cm hole in yellow side; a red/olive green quilt, a few small holes to red side (largest 2 x 2 cm), one edge worn on both sides, green side with mottled fading; and a bright yellow/grey quilt, some small marks, all hand-quilted overall with a variety of patterns, including hearts, flowers, palmettes, leaves, lattice designs, spirals, fan shapes, helix pattern, chevrons, circles, lunettes, and stars, various sizes

(5)

£200 - £400



641* **Sampler.** A needlework by Harriet Latchford, 1828, hand-worked in cross-stitch and Algerian eyelet on linen, using pink, blue, green, yellow, brown, black, and cream silk threads, on a cream linen ground, with alphabets between decorative borders, above a moral quotation entitled 'A Rule of Life', and wide zig-zag stylised floral borders, one incorporating various coronets, with maker's name and date below within a star frame 'Harriet Latchford Feb 2 1828 Aged 8 Years', flanked by 2 pairs of tall floral urns, the whole within a floral border, selvedges to sides, hand-stitched hem top and bottom, faintly foxed, a few very small holes, but stitching intact and bright, tack holes to edges, 43 x 33 cm (17 x 13 ins), together with:

A needlework by Helen Robertson, circa 1800, hand-worked in cross-stitch on linen, using green, gold, pink, cream, grey, and black silk threads, with asymmetrical rows of decoration, including coronets, floral urns, birds, and a dog, name of maker at foot, toned, 32 x 25 cm (12.5 x 10 ins), and another cross-stitch linen sampler, dated 1829, toned and worn

(3)

£100 - £200



Lot 642

642* **Sewing machine.** A Prima Donna sewing machine by Whight & Mann, circa 1870s, C-frame lockstitch black sewing machine with lion's paw casting, manufacturer's name and foliate scroll decoration in gilt (rubbed), lacking spool pin, wooden plinth 16.5 x 29 cm (6.5 x 11.5 ins), height 30.5 cm (12 ins)

Rare early sewing machine made by manufacturers and importers Whight & Mann who were based in Ipswich, Suffolk. The Prima Donna was the firm's small domestic machine, manufactured during the 1870s and priced at four guineas.

An advertisement of the time proclaimed: "The Prima Donna lock-stitch hand sewing machine will do all the work required of a family in the most superior of style. It is extremely simple and so easy to learn that even the servant will become familiar with the briefest of instruction. Unequalled for Beauty and Simplicity of Construction. It will sew any material, from the finest muslin to heavy leather."

(1)

£150 - £200



643* **Shawl.** A Kashmir moon shawl, circa 1820, finely woven wool shawl, large central chevron-edged circle densely filled with small flower and leaf motifs, the main ground with small botehs within a lattice frame, large moon quadrants to corners repeating central design, scrolling palmette and leaf spray border (two different colourways), in shades of red, green, and blue, on a red ground, some wear, especially to edges, including loss to one corner, recently hand-stitched to a red cotton backing, with some holes and tears carefully consolidated, 160 x 146 cm

(1)

£400 - £600



Lot 644

644* Shawl. Two ends of a Delhi shawl, India, circa 1850s, 2 matching wool shawl fragments of wide cream and red stripes, densely hand-embroidered with polychrome flower and foliate motifs within 3 panels enclosed by a wide border, one side fringed, scattered small holes and some loss of threadwork, each approximately 56 x 53 cm (22 x 21 ins), together with a quantity of other textiles, mostly shawls and stoles, some hand-embroidered, but including 2 hand-embroidered Indian neck yokes with mirror work, and a pale blue sari with silver embroidery, various sizes and condition

Provenance: Collection of Romy Rey.

(20)

£100 - £200



645* Shawls. A Kashmir stole, early 19th century, rectangular fine cream wool shawl, woven in red, green, and yellow, with a band of boteh to each end (7 complete botehs and one incomplete), the whole edged with floral and foliate narrow border, short ends fringed, a few small brown marks, 75 cm (29.5 ins) x 236 cm (93 ins), together with:

