



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 4 February - 2pm

**Silver, Furniture,  
Glass and Ceramics**

**Lots 151-340**



151

**A set of four George III silver table  
candlesticks, Ebenezer Coker, London, 1764**

each stepped square base with gadrooned border, the  
knopped stem with swirl base, the scone engraved  
with a crest, with conforming detachable nozzle, 2590g,  
26cm high (4)

**R60 000 – 80 000**



152

152

**A pair of George IV silver candlesticks,  
Waterhouse, Hodson & Co, Sheffield,  
circa 1822**

each circular base with acanthus and c-scroll decoration,  
fluted columns with shell nozzles, *loaded, 33,5cm high (2)*

R15 000 – 20 000



153

153

**A pair of William IV silver chambersticks,  
Paul Storr, London, 1830**

each circular drip-pan with reeded rim and engraved  
with a crest, with conical extinguisher and leaf-capped  
scroll handle, *625g, 15cm diameter (2)*

R20 000 – 30 000



154

154

**An early Victorian engraved gilt-metal and hardstone-mounted ink-stand and pen-rest, circa 1839**

the octagonal ink-well with hinged lapis lazuli cover with inscription and enclosing a glazed hair compartment and *later* glass ink-well, the whole engraved with floral and foliate motifs, the square base with four cabochon-cut lapis lazuli stones, on winged caryatid feet, *central stone cracked*, 7cm high; the rectangular pen-rest fitted with a frieze drawer, embellished with hardstones and raised on scroll feet, 11cm wide (2)

R12 000 – 15 000

155

**A Stourbridge blue-ground cameo silver-mounted scent bottle and stopper, AW Pennington, Birmingham, 1896, probably Stevens and Williams**

of tear-shaped form, the white overlay carved with fuschias and foliage between scalloped, arched and line borders, *silver cover with dents*, 12,5cm

R8 000 – 10 000

156

**A Victorian silver-gilt-mounted claret jug, Walter & George Sissons, Sheffield, 1842**

moulded with flowerheads, c-scrolls and two oval vacant cartouches on either side, the hinged cover engraved with initials, with pierced thumbpiece and double c-scroll handle, the glass engraved with stars, star-cut base, 24cm high

R6 000 – 8 000



155



156



158

157

**A set of six Victorian silver-gilt  
Apostle spoons, Charles Boyton,  
London, 1880**

retailed by Dobson & Sons, 32 Piccadilly,  
London, *cased*, 390g; and four further  
examples, two by Hester Bateman,  
London, one bearing the date 1773,  
another by Samuel Hutton, London, 1732,  
and another, *maker's mark worn*, London,  
1759, 190g (10)

R4 000 – 6 000

158

**A late Victorian silver mirror  
plateau, Walker and Hall, London,  
1895**

the oval body divided into three sections,  
with beaded border and gadrooned rim,  
on four outswept c-scroll and shell feet,  
78cm wide

R8 000 – 10 000

159

**A Victorian electroplate novelty  
jug, 19th century**

the hinged cover in the form of a boar's  
head, with glass eyes, the spout with  
tongue, the handle in the form of the tail,  
*impressed Mika*, 31,5cm high

R4 000 – 6 000



160

160

**A pair of Victorian Corinthian  
column candlesticks, Walker &  
Hall, Sheffield, 1899**

the stepped square base and sconce with  
beading, *restorations, loaded, 29cm high (2)*

**R8 000 – 10 000**



161

161

**A George V silver rose bowl,  
maker's mark worn, Birmingham,  
1933**

octagonal, the crenellated rim and footrim  
with moulded border, *805g, 15cm high*

**R7 000 – 9 000**





163

162

**A George V silver four-piece tea service, Elkington & Co, Birmingham, 1914**

comprising: a teapot, hot water jug, milk jug and two-handled sugar bowl, each with gadrooned rim and engraved with the initial 'M', the teapot and hot water jug with composition leaf-capped scroll handle and finial, on four ball feet, *dents*, 1475g, the hot water jug 18cm high (4)

**R6 000 – 8 000**

163

**A George V silver six-piece tea service, Mappin & Webb, Birmingham, 1931 and 1936**

comprising: a teapot, tea-kettle-on-stand, hot water pot, milk jug, sugar basin and a two-handled tray, fluted ovoid, each shoulder engraved with shells, scrolls, swags and diaper work, with ivory handles and finials, 8250g, the tray 71cm wide over handles (6)

**R60 000 – 80 000**





164

**A set of three George V silver entrée dishes and covers, FTR & Co, London, 1934-1935**

circular, with gadrooned rim and applied with a pair of wooden handles, the detachable domed cover with a leaf-capped scroll carrying handle, 7070g all in, 33cm wide over handles (3)

**R80 000 – 100 000**



166

165

**A George VI silver three-piece tea service, J Gloster Ltd, Birmingham, 1937**

comprising: a teapot, milk jug and two-handled sugar bowl, engraved with engine-turned decoration, the teapot with composition handle and finial, *615g all in, teapot 11,5cm high* (3)

**R3 500 – 4 500**

166

**Twelve silver underplates, Goldsmiths & Silversmiths Co Ltd, London, 1952 and 1953**

in two sizes, each with reeded, scroll and shell rim, the border engraved with a crest, *5265g, the larger 26cm diameter, the smaller 16cm diameter* (12)

**R32 000 – 36 000**



167

167

**A George III mahogany silver table, late 18th century**

the rectangular top with gallery above a *faux* drawer, with carved and pierced apron, on cabriole legs with pad feet and *later* metal castors, *restorations*, 72,5cm high, 85,5cm wide, 49,5cm deep

R8 000 – 10 000



168

168

**A George II mahogany gate-leg card table**

the rectangular hinged top with foliate carved border enclosing a *later* baize-lined playing surface, on acanthus-leaf-carved cabriole front legs with claw and ball feet, *restorations*, 73cm high, 87,5cm wide, 38cm deep closed

R7 000 – 9 000

169

**An oak side table, 18th century**

the *later* rectangular moulded two-plank top above a frieze drawer, on baluster-turned legs joined by a conforming H-shaped stretcher, on turned feet, *restorations*, 76cm high, 91,5cm wide, 57cm deep

R8 000 – 10 000



169

170

**A George III mahogany double gate-leg card table, 18th century**

the moulded serpentine hinged top enclosing a *later* baize-lined playing surface, on tapering pentagonal legs with block feet, 72cm high, 91cm wide, 45cm deep *closed*

R6 000 – 8 000



170

171

**A George III mahogany pie-crust tilt-top table, 18th century**

on a turned tapering column with three cabriole legs and pad feet, 71cm high, 50cm diameter

R5 000 – 7 000

172

**A George III mahogany  
cellaret, late 18th/early  
19th century**

the hinged octagonal top enclosing  
a liner, the sides with *later* handles, on  
square-section tapering legs, brass  
cappings and castors, *restorations*,  
69cm high, 45,5cm wide

R20 000 – 25 000



172

173

**Four George III mahogany side  
chairs, early 19th century**

each with curved top rail above  
three fluted splats and reeded side  
rails, stuff-over upholstered seat, on  
tapering square-section legs with  
spade feet (4)

R5 000 – 7 000

174

**A George III mahogany spider  
leg table, late 18th century**

the rectangular twin-flap top with a  
double gate-leg action, on ring-turned  
legs joined by side stretchers,  
72cm high, 76cm long, 89cm wide open

