



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 6 February – 5pm

## **Jewellery and Decorative Arts**

**Lots 231–450**

OPPOSITE

Lot 330 An unset round brilliant-cut diamond



231

detail



232



233

231

**A Russian gold, guilloché enamel and diamond hat-pin, late 19th century** of lantern form, the mauve guilloché enamel silhouetted with a band of old-cut diamonds, the top set with a central diamond, *marked on pin with the initials AH, possibly August Holmstrom (1829-1903), 2 small diamonds deficient*

**R30 000 – 50 000**

232

**Diamond crescent brooch, circa 1880** set with a row of graduated old-cut diamonds, *weight approximately 2.50 carats*

**R25 000 – 30 000**

233

**Diamond brooch, circa 1900** designed as a dog set with single-cut diamonds, highlighted by a circular-cut ruby eye, mounted in silver and gold, *length approximately 2cm*

**R2 000 – 3 000**

234

**An enamel pendant in Renaissance Revival style, circa 1880**

enamelled with an allegorical scene of Charity, her right hand holding the hand of a young child and cradling a baby in her left arm, before an architectural framework embellished with polychrome enamels, annular suspension loop with three *later* collet-set moonstone drops

**R6 000 – 8 000**

235

**Italian micro mosaic plaque, Luigi Cavaliere Moglia (fl. 1823–1878)**

rectangular black marble with canted corners, the micro mosaic depicting a seated spaniel, the reverse with mother-of-pearl, *signed with initials LM, 4,2cm wide*

**R15 000 – 20 000**

Luigi Moglia of Rome was a most esteemed mosaicist. His workshop was located in 1856 at 134 via Babuino, Rome, subsequently moving to 42 via de Cestari in 1878. Among his earliest known works is a portrait miniature of Pope Gregory XVI (1831-1846), now in the Hermitage Museum, St Petersburg. Moglia was awarded a gold medal at the Great Exhibition in London 1851 for his *Temple of Paestum*. There are two further examples of his work in The Rosalinde and Arthur Gilbert Collection now in the Victoria and Albert Museum, London.



235



234

236

**An Arts and Crafts amber, gem-set and silver brooch/pendant, circa 1900**

the oval pierced brooch cast with acorns, oak leaves and embellished with collet-set cabochon-cut stones, flanked by two heart-shaped carnelians, suspended with a detachable large acorn-shaped amber pendant capped by a conforming silver mount, *length approximately 8cm*

**R6 000 – 8 000**



236

237

**Seed pearl and diamond brooch/pendant, circa 1900**

designed as an eight-pointed star set with seed pearls, divided by knife-edge bars terminating in claw-set old-cut diamonds, the centre accented with a pearl and diamond cluster

R5 000 – 7 000

238

**Diamond, opal and sapphire hinged bangle, circa 1890**

centring on an oval cabochon opal to a surround of old- and rose-cut diamonds set between diamond- and sapphire-set shoulders, *inner width approximately 5,7cm*

R5 000 – 7 000

239

**Diamond hinged bangle, circa 1890**

set to the obverse with a horseshoe, claw-set with old-cut diamonds, with knife-edge bar bangle, *inner width approximately 5,5cm*

R12 000 – 15 000

240

**Victorian diamond and gold brooch, late 19th century**

set to the centre with an old-cut cushion-shaped diamond, weighing approximately 0.90 carats

R7 000 – 9 000

237



238



239



240



241

**Amethyst, enamel and gold brooch**

composed of five collet-set amethysts within white enamel circlets, suspending a pierced chain with three pear-shaped amethyst drops, *stamped with the initials B.H.J.*

**R3 000 – 4 000**

242

**An Indian turquoise and seed pearl necklace, 19th century**

designed as a series of fifteen flowerhead swags each set with turquoise petals centring a clear white stone, suspended from a three-strand seed pearl and turquoise bead necklace, *length approximately 35,5cm*; and an amethyst and seed pearl necklace, designed as a series of oval-cut amethysts suspended from a seed pearl necklace, *length approximately 43cm (2)*

**R5 000 – 7 000**

243

**Collection of seven stick pins, Edwardian**

including: one decorated with an old-cut diamond horseshoe; another with a hand holding an emerald; one with a pair of entwined hearts embellished with rose-cut diamonds; another with a fly embellished with seed pearls and a ruby; one with a gold nugget; another with a flower set with an old-cut diamond; and a claw-set octahedron-cut diamond (7)

**R5 000 – 7 000**





244

244

**Diamond, ruby and demantoid garnet necklace, circa 1900**

set to the front with an openwork stylized flower accented with an old-cut diamond, rubies and demantoid garnets suspending a pierced flower drop to a fine curb link chain, *length approximately 40cm*

**R3 500 – 4 500**



245

245

**Gold and citrine necklace**

designed as a series of collet-set pear- and oval-shaped citrines suspended from a chain, *length approximately 46,5cm*

**R4 000 – 6 000**

246

**Diamond ring**

centring a step-cut diamond weighing approximately 1.10 carats, the shoulders set with a baguette and two eight-cut diamonds, marcasite borders, *size N*

**R30 000 – 35 000**



246

247

**Diamond brooch**

designed as a bar claw-set with three old-cut diamonds, weighing approximately 2.50 carats, *length approximately 5,5cm*

**R8 000 – 10 000**



247

248

**Diamond and sapphire brooch**

the centre set with a diamond cluster of cushion-shaped and old-cut diamonds, with ribbons set with lines of cushion-shaped and round old-cut and eight-cut diamonds weighing approximately 4.00 carats, further embellished with four lines of calibr -cut sapphires

**R15 000 – 20 000**



248

249

**Two single strands of cultured pearl necklaces**

of cream tint, one with 112 pearls, 7,5mm in size, *length approximately 46cm*, the other with 106 pearls, 7,5mm in size, *length approximately 44cm* (2)

**R6 000 – 8 000**



249

250

**Diamond bar brooch**

designed as a single flowerhead, set to the centre with a claw-set old-cut diamond weighing approximately 0.90 carats, surrounded by millegrain-set eight-cut diamonds, *length 6,5cm*; and a pair of diamond and gold earrings, each of flowerhead design, set to the centre with a claw-set diamond, each weighing 0.50 carats, *post and butterfly fittings* (3)

**R15 000 – 20 000**

251

**Sapphire, diamond and platinum dress ring**

centring a cabochon star-sapphire within a radiating border of tapered baguette and round brilliant-cut diamonds, *size M*

**R5 000 – 7 000**

252

**Diamond double clip brooch, 1950s**

of stylized bow design, each openwork clip set with pear-shaped, old-, rose- and eight-cut diamonds, *one stone deficient* (2)

**R35 000 – 45 000**

250



251



252





253

**Cultured pearl and diamond necklace**

composed of two rows of cultured pearls graduated in size from approximately 4mm to 7,5mm, on an openwork lozenge-shaped clasp, millegrain-set with single and old-cut diamonds, *length approximately 50cm*

**R6 000 – 8 000**

254

**Sapphire and diamond dress ring**

of lozenge design, set with a circular-cut sapphire within a millegrain and openwork border, surrounded with eight brilliant-cut diamonds, weighing approximately 2.70 carats, *size K½*

**R25 000 – 35 000**

255

**Pair of diamond ear clips**

of floral design, set with eight and round brilliant-cut diamonds, weighing approximately 3.95 carats, *clip fittings (2)*

**R10 000 – 14 000**

256



257



258



259



256

**Sapphire and diamond dress ring**  
set with an oval-cut sapphire within a  
border of marquise-cut diamonds,  
*size P½*

**R15 000 – 20 000**

257

**Diamond and platinum line  
bracelet**

designed as a series of millegrain box-link  
claw-set brilliant-cut diamonds, weighing  
approximately 5.70 carats, *length*  
*approximately 18,5cm*

**R35 000 – 45 000**

258

**Sapphire and diamond brooch,  
1960s**

of stylized floral design set with six  
blue sapphires and eight-, old- and  
round brilliant-cut diamonds, weighing  
approximately 1.50 carats

**R8 000 – 10 000**



detail

259

**Diamond brooch, 1950s**

designed as a floral spray, set with baguette, eight-cut and brilliant-cut diamonds, weighing approximately 5.00 carats, fitted case by Gowland Brothers Ltd, 18 Cornhill, London

**R35 000 – 45 000**

260

**Cultured pearl, gold and diamond necklace, the clasp by Buccellati, 1960s**

composed of three rows of cultured pearls graduated in size from approximately 5mm to 8,5mm, on a gold and diamond clasp designed as a textured flower, centred by a brilliant-cut diamond, *signed Buccellati, length approximately 51cm*

