



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



242
part lot



241



243



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





254

253

255

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

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

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

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



261



262



263



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

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



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 Kultuureskiedenis 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*

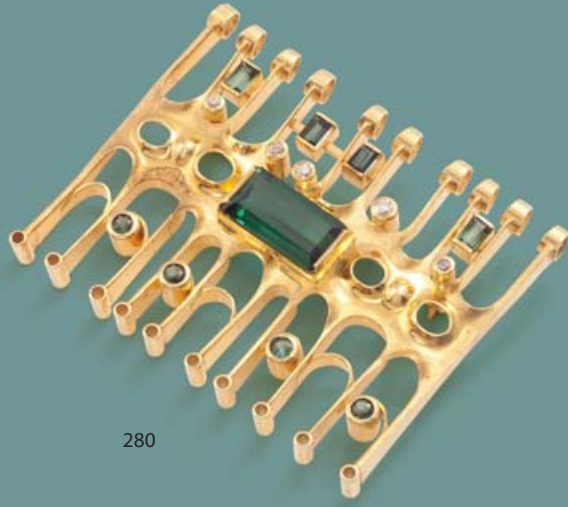
R3 000 – 4 000

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



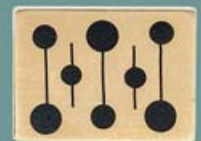
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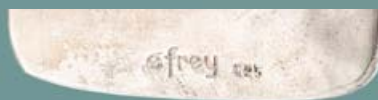