R8 000 – 10 000



174



175

**A Regency gentleman's mahogany and ebonised wardrobe**

the upper section with three ebonised beaded hexagonal panels, the left door with four *faux* drawers enclosing a cupboard fitted with pegs, with two further doors to the right enclosing two drawers and a shelf above a pair of short drawers and three graduated long drawers, on a plinth base, with *restorations, retailers' label, WJ Mansell Ltd, Antique & Modern Furniture, 266 & 266A Fulham Road, and 2A Redcliffe Gardens, London, SW, 230cm high, 210cm wide, 55,5cm deep*

**R30 000 – 40 000**

176

**A William IV mahogany armchair**

in the manner of Gillows, the curved button-back with reeded side supports, downcurved arms with fan and foliate paterae, on S-shaped legs with castors

**R6 000 – 8 000**

177

**A mahogany and brass adjustable music stand, late 19th century**

with sheet rest and circular dish above a fluted column, on four painted leaf cabriole legs, paw feet and brass castors, *162cm high fully extended*

**R4 000 – 6 000**



175

178

**A Victorian walnut drop-side table**

the moulded oval top above a pair of twist supports, on leaf-carved cabriole legs joined by a stretcher, with porcelain castors, 70cm high, 103cm wide open, 90cm deep

R5 000 – 7 000

179

**A Victorian gilt and silvered-brass agate-mounted clock garniture, English/French, 1871**

the 9,5 enamel dial with roman numerals, with bell-striking *Japy Frères* movement and Brocot escapement, the case of oval form surmounted by a merboy blowing his horn, the shoulders with pierced and engraved handles, the front applied with banded-agate cabochons on foliate and shell engraved reserves, and with a gartered crown above XII, the whole raised on a rectangular stepped base, centred by a shell and coral flanked by hippocampi, on toupie feet, *stamped registration mark, the back plate stamped 298*, 50cm high, and a pair of conforming three-light candelabra, 44cm high, each with velvet-lined giltwood base, ebonised oval stand on bun feet; with three glass domes, *the tallest 62cm high* (3)

R30 000 – 35 000

180

**A mahogany pedestal desk, 19th century**

the raised back with three folio drawers above three drawers, the lower half with pull-out leather-lined writing surface above three drawers, the left pedestal with divisions, the right with three drawers, on plinth bases, *restorations*, 101cm high, 115cm wide, 62,5cm deep

R10 000 – 15 000

179



180





181

181

**A George II style walnut side table, Hamptons, Pall Mall East, London, circa 1880**

the rectangular crossbanded top inlaid with feather stringing above a frieze drawer, on cabriole legs and pad feet, *the reverse with maker's disc, the drawer with retailer's label, Rex Challenor, 26 Field Street, Durban, 75cm high, 76,5cm wide, 53cm deep*

**R5 000 – 7 000**



182

182

**A George III style satinwood and painted circular occasional table, circa 1910**

the centre painted with a rondel of flowerheads and palmettes bordered by urns, the outer rim painted with green ribbons and swags centred by red flowerheads, on four turned and fluted supports with splayed legs, brass cappings and castors, *73cm high, 89cm diameter*

**R12 000 – 15 000**

detail





183

**An important Cape silver presentation covered cup, John Townsend, circa 1830**

of baluster outline, engraved with an image of the Machtenburg Gardens and the Lodge building, titled MACHTENBURG SOCIETY, the reverse engraved with four golfers dressed in top hats and tail coats within a rectangular playing field bordered by trees and buildings, titled GOLF GROUND, the bell-shaped cover engraved THIS CUP WAS PRESENTED by JOSEPH DAY, TO THE MEMBERS OF THE MACHTENBURG SOCIETY ON THE 13TH FEBRUARY 1830, raised on a stepped domed circular foot, *gilt interior*, 570g, 21,5cm high

**R250 000 – 300 000**

The gentlemen in the engraved view are playing 'kolf', a centuries old game which originated in the Netherlands and was particularly popular there in the late 18th and 19th centuries. The kolf course has a wooden post positioned at each end and the aim of the game is to hit the post at the far end, striking the ball with your club from the opposite post, return the ball to the post from which you started and then again strike it towards the far end. This had to be done in three strokes.

Kolf is tied to the development of golf and it is probable that in the Cape in the 1830s the name 'kolf' had been anglicised by the English speaking community to golf, thus

the inscription 'GOLF GROUND'.

Joseph Day was a haberdasher in Plein Street, Cape Town. He, in partnership with the Baron Von Ludwig and Matthew Donough, purchased the Machtenburg Gardens, situated in LooYers Plein, in 1830. The purchase included the Masonic Lodge, De Goede Trouw, with its avenue of trees depicted on the front of the cup.

Baron Von Ludwig housed his vast collection of natural history specimens in part of the Lodge, thus establishing the first known museum at the Cape. In 1839 the gardens and Lodge was sold to the Catholic community who celebrated their first service there.

184

**A Cape silver sugar basket,  
apparently unmarked,  
18th century**

oval, urn-shaped with everted beaded and pierced rim, the sides applied with a pair of beaded handles, the shoulder engraved with a guilloche border, the beaded stem on a rectangular base, 205g, 18cm wide over handles

**R80 000 – 100 000**

**LITERATURE**

*cf.* Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, where a comparable example is illustrated on p 96

*cf.* Strauss & Co, Cape Town, 7 March 2011, lot 114, and 26 September 2011, lot 87, when similar examples of Cape silver sugar baskets were sold

185

**A Cape silver beaker, Lodewyk  
Willem Christiaan Beck, mid  
19th century**

the tapering cylindrical body engraved with initials PRJ, with reeded rim, the base inset with a coin dated 1844, gilt interior, 115g, 7cm high

**R20 000 – 25 000**



184



185



186



186

**A Cape silver double beaker, Peter Clarke Daniel, 19th century**

of barrel form, engraved with bands of reeding, each base inset with coins dated 1819 and 1821, gilt interior, 250g, 12,5cm high

**R40 000 – 50 000**

187

**A Cape silver marrow scoop, William Moore, mid 19th century**  
35g

**R2 000 – 3 000**

**LITERATURE**

*cf. Stephan Welz, Cape Silver and Silversmiths, Balkema, Cape Town, 1976, where a comparable example is illustrated on page 77*

188

**A Cape silver presentation trowel, John Syms Willcox, circa 1880**

the blade engraved, 'PRESENTED TO MRS BAMBERGER wife of the CC and RM of Bedford. ON THE Occasion of her laying THE FOUNDATION STONE OF THE TOWN HALL AND PUBLIC LIBRARY June 10th 1884', engraved with foliate decoration, with turned ivory handle, *cased*, 23,5cm long

**R4 000 – 6 000**

189

**A Cape silver covered sugar bowl, Daniel Heinrich Schmidt, 19th century**

the sides applied with a pair of corded handles terminating in stylised flowerheads, on a square base, the domed cover with *later* silver-gilt finial, 352g, *replaced finial*, Don Sheasby, Silversmith, Cape Town, 15,5cm high

R20 000 – 25 000

190

**A Cape silver fish slice, Willem Godfried Lotter, late 18th century**

the pierced blade engraved with wrigglework and initials, with ivory handle

R6 000 – 8 000

**LITERATURE**

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, illustrated on page 66

191

**A Cape silver book clasp, Johannes Marthinus Lotter, 19th century**

engraved with flowerheads within wrigglework borders, the inside of the clasp engraved with the initials "ECdK", mounted on a Dutch psalter; and another, apparently unmarked, 19th century, engraved with flowerheads within wrigglework borders, mounted on a Dutch psalter, the end-paper inscribed "GM Malherbe, Paarl, 24 July 1862", *some damage* (2)

R5 000 – 7 000

188



189



190



191



192

**A Cape silver snuff box, Johannes Marthinus Lotter, 19th century**

the rectangular hinged cover with shell thumbpiece, the sides with wrigglework decoration, the gilt interior *later* inscribed "Frank Pym from Frank Shuttleworth Xmas 1911", 70g, 6,5cm wide; and another, Daniel Beets, 19th century, the oval hinged cover with wrigglework, gilt interior, *restorations*, 60g, 7,5cm wide (2)

R3 000 – 4 000

193

**A Cape silver snuff box, apparently unmarked, 19th century**

the rectangular hinged cover engraved with the initials "RC de V" within geometric borders, the reverse with a similar border, 50g, 6cm wide

R2 500 – 3 000

194

**A Colonial silver wine funnel, 19th century**

with pierced detachable strainer and curved spout, *repairs*, 110g, 13,5cm high

R800 – 1 000

# Cape Furniture from the Collection of Dr Bothma Buitendag



Bothma Buitendag's interest in Cape furniture was first ignited when, as a medical student at the University of Pretoria, he visited the National Cultural History Museum of Pretoria. Little did he realise that this was to be the beginning of a life-long passion.