**R10 000 – 12 000**



260

261

**Gold brooch, Buccellati, 1960s**

designed as a textured leaf, *signed M. Buccellati*; and a gold bracelet, Buccellati, 1960s, with textured links, *signed M. Buccellati*, length approximately 19,5cm (2)

R10 000 – 12 000



261



262

**Lady's gold cocktail watch, Jaeger-LeCoultre, 1960s**

manual winding, circular champagne dial applied with Arabic numerals and baton indicators set to an integral s-shaped link bracelet, with channel-shaped folding clasp, *impressed numerals 460904A*, inner width approximately 6cm

R20 000 – 25 000



262

263

**Gold, emerald, sapphire and diamond brooch, 1960s**

designed as two stylized lilies, the stamens set with single-cut sapphires and emeralds, with textured foliage, two leaves embellished with circular-cut emeralds, sapphires and single-cut diamonds, *numbered*

R24 000 – 26 000



263

264

**Diamond dress ring, 1960s**

set to the centre with a claw-set, rhomboid-shaped diamond of yellow tint, in a textured mount highlighted with four claw-set brilliant-cut diamonds, *size O*

R20 000 – 30 000



267

264

265

266

**265**

**Lady's gold, sapphire and diamond bracelet watch, Meister, 1960s**

designed as a tassellated pineapple embellished with seventeen claw-set sapphires and round brilliant-cut diamonds opening to reveal a circular dial applied with Arabic numerals and baton indicators, *signed Meister*, the bracelet composed of five strands with folding clasp, *the watch case numbered 10113, length approximately 19cm*

**R25 000 – 35 000**

**266**

**Diamond and gold brooch** designed as an openwork spray embellished with pear-shaped, oval-, navette-, round-brilliant and old-cut diamonds, weighing approximately 11.60 carats

**R90 000 – 100 000**

**267**

**Diamond ring**

the front designed as a textured trapezoid plane, claw-set with a round brilliant-cut diamond weighing 1.9130 carats, *size U*

*Accompanied by a report no.*

*111007289/512738 from E.G. Laboratory, South Africa, stating that the diamond weighing 1.9130 carats is F in colour and VVS2 clarity*

**R170 000 – 180 000**



268

269

270

**268**

**Cultured pearl necklace**

composed of three rows of cultured pearls, approximately 6,5mm in size, to a clasp set with a cabochon amethyst and embellished with a six-pointed star set with seed pearls, *length approximately 45cm*

**R5 000 – 7 000**

**269**

**Gem-set and diamond brooch, 1960s**

designed as a flowerhead, the open-work petals outlined with brilliant- and old-cut diamonds encircling stamens claw-set with rubies, sapphires and brilliant-cut diamonds

**R10 000 – 12 000**

**270**

**Ruby and diamond leaf brooch, van Cleef and Arpels, 1960s**

designed as three feathered leaves, embellished with claw-set circular-cut rubies and brilliant-cut diamonds, *signed V.C.A., numbered B2366, French assay marks*

**R25 000 – 30 000**

271



271

**Lady's gold and diamond  
wristwatch, Movado, 1960s**

the circular dial applied with baton  
indicators within a surround of  
claw-set brilliant-cut diamonds to  
a textured bracelet, *inner diameter  
approximately 5,5cm, dial signed  
Movado, French assay marks, cased*

**R20 000 – 25 000**

272

**Gold and green enamel demi-  
parure, Ilias Lalounis, 1960s**

the brooch/pendant designed  
as stylized textured leaves partly  
heightened with dark green enamel,  
accompanied by a ring and a pair  
of earrings en suite, *ring size O, the  
earrings with clip and post fittings,  
the brooch/pendant and ring with  
maker's marks (4)*

**R25 000 – 30 000**



272



273

275



274



276

**273**

**Emerald and diamond dress ring**

the stepped-cut stone set to the centre, within a border of ten round brilliant-cut diamonds weighing approximately 1.35 carats, *size P½*

**R8 000 – 12 000**

**274**

**Ruby and diamond dress ring**

millegrain-set with an oval ruby within a border of claw-set brilliant-cut diamonds, weighing approximately 0.40 carats, *size O*

**R8 000 – 12 000**

**275**

**Cultured pearl, diamond and gold necklace**

the clasp by M. C. Tagliabue, Milano, composed of five rows of cultured pearls, from approximately 6-6,5mm in size, set to a clasp designed as a series of curb links highlighted with eight-cut diamonds, *signed, maker's marks, length approximately 44cm*

**R12 000 – 15 000**

**276**

**Diamond bar brooch**

claw-set to the centre with a round brilliant-cut diamond, weighing 1.8670 carats

*Accompanied by a report no. 111007279/512737 from the E.G. Laboratory, South Africa, stating that the diamond weighing 1.8670 carats is H in colour and VS1 clarity*

**R110 000 – 120 000**



277

278

277

**Cultured pearl necklace**

composed of two rows of cultured pearls graduated in size from approximately 6mm to 8,5mm, to an openwork lozenge-shaped gold clasp set with a rose-cut diamond, *length approximately 53cm*

**R6 000 – 8 000**

278

**Amethyst and diamond dress ring**

centring a millegrain cushion-cut amethyst within a surround of millegrain-set twelve brilliant-cut diamonds, *size O*

**R8 000 – 12 000**



279

279

**Nephrite, cultured pearl and diamond brooch, 1970s**

designed as a flowerhead, the carved nephrite petals framing a cultured pearl, the three stamens with claw-set rose- and brilliant-cut diamonds, *maker's marks*; and a rock-crystal sapphire and diamond brooch, 1970s, designed as a flowerhead, composed of frosted rock-crystal petals, the centre embellished with cluster sapphire-set stamens, the stem set with three brilliant-cut diamonds, *minute chip to one petal, maker's initials (2)*

**R8 000 – 10 000**

### **Erich Frey (1917–2004)**

German-born Erich Frey (1917–2004) spent 25 years of his career in South Africa. During this time he brought innovation to the design approach of local manufacturing goldsmiths. He drew inspiration from the South African landscape, plant life, African art and the abundance of local and precious and semi-precious stones. He incorporated materials other than precious stones (such as wood and ivory) in his designs and explored these materials' natural form, texture and colour in composing their precious metal settings, *see lots 285 and 286*.

Born in Dusseldorf, he came from a family where the teaching of handcrafts was the order of the day. He underwent his apprenticeship and, in 1947, he was accepted as a member of the German gold- and silversmith guild. He lectured at the Kunst und Werkschule in Dusseldorf and opened his own studio.

Frey arrived in South Africa in 1952 and began his career in Pretoria. He opened his own workshop and showroom in the 1960s where he designed and manufactured a variety of products, including jewellery. He was well known for the square designs of the bands of his rings, *see lots 282 and 283*.

Frey lectured at universities both in South Africa and Germany. He was a founder member of the Pretoria Gem and Mineral Club in the late 1950s, and helped set up the first degree course in precious metal design at the University of Stellenbosch in 1966.

Technically speaking, Frey's use of cut and faceted semi-precious stones and innovative ways of setting stones, opened a new dimension of gemmological use in local design of precious metal jewellery and other articles. This is evident in *lot 280*, the gold and tourmaline brooch. As such,

he made a significant contribution to the establishment of a gemmological industry in South Africa.

Throughout his career, Frey gained both national and international exposure through his lecturing and participation in exhibitions. He clearly gained the respect of his peers both locally and in Germany as having made a unique contribution to the design and manufacture of precious metal works of art as well as the teaching thereof.

cf. Fred van Staden, *SA Tydskrif vir Kultuurgeskiedenis* 25(1), June 2011, *Erich Frey and his Associates: A Unique Contribution to South African Jewellery and Design and its Goldsmith Tradition*

The following lots reflect a fifteen-year period of Frey's creativity, and represent his unique style in jewellery design.