A woven Norwich shawl, mid-late 19th century, square cream shawl, woven in red, blue, yellow, green, and black, with all-over pattern of scrolling stems, palmettes, and botehs, longer sides with polychrome fringe, some minor marks, dimensions not including fringe 176 cm (69.25 ins) x 183 cm (72 ins), plus 2 others, a cream shawl with woven polychrome bands, 2 edges fringed, one very small threadbare area, and a couple of faint marks, 171 cm (67.25 cm) x 173 cm (68 cm), and a light brown turn-over shawl with polychrome border of botehs and palmettes, fringed all round, a couple of tiny holes, 5" split along edge of one corner, 148 cm (58.25 ins) x 152 cm (60 ins), and 24 large and small borders and fragments from 19th century embroidered and woven shawls, mostly in good condition, and some very fine, 1 or 2 maker's marks, various sizes

(27)

£400 - £600



646* Spitalfields. A bodice and deconstructed skirt of silk damask, probably Spitalfields, circa 1745-50, boned and fitted bodice of blue silk damask with large pattern of flowers and leaves, of later construction, stitched by hand and machine, probably intended for fancy dress, with elbow length sleeves trimmed with wide lace flounces, matching lace to neck and front, v-shape to waist front and back, and eyelets with lacing to back, sleeves coming unstitched slightly in a couple of places, bust 64 cm (25 ins), waist 48 cm (19 ins), sleeves 40.5 cm (16 ins), length 45 cm (17.75 ins), matching skirt with ungathered waist and hand-stitched hem, some light discolouration to bodice and skirt in places, width between pink-striped selvages 56 cm (22 ins), length 98 cm (38.5 ins), entire width of hem (i.e. if side seam was unstitched) 188 cm (74 ins)

See the V&A for a green banyan woven in a similar silk damask featuring a large pattern of leaves and flowers "woven in the style of Anna Maria Garthwaite" (accession number T.92-2003).

(2)

£700 - £1,000



647* Spitalfields. A pair of silk brocaded damask panels, 1750-55, 2 matching lengths of figured cream silk, woven with a large pattern of flower sprays, in blue, gold, green, cream, brown, and black, on a cream brocade ground of flower and leaf tendrils, selvages to sides folded over and with tack holes resulting in some minor staining and 1 or 2 short tears (1 or 2 tacks remaining), top and bottom edges raw, one piece with 3 water-stains (one enclosing a turquoise mark), but fabric robust and colours bright, width 53 cm (21 ins), length 97 cm (38.25 ins)

(2)

£300 - £400



Lot 646



Lot 648

648* Tapestry. Three chair seat covers, Victorian, comprising a pair of tapestry panels, worked in polychrome wools in gros point, with a pair of colourful swallows within a frame of flowers and grapes entwined with a red ribbon tied in a bow at the top, one panel cut down, approximately 75 x 56 cm (29.5 x 22 ins) and 63 x 61 cm (24.75 x 24 ins), and a smaller tapestry panel similar, depicting roses, morning glory, and pansies, 48 x 49.5 cm (18.75 x 19.5 ins), all 3 threadbare in places, but colours bright

(3)

£100 - £200

649* Val St Cyr (b. Arthur Andrews Hilder, 1890-1967). A small archive of original drawings and ephemera belonging to art student and designer Edna Timson, 1920s-1930s, including: a full-length pen & ink design, with blue watercolour, on artist's board, of a woman wearing a cocktail dress and hat, and carrying a fur-lined wrap, signed by Val St Cyr to right-hand side, toned, chipped to top edge, sheet size 45.5 x 29.8 cm (18 x 11.75 ins); a large pen & ink design, with green watercolour, on artist's board, of a lady in a crinoline and wig beside a tree, calligraphic signature of Val St Cyr lower left, image size 40.5 x 30 cm (16 x 12 ins), and a copy of the 1931 calender for which it was drawn (toned and marked, with slight wear to extremities); 2 monochrome watercolours on artist's board, half-length designs, each of a woman wearing a dress and hat, lightly toned and marked in places, sheet size 29.8 x 23.3 cm (11.75 x 9.25 ins); a pen & ink fashion design and a pen, ink, and watercolour Christmas card by Edna Timson, both signed; a sketchbook belonging to Edna Timson, containing 58 pencilled fashion designs on rectos and versos of 29 leaves, some with annotations; 20 signed letters on headed paper, mostly typed, to Edna Timson from Val St Cyr, the paper headed variously '53, New Cavendish Street, Portland Place, W.1.', 'Baroque, Ltd., 97, New Bond Street, London. W.1.' and '7, Nottingham Place, W.1.'; 32 headed correspondence cards, written in ink, from Val St Cyr to Edna Timson; and a scrapbook of newspaper cuttings, mostly 1930s fashion designs by Edna Timson