At that time the Museum was run by Kotie Roodt-Coetzee, whose contribution to museology is legendary. She encouraged Bothma by offering advice and assistance in starting his own collection. Amongst some of his early purchases were pieces from the dealer, Victor de Kock, of Vredenhof Antiques, Church Street, Pretoria.

Having qualified as a paediatrician, he first practiced in Pretoria, moving to Tulbagh in the Cape in 1974 and setting up a practice in Worcester. However, as an outlet for his enthusiasm as a collector, he and his partner opened their own antique shop, Tulbagh Antiques, next to Paddagang and opposite the artist, Christo Coetzee, specialising in antique Cape and Colonial furniture, and Oriental ceramics. He derived great pleasure from sourcing pieces for the shop, attending auction sales and often travelling far and wide in pursuit of a particular item. He recalls that he once drove all the way to Nylstroom to look at an armoire and, on another occasion to Philippolis to fetch the pair of stinkwood and witels half-moon tables which are included in this sale (*lot 212*). He had an untiring eye for quality and enjoyed doing the research. At the time, the only points of written reference were the books by Pearse and Atmore. However, the publication of Anton Obholzer and Michael Baraitser's books on Cape furniture inspired not only Bothma but a whole new generation of collectors.

Bothma's view is that Cape furniture is more of a traditional cultural yardstick and that South Africa, because of its Colonial past, is more diversified than some of the other 'New World' countries, like America, Canada and Australia. South Africa had the advantage of good craftsmen who came from Europe, bringing with them their design skills. Local timbers were used and a distinctive Cape style developed out of necessity. His favourite pieces are the Transitional Tulbagh chairs which have their own unique Cape vernacular style and the Riversdale jonkmanskas (*lot 213*), which is featured in Anton Obholzer and Michael Baraitser's book, *Cape Country Furniture*.

On his retirement from his medical practice in 1995 he was finally able to devote his time to the business which had expanded to include silver, paintings and glass. Following in the tradition of a respected dealer he was able to assist others with their collections, and his opinion was sought after and valued. Amongst these were the pieces recently sold at Keerweder in Franschhoek.

It is our privilege to have been entrusted with this sale. His wish is that the new owners will derive as much pleasure from the collection as he has had over the years in putting it together.



195

**A Cape stinkwood Tulbagh  
side chair, 18th century**

the side rails with finials above  
chamfered side supports, with moulded  
toprail above a pair of vertical splats,  
conforming midrail, riempie seat, on  
chamfered square-section legs joined by  
stretchers

**R9 000 – 12 000**

**LITERATURE**

Hans Fransen, *The Cape Chair*, Cape Town,  
1970, page 50, illustration 32, where a  
similar example is illustrated  
Michael Baraitser and Anton Obholzer,  
*Cape Country Furniture*, Cape Town, 1981,  
second edition, page 38, illustration 86,  
where another example is illustrated

196

**A Cape stinkwood  
Transitional Tulbagh side  
chair, 18th century**

with gabled top rail above a pair of  
moulded vertical splats, plain crossbar,  
caned seat, on square-section tapering  
legs joined by stretchers

**R7 000 – 9 000**

197

**A Cape yellowwood and  
stinkwood peg-top table,  
late 18th century**

the rectangular two-plank top with  
canted corners above a wavy frieze,  
on cabriole legs with pointed pad feet,  
*restorations, 71,5cm high, 60,5cm deep,  
81,5cm wide*

**R25 000 – 35 000**



195



196



197



198

**A Cape teak Transitional  
Tulbagh side chair,  
18th century**

with wave-shaped top rail and midrail,  
moulded vertical splats, caned seat, on  
square-section tapering legs joined by  
stretchers

**R7 000 – 9 000**



198



199

199

**A Cape stinkwood  
Transitional Tulbagh side  
chair, 18th century**

with gabled shaped top rail above a  
pair of moulded splats, plain crossbar,  
caned seat, on square-section legs  
joined by box-stretchers

**R6 000 – 8 000**

200

**A Cape teak table,  
18th century**

the rectangular peg-top with rounded  
corners above a frieze drawer, on  
cabriole legs and pad feet, 70cm high,  
124,5cm wide, 73,5cm deep

**R40 000 – 60 000**



200



201

201

**A Cape stinkwood Transitional Tulbagh side chair, 18th century**

with wave-shaped top rail above a pair of moulded splats, riempie seat, on square-section legs joined by stretchers, *the front with bracing*

R5 000 – 7 000

202

**A Cape stinkwood side table, late 18th century**

the rectangular top above a frieze drawer, on square-section tapering legs, *74cm high, 94cm wide, 60cm deep*

R40 000 – 60 000

203

**A Cape pearwood and stinkwood peg-top table, early 19th century**

the moulded rectangular top with canted corners above a frieze drawer, on tapering fluted legs and notched feet, *71cm high, 95cm wide, 67cm deep*

R50 000 – 70 000

**PROVENANCE**

Vredenhof Antiques, Church Street, Pretoria, 1960s



202



203

204

**A Cape stinkwood Neo-classical armchair, early 19th century**

with moulded curved top rail above a pierced splat, fluted posts and arm supports, outcurved arms, upholstered padded drop-in seat, on tapering fluted legs with block feet

**R9 000 – 12 000**

**LITERATURE**

cf. Hans Fransen, *The Cape Chair*, Cape Town, 1970, page 64, illustration 52, where a similar example is illustrated



204

205

**A Cape stinkwood Neo-classical armchair, early 19th century**

the notched top rail and side supports with carved rosettes, pierced splat, downcurved padded arms, upholstered seat, on square-section fluted legs headed by foliate paterae

**R9 000 – 12 000**

**LITERATURE**

Michael Baraister and Anton Obholzer, *Town Furniture of The Cape*, Cape Town, 1987, page 189, illustration 794



205

206

**A Cape stinkwood Neo-classical armchair, early 19th century**

the shaped top rail centred by an oval foliate patera above a pierced splat, caned seat, on tapering fluted legs joined by an H-shaped stretcher

**R8 000 – 10 000**

**LITERATURE**

cf. A similar chair is in the collection of the Tongaat Sugar Company, illustrated in GE Pearse, *Eighteenth Century Furniture in South Africa*, JL Van Schaik, Pretoria, 1960, page 68, Figure 82



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207

207

**A Cape stinkwood Neo-classical side chair, 19th century**

the shaped top rail centred by an oval foliate patera above a pierced splat, caned seat, the front seat-rail with a flowerhead patera, on square-section tapering fluted legs joined by an H-shaped stretcher, *restorations*

**R4 000 – 6 000**



208

208

**A Cape stinkwood church chair, 19th century**

the rectangular top with leaf cresting above three vertical splats, riempie seat, on tapering baluster legs joined by stretchers, with ring-turned feet, *restorations*, the seat-rail back carved with the initials 'P.A.V.Z.'