---

### **280**

#### **Tourmaline and diamond brooch, Erich Frey, 1960s**

rectangular abstract, set with step-cut and collet-set green tourmalines and brilliant-cut diamonds, *maker's mark*, *width approximately 6cm*

**R15 000 – 20 000**

### **281**

#### **9ct gold bangle, Erich Frey**

the hinged front designed as a half-band of stylized and textured cellular indentations, *maker's mark*, *29g*, *the inner diameter approximately 6cm*

**R4 000 – 6 000**

### **282**

**Diamond and gold ring, Erich Frey** claw-set in a geometric style with four brilliant-cut diamonds, weighing approximately 1.5 carats, *maker's mark*, *size J*

**R5 000 – 6 000**

### **283**

**Diamond and gold ring, Erich Frey** set to the centre with a collet-set marquise-cut diamond, weighing approximately 0.90 carats, *maker's mark*, *size J*

**R9 000 – 12 000**

### **284**

#### **9ct gold pendant, Erich Frey, 1970s**

designed as a pair of love birds resting on a bar to a herring-bone chain, *maker's mark*, *20g*, *length approximately 19,5cm*

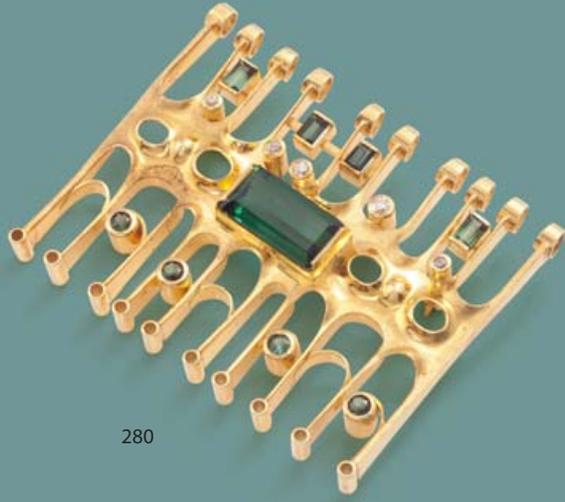
**R3 000 – 4 000**

### **285**

#### **Pair of gold and ivory inlaid cufflinks, Erich Frey, 1970s**

rectangular, inlaid with blackened ivory dot and line decoration, *maker's mark*, *25g (2)*

**R4 500 – 5 000**



280



281



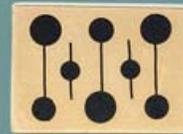
282



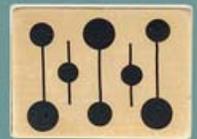
283



284

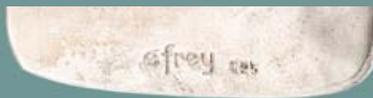


285

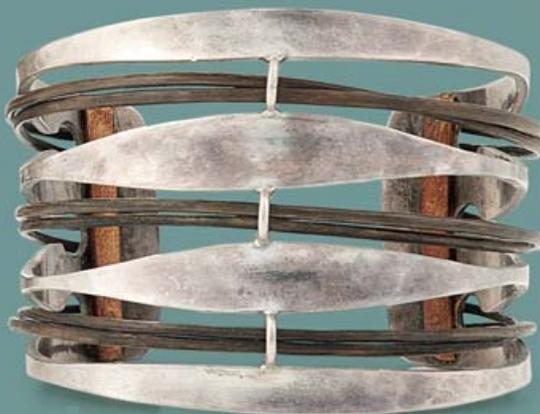




286



detail



287



286

**Silver and elephant hair cuff,  
Erich Frey, 1960s**

tapering conical, pierced with a pattern of loops and holes threaded with elephant hair, *maker's mark*, 150g, 9,5cm long; and a silver and elephant hair bracelet, Erich Frey, 1960s, composed of four shaped bands divided by double strands of elephant hair, *maker's mark*, 65g, inner diameter approximately 6,5cm (2)

**R2 000 – 3 000**

287

**Silver ring, Erich Frey, 1960s**  
designed as a giraffe standing on a u-shaped platform, *maker's mark*, 15g, size O

**R900 – 1 200**

288

**Silver brooch, Erich Frey, 1960s**  
textured, abstract design of overlaid pierced squares and circles, *maker's mark*; and a pair of silver earrings, en suite, *clip fittings*, *maker's marks*, 30g (3)

**R1 000 – 1 200**



289

**289**

**Pair of silver-gilt cufflinks, Erich Frey, 1970s**

indented oval shape with granulated gilt interior, *maker's mark*, 25g; and another pair, rectangular, with raised striations against a textured ground, *maker's mark*, 35g (4)

**R2 000 – 3 000**

**290**

**Silver brooch/pendant, Maia Holm, 1970s**

disc-form, with raised spiral design on a textured ground, *maker's mark*, 50g, 8cm

**R3 000 – 4 000**

**291**

**Bronze pendant, Edoardo Villa, 1960s**

triangular, cast and textured, with abstract patterns, 7,5cm

A gift from the artist to the present owner

**R10 000 – 15 000**



290



291



292

292

**Diamond ring**

designed as a stylized bow, pavé-set with diamonds, centred with a round brilliant-cut diamond weighing approximately 1.10 carats, *size N*

**R40 000 – 50 000**



293

293

**Lady's diamond and white gold wristwatch, Omega de Ville, 1970s**

manual winding damascened lever movement, circular white dial applied with baton numerals, bezel set with eight-cut diamonds, integrated textured brick-link bracelet with folding clasp, *diameter 20mm*

**R8 000 – 10 000**



294

294

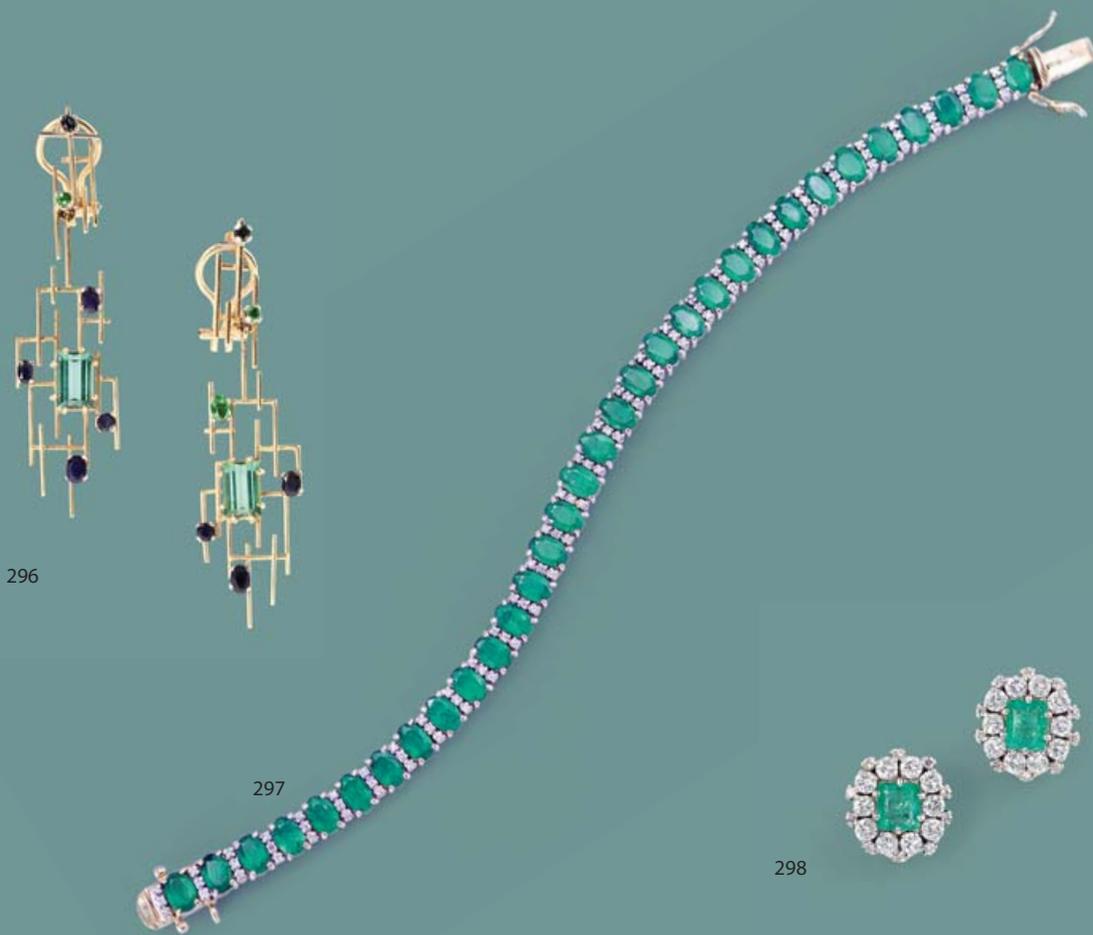
**Lady's gold wristwatch, Omega, 1970s**

manual winding damascened circular nickel lever movement, champagne dial applied with baton numerals, integrated mesh bracelet with Omega locking clasp, *diameter 20mm*

**R7 000 – 9 000**



295



296

297

298

**295**

**18ct white gold bracelet**

of textured woven design, 79g, length  
approximately 20cm

**R15 000 – 20 000**

**296**

**Pair of tourmaline and gold earrings**

of abstract design, each accented with step-  
cut, oval and round-cut green tourmalines, clip  
fittings (2)

**R3 000 – 4 000**

**297**

**Emerald and diamond bracelet**

designed as an articulated line of  
claw-set oval-cut emeralds weighing  
approximately 9.0 carats, alternating  
with brilliant-cut diamonds, length  
approximately 18cm