Innovative fashion designer Val St Cyr was a major force on the London stage of fashion design during the first half of the 20th century. He developed an interest in drawing and, in particular, fashion design, from an early age, knowing by the age of 15 what his chosen career would be. To that end he went to Paris in order to study cutting and draping, and it was not long before St Cyr was designing for such well-known names as Madame Elizabeth Handley-Seymour, one of the major society dressmakers in London, and as well as for film and theatre productions. In 1921 Val St Cyr set up his own business with a friend, Ernest Pacey Sands, calling it the House of Baroque. In a Baroque promotional brochure, the designer was declared to be "at once original, daring and artistic", a claim which was certainly borne out by his work. St Cyr emphasised individuality, and stated that a woman's clothes should reflect her personality, rather than conform to the standard modes of the age, and he often took known forms and motifs and re-interpreted them in his own idiosyncratic way. The company eventually employed around 100 people, and their work was shown at various exhibitions. At the height of his success St Cyr was hailed by 'The People' newspaper as "the most successful English dress designer now living". The V&A has around 40 designs by Val St Cyr from his early days with Mrs Handley-Seymour, dated 1916-1918.

This archive sheds a fascinating light on Val St Cyr's work as a tutor of art and design, as well as giving a sense of the person he was.

(a folder)

£200 - £400



Lot 649



650* Weaving. A collection of 7 volumes belonging to Karl Müller, Webschule Crimmitschau, 1935, comprising: a volume of mounted samples (i.e. cotton in cellophane bags mounted 6 to a page, and stitch-mounted thread bundles in different colours, typically 9 or 10 to a page), with neat annotations in ink, original cloth, blindstamped 'Materialienlehre' to upper cover, 4to; 2 small folio books of printed and manuscript notes, hand-coloured charts, and mounted threads/cloth samples/diagrams, original cloth, one with manuscript label to upper cover 'Musterzerlegen'; 2 books of hand-coloured charts, original card covers, titled 'Bindungslehre' to labels on front covers, small folio and large 4to; and 2 small folio books of manuscript notes, original card covers, titled 'Spinnereikünde' and 'Maschinenkunde und Fachrechnen' to labels on front covers

Karl Müller was a student of the Crimmitschau weaving school, Germany.
(7) £100 - £150



Lot 651

651* Wedding dress. A 1940s wedding gown, handmade cream rayon dress, with fitted bodice and round neck, narrow sleeves terminating in pointed lace cuffs with press stud fasteners (some small breaks in lace), 11 self buttons with corresponding loops to back of bodice, inner sleeveless bodice with zip closure to rear, close-gathered long skirt (short section unstitched at waist) with long frill-trimmed train, several small brown spots to bodice, some other marks to skirt and train, and small hole towards lower edge of skirt at front, bust 72 cm (28 ins), waist 51 cm (20 ins), sleeves to point 61 cm (24 ins), length 145 cm (57 ins), length including train 293 cm (115 ins)

(1)

£100 - £200



652* Wedding dress. A two-piece 1940s wedding dress, strapless ivory satin wedding dress with all over pattern of lily of the valley flowers, with ruched bodice boned at sides, and full-length bias-cut skirt, bust 82 cm (32 ins), waist 64 cm (25 ins), length 131 cm (51.5 ins), with matching bolero, with upturned cap sleeves, and mandarin collar, with 2 decorative self buttons and hook and loop fastening, length 40 cm (15.75 ins), together with a 1960s Louis Feraud at Rembrandt two-piece, comprising a cream and grey wool sleeveless dress, with high neck, zip fastening at rear, cord trim to skirt, and cream lining, stated size 12, bust 82 cm (32 ins), waist 68 cm (26.5 ins), length 90 cm (35.5 ins), with matching grey wool coat, with round neck, long sleeves, zip fastener to front, and cord trim to edges, bust 92 cm (36 ins), waist 74 cm (29 ins), sleeves 54 cm (21.25 ins), length 92 cm (36.25 ins), and a 1940s grey sheepskin coat, with shawl collar, long sleeves with wide upturned cuffs, slit pockets, coiled metal hook and loop fasteners, and lilac lining (with small hole), large hole under left sleeve, bust 94 cm (37 ins), sleeves 61 cm (24 ins), length 100 cm (39.5 ins)

(5)