285





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



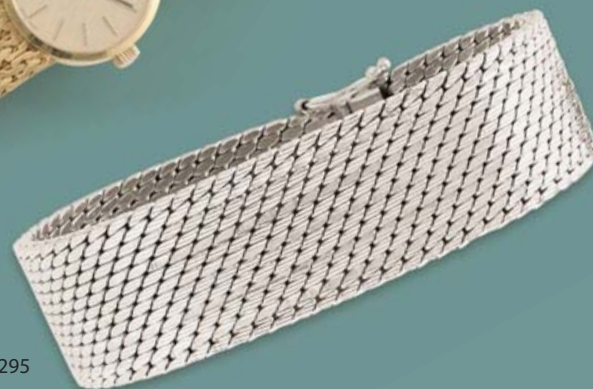
293



294



295



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

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*

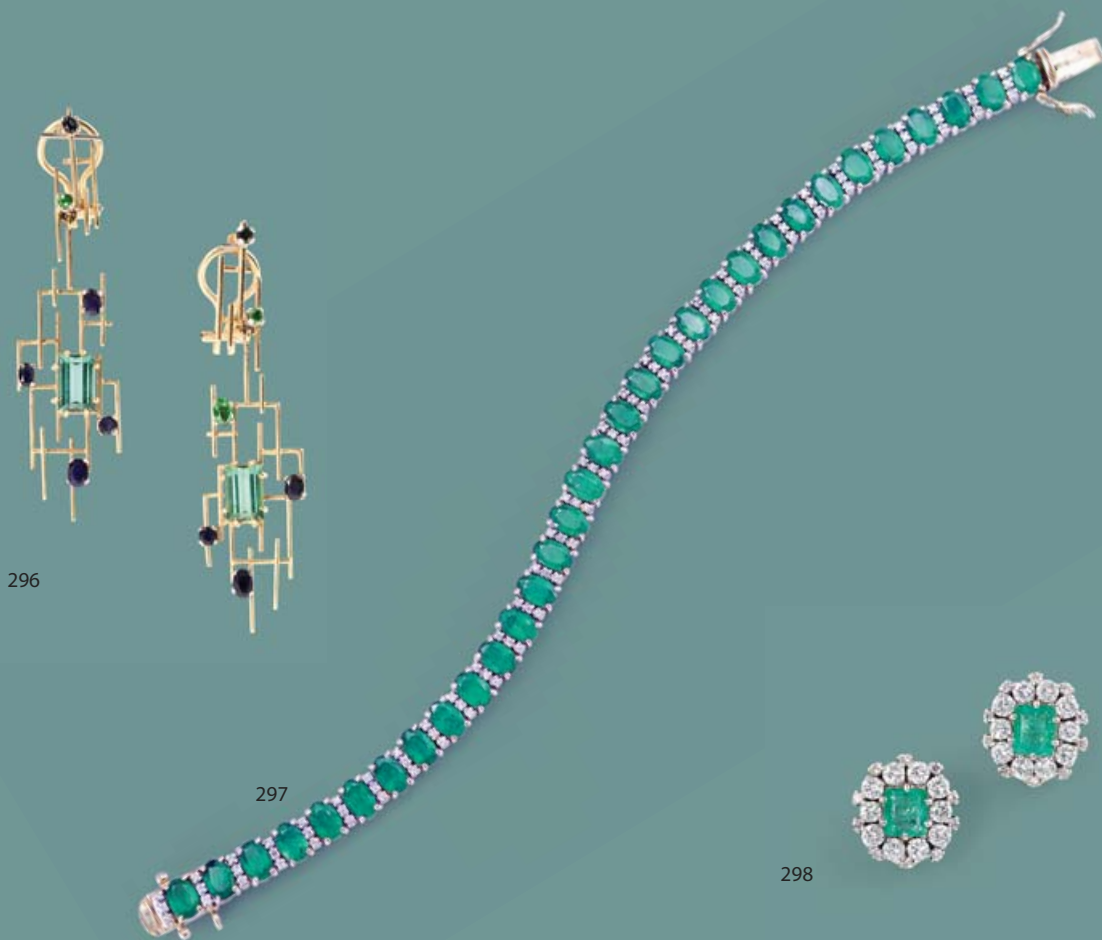
R8 000 – 10 000

294

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



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

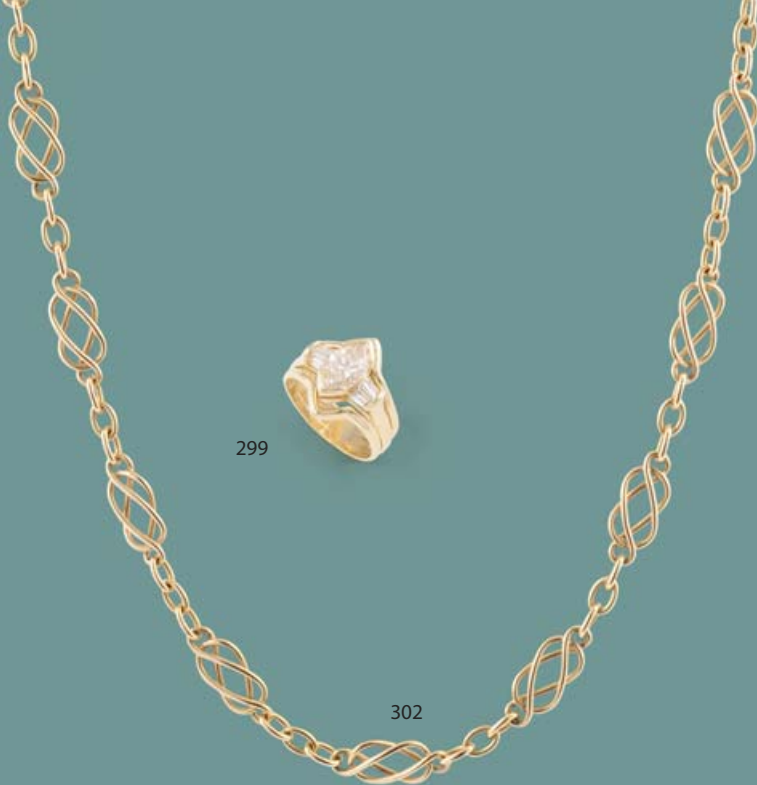
Emerald and diamond bracelet
designed as an articulated line of
claw-set oval-cut emeralds weighing
approximately 9.0 carats, alternating
with brilliant-cut diamonds, *length*
approximately 18cm

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

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

300

301

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



304

part lot

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



306

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



313



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

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



323

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-cut 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*

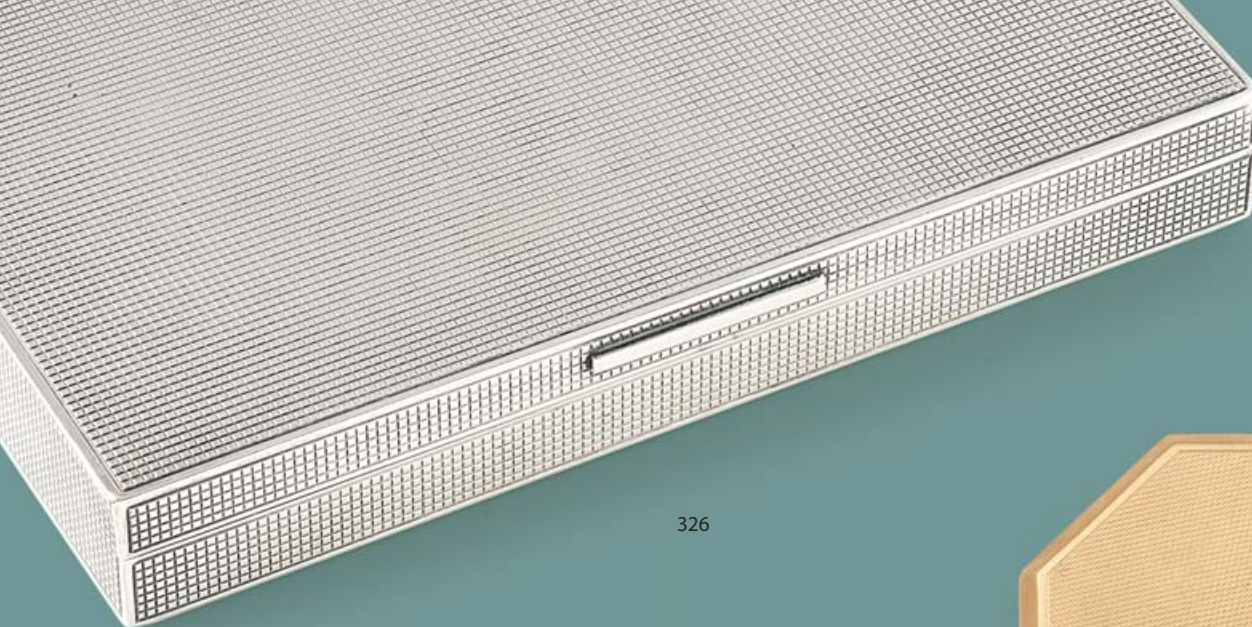
R6 000 – 8 000

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

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



342

341

**A Lalique 'Deux Zéphrys' grey
glass cendrier, 1913-1947
(Marcilhac 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-handled 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



357



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

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 had 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

painted 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

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



402

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

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

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

415



416



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 a 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