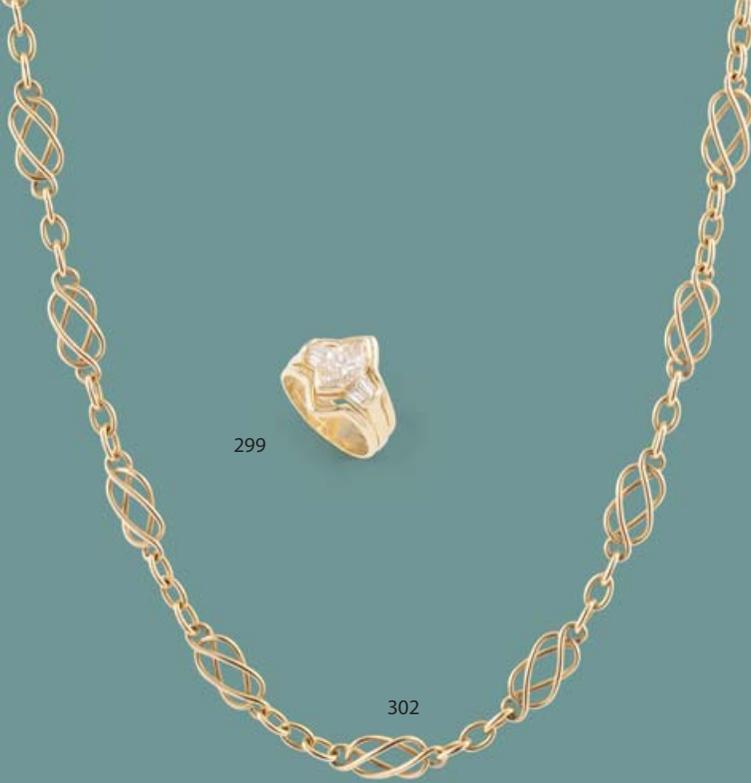
**R30 000 – 35 000**

**298**

**Pair of emerald and diamond  
earrings**

each designed as a cluster, centring on  
a square-cut emerald within a border  
of claw-set brilliant- and eight-cut  
diamonds, weighing approximately  
1.80 carats, clip fittings (2)

**R8 000 – 12 000**



299

302



300



301

299

**Diamond ring**

centring a marquise-cut diamond stated to weigh 1.29 carats flanked by six baguette-cut diamonds, *size K*

**R40 000 – 45 000**

300

**18ct gold gentleman's wristwatch, Chopard, 1970s**

damascened nickel lever movement, curved square, with matt dial and baton numerals, date aperture at 3 o'clock, integrated mesh strap, *length approximately 19cm, case*

**R16 000 – 20 000**

301

**Gold cigarette case, Cartier, 1971**

reeded rectangular with hinged cover, *signed Cartier, London British assay marks for London 1971, 185g, 8,6 cm long, 6,5cm wide*

**R50 000 – 55 000**

302

**Gold fancy-link chain**

composed of a series of open-woven links, 18ct, 40g, *length approximately 75cm*

**R10 000 – 12 000**



303

**303**

**Gold necklace, 1974**

designed as a series of graduated flattened tubular fringes to a brick-link surmount, 9ct, *maker's marks, assay marks for Birmingham 1974, length approximately 40cm*

**R7 000 – 9 000**



306

**304**

**Amethyst pendant**

the collet-set cushion-shaped amethyst enclosed by a band of circular-cut amethysts, set to an amethyst beaded and fancy link chain, *length approximately 60cm*; and a pair of pendant earrings en suite

**R6 000 – 8 000**



304

part lot

**305**

**Ruby and diamond brooch**

9ct gold, designed as a flower, the centre of the flowerhead collet-set with an old-cut diamond surrounded by six claw-set rubies, *later brooch pin and fitting*

**R4 000 – 6 000**

**306**

**Opal and diamond dress ring**

centring a claw-set oval-shaped opal within a band of eight-cut diamonds, *size Q*

**R12 000 – 15 000**



307



308



309



310

**307**

**Gold necklace**

designed as a series of flat annular fancy-links, 18ct, length approximately 42cm; and a bracelet en suite, length approximately 20cm, 60g all in (2)

**R14 000 – 16 000**

**308**

**Pair of diamond and tourmaline earrings**

designed as a fluted half-hoop each embellished with a circular-cut green tourmaline and diamond surround, clip fitting (2)

**R5 000 – 7 000**

**309**

**Diamond ring**

centring a round brilliant-cut diamond, weighing 1.22 carats, set to a stepped band, the shoulders embellished with four baguette-cut diamonds, size O

*Accompanied by a report no. 44109 from The Jewellery Council of South Africa, stating that the diamond weighing 1.22 carats is G in colour and VS1 clarity*

**R65 000 – 70 000**

**310**

**Diamond and gold ring**

designed to the obverse with an X-shaped link set with brilliant-cut diamonds, set to articulated brick-links, size M-N

**R6 000 – 8 000**



311

**311**

**Seed pearl and gold necklace**  
composed of multiple strands of seed pearls to a gold and diamond clasp, ribbed and embellished with two millegrain bands set with brilliant-cut diamonds, *length approximately 45cm*

**R3 500–4 500**



312



**312**

**Diamond, pearl and gold earrings,**  
**designed by Kurt Baldinger, 1996**  
circular, set to the centre with a pearl circled by a heptagonal design of collet-set brilliant-cut diamonds to a textured ground with a rope border, *maker's marks, post and butterfly fittings (2)*

**R15 000 – 20 000**

313



**313**

**Aquamarine, diamond and pearl earrings,**  
**designed by Kurt Baldinger, 1996**

square, set to the centre with a collet-set square-cut aquamarine enclosed by four brilliant-cut diamonds to a textured ground, the corners with pearls, *maker's marks, clip and post fittings (2)*

**R15 000 – 20 000**



314

314

**Diamond and gold chain**  
spectacle-set with twelve collet-set brilliant-cut diamonds, weighing approximately 15 carats, *length approximately 38cm*

**R45 000 – 48 000**



315

315

**Diamond-line bracelet**  
the articulated bracelet designed as a series of square links millegrain-set with thirty-two brilliant-cut diamonds, weighing approximately 7.00 carats, *length approximately 16,5cm*

**R50 000 – 60 000**



316

316

**Lady's white gold and diamond set bracelet watch, Tank Américaine, Cartier**  
18ct rectangular curved case with diamond-set sides, circular nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals with secret signature at VII, diamond-set crown, case dial and movement signed with 18ct white gold Cartier bracelet with double folding buckle, *length 35mm*, with presentation case

**R70 000 – 80 000**

317

**Sapphire and diamond brooch/pendant**

designed as a constellation, accented with six blue sapphires weighing approximately 7.00 carats, and round brilliant-cut diamonds weighing approximately 1.70 carats

**R20 000 – 25 000**

These sapphires weighing approximately 7.00 carats are stated to be untreated and originate from the Chimwadzulu mine, 25 miles south of Ncheu on the western border between Malawi and Mozambique.

318

**Sapphire and diamond dress ring**

centring a claw-set cushion-shaped sapphire surrounded by six claw-set brilliant-cut diamonds, weighing approximately 0.60 carats, *size P*

**R8 000 – 12 000**

319

**Diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.42 carats, *size L*

**R20 000 – 30 000**



317



318



319





320



321



322



325



324

320

**Ruby and diamond ring**

collet-set with an oval ruby and a round brilliant-cut diamond weighing approximately 0.60 carats, the shoulders dressed with lines of brilliant- and old-cut diamonds, *size M*

**R8 000 – 10 000**

321

**Diamond ring, designed by Uwe Koetter**

the centre set with a marquis diamond weighing approximately 0.60 carats, with five bands of old- and brilliant-cut diamonds, weighing approximately 1.44 carats, *maker's marks, size L*

**R12 000 – 15 000**

322

**Gold and diamond dress ring**

part-incised decoration embellished with eight brilliant-cut cognac-coloured diamonds, *maker's marks, size I*

**R4 000 – 5 000**

323

**Cabochon star ruby ring, designed by Peter Gilder**

centring a collet-set cabochon star ruby, *maker's marks, size N*

**R6 000 – 8 000**

324

**Gem-set bracelet**

designed as a line of square-cut amethysts, tourmalines and citrines in box-collet settings, *length approximately 29cm*