**R9 000 – 12 000**

This chair was the property of Petrus Arnoldus van Zyl, baptised in Tulbagh on 2 July 1786, married on 3 January 1806 to Maria E von Biljoen, and died on 26 August 1844, at Kliprivier, district of Swellendam.



209



209

209

**A Cape stinkwood drop-side table, 19th century**

the rectangular cross-banded top with single gateleg action, on tapering legs with a small block foot, *71cm high, 82,5cm wide open, 91cm deep*

**R15 000 – 20 000**

210

**An Eastern Cape stinkwood and upholstered settee, 19th century**

with shaped backrail and padded back, outcurved reeded arm supports, on ring-turned baluster legs with brass cappings and *later* porcelain feet, with squab cushion, *230cm long*

**R25 000 – 30 000**



210



211

**An Overberg stinkwood  
rusbank, 19th century**

the open rectangular back with a  
pair of pierced splats divided by plain  
vertical rails, riempie seat, on square-  
section legs joined by an H-shaped  
stretcher, with squab cushion,  
*174cm wide (2)*

R10 000 – 15 000



211

212

**A pair of yellowwood,  
stinkwood and witels half-  
moon tables, 19th century**

each semi-circular top above a reeded  
frieze, on square-section tapering legs,  
*73cm high, 102,5cm wide, 57,5cm deep  
(2)*

R30 000 – 40 000



212

213

**A Riversdale stinkwood and  
yellowwood inlaid jonkmanskas,  
19th century**

the rectangular top above a pair of  
inlaid drawers, with a pair of cushion  
panelled doors below enclosing two  
shelves, one door with incised closing  
strip, with panelled sides, on tapering  
inlaid block feet, *some inlay loss,*  
*restorations, 164cm high, 123,5cm wide,*  
*53cm deep*

**R150 000 – 200 000**

**LITERATURE**

Michael Baraitser and Anton Obholzer,  
*Cape Country Furniture*, Cape Town,  
1986, second edition, page 265,  
illustration 918-922

Michael Baraitser and Anton Obholzer,  
*Cape Antique Furniture*, Cape Town,  
Struik, 2004, page 309, illustration 1302





214

**An Oudtshoorn stinkwood and  
yellowwood inlaid jonkmanskas,  
19th century**

the outset moulded top above a pair  
of drawers, a pair of panelled doors  
below with inlaid closing strip and  
enclosing two shelves, with panelled  
sides, on tapering square-section legs,  
*165,5cm high, 136cm wide, 57,5cm deep*

**R120 000 – 150 000**

**PROVENANCE**

Christensten Gallery, Bloemfontein,  
1960s



215

**A South-eastern Cape 'De Rust' pine and inlaid chest, circa 1880**

the rectangular hinged top, front and sides inlaid with a star motif enclosed by a chequerboard border, the interior with traces of wallpaper, on tapered block feet, 56cm high, 92,5cm wide, 54,5cm deep

**R30 000 – 40 000**

cf. Deon Viljoen and Piér Rabe, *Cape Furniture and Metalware*, Cape Town, 2001, pages 72-73 where a similar example is illustrated  
Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, 2004, page 382, illustration 1616-1618 where a similar example is illustrated  
Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, second revised edition, 1986, page 232, illustration 804-807 where a similar example is illustrated



215

216

**A West Coast inlaid cedarwood chest, 19th century**

possibly made in the Calvinia district, with hinged rectangular two-plank top, the front inlaid with star and geometric motifs, the sides with iron carrying-handles, wavy apron, on bracket feet, 67cm high, 132cm wide, 61cm deep

**R40 000 – 50 000**

cf. Deon Viljoen and Piér Rabe, *Cape Furniture and Metalware*, Cape Town 2001, pages 73-74 where another example is illustrated



216

217

**A Cape stinkwood centre table, 19th century**

the moulded rectangular three-plank top above a moulded frieze, on ring-turned legs, 74,5cm high, 136,5cm wide, 86,5cm deep

R15 000 – 20 000



217

218

**A Cape West Coast fruitwood Tulbagh side chair, 19th century**

with triple wave top rail above a pair of vertical splats, conforming midrail, riempie seat, on square-section legs joined by box-stetchers

R3 000 – 4 000



218

219

**A Cape West Coast orangewood child's chair, 19th century**

with yoke-shaped top rail above a notched midrail, riempie seat, on square-section legs joined by a three-quarter box-stretcher

R3 000 – 4 000



219

220

**A Cape fruitwood Transitional  
Tulbagh tolletjie child's armchair,  
late 18th/early 19th century**

the shaped top- and midrails with  
three turned spindles, riempie seat, on  
chamfered legs joined by box-stretchers

R9 000 – 12 000



220

221

**A Cape stinkwood Volkwyn child's  
chair, early 20th century**

with plain top rail above a pair of ring-  
turned spindles, riempie seat, on ring-  
turned legs joined by side stretchers

R1 500 – 2 000



221

222

**A Cape stinkwood voetstofie,  
19th century**

the square top pierced with hearts, clubs  
and diamonds, on a spreading foot, with  
*later* copper tessie, 18cm high, 25cm square

R2 000 – 3 000



222

223

**A Cape teak voetstofie,  
19th century**

the rectangular top pierced with a foliate  
roundel, the corners with stylised leaf  
motifs, with *later* copper and steel tessie,  
18cm high, 25,5cm wide

R2 000 – 3 000



223

224

**A Cape yellowwood botterbak,  
19th century**

the side with shaped handle and moulded  
spout, 17cm high, 65cm wide

R4 000 – 5 000



224





detail

## Various Properties

225

### **An important Cape West Coast cedarwood, pine and inlaid cupboard, 18th century**

the moulded pediment centred by a fan- and foliate-shaped cresting above a pair of panelled doors inlaid with diamond motifs and enclosing two shelves, with double panelled sides, the lower half with a shelf and a pair of cupboard doors, on a bracket-shaped base, 223,5cm high, 165cm wide, 62cm deep

**R250 000 – 300 000**

#### **LITERATURE**

Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1986, page 291, illustration numbers 1012 and 1013

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 313, illustration number 1318



226

**A Cape stinkwood display cabinet, late 18th/early 19th century**

the arched cornice above glazed doors and sides enclosing three *later* shelves, the lower half with a pair of panelled doors enclosing a shelf, on bun feet, with silver escutcheons *apparently unmarked, restorations*, 213cm high, 141,5cm wide, 45cm deep

R80 000 – 100 000



227

**A Cape stinkwood armoire,  
19th century**

the moulded arched hood with shaped cresting carved with scalework flanked by foliage above a pair of panelled doors enclosing four shelves and two drawers, three graduated linenfold long drawers below, with panelled sides, on *later* ogee feet, 269cm high, 172cm wide, 70cm deep

**R250 000 – 300 000**

**PROVENANCE**

The Van Blommestein family, and thence by descent

**LITERATURE**

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 254, illustration number 1079





228

**A Colonial Dutch satinwood, tulipwood, ebony and kingwood parquetry side table, 18th century**

the rectangular top centring an oval panel with corner spandrels outlined in banding and decorative stringing, the edge and sides in parquetry, above the fluted frieze centring an inset vignette of sailing ships in a bay, banding and corner paterae, on square tapering legs, *restorations*, 72,5cm high, 93,5cm wide, 56,5cm deep

**R150 000 – 200 000**

*cf.* A similar table is in the Study at Groot Constantia homestead (no 94 in the inventory), and was damaged during the fire in 1925 in which the vignette drawing was destroyed.