£100 - £200



653* **Worth (House of).** A 1930s cocktail dress, dark blue silk georgette(?) dress, with square neckline to front and v-shape to back, pleated bodice with knot detail, ruched short sleeves, and 3/4 length skirt, metal zip closure to back, fully lined, woven label 'Boutique Worth Paris', a few small marks, but overall in good condition, bust 76 cm (30 ins), waist 60 cm (23.5 ins), sleeves 18 cm (7 ins), length 108 cm (42.5 ins), together with 10 other early-mid 20th century garments, including: a moss green satin cocktail dress with strapless ruched crepe bodice, with Harrods label (size 34); a 1950s 3/4 length moss green taffeta dress with cap sleeves (latter a little worn at edges), and large ruched border to skirt terminating in an over-sized bow to rear; a puce pink satin cocktail dress with straps, with woven label 'Suzy Perette New York'; a pale grey silk 3/4 length coat, with peach lining, 3/4 length sleeves with upturned cuffs, and large pocket flaps with Turk's head buttons; a fitted sleeveless brown cocktail dress with gored skirt, woven label to waist 'Jacques Heim Paris Cannes Biarritz', various sizes and condition (mostly in good condition), plus 9 20th century hats, including 2 with Bergdorf Goodman label, and 2 Harrow school caps, one with 'W.A. Stimson Ltd' label (22)

£200 - £300



654 **Mirror.** A large painted and gilt trumeau overmantle, English, circa 1790-1810, mirror, 87 x 111 cm (34.25 x 43.5 ins), surmounted by a large rectangular oil on canvas panel, depicting a grisaille dancing female figure with tamborine, within a beaded pointed oval frame, flanked by a nude bacchante on either side, the body of each terminating in a large volute of vine leaves, tendrils, and grapes, faint craquelure, some minor spotting and tiny chips, 53 x 112 cm (21 x 44 ins), gilt moulded beaded frame, topped by a ribbon with tasselled bow (strengthened behind with wooden baton, loss to top of bow), the painting and mirror separated by a gilt carved frieze with Bacchus's head in the centre, flanked by floral volutes, lower edge of frame with frieze of laurel branches, some light rubbing to frame, cream baton strips sometime attached to sides, brass mirror plates for hanging on verso, 175 x 122 cm (69 x 48 ins) A beautiful and impressive overmantle mirror, the subject matter suggesting that it might originally have been commissioned to hang in a dining room.

(1)