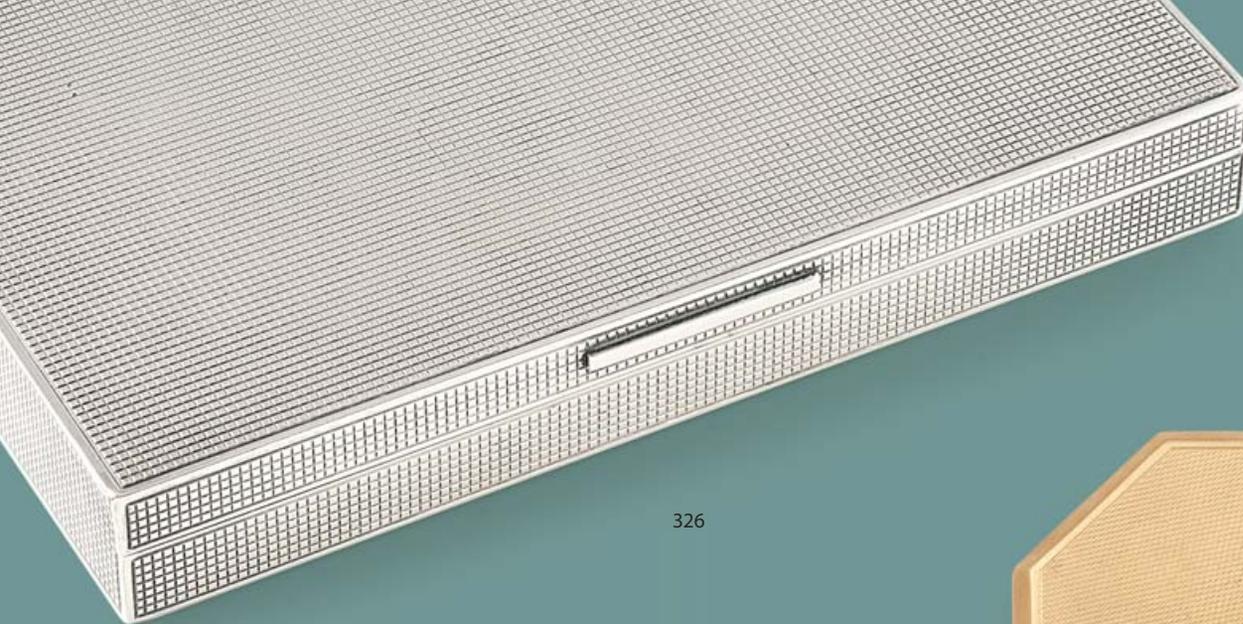
**R6 000 – 8 000**

325

**Tourmaline and gold brooch**

designed as an openwork circle, claw-set with emerald-cut tourmalines alternating with gold balls, *maker's initials, approximate diameter 3,4cm*

**R2 000 – 3 000**



326



328



327

**326**

**An Italian silver *necessaire du soir*, G. Ciardetti, 1950s**  
of rectangular form, hobnail finish, the interior fitted with a mirror, three hinged lidded compartments and two open compartments, *Italian maker's marks, 25cm high, 16cm wide, 9,8cm deep*

**R4 000 – 6 000**

**327**

**9ct gold compact, Goldsmiths & Silversmiths Co, Birmingham 1952**  
octagonal, the interior cover inset with a mirror, the hinged inner cover with inscription, *inner lid clasp inoperative, diameter 7,5cm*

**R9 000 – 12 000**

**328**

**Gold and pearl bangle, Georg Jensen, 1970s**  
of swirl and knot design with knife-edge bar double-pearl pendant, *signed, makers' marks, inner width approximately 6cm, original box*

**R3 000 – 4 000**

**329**

**Diamond and gold five-strand necklace**

spectacle-set with millegrain collet-set brilliant-cut diamonds, weighing approximately 4.50 carats, to curb-link chains and set to a clasp, channel-set with diamonds, *length approximately 40cm*

**R22 000 – 24 000**

**330**

**An unset round brilliant-cut diamond weighing 6.442 carats**

*Accompanied by a report no. M09016923 from I.D. Laboratory, South Africa, stating that the diamond weighing 6.442 carats is J in colour and VS1 clarity*

**R900 000 – 1 000 000**

**331**

**An unset round brilliant-cut diamond weighing 4.047 carats**

*Accompanied by a report no. F09016580 from I.D. Laboratory, South Africa, stating that the diamond weighing 4.047 carats is I in colour and SI1 clarity*

**R260 000 – 280 000**

**332**

**An unset round brilliant-cut diamond weighing 3.0800 carats**

*Accompanied by a report no. 90202254/57519 from E.G. Laboratory, South Africa, stating that the diamond weighing 3.0800 carats is K in colour and SI2 clarity*

**R145 000 – 150 000**



330 enlarged



330

Lots 330-335 inclusive will be presented in temporary settings for viewing.

331



332



333



334



329

335



**333**

**An unset round brilliant-cut diamond**

weighing 2.3410 carats

*Accompanied by a report no. 81002324/54899 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.3410 carats is E in colour and SI1 in clarity*

**R170 000 – 180 000**

**334**

**An unset round brilliant-cut diamond**

weighing 2.3328 carats

*Accompanied by a report no. 80802379/53395 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.3328 carats is H in colour and SI2 in clarity*

**R120 000 – 130 000**

**335**

**An unset emerald-cut diamond**

weighing 2.2570 carats

*Accompanied by a report no. 90100101/56463 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.2570 carats is O in colour and VS2 in clarity*

**R40 000 – 50 000**

336

**An 18ct gold wristwatch, Radiomir Panerai, 2001,  
No. OP 6540, 104/700**

cushion-shaped case, automatic movement with power reserve of 55 hours, 26 jewels and mono-metallic Glucydur balance, the black dial with luminescent hands, applied Arabic and baton numerals, subsidiary seconds dial and date aperture, sapphire crystal display back with numerals, case, dial and movement signed, with 18ct gold Panerai buckle, brown alligator strap, 40mm diameter, in wooden presentation case and outer card box, certificate of origin and leaflets

**R80 000 – 100 000**

337

**A stainless steel Pasha de Cartier automatic sweep  
seconds chronograph wristwatch with date, Cartier**

silvered engine turned dial, applied dot numerals and black Roman XII, luminescent lozenge hands, three subsidiary dials for 30-minute, 12-hour registers, and constant seconds and date, outer calibrated scales in black, revolving bezel calibrated for 60 minutes, cabochon sapphire set screw-down crown cover and chronograph pushers, case, dial and movement signed Cartier, with Cartier deployant buckle, 38mm diameter, with presentation case

**R15 000 – 20 000**

338

**Lady's 18ct white gold Tank Américaine wristwatch,  
Cartier**

jewelled nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals and blued steel hands, secret signature at VII, curved rectangular case, satin finish screw down back, sapphire set crown, case, dial and movement signed, with 18ct gold Cartier deployant buckle, additional Cartier pale blue crocodile leather strap, length 35mm, with presentation case

**R30 000 – 40 000**

339

**Lady's 18ct gold Tank Américaine wristwatch, Cartier**

jewelled nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals, secret signature at VII, curved rectangular case, satin finished screwed down case back, sapphire-set crown, case dial and movement signed, with 18ct gold Cartier buckle, length 35mm, with presentation case and outer card case

**R22 000 – 25 000**



336



337



338



339



340



342

340

**A Gallé cameo glass vase,  
circa 1900**

ovoid with shortened flared neck, the mottled yellow glass overlaid with etched leaves and berries in autumnal shades, *cameo mark 'Gallé'*, 36,5cm high

**R20 000 – 30 000**

341

**A Lalique 'Deux Zéphrys' grey  
glass cendrier, 1913-1947  
(Marcillhac No 275)**

*stencilled R LALIQUE, 8cm diameter*

**R3 000 – 4 000**

342

**A Barovier & Toso 'Intarsio'  
glass vase, designed by Ercole  
Barovier, circa 1963**

tapering cylindrical, with alternating zig-zag panels of grey, rust and transparent *bulicante* glass, 29,5cm high

**R35 000 – 45 000**

343

**A pair of George III silver wine coasters, maker's mark indistinct, Sheffield, 1777**

each pierced frame with beaded rim and turned wooden base, 13cm diameter (2)

R15 000 – 20 000

344

**A George II silver brandy warmer, maker's mark IV, London, 1737**

with *later* detachable cover, possibly Walker Bluett, London, 1835, the side applied with a wooden handle, the body and cover engraved with a *later* crest, 430g all in, 9cm high, with scratch weights 12:9

R5 000 – 7 000

345

**An assembled set of George III Old English Thread pattern silver flatware, various makers and dates, including Richard Crossley, William Eley and William Fearn, 1785–1804**

comprising: 12 table forks, 12 tablespoons, 12 dessert forks, 12 dessert spoons, 2860g; and 12 table knives and 12 dessert knives, maker's mark TS, Sheffield, 1997 (72)