A similar example was sold in Cape Town, The Herbert Prins Collection, 21 October 1997, lot 78



228

229

**An Overberg stinkwood side chair, 19th century**

with curved reeded toprail and a pair of conforming midrails, notched side supports, caned seat, on tapering square-section legs joined by an H-shaped stretcher

**R3 000 – 4 000**

230

**A Cape stinkwood and fruitwood Neo-classical armchair, 19th century**

with triple-arched toprail above a pierced splat, riempie seat, on square-section tapering legs joined by an H-shaped stretcher, *restorations*

**R4 000 – 6 000**

231

**A Cape stinkwood and fruitwood Neo-classical side chair, 19th century**

with wave-shaped and arched toprail, pierced splat, conforming midrail, riempie seat, on tapering fluted legs joined by an H-shaped stretcher, *restorations and replacements*

**R3 000 – 4 000**



230



231

232

**A set of five Cape stinkwood side chairs,  
late 19th century**

each with wavy shaped top rail above a row of  
bobbin-turned spindles, riempie seat, on baluster-  
turned legs; and another *later* example (6)

R5 000 – 7 000



232

233

**A Cape yellowwood and stinkwood  
extending dining table, 19th century**

in three parts, the rectangular top composed  
of a central section and a pair of D-ends above  
a moulded frieze, on ring-turned baluster legs,  
*small replacements*, 75cm high, 268,5cm long fully  
extended, 132cm wide; and a *later additional leaf*,  
75cm high, 87cm long, 132cm wide (2)

R80 000 – 100 000



233



234

234

**An Indo-Portuguese ivory and giltwood figure of St Augustine, late 18th/early 19th century**

the standing figure with a nimbus, holding a staff in his right hand and a light in his left, his robe painted with red highlights and adorned with a stole, on a triangular marbled base, *some distress to the paintwork, some later gold leaf gilding, 22,5cm high*

R12 000 – 15 000

235

**An Indo-Portuguese ivory figure of St Paul, late 18th/early 19th century**

the barefoot figure holding a Bible in his left hand and a sword in his right, his flowing robes outlined with a gilt border and stylised foliate and dot motifs, standing on an oval base, on *later turned oval wooden base, 18cm including base*

R8 000 – 10 000



235

236

**An Indo-Portuguese ivory and polychrome figure of St Joseph and the Christ Child, late 18th/early 19th century**

the standing figure with a nimbus, dressed in flowing robes painted with stylised flowerheads in green and red, his hat on his back, supporting the Christ Child in his left arm and holding a lily in his right hand, on a circular base painted with the initials 'S.J.' within a rectangular plaque, on a *later turned wooden base, age cracks, 12,5cm high*

R7 000 – 9 000

237

**An Indo-Portuguese ivory figure of St Francis Xavier, early 19th century**

the standing figure's robes outlined in green and gilt, his shoulders adorned with a stole, holding a staff in his right hand and a crucifix in his left, the base with the initials 'S.F.X.' in gilt, on a shaped rectangular wooden base, *8cm high*

R6 000 – 8 000



236



237

238

**An Indo-Portuguese painted polychrome wood figure of St Anne teaching Mary, 19th century**

the figure of St Anne seated on a throne with a book on her lap, her left arm around the standing figure of Mary reading, on a semi-circular base, with gilt highlights, 18cm high

R3 000 – 4 000

238



239

**An Indo-Portuguese ivory crucifix figure, 19th century**

raised on a semi-circular and faceted Pau-Santo wood base, embellished with three stylised flowers, some repairs, 36cm high

R10 000 – 12 000



239

240

**An Indo-Portuguese ivory walking stick, 19th century**

simulated bamboo, in four sections, with a stylised hound-head handle, 91cm long

R5 000 – 7 000



240

241

**An ivory figure of a maiden, probably Austria or Germany, late 19th century**

carved in 18th century attire, feeding birds from a basket of seed over her left arm, a rooster at her feet, on a turned column with spreading circular foot, some small damage, 18cm high

R3 000 – 4 000

241







detail



242

**Four Portuguese leather-upholstered  
carved rosewood high-back armchairs,  
late 19th/early 20th century**

each with arched panelled back, leaf-carved arms on  
twist-turned supports, on block and twist-turned legs  
joined by side stretchers, flattened bun feet, applied  
throughout with brass bosses, *restorations, leather  
damaged, some bosses lacking* (4)

**R40 000 – 60 000**

243

**A Dutch walnut and marquetry display cabinet, late 18th/  
early 19th century**

with shaped cornice centred by a  
leaf cresting above a pair of glazed  
panelled doors enclosing two shaped  
shelves, with three graduated bombé  
drawers below, on claw and ball feet,  
*230cm high, 178cm wide, 51cm deep*

R45 000 – 55 000







244



245

244

**A Dutch marquetry and walnut silver table,  
19th century**

the rectangular top with moulded gallery above a frieze drawer, on cabriole legs, *restorations*, 68cm high, 74cm wide, 40,5cm deep

R7 000 – 9 000

245

**A Dutch mahogany and brass inlaid side table,  
early 19th century**

the rectangular top with gallery above a frieze drawer, on square-section tapering legs inlaid with brass stringing, on brass bun feet, *restorations*, 75cm high, 73cm wide, 55,5cm deep

R8 000 – 10 000

246

**A pair of French giltwood and caned bergères,  
late 19th century**

each with beaded and leaf borders, the arms carved with ram's head terminals, on acanthus-leaf carved cabriole legs with scroll feet, *cane damaged* (2)

R10 000 – 15 000



246

247

**An Empire mahogany and brass-mounted marble-topped commode, first quarter 19th century**

the rectangular mottled grey marble top above a frieze drawer, with three long drawers below flanked by turned columns, on rounded feet, *restorations*, 91cm high, 130cm wide, 63cm deep

R25 000 – 30 000

248

**A Louis XIV style walnut and upholstered armchair, early 20th century**

upholstered in ostrich skin, acanthus-leaf-carved arm rests, on braganza-style feet joined by stretchers

R9 000 – 12 000



247



248

249

**A pair of Meissen Nodding  
Pagoda Figures, late 19th  
century**

each corpulent smiling figure seated  
cross-legged wearing a loosely-  
tied robe painted with *indianische  
Blumen*, with gilt highlights, one sleeve  
with firing crack, crossed swords in  
underglaze-blue, the male incised 153  
and 97, the female incised 154 and 97,  
14,5cm high (2)

R40 000 – 60 000



249

250

**A Russian silver-mounted  
glass basket, Kiev, late 19th  
century**

square with rounded corners, the  
hinged handle moulded with  
flowerheads and foliage, the rim  
with rondels of rose-heads divided  
by foliate motifs, the glass cut with  
hexagonal panels of printies and  
diamond cuts, with star-cut base,  
21,5cm square, 9cm high

R6 000 – 8 000



250

251

**A pair of German silver three-light  
candlesticks, post 1884**

each stem rising from a part-fluted oval base,  
with leaf-capped scroll handles, loaded, 18cm  
high (2)

R6 000 – 8 000



251

252

**A gilt-metal and bronzed clock garniture, late 19th century**

the 10cm embossed gilt dial with enamel numeral cartouches, bell-striking movement, the case surmounted by a cherub with his bow, the whole with pierced latticework sides, on acanthus-leaf scroll feet, the shaped base with toupie feet, 47cm high, and a pair of five-light candelabra, the candelarms supported by a putto holding grapes, raised on a shaped base with toupie feet, 55cm high (3)