£800 - £1,200

Printed Books including Colour Plate Maps & Documents

James Gillray & The Art of the Caricature

5 APRIL 2023

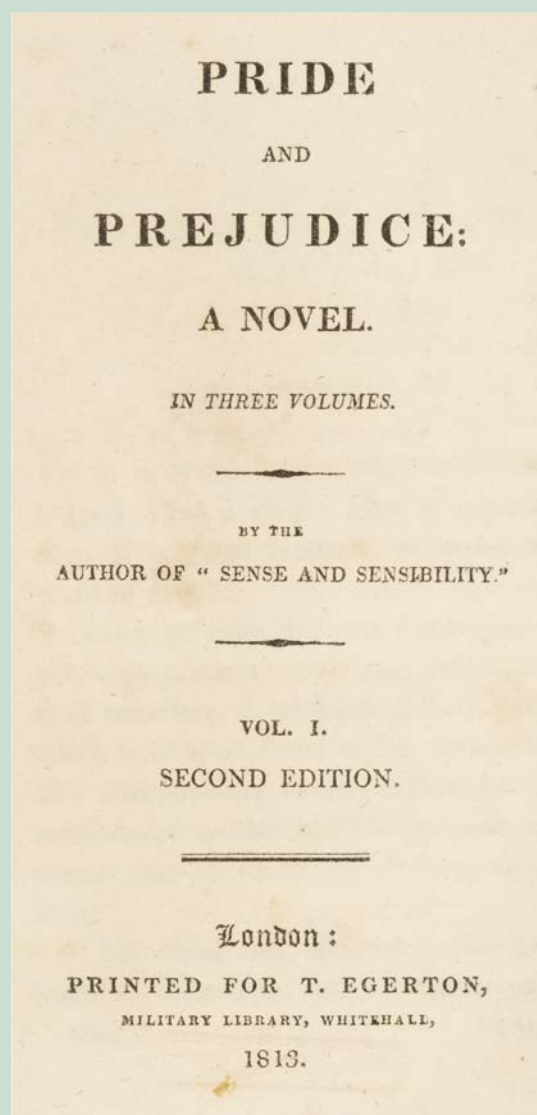
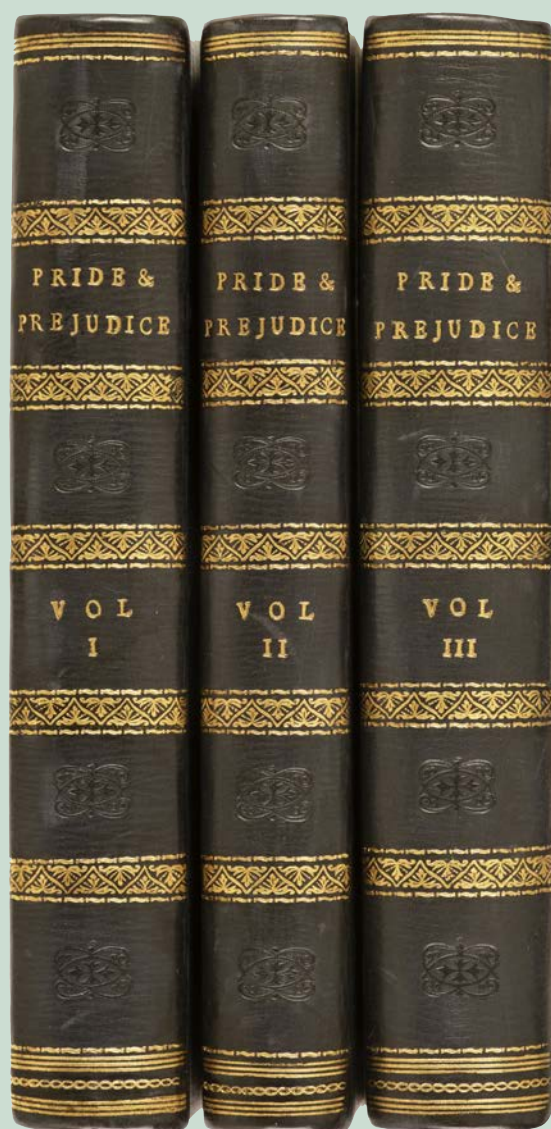


James Gillray, The King of Brobdingnag and Gulliver..., H. Humphrey, February 10th 1804,
etched caricature with bright contemporary hand-colouring
Estimate £400-600 (5 April 2023)

For further information or to consign, please contact Nathan Winter or Chris Albury:
info@dominicwinter.co.uk
01285 860006

19th & 20th Century Literature Children's Books & Illustrations Private Press & Antique Playing Cards

15 JUNE 2023



Jane Austen. *Pride and Prejudice*: A Novel, 3 volumes, 2nd edition, London: T. Egerton, 1813,
modern antique-style blue half morocco gilt, 12mo
Estimate £8,000-12,000 (15 June 2023)

For further information or to consign, please contact Paul Rasti, Susanna Winters or Rachael Richardson:
info@dominicwinter.co.uk
01285 860006

INFORMATION FOR BUYERS

AFTER THE AUCTION

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

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

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of **3% + VAT (Dominic Winter / Invaluable)** or **4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

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

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

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

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

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

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

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

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

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

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

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

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

EST. 1988

Dominic Winter Auctioneers

Libraries & Archives

Nathan Winter & Chris Albury

Paintings & Prints

Nathan Winter

Antiques & Furniture

Henry Meadows

Medals & Militaria

Henry Meadows

Aviation & Transport Collections

Chris Albury & Henry Meadows

Atlases, Maps & Prints

John Trevers

Antiquarian Books

Colin Meays

Modern First Editions

Paul Rasti

Children's Books, Toys & Games

Susanna Winters

Sports Books & Memorabilia

Paul Rasti

Taxidermy, Fossils & Field Sports

John Trevers

Vintage Photography & Cinema

Chris Albury

Manuscripts, Autographs & Ephemera

Chris Albury

For free valuations without obligation,
please contact any of the above specialists for further advice.

Mallard House, Broadway Lane, South Cerney, Cirencester, Gloucestershire, GL7 5UQ
01285 860006 / firstname or info@dominicwinter.co.uk

www.dominicwinter.co.uk

CONDITIONS OF SALE AND BUSINESS

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