R35 000 – 40 000

346

**A George III silver pill box, John Thornton, Birmingham, 1802**

in the form of a barrel with reeded bands, 20g, 4,2cm high

R1 800 – 2 000



343



345



347

347

**A George III four-piece silver tea service, John Emes, London, 1805**

comprising: a teapot-and-stand, a milk jug and a two-handled sugar basin, each with bands of scrolls, flowerheads and leaves engraved in bright-cut decoration, the body engraved with a crest, the reverse with initials, the milk jug and sugar basin with harp-shaped handles and gilt interior, 1335g all in, the teapot 15,5cm high (4)

**R8 000 – 9 000**



349



349

part lot

348

**A George III three-piece silver tea service, Simon Harris, London, 1808**

comprising: a teapot, milk jug and a two-handled sugar bowl, each piece moulded with a band of flowerheads and scrolls enclosing a vacant cartouche below a shell border, with gadrooned rim, the milk jug and sugar bowl with gilt interior, on four ball feet, gilding worn, the two-handled sugar bowl unmarked, 1405g, the teapot 16cm high (3)

**R7 000 – 8 000**

349

**A George III silver pap boat, Hester Bateman, London, 1818**

with a gadrooned rim, 50g, 12,5cm long; another, *maker's mark worn*, London, 1765, 60g, 11,5cm long; and another, *maker's mark worn*, London, 1787, 40g, 10,5cm long (3)

**R8 500 – 2 000**

350

**A Victorian silver tray, The  
Barnard Brothers, London,  
1842**

the centre engraved with an armorial  
enclosed by alternating cartouches of  
shell and acanthus-leaf and with faces  
of Bacchus, the rim moulded with  
acanthus leaves, on four outswept  
scroll feet, 2575g, 50cm diameter

R20 000 – 25 000

351

**A Victorian silver oval dish,  
Robert Garrard, London, 1846**

the rim engraved with a crest within  
an acanthus-leaf and gadrooned  
border, stamped Garrards, Panton  
Street, London, 1110g, 37,5cm wide

R10 000 – 15 000

352

**A pair of Victorian silver  
sauceboats, Charles Stuart  
Harris, London, 1897**

each with wavy rim, applied with a  
leaf-capped double c-scroll handle,  
on three shell-headed hoof feet, 565g,  
11,5cm high (2)

R4 000 – 6 000

353

**A small Victorian silver two-  
handled rose bowl, Mark Willis,  
Sheffield, 1898**

the sides applied with a pair of leaf-  
capped double c-scroll handles, on  
a circular spreading footrim, 165g,  
11cm diameter

R1 200 – 1 500



350



351



355

354

**An Edward VII silver pincushion in the form of a shoe, Adie & Lovekin Ltd, Birmingham, 1903**

the textured shoe with a rosette, 15g, 7cm long; another, Levi & Salamon, Birmingham, 1911, moulded with a ribbon, 5g, 6cm long; and another example, Hanau, late 19th century, modelled in relief with putti at play, lacking cushion, 10g, 5,5cm long (3)

**R3 000 – 4 000**

355

**An Edwardian five-piece silver tea service, George Howson, Sheffield, 1904**

comprising: a teapot, kettle-on-stand with burner, hot water jug, milk jug, and a two-handed sugar bowl, with leaf-capped scroll and ivory handles, egg-and-dart and acanthus-leaf rim, the bodies engraved with the initials TMC (Thomas Major Cullinan) above a band of scrolling foliage and lobing, on four scroll feet, and a pair of sugar tongs, George Howson, Sheffield, 1901, 5445g all in, the kettle-on-stand 37cm high (6)

**R35 000 – 40 000**

**PROVENANCE**

Sir Thomas Major Cullinan (1862-1936), South African diamond magnate, and thence by descent to the present owner



356

356

**A set of six silver teaspoons, Liberty and Co, Birmingham, 1924**

the terminals engraved with scrolling foliate motifs, 75g; and four silver teaspoons, Maia Holm, South Africa, 1970s, each terminal set with a cabochon-cut amethyst and circular motifs, beaten bowl, 70g all in (10)

R900–1 200



357

357

**A canteen of silver Windsor pattern flatware, Mappin and Webb, Sheffield, 1929**

the terminals engraved with the initial H, comprising: 12 table forks, 12 dessert forks, 6 tablespoons, 12 soup spoons, 12 dessert-spoons, 12 egg spoons, 2 sauce ladles, 12 teaspoons, 12 coffee spoons, 2 pairs of sugar tongs, 4195g, and 12 table knives and 12 dessert knives, Mappin and Webb, Sheffield, 1963, in a fitted mahogany canteen, the top applied with a silver plaque with inscription, the sides and front with recessed brass handles, with retailer's label, 18cm high, 46,5cm wide, 35cm deep (118)

R30 000 – 40 000

358

**A Copeland Spode  
Staffordshire part tea  
service, 1875-1890**

painted in the Chinoiserie style with bands of flowers, birds and foliage against a royal-blue ground, with gilt-line and scroll decoration, the reverse similarly decorated against a white ground, comprising: 12 cups and 12 saucers, 12 tea plates, a slop bowl and 2 sandwich plates, *green-printed factory mark, gilding worn, the slop bowl 8,5cm diameter* (39)

R5 000 – 7 000

358



359

**A French 'Sèvres' style part  
coffee and tea service, late  
19th century**

painted with portraits of French aristocrats within gilt and 'jewelled' borders against a royal-blue ground with gilt-line decoration, comprising: 4 coffee-cans, 4 saucers, a teapot, milk jug, sugar bowl and cover, and 3 cabinet plates, *pseudo Sèvres mark and interlaced Ls, some inscribed with titles in underglaze-blue, one coffee can restored, some 'jewels' deficient, 15cm high* (14)

R40 000 – 60 000

359





360

360

**A French 'Sèvres' style gilt-metal mounted tazza, late 19th century**  
signed H. Bertren, with a circular panel of a courting couple attended by a chaperone, enclosed by elaborate gilt foliate scrollwork against a midnight-blue ground, with acanthus-leaf handles raised on four scroll and shell feet, *pseudo painted Sèvres mark*, 15,5cm high, 37,5cm diameter

**R9 000 – 12 000**



361

361

**A Meissen figure group of Europa and The Bull, after the model by JJ Kändler, late 19th/early 20th century**  
the scantily clad nymph modelled seated on the back of the disguised Jupiter, flanked by kneeling and seated attendant maidens, one offering Europa a flower taken from a basket, on an oval rocaille-moulded base, *restorations, crossed swords in underglaze-blue, incised no. 2697, impressed 140*, 22cm high

**R8 000 – 10 000**



362

362

**A pair of German silver five-light candelabra, post 1887**

each domed base with fluting, the baluster stem with conforming decoration, the scroll arms with circular drip-pans and detachable urn-shaped sconces, 2755g, 58cm high (2)

R20 000 – 25 000



363

363

**A German silver Fiddle pattern soup ladle, designed by Peter Behrens for MJ Rekert Maiz, circa 1901**

model no. 4800, the handle moulded with a geometric motif, 235g

R14 000 – 16 000

364

**Two Russian silver Fiddle pattern tablespoons, Edward Brandenburg, St Petersburg, late 19th century**

*115g; three further examples, 235g; and a pair of Fiddle pattern teaspoons and a tablespoon, Kaunas, late 19th century, 130g (8)*

R3 000 – 4 000

365

**Six Cape silver Old English pattern tablespoons, Johannes Combrink, 19th century**

*the terminals engraved WA, the reverse with initials IFN, 365g (6)*

R5 000 – 7 000

366

**Four Cape silver Fiddle pattern tablespoons, Lodewyk Willem Christiaan Beck, 19th century**

*the terminals engraved with an R, 265g; five Cape silver Fiddle pattern tablespoons, Peter Clark Daniel, 19th century, three with terminals engraved MJH and two with PJB, 345g; a Cape silver Fiddle pattern tablespoon, Lawrence Holme Twentyman, 19th century, and two possibly Lawrence Holme Twentyman, engraved with a D, 175g; and three Cape silver Fiddle pattern tablespoons, John Townsend, 19th century, two engraved with an R, 200g (15)*

R14 000 – 16 000



364



365



366

367

**A Dutch Delft blue and white dish, 18th century**

the centre painted with flowers, the border loosely painted with stylized rocks and flowerheads, *chips, fritting chips, 35cm diameter*

R2 000 – 3 000



367

368

**A Dutch Delft blue and white dish, Blompot, 18th century**

circular with pie-crust border, the centre painted with a pair of vases on a table before a balustrade, with a stylized tree and flowers, *painted underglaze-blue initials, fritting chips, 34cm diameter*

R3 000 – 4 000



368

369

**A Dutch Delft blue and white plate, 18th century**

the centre decorated with a stylized basket of flowers enclosed by foliate panels, *fritting chips, hairline cracks, 22,5cm diameter*; and a Staffordshire transfer-printed blue and white jug, late 18th century, printed with pagodas and a balustrade, the reverse with figures crossing a bridge, the rim with a cell-diaper band, *18cm high (2)*