R20 000 – 25 000

252



253

**A French bronze, marble and gilt-metal-mounted clock garniture, mid 19th century**

the 9,5cm marble dial applied with *later* brass roman numerals, signed Lerolle Paris, the bell-striking movement signed Lerolle Paris and with the numerals 1498, the white marble case surmounted by the seated figure of Ariadne proffering grapes to a cherub, with a vessel issuing wine behind her left leg, the breakfront case applied with bands of acanthus leaves and plaques cast with putti, raised on toupie feet, 51cm high; and a pair of six-light candelabra, each modelled with a scantily-clad figure holding the candelarms aloft, on a fluted fluted and gilt-metal-mounted circular base, 60,5cm high (3)

R20 000 – 25 000

253





254

**A pair of French bronze models, 'Faneuse' and 'Faucheur', Edouard Drouot (1859–1945)**

each standing on a circular rouge marble base, *signed Drouot*, 82cm high (2)

R20 000 – 30 000

255

**A bronze figure of a maiden, Eutrope Bouret (1833–1906)**

modelled leaning against rocks, holding a spray of flowers, on a shaped base, *incised BOURET*, 41cm high, and a bronze figure of a mussel catcher, Charles Anfrie (1833–1905) (2)

R6 000 – 8 000

256

**A bronze figural group of two cranes, Pierre Robert Christophe (1880–1971)**

perched on a rock, signed and indistinctly dated 1909, *stamped A Bingen-Costenoble, fondeur à Paris*, 25cm high

R7 000 – 9 000

254



254





257

**A wrought-iron figural wall light, Chapelle, Nancy, 1920s**  
the bracket in the shape of a stylised bird on a three-sided frame, the light suspended from its beak, with *later* green opaline glass shade, *shade chipped, signed, 30cm wide*

R6 000 – 8 000

258

**A macassar-veneered and inlaid side cabinet, De Coene Frères, Belgium, 1930s**  
the stepped rectangular top above a pair of doors each inlaid with a foliate patera and enclosing a shelf, on fluted legs and metal ball feet, *the reverse with makers' mark, some damage to the top, 110cm high, 147cm wide, 58,5cm deep*

R20 000 – 25 000

259

**A Biedermeier-style mahogany and brass-mounted metamorphic television cabinet, designed by Linley, Belgravia, modern**  
the rectangular outset top above a plain frieze, a pair of panelled doors below flanked by columns, with panelled sides on a plinth base, the interior with a television set, with electric motor, remote and manual controls, *110cm high closed, 176,5cm high open, 111cm wide, 75cm deep*

R30 000 – 35 000



256



257



258



260

**An oak "Lizardman" nine-piece dining suite, 1960s**

the table with adzed hexagonal-shaped six-plank top raised on a four-sided waisted column, on a cruciform base, *75cm high, 135cm diameter*; and eight chairs, each with padded back and seat, raised on octagonal columnar front legs joined by stretchers, the side stretchers carved with a lizard (9)

**R15 000 – 20 000**

Derek Slater and Martin Dutton worked together in Yorkshire in the 1960s, both using a carved lizard as a trademark.



detail



261

**A Danish silver 'Louvre' bowl,  
Georg Jensen, designed in  
1912**

the circular rim with crimping at  
intervals, the stem pierced with leaves  
and berries, on a stepped domed  
base, *stamped Georg Jensen, 19A, 830g,*  
*17cm high*

**R30 000 – 40 000**

262

**A pair of opalescent glass  
vases, French, 1930s**

each tapering ovoid body moulded  
with five flanges, overall textured  
surface, *moulded FRANCE, 23,5cm high*  
*(2)*

**R8 000 – 10 000**

263

**A Lalique oval jardinière,  
Saint-Gall, introduced 1934,  
discontinued 1947, Marcilhac  
10-3461**

*bruise to rim, engraved signature,*  
*42,5cm wide*

**R4 000 – 6 000**



261



262



263



264



265



267

264

A blue glass vase, possibly Swedish, 1960s  
ovoid, internally ribbed, 31cm high

R6 000 – 8 000

265

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

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

R35 000 – 45 000

266

A Barovier & Toso Murano 'Cordonato d'Oro' gold leaf glass bowl, 1960s

shell-shaped, with blue and gold *graffito* interior, the exterior with white *diafono*, 8cm high

R5 000 – 7 000

267

A Livio Seguso art glass sculpture, 1960s

of abstract open form, smokey grey, on a rectangular glass base, *signed*, 23cm high

R8 000 – 10 000

268

A Mstisov Glassworks vase, designed by Frantisek Zemek, clear, blue and amber, 24cm high

R2 500 – 3 000

#### LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 66 and 67

269

A Czechoslovakian glass bowl,  
designed by Ladislav Palecek  
green, blue and clear glass, 39cm  
diameter

R3 000 – 4 000



269

270

A Škrdlovicé Glassworks  
jardinière, designed by  
Jan Beránek, 1964  
pale blue, pattern number 5954,  
33cm wide

R2 000 – 2 500

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War  
Czech Glass Design from Masterpiece to  
Mass-produced*, 2008, page 27



270

271

A Škrdlovicé Glassworks vase,  
designed by Jan Beránek  
purple and clear glass with bubble  
inclusions, 19cm high

R2 000 – 2 500

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War  
Czech Glass Design from Masterpiece to  
Mass-produced*, 2008, pages 27-28



271

272

A Val St Lambert glass vase  
pink and clear glass, signed, 21cm high;  
and another, pale green and clear  
glass, signed, 20cm high (2)

R5 000 – 6 500



272

part lot



273

**A Bohemia Studio Art Glass vase, 1960s**

clear glass internally blown with *bullicante*, 20cm high

R3 000 – 4 000

274

**A Škrdlovicé Glassworks 'Andromeda' vase, designed by Jan Beránek and Jindrich Beránek, 1958**

pale amber and blue, 17cm high

R2 500 – 3 000

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 28

Czechoslovak Glass Review, 1958-1

275

**A Škrdlovicé Glassworks vase, designed by Jan Beránek**

amber and green, 25cm high

R3 500 – 4 500

**LITERATURE**

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 27-28

276

**A Škrdlovicé Glassworks vase, designed by František Vízner, circa 1972**

pale amber and clear glass, 19cm high

R3 500 – 4 000

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 82-84

Czechoslovak Glass Review, 1969-1

277

**A Borske Sklo vase, designed by Josef Hodspodka, 1960s**

pink and clear glass, 26cm high

R2 500 – 3 000

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 82-84

Czechoslovak Glass Review, 1969-1

278

**A Mstisov Glassworks 'Romana' vase, designed by Hana Machovska, 1960-1961**

blue, yellow and amber, 18,5cm high

R2 000 – 3 000

**LITERATURE**

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 53

Czechoslovak Glass Review, 1964-8

279

**A Škrdlovicé Glassworks 'Atlas' vase, designed by Jan Kotík, 1955-1965**

pale blue, pattern number 5503/20, 21cm high

R3 000 – 4 000

**EXHIBITED**

*Magické sklo, Sklárna Beránek ve Škrdlovicích, 1940-1980*, Východočeské Muzeum v Pardubicích, 26 June - 27 September 2009

**LITERATURE**

Digrin, Ivo, *Emanuel Beránek - Bearer of the tradition of Bohemian furnace-shaped glass*, Czechoslovak Glass Review, sv. 10/1955, c.11, s.20-24

Czechoslovak Glass Review 1964-8

Raban, Josef, *La verre modern de Boheme*, Artia, Prague, 1963, s.73

Ladýová, Ludmilla, *Škrdlovické sklo*, Východočeské Muzeum v Pardubicích, Pardobice, 1968, bez stránkování

Riche, Helmut (ed.), *Czech Glass 1945-1980, Design in an Age of Adversity*, Arnoldsche, Stuttgart, 2005, s.218

Mark Hill, *Hi Sklo Lo Sklo, Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 50

280

**A Mstisov/Moser Karlsbad Glassworks bowl, 1960s**

pale amber and green, 42cm wide

R1 500 – 2 000

281

**A Spinar glass vase**

blue and green, 23cm high

R2 000 – 2 500



273



274



275



276



277



278



279



281

282

**Chinese School, late 19th century**

twenty-six watercolours, back to back, depicting daily life and trades in China, double-framed, some tears, 31 by 26,5cm (13)

R40 000 – 50 000

**PROVENANCE**

Countess of Kenmare

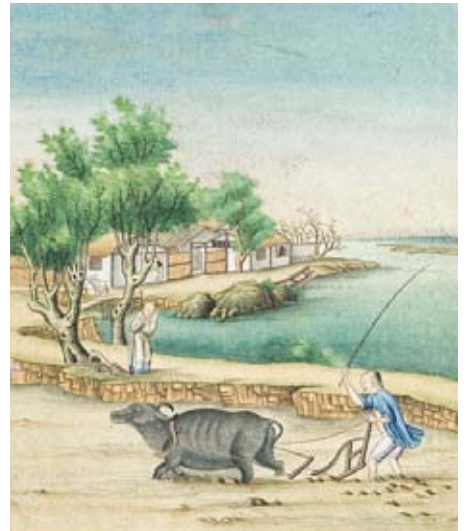
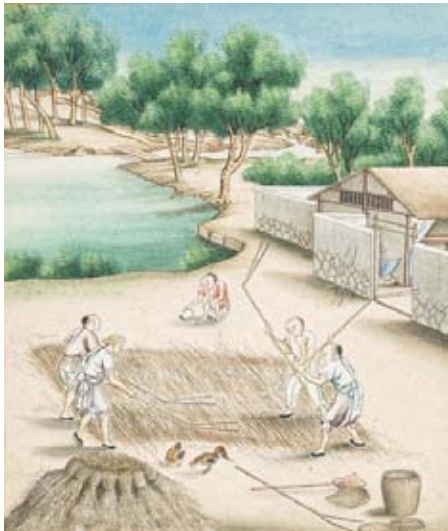
The Honourable Patricial Cavendish

O'Neill, Broadlands, Somerset West



part lot







detail

283

**Two Chinese bronze bells, made for the Japanese market, 16th/17th century**

cast in the archaistic style, each with double dragon-head loop handle, the shoulders with rows of raised bosses above panels engraved with lines of Japanese calligraphy, the tops *later* engraved with XXXVII, 66cm high (2)

**R60 000 – 80 000**



284

**A Chinese red lacquer  
Northern elm and willow  
cupboard, Qing Dynasty,  
18th century**

the rectangular top above a pair of  
removeable panelled doors painted  
with pine trees and pavilions, figures  
at various pursuits, within river and  
landscape settings, bordered by bats,  
*ruyi* and *Shou* characters, the lower  
panel painted with vases and ribbons,  
enclosing two *later* shelves and a  
secret compartment, with slightly  
tapered panelled sides, on square-  
section legs with bracket-shaped  
apron, *restorations, some lacquer loss,*  
*176cm high, 111cm wide, 48cm deep*

**R50 000 – 60 000**



285

**A Korean mother-of-pearl-inlaid lacquered cabinet, Choson Period, 19th century, on later stand**

rectangular, decorated with deer, bamboo, trees, birds, bats and fruit, the whole fitted with engraved mounts, fitted with a metal tongue lock and lock-plate, the sides with carrying handles and bat-shaped plates, the *later stand*, on square-section legs and incurved feet, *restorations*, 48cm high, 80cm wide, 44cm deep, 116cm high including the stand

**R15 000 – 20 000**

**PROVENANCE**

By repute this chest belonged to Isabella Lucy Bird (1831-1904), English explorer, writer and historian. *cf. Anna M Stoddart, The Life of Isabella Bird (Mrs Bishop)*, Murray, London, 1906. Isabella Bird, writing from Korea says "All my baggage, including a great Korean chest, has gone to Chemulpo on the back of a huge bull..."

286

**A nest of four Chinese tables**

each rectangular top enclosed by a simulated bamboo border above a pierced frieze, on conforming legs joined by stretchers, *the largest* 66cm high, 47cm wide, 34cm deep (4)

**R6 000 – 8 000**



287

**A Chinese Longquan Celadon tripod censor/bowl, Ming Dynasty (1368-1644)**

circular, with inverted lip, the exterior with *trigrams bagua* and craquelure glaze, raised on three curved feet headed by a mask, 33cm diameter; on a later hardwood stand (2)

**R20 000 – 25 000**

Sold: Arts & Antiques Group,  
Amsterdam, 2 April 2012, lot 272

288

**A Chinese blue and white vase, Qing Dynasty, late 17th/early 18th century**

baluster, the shortened neck with lappet border, decorated with *feng-hu* birds perched on magnolia and peony branches before a rocky outcrop, hairline crack, four-character mark in underglaze-blue, 21cm high

**R7 000 – 9 000**

**PROVENANCE**

Dr William Frederick Purcell (1866-1919) and thence by descent. William Purcell was an arachnologist and biologist and was involved with the restoration of the Koopmans-De Wet House Museum, Cape Town. He was a known collector of Cape furniture and porcelain.

287



288



289

**A Chinese Tzu Chau vessel, Qing Dynasty, 18th century**

the shoulder applied with a spout, painted in dark brown on a creamy slip ground with scrolling foliage and a stylised border stopping short of the lower body and footrim, 20cm high

**R6 000 – 8 000**

**PROVENANCE**

Dr William Frederick Purcell (1866-1919) and thence by descent.

289



290

**A Chinese polychrome vase, Qing Dynasty, 18th century**

baluster, decorated with peonies and *feng-hu* birds, enamels worn, 15cm high

**R4 000 – 6 000**

290





291



292

291

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

of square outline, the sides painted with pagodas before riverscapes, rim chip, 12cm high

R3 000 – 4 000

292

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

kidney-shaped, decorated with pagodas before a river and mountainscape, the rim with flowerhead and diaper borders, 26,5cm wide

R3 000 – 4 000

293

**A Chinese Yixing stoneware teapot and cover, Qing Dynasty, 19th century**

of lobed globular form, the cover with a recumbent *Dog of Fo* finial, the cover impressed with artemisia leaf, 9cm high

R2 500 – 3 000

294

**Chinese Export silver walking stick handle, maker's initials WHL, late 19th century/early 20th century**

engraved with a cartouche centred by the head of a dragon, the stem engraved with a panel enclosing a dragon, 50g, 16,5cm high

R3 000 – 4 000



293



294



295

**A Chinese Export silver figural group, Wang Hing, late 19th/early 20th century**

cast with a sedan chair supported by four bearers, with two further attendants holding an umbrella and a standard, on a rectangular carved hardwood stand, *the stand 13,5cm long*

R2 000 – 3 000

295



296

**A Chinese ivory figural group, 19th century**

carved with two elderly gentlemen playing *go* before a rocky outcrop with a figure observing the game, with a further seated figure smoking a pipe, *small damage, 9,5cm high*

R5 000 – 7 000

296



297

**A Japanese ivory figure of clam seller, Meiji Period (1868–1912)**

the smiling figure seated beside a basket of clams, holding a bowl in his left hand and a double-gourd vessel in his right, *signed, possibly Gyokushin in a tsuishu-lacquer reserve, age cracks, 5cm high*

R2 000 – 3 000

298

**A Japanese Ivory Okimono, Meiji Period (1868–1912)**

carved with a figure of a young boy playing with his puppy at his feet, on an oval base, *signed, formerly with a tsuishu-lacquer reserve, small loss, 11cm high*

R3 000 – 4 000

297



298





299

**A Japanese bronze figure of a samurai warrior, Meiji Period (1868-1912)**

portrayed in fighting pose, with two swords in his belt and holding a spear, *spearhead lacking, signed, 26cm high; on a wooden stand*

R12 000 – 15 000



299

300

**A Japanese bronze figure of a tiger, Meiji Period (1868-1912) in the style of Genryusai Seiya and signed Tsunemitsu**

striding forward with its long tail stretching out behind, the stripes on its body delineated in two-toned patination, with snarling expression and inset glass eyes, *signed in a rectangular reserve, 31cm high, 71cm long*

R20 000 – 25 000



300

detail





301

301

**A Japanese bronze figure of a tiger, Meiji Period (1868-1912)**

similar to the preceding lot, *signed indistinctly in a rectangular reserve, 31cm high, 66cm long*

**R10 000 – 15 000**

302

**A Japanese bronze figure of an elephant, Meiji period (1868-1912) in the style of Genryusai Seiya and signed Tsunemitsu**

the enraged elephant being attacked by two tigers, one clawing his back, the other being trampled underfoot, with ivory tusks, the tigers with glass eyes, *signed with seal, 46cm high, with wooden stand, 5cm high*

**R25 000 – 30 000**



302



front



reverse

303

**A Japanese Satsuma vase, by Unzan,  
Meiji Period, (1868-1912)**

ovoid, decorated in enamels and gilt with figures  
on horseback attended by masked warriors in a  
landscape, the shoulder with vignettes of figures  
at various pursuits divided by foliate and bird  
panels bordered by *karakusa*, signed *Unzan*, *Yasuda*  
trademark, 35cm high

R15 000 – 20 000

304

**Four Japanese Satsuma vessels, Meiji Period (1868–1912)**

all painted in enamels and gilt, comprising: a bowl, painted with eight *arhats* seated within the coils of a dragon, the reverse similarly decorated, 11cm diameter; an incense burner and reticulated cover, painted with women, children and *arhats*, on three feet, signed, 10cm high; a miniature teapot, painted with medallions of small boys, the reverse painted with figures attending a Lantern Festival, the shoulder with lappet and geometric borders, *spout repaired*, 10cm high; and a bowl, painted with a nobleman and his two attendants before a riverscape, *gilding worn*, signed, 20cm diameter (4)

R3 000 – 4 000



304

305

**A Satsuma bowl, late Meiji Period (1868–1912)**

decorated in enamels and gilt with clusters of flowers and shrubs including peonies, chrysanthemums and lilies, with lobed rim, signed, and with Shimazu crest, 15cm diameter; and a vase, with ovoid faceted sides, similarly decorated, *gilding on rim worn*, 19cm high (2)

R2 000 – 3 000



305

306

**A Japanese Arita blue and white dish, Meiji period (1868–1912)**

circular, the centre painted with rondels of *kojima* enclosed by radiating panels, signed Fuki Choshun, 31,5cm diameter

R3 000 – 4 000



306





307

307

**A Japanese black lacquer and metal-mounted travelling shrine, 19th century**

rectangular with domed top, rounded corners and hinged doors, the interior containing the figure of the *Bodhisattva Sho Kannon* seated cross-legged on a lotus throne before a flame-shaped *mandorla*, shrine with damage, 33cm high, *Bodhisattva* 25cm high

R15 000 – 20 000



308

308

**A Japanese lacquer and ivory screen, late Meiji Period (1868-1912)**

set with a rectangular panel inlaid and carved with a hanging basket filled with chrysanthemums, blossom and butterflies, the reverse painted with Mount Fuji, enclosed by a red and black rectangular frame with carved flanges, on bracket feet, restorations, some ivory and lacquer lacking, 85cm high, 70cm wide

R4 000 – 6 000



310

309

**A Japanese black lacquer, ivory and mother-of-pearl plaque, late Meiji Period (1868-1912)**

circular, the centre carved and applied with an eagle attacking a snake, the rim painted with flowers, paint faded, cracks, eagle's eye lacking, 45,5cm diameter

R3 000 – 4 000

310

**A Japanese bronze vase, Meiji Period (1868-1912)**

ovoid, cast in relief with a *shi-shi*, restoration, signed, 24cm high

R4 000 – 6 000



311



311

**A Japanese bronze brush holder and inkwell, Meiji Period (1868-1912)**

the hinged cover moulded with a crab, 22cm long

R3 000 – 4 000

312

**A Japanese brass page turner, Meiji Period (1868-1912)**

the blade incised with sprigs of flowers, the handle with copper boss and moulded with an *ojime* terminal, the reverse with a vase of flowers, soldered, 30,5cm long

R2 000 – 3 000

313

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

each with flattened ovoid body and elongated neck, the front moulded in relief with cranes in flight, the reverse with birds and blossom, 41,5cm high (2)

R4 000 – 6 000

312



314

**A pair of Japanese bronze candlesticks in the form of cranes, late Meiji Period (1868-1912)**

each with a turtle at its feet, standing on a lily pad, *lacking candlearms*, 21cm high (2)

R4 000 – 6 000

315

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

slender baluster, each moulded in relief with a bird perched on prunus blossom, *dents, patination rubbed, painted signature*, 21cm high (2)

R3 000 – 4 000

316

**A pair of Japanese ginbari enamel vases, early 20th century**

of elongated form enamelled with peony blossom against a purple, white and green graded foliate ground, 31cm high (2)

R8 000 – 10 000

313



316



317



317

**A Japanese ginbari and enamel vase, early 20th century**

hexagonal, enamelled with chrysanthemums against a red ground, 15,5cm high

R3 000 – 4 000

318



318

**A Japanese ginbari and enamel vase, early 20th century**

baluster, enamelled with roses against a red ground, *internal cracks to reverse*, 25cm high

R4 000 – 6 000

319



319

**A Japanese cloisonné enamel vase, early 20th century**

baluster, enamelled with a bird-of-paradise perched on a blossoming apple tree against a blue ground, the base with spearhead border, 18,5cm high

R4 000 – 6 000

320

**A Japanese mixed metal vase,  
20th century**

baluster, incised with a koi against a  
cellular ground, signed, 21,5cm high

R4 000 – 6 000



320

321

**A pair of Japanese bronze  
and mixed metal vases,  
20th century**

baluster, each incised with a pagoda  
beside a lake with sampans before  
Mount Fuji, dents, patination worn,  
signed, 21cm high (2)

R4 000 – 6 000



322

322

**A pair of Japanese ginbari and  
enamel vases, 20th century**

baluster, enamelled with blue birds  
and apple blossom against a green  
ground, 18,5cm high (2)

R5 000 – 6 000



323

323

**A Japanese cloisonné enamel  
vase, 20th century**

baluster with elongated neck and  
everted lip, worked in *musen* enamels  
with a peony and a bee against a  
white ground, signed *Tamura*,  
31cm high

R8 000 – 12 000

324 -340

No lots