





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 10am

**The Dr Johan Bolt
Cape Collection,
Cape, Oriental & European
Decorative Arts and
Furniture**

Lots 1-250

Lot 7 An 18th century Cape stinkwood and
yellowwood Chippendale style corner chair (detail)

The Eye of a Cape Collector

The Dr Johan Bolt Cape Collection

Born and raised in the then Transvaal, Dr Johan Bolt started his collection in 1980 with the purchase of a yellowwood wakis. Having grown up in a home surrounded by his mother's collection of Cape and English furniture, it was not surprising that he developed an interest in starting a collection of his own. Like all true collectors, once the passion took hold of him, it was the beginning of a life-long quest for rarity and perfection.

His interest in collecting extended beyond the confines of furniture to encompass Chinese blue and white porcelain, Cape brass and copperware and was further inspired by the vast collection of Africana belonging to the late Dr Hannes van Heerden, a family friend, of Klein Withoek near Brits. Strauss & Co was privileged to sell Dr van Heerden's Cape silver collection in March 2011.

Whilst the whole collection stands as a testament to Dr Bolt's passion and commitment, particular attention must be paid to what he regards as one of his greatest acquisitions, the yellowwood and stinkwood inlaid cupboard (lot 37). The sophisticated decorative inlay reflects the skill of the Cape craftsmen working at the end of the 18th century. His fine collection of 18th century chairs represents some of the earliest documented examples and is complemented by the sober and restrained elements found in the two Cape rooiels, stinkwood and yellowwood cupboards, (lots 14 and 16).

His collection of Cape copper and brass by recorded makers represents the largest group to be offered at auction in the past decade. His interest in copper developed from being sent as a young boy to polish the large brandy still which stood outside the house as punishment for

childish misdeeds. The hours spent shining this piece would eventually lead to a passion for Cape copper that culminated in him paying the record price at auction for a Cape copper and brass kettle, by Frederik Johannes Staal (lot 48).

'Comparisons are often made between the urge to collect and the urge to love. .. At one end of the spectrum are those whose approach is entirely detached and intellectual, at the other, those whose approach is purely sensual. Some collectors are most strongly moved by the

spirit of inquiry and the desire to know, and like a work of art because it presents a problem to be solved; others want only the inexplicable quickening of the pulse that is caused by the contemplation of something appealing to them. Most collectors probably share something of both emotions. The true connection between collecting and loving is almost certainly the desire to possess. The desire is not always fulfilled but the excitement and the hope drive the collector on.¹

Like most collectors, Dr Bolt's motivation for amassing such an array of fine pieces is complex. The excitement of the hunt for a particular piece has been enhanced by what he describes as 'the absolute joy of living with beautiful pieces of functional

art and, through them, becoming part of the cultural history of South Africa.²

It is indeed a great honour for Strauss & Co to be offering the result of over three decades of diligent and passionate collecting.

1. Cumming, Robert (ed.) (1984) *Christie's Guide to Collecting*, Oxford: Phaidon, Christie's, page 11.
2. email from Riaan Bolt to Vanessa Phillips, 29 August 2013.





1

A Cape stinkwood Tulbagh side chair, first half 18th century

with wave-shaped top rail above a pair of curved splats and conforming bottom rail, riempie seat, on square-section legs joined by a moulded box-stretcher

R20 000 – 25 000

NOTES

cf. Fehr, William. (1973) *Treasures at the Castle of Good Hope*, Cape Town, Board of Trustees William Fehr Collection. The companion chair is illustrated on the left on page 113, plate number 178.

2

A Cape Baroque ebonised hardwood sidechair, first quarter 18th century

with wave-shaped top-rail above a pair of moulded splats and conforming bottom-rail, ring-turned side supports headed by turned finials, caned seat, on turned baluster legs joined by box-stretchers, on turned feet

R40 000 – 60 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: C. Struik Publishers. A similar example is illustrated on page 168.
cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 34.
cf. Viljoen, Deon and others. (2002) *Domestic Interiors at the Cape and Batavia 1602-1795*, Zwolle: Waanders Publishing and Den Haag: Gemeentemuseum. A similar armchair is illustrated on page 185.



1



2



3

A pair of Cape keurboom tolletjie chairs, first quarter 18th century

each with turned top and bottom rails united by five vertical ring-turned spindles, turned and ring-turned side supports headed by finials, riempie seat, on turned legs with bell-shaped feet joined by double-box-stretchers (2)

R30 000 – 40 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2002) *Cape Furniture 1680-1900*, Cape Town, exhibition catalogue, illustration number 2.