R3 500–5 000



370

370

**A Japanese blue and white Arita VOC dish,  
late 17th century**

the central rondel painted with the VOC monogram,  
surrounded by two *ho-o* birds perched amongst  
pomegranate and camellia blossom, enclosed by six  
alternating panels of peony and bamboo divided by  
bands of stylized foliage, *36cm diameter*

**R70 000 – 90 000**



371

371

**A Japanese blue and white Arita VOC  
plate, late 18th century**

similar to the previous lot, but smaller, *21,5cm  
diameter*

**R8 000 – 10 000**



372

372

**A Thai bronze head of Buddha, Ayutthaya, 15th/16th century**  
the face with heavy-lidded eyes, arched eyebrows joining the ridge of the nose, elongated earlobes and the hair in pointed knots surmounted by an *ushnisha*, 17cm high, mounted on a wooden stand, 24cm high including stand

R10 000 – 15 000



373

373

**A Thai bronze Buddha head, 15th/16th century**  
with serene expression, high *ushnisha* and a head of tightly curled hair, typical long earlobes, *left ear lacking*, 8cm high, mounted on a wooden stand, 12,5cm including stand

R8 000 – 10 000



374

374

**A Thai gold, silver and copper figure of Buddha, late Sukhothai period, 15th century**  
in the position of subduing Mara, 8cm high, on an oval wooden stand, 10cm high including stand

R9 000 – 12 000



375

**375**  
**A Chinese painted pottery figure of a fat court lady, Tang Dynasty**

the robed figure standing with clasped hands, red pigment, *hairline cracks to chin, 41cm high*

**R40 000 – 60 000**



376

**376**  
**A Chinese painted pottery figure of a groomsman, Tang Dynasty**

the standing bearded figure wearing a tunic with right arm raised, his left arm resting on his chest, on an oval base, red pigment, *45cm high*

**R30 000 – 40 000**

377

**A Chinese painted pottery figure of a horse, Tang Dynasty**

standing three-square with raised right leg, head pointing forward and alert expression, with painted saddle, highlighted with red pigment, *height approximately 50cm*

R70 000 – 80 000



378

A pair of Chinese painted pottery figures of guardians,  
Tang Dynasty

each standing figure with ferocious expression, on a shaped base, *the taller 82cm high (2)*

R70 000 – 90 000



379

**A Chinese painted pottery figure of a court lady, Tang Dynasty**

the standing robed figure with clasped hands, green, red and black pigments, on a shaped base, 42cm high

R30 000 – 50 000

380

**A Chinese Sancai-glazed figure of an attendant, Tang Dynasty**

the standing figure with raised right arm and clenched fists, wearing an ochre coat with a green collar, with unglazed head, on a shaped base, 31cm high

R10 000 – 15 000

381

**A Chinese Sancai-glazed figure of an attendant, Tang Dynasty**

the standing figure with clasped hands, wearing a green and ochre tunic, the unglazed head with helmet, on a shaped square base, *small areas of glaze loss to the arms*, 26cm high

R20 000 – 25 000

382

**A Chinese Sancai-glazed figure of an attendant, Tang Dynasty**

the standing robed figure with clasped hands, his unglazed head with head-dress heightened with orange and yellow pigment, *some chipping to glaze*, 45cm high

R15 000 – 20 000



379



380



381



382



383

**383**  
**A Chinese Sancai-glazed figure of a warrior, Tang Dynasty**

the standing figure with his left hand on his hip, with unglazed head, *glaze chip to foot, further minor glaze chipping*, 41cm high

R25 000 – 35 000



384

**384**  
**A Chinese Sancai-glazed figure of a warrior, Tang Dynasty**

the standing figure with his left hand on his hip, his unglazed face with painted red lips and ferocious expression, on a shaped base, 42cm high

R25 000 – 35 000

385

**A Chinese blue and white saucer dish, Qing Dynasty, Kangxi Period**

the centre decorated with a mythical beast flanked by two figures, enclosed by a scroll and flowerhead border, the reverse with auspicious emblems, *fritting chips, underglaze-blue four-character and double-ring mark, 16,5cm diameter*

**R8 000 – 10 000**

**PROVENANCE**

Bluett & Sons, London, October, 1966



385

386

**A Chinese blue and white bowl, Qing Dynasty, Kangxi period**

of barbed outline, painted in underglaze-blue with four maidens in a landscape, the interior painted with a medallion of a seated figure, *the base with an apocryphal Chenghua six-character mark, fritting chips, 6cm high*

**R4 000 – 6 000**



386

387

**A Chinese mustard-yellow and green-glazed brush-rest, Qing Dynasty, Kangxi**

of curved outline, modelled in relief with a pavilion before a mountainscape, *small chip, minor restoration, 5,3cm high*

**R10 000 – 12 000**

**PROVENANCE**

Bluett & Son, London, June, 1970



387

388

**Ten Chinese Export blue and white teabowls and saucers, circa 1725**

'Search for Plum Blossom' pattern, each piece with scholar on horseback searching for plum blossom, an attendant walking behind holding a plum branch, some with hairline cracks, the rims with fritting chips, the saucers 11,5cm diameter (20)

**R20 000 – 25 000**

**PROVENANCE**

Sold: Sotheby's, Amsterdam, *Made in Imperial China, 76 000 pieces of Chinese Export Porcelain from the Ca Mau Shipwreck, circa 1725, 29-31 January 2007*

388



389

**Ten Chinese Export blue and white teabowls and saucers, circa 1725**

'The Fallow Deer' pattern, each piece with a spotted deer beneath a pine tree on a mountain path, the rim with a border of willow and flowers, some with hairline cracks, rims with fritting chips, the saucers 12,8cm diameter (20)

**R20 000 – 25 000**

**PROVENANCE**

Sold: Sotheby's, Amsterdam, *Made in Imperial China, 76 000 pieces of Chinese Export Porcelain from the Ca Mau Shipwreck, circa 1725, 29-31 January 2007*

389



390



391



390

**A pair of Chinese Canton enamel wine cups, Qing Dynasty, Qianlong, (1736-1795)**

each enamelled with three lozenge-shaped cartouches of portraits of Europeans enclosed by a pink stippled ground, the interior and base with a flowerhead, *hairline cracks*, 3cm high (2)

**R9 000 – 12 000**

391

**A pair of Chinese famille-verte tea bowls, Qing Dynasty, 18th century**

each enamelled with rocky outcrops issuing peonies and blossom, the reverse with a butterfly, *minor enamel loss*, 5cm high (2)

**R12 000 – 15 000**

**PROVENANCE**

Bluett & Son, London, October, 1968

392

**A Chinese blue and white jar, Qing Dynasty, 18th century** of baluster outline, painted overall with a scrolling meander of lotus heads and foliage, *hairline cracks*, 32,5cm high, with pierced wooden cover and stand

**R15 000 – 20 000**

393

A Chinese copper-red and mottled green bottle vase, Qing Dynasty, 18th century

12cm high, with a carved wooden stand

R2 000 – 3 000

394

A Chinese blue and white dish, Qing Dynasty, early 18th century

profusely decorated with flowerheads, foliage and trailing tendrils, *underglaze-blue double-ring mark, rim chips, 40cm diameter*

R5 000 – 7 000

395

Two Chinese blue and white guglets, Qing Dynasty, late 18th/early 19th century

the ovoid bodies loosely painted with stylized pavilions and mountains, *the taller 22cm high (2)*

R6 000 – 8 000

396

A Chinese blue and white Nankin dish, Qing Dynasty, late 18th/early 19th century

printed with pavilions before rocky outcrops, sampans and a bridge, *37cm wide*

R3 000 – 4 000



395



396

397

**A Chinese blue and white  
Nankin dish, Qing Dynasty,  
late 18th/early 19th century**

octagonal, the centre painted with  
island pavilions and sampans,  
*27,5cm wide*

R1 500 – 2 000



397

398

**A Chinese blue and white  
Nankin tureen and cover, Qing  
Dynasty, late 18th/early 19th  
century**

the sides moulded with rabbit's head  
handles, the cover with wave-shaped  
finial, painted with island pagoda  
scenes, *21cm high, 33cm wide over  
handles (2)*

R4 000 – 6 000



398

399

**A Chinese blue and white  
Nankin basket and stand, Qing  
Dynasty, late 18th/early 19th  
century**

oval with pierced sides, painted  
with pavilions before a continuous  
riverscape, *minor rim chips, the stand  
29cm wide, the basket 10cm high (2)*

R4 000 – 6 000



399

400

**A Chinese blue and white  
Nankin shell-shaped dish, Qing  
Dynasty, early 19th century**

the centre with a shaped medallion  
painted with pavilions and sampans  
before a riverscape, 25cm wide

R2 000 – 3 000



400

401

**Two Chinese blue and white  
Nankin dishes, Qing Dynasty,  
late 18th/early 19th century**

octagonal, each painted with sampans  
between island pavilions with pagodas  
and a bridge, trellis borders, *minor  
chipping, the larger 35,5cm wide (2)*

R6 000 – 8 000



401

402

**A Chinese blue and white  
Nankin dish, Qing Dynasty, late  
18th/early 19th century**

octagonal, the centre moulded with  
a well, painted with island pagoda  
scenes, raised on a pair of tapering  
supports, 34cm wide

R3 000 – 4 000



402

403

**A Chinese blue and white  
Nankin covered jug, Qing  
Dynasty, late 18th/early  
19th century**

painted with pagodas before a  
continuous riverscape, with ribbed  
handle terminating in rosettes, the  
*associated cover with a dog-of-fo  
finial, 18,5cm high*

R2 000 – 3 000

404

**Two Chinese blue and white Nankin dishes, Qing Dynasty, late 18th/early 19th century**  
octagonal, each painted with pagodas, sampans and a bridge, enclosed by trellis, wave and diaper borders, *the larger 33cm wide* (2)

R4 000 – 6 000

405

**A Chinese blue and white Nankin tureen and cover, Qing Dynasty, early 19th century**  
square with canted corners, the cover with cone finial, *fritting chips, 21cm wide*; and a Chinese blue and white Nankin square-shaped dish, Qing Dynasty, early 19th century, *minor fritting chips, 22cm wide* (2)

R3 500 – 4 500

406

**A Chinese blue and white Nankin dish, Qing Dynasty, early 19th century**  
octagonal, the centre painted with island pavilions, sampans and a bridge, *some chips to the rim, 40cm wide*

R4 000 – 6 000

404



part lot

405



406



407

**A Chinese blue and white  
Nankin tureen and cover, Qing  
Dynasty, early 19th century**

oval, the cover with a cone finial,  
decorated with sampans and  
pavilions in a riverscape, 23cm wide

R2 000 – 2 500



407

408

**A set of three Chinese blue  
and white jars, Qing Dynasty,  
early 19th century**

decorated with buildings before a  
mountain- and riverscape, *the tallest*  
16,5cm high (3)

R3 000 – 4 000



409

409

**Two Chinese blue and white  
Nankin jars, Qing Dynasty,  
early 19th century**

ovoid, decorated with figures on the  
shoreline with pavilions and buildings  
before a mountainscape, *underglaze-  
blue double-ring mark, hairline cracks,*  
21,5cm high (2)

R6 000 – 8 000

410

**A Chinese underglaze-blue  
and celadon-glazed jar and  
cover, Qing Dynasty, 19th  
century**

the ovoid body moulded and painted  
in relief with butterflies, fruit and  
foliage, *the cover with minor chipping,*  
23,5cm high

R6 000 – 8 000



410

411

**A Chinese porcelain water dropper, Qing Dynasty, 19th century**

modelled in the form of a pink lotus bloom raised on a lily pad, turquoise-glazed interior, *chips, hairline crack*, 4,5cm high, with a wooden stand

R3 000 – 4 000



411

412

**A Chinese yellow-glazed water dropper, Qing Dynasty, late 19th century**

modelled with an arrangement of fruit, with pink highlights, *minute chips*, 5cm high, with a carved wooden stand

R3 000 – 4 000



412

413

**A Chinese craquelure and enamelled saucer dish, Qing Dynasty, 19th century**

the centre enamelled with a vase and a bird-cage before a rocky outcrop, the reverse painted with bats, 14,5cm diameter, and a wooden stand

R1 500–2 000



413

414

**A Chinese porcelain miniature table screen, Qing Dynasty, 19th century**

painted with a maiden dancing before a courtier and his attendant within a carved and pierced frame and stand, 19cm high

R4 000 – 6 000



414

415

**A Chinese carved tortoiseshell box and cover, Qing Dynasty, late 18th/early 19th century**

circular, carved with a seated courtier and his attendants before a balustraded pavilion, the foreground with a figure astride his horse, the sides carved with bands of flowerheads and dragons interspersed with buildings, the reverse carved with further figures enclosing a circular cartouche carved with the initials JPB, some damage to rim, 9,5cm diameter

R6 000 – 8 000



415

416

**A Chinese jadeite carving of a maiden**

of celadon tone, the standing figure holding a *ruyi* sceptre beside a phoenix and a peony, with mottled inclusions, 12,5cm high, on a wooden stand

R6 000 – 8 000



416

417

**A Chinese jadeite, enamel and gemset silver-gilt box and cover, Qing Dynasty, 19th/20th century**

circular, applied with pink quartz and jadeite bosses amongst enamelled flowerheads and foliage, gilt and mirrored interior, with detachable white jadeite hololith bangle carved in relief with a deer eating *lingzhi*, an eagle and a lion divided by script, 5,5cm high, inner diameter of bangle 6,2cm

R5 000 – 7 000



417



418

418

**A Chinese agate censor and cover, Qing Dynasty, late 19th/early 20th century**

the shoulders carved with *taotie* mask-and-ring handles, on three cabriole legs with pad feet, the cover carved with a dog-of-fo, the mottled stone with grey moss inclusions, 13cm high, and a carved wooden stand

R7 000 – 9 000

419

**A Chinese jadeite carving  
of a maiden**

of celadon tone, the standing figure holding a peony bloom beside a small bird perched on a branch, the stone with pale russet inclusions, *11cm high*, with a carved wooden stand

R6 000 – 8 000

420

**A pair of Chinese carved  
hardstone figures of phoenix**

each standing on a pierced base, with trailing peonies in their beaks, the stone of mottled pale green and russet, *cresting damaged*, *15cm high*, each with carved wooden stand (2)

R7 000 – 9 000

421

**A Chinese green quartz vase  
and cover**

the front and reverse carved with phoenix perched on rockwork, the sides and cover with peonies, *cracks*, *16,5cm high*, with a carved wooden stand

R7 000 – 9 000

422

**A lapis lazuli censor and cover**

the front carved with a phoenix, the sides with tall peony blossom, the cover carved with a phoenix holding peony blossom in its beak, the mottled stone with gilt inclusions, *14cm high*, with a carved wooden stand

R7 000 – 9 000



419



420



421



422

423

**A Chinese jadeite carving  
of a maiden**

of celadon tone, the standing figure  
before a stylized tree carved with  
blossom, holding a peony in her right  
hand, the stone with pale brown  
inclusions, *cracks*, 16cm high, with a  
carved wooden stand

R9 000 – 12 000



423

424

**A Chinese agate snuff bottle,  
Qing Dynasty, late 19th  
century**

carved with a pair of *chilong* with  
bifurcated tails, with green jadeite  
stopper, 7cm high, on a carved wooden  
stand

R3 000 – 4 000



424



425

425

**A Chinese red overlay glass  
snuff bottle, Qing Dynasty,  
19th century**

carved in relief with animals through to  
the snowflake ground, *lacking stopper*,  
6,5cm high

R3 000 – 4 000

426

**A Chinese porcelain snuff  
bottle, Qing Dynasty, late 19th  
century**

the whole modelled with *lohans*, one  
astride a tiger, *enamels worn*, *lacking  
stopper*, 6,5cm high; and another, the  
white-glazed body carved in relief with  
a dragon and a phoenix, *some chipping*,  
*lacking stopper*, 6,5cm high (2)

R2 000 – 3 000



426



427

**A Mongolian agate and gilt-metal mounted snuff bottle and stopper, late 19th century**

the shoulders and sides embellished with turquoise and red stones, the cover similarly decorated, 9cm high

R2 000 – 3 000

428

**A Mongolian master's snuff bottle, late 19th/early 20th century**

the stopper, shoulders, sides and base with metal mounts set with cabochon turquoise stones, the shoulders moulded with lion-masks, the front and reverse with jadeite and hardstone panels carved in relief with a squirrel amongst leaves and fruit, some stone losses, dents, 17cm high, with later detachable copper stand

R6 000 – 8 000

429

**A Japanese bronze figure of Kakinomoto No Hitomaro, Meiji Period (1868-1912)**

the famous poet and Japan's literary figure modelled seated, his robe carved with *mon*, lacking calligraphy brush, 6,5cm high

R1 500 – 2 000

430

**A pair of Japanese bronze vases, Meiji Period (1868-1912)**

each of trumpet outline, decorated in relief with panels of bamboo and blossom divided by a central bulbous panel decorated with *ho-o* birds, the side applied with a dragon, dents, 20cm high (2)

R5 000 – 7 000



427



428



429



430

431-450

No lots