NOTES

"Tolletjie chairs are amongst the earliest seat furniture made at the Cape and would therefore have been made of suitable timber found on and around Table Mountain, such as white pear, wild peach, wild olive, and smaller shrub-like trees such as keurboom. The timber from any of these trees would have been ideal for chairs because it is strong and durable, it seasons easily and can be turned with relative ease. The *tolletjie* chair is a hybrid of several chair forms, incorporating influences from both Europe

and the East adapted to local conditions. These are particularly fine examples, not only in their original state, but also bearing witness to the skill of the turner in the coherence and articulation of the various turned components. Another example of this maker's work is in the Worcester Museum, Cape, illustrated in M. Baraitser, and A. Obholzer, *Cape Country Furniture*, second edition, Cape Town, 1978, p. 28"
Viljoen, Deon and Rabe, Piér. (2002) *Cape Furniture 1680-1900*, Cape Town, exhibition catalogue.

4

**A Cape yellowwood plate rack,
first half 18th century**

with shaped side supports united
by three graduated, grooved and
moulded shelves, with securing bars,
103cm high, 124cm wide, 19cm deep

R30 000 – 40 000

LITERATURE

Rabe, Jo-Marie and Piér. (2004) *Cape
Furniture and South African Ceramics*,
Stellenbosch: Piér & Jo-Marie Rabe.
Illustrated in colour on page 4.

5

**A Cape stinkwood rococo
centre table, 18th century**

the moulded two-plank serpentine
top with re-entrant corners above a
wave-shaped apron, on cabriole legs
with hoof feet, *70cm high, 95cm wide,
59cm deep*

R30 000 – 40 000

4



5





6

6

A Cape stinkwood Queen Anne style armchair, first half 18th century

the dished and gabled top rail above a pierced, stylised vase-shaped splat, serpentine-shaped arm supports, riempie seat, on chamfered baluster legs with conforming square-section tapering feet joined by an H-shaped stretcher

R30 000 – 40 000



6 detail

7

A Cape stinkwood and yellowwood Chippendale style corner chair, late 18th century

with double-pierced back support and down-curved scroll arms, solid seat on square-section chamfered legs joined by a moulded X-shaped stretcher

R40 000 – 50 000

LITERATURE

Rabe, Jo-Marie and Piér. (2003) *Cape Furniture Styles, 1652-1900*, Stellenbosch: Jo-Marie and Piér Rabe. Illustrated in colour on page 28, number 18.

Miller, Judith. (2005) *Furniture World Styles from Classical to Contemporary*, London: Dorling Kindersley Limited. Illustrated in colour on page 184.

NOTES

cf. Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. A four-chair-back settee carved in the Chippendale manner similar to this corner chair is illustrated and discussed on pages 32 - 35. The similarity is found in the down-curved scroll arms, solid seat and chamfered legs.



7

8

A large Dutch brass-mounted States General Bible, Dordrecht, 1729

bij Pieter en Jacob Keur, inserted front page with hand-written prayer signed with family initials, back end-paper inscribed 'Johanna Magdalena Strýdom is Ge Boren den 1 Januwarry in het iaar 1781', leather-bound with pierced brass mounts and clasps, *restored, some distress, water marks*, 43 by 26,5 by 12,5cm

R8 000 – 10 000

9

A Dutch Delft Drie Klokken tin-glazed blue and white snuff jar, 18th/19th century

the ovoid body decorated in underglaze-blue with a plumed Calumet-smoking Indian seated on a pedestal, before an urn inscribed 'POMPADOER' (sic), next to a barrel covered in tobacco leaves, the VOC monogram painted on a small box to the left and a shipping scene to the right, *chips to the rim, fritting chips, underglaze-blue factory mark*, 27,5cm high, with associated conical brass cover

R6 000 – 8 000

10

A Dutch Delft De Claeuw tin-glazed blue and white snuff jar, 18th/19th century

the ovoid body painted with a cartouche enclosed by c-scrolls, foliage and a vase of flowers, the centre inscribed 'POMPADOUR', *fritting chips to the rim, hairline crack, underglaze-blue factory mark*, 24cm high, with associated brass cover

R4 000 – 6 000



9



10



11

11

**A pair of Batavian Paktong cuspidors,
18th century**

of baluster outline, raised on a stepped circular foot, *minor dent*, 34cm high

R12 000 – 15 000

NOTES

cf. Fehr, William. (1963) *Treasures at the Castle of Good Hope*, Cape Town: Council of Trustees, William Fehr Collection. A similar example is illustrated on page 96.

12

**A Cape teak corner armchair,
18th century**

with panelled back, caned seat, on square-section legs joined by box-stretchers

R50 000 – 70 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town and Stellenbosch: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 10-11.

NOTES

"Cape corner chairs are rare, and the few known examples are almost all illustrated in the literature. A chair very similar to the present example is depicted in the Cape group portrait of Joachim Wernich, his wife Anna van Reenen and their two-year-old daughter Elizabeth, painted in 1754 by Pieter Willem Regnault (d. 1765), and now in the South African Cultural History Museum [now in Koopmans de Wet House, Cape Town] . . . Atmore states that these chairs 'must have been prize possessions at the Cape from the earliest times and were probably made in the last quarter of the seventeenth and early eighteenth centuries.' [Atmore, M.G. (1965) *Cape Furniture*, Cape Town. p.60]"

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town and Stellenbosch: Deon Viljoen and Piér Rabe. Page 11.



12

13

**A Cape West Coast teak side table,
late 18th century**

the rectangular three-plank moulded top with rounded corners above a frieze drawer, the ring-turned baluster legs joined by box-stretchers on double ring-turned bun-shaped feet, *60cm high, 93cm wide, 64,5cm deep*

R50 000 – 70 000

PROVENANCE

Sold: Stephan Welz & Co in association with Sotheby's, Decorative and Fine Arts including Important Cape Furniture from the Collection of Dr Gavin Watkins, Cape Town, 29 January 1998, lot 368

14

**A Cape rooieis and stinkwood side
cupboard, late 18th century**

the two-plank rectangular top with moulded and reeded edge above a pair of reeded and panelled doors, the interior fitted with two shelves, panelled sides on tapering legs, *127cm high, 118cm wide, 61cm deep*

R100 000 – 120 000

PROVENANCE

Sold: Stephan Welz & Co. in association with Sotheby's, Decorative and Fine Arts, including Important Cape Furniture from the collection of Dr Gavin Watkins, Cape Town, 29 January 1998, lot 366

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 294, number 1226.



13





15

A Cape yellowwood and stinkwood inlaid corner cupboard, late 18th century

the triangular panelled moulded top above a pair of panelled doors enclosing two shelves, each canted moulded side inlaid with a stinkwood serpent, on ring-turned bun feet, 117cm high, 117cm wide, 63,5cm deep

R60 000 – 80 000

16

A Cape Riversdale yellowwood, rooieis, stinkwood and inlaid cupboard, late 18th/early 19th century

the outset cornice above a pair of double panelled doors with inlaid closing strip, enclosing two shelves and three drawers, panelled sides, on tapering inlaid block feet, 198,5cm high, 140cm wide, 58,5cm deep

R200 000 – 250 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town, Struik. Illustrated on page 291, number 1214.



16



17

17

A Cape stinkwood, amboyna, ebony and yellowwood document box, 18th century

the rectangular hinged top inlaid with a compass motif enclosed by a rectangular border, with canted corners, the outer corners with shell motifs, the front and sides with conforming decoration and brass carrying-handles, the interior fitted with a compartment, *16cm high, 58cm wide, 43,5cm deep*

R20 000 – 30 000



18

18

A Cape stinkwood tea caddy, early 19th century

the hinged, moulded two-plank top enclosing a pair of covered compartments and central well, raised on a plinth base with bracket feet, *20cm high, 39cm wide, 18,5cm deep*

R6 000 – 8 000

PROVENANCE

Sold: Stephan Welz & Co. in association with Sotheby's, Important Cape Furniture from the collection of Dr. Gavin Watkins, Cape Town, 29 January 1998, lot 396

19

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

the centre with a shaped medallion painted with pavilions and sampans before a riverscape, *26,5cm diameter*

R2 000 – 3 000

20

Two Chinese blue and white Nanking plate warmers, Qing Dynasty, early 19th century

octagonal, each painted with sampans, pavilions and a bridge within a riverscape setting, *one with hairline crack and chip to handle, 26cm wide (2)*

R2 500 – 3 000

21

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, painted with pavilions, a bridge and sampans in a riverscape, *40cm wide*

R5 000 – 7 000

22

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, painted with pavilions, a tree and a rocky outcrop, a sampan and a bridge in the foreground, *39,5cm wide*

R5 000 – 7 000

23

Two Chinese blue and white Nanking dishes, Qing Dynasty, early 19th century

octagonal, each painted with pavilions and outbuildings before a riverscape, with sampans and a bridge, within diaper borders, *the larger 32cm wide (2)*

R6 000 – 8 000

24

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

painted with pavilions before rocky outcrops, sampans and a bridge, *46,5cm wide*

R6 000 – 8 000



19



21



22



23



24

25

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

rectangular with canted corners, painted with pavilions and sampans before a riverscape, the cover with cone finial, *27cm wide*

R4 000 – 6 000

26

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

rectangular with canted corners, painted with sampans and pavilions before a riverscape, the cover with cone finial, *23,5cm wide*

R3 000 – 4 000

27

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, the centre painted with island pavilions, sampans and a bridge, *two minor firing faults, 46,5cm wide*

R6 000 – 8 000

28

A Chinese blue and white Nanking bottle vase, Qing Dynasty, early 19th century

painted with pavilions and sampans before mountains in a riverscape setting, *23cm high*

R1 500 – 2 000

29

A Chinese blue and white Nanking bowl, Qing Dynasty, early 19th century

square with indented corners, painted with pagodas, sampans and bridges within a continuous riverscape, the centre painted with an island, raised on a circular foot, *restorations, 24cm diameter*

R3 000 – 4 000

30

A Chinese blue and white jar, Qing Dynasty, early 19th century

ovoid, painted with a continuous river landscape with pavilions, trees and a fisherman in the foreground, *18cm high*

R900 – 1 200



25



26



27



31

**A Cape Neo-classical stinkwood
double gate-leg dining table,
late 18th/early 19th century**

the moulded rectangular twin-flap peg-
top above a frieze incorporating two
frieze drawers, on tapering fluted legs,
74cm high, 188,5cm long, 136cm wide

R150 000 – 180 000

LITERATURE

Rabe, Jo-Marie and Piér. (2003) *Cape
Furniture Styles 1652-1900*, Stellenbosch:
Jo-Marie and Piér Rabe. Illustrated in colour
on page 36, number 24.

Miller, Judith. (2005) *Furniture: World Styles
from Classical to Contemporary*, London:
Dorling Kindersley Limited. Illustrated in
colour on page 169.

32

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

the top rail with pierced cresting above
a pierced harp-shaped splat, riempie
seat, on grooved square-section
tapering legs joined by an H-shaped
stretcher

R8 000 – 10 000

33

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

with pierced cresting above a pierced
harp-shaped splat, riempie seat, on
tapering square-section inlaid legs
joined by an H-shaped stretcher

R10 000 – 15 000

PROVENANCE

Sold: Stephan Welz & Co. in association
with Sotheby's, Decorative and
Fine Arts including Important Cape
Furniture from the collection of Dr
Gavin Watkins, Cape Town, 29 January
1998, lot 354 part lot



32



33

34

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

the rectangular two-plank top above a frieze drawer and shaped apron, on notched square-section tapering legs, *71,5cm high, 60,5cm deep, 92cm wide*

R20 000 – 25 000



34

35

A Cape Neo-classical stinkwood rusbank, first quarter 19th century

the four-chair back with pierced lattice splats, the deep caned seat on square-section tapering legs joined by stretchers, *188,5cm long*

R50 000 – 70 000



35



36

**A Cape Neo-classical stinkwood
and yellowwood centre table, early
19th century**

the moulded rectangular top above a
shaped frieze with a drawer, on square
tapering fluted legs, *71,5cm high, 118cm
wide, 77cm deep*

R40 000 – 60 000

PROVENANCE

Sold: Stephan Welz & Co in association
with Sotheby's, Decorative and Fine Arts
including Important Cape Furniture from
the Collection of Dr Gavin Watkins, Cape
Town, 29 January 1998, lot 377



37

**A Cape yellowwood and stinkwood inlaid
cupboard, late 18th century**

the outset moulded top above a pair of cock-beaded
drawers inlaid with border of geometric motifs
above a pair of reeded, panelled doors inlaid with a
double turret motif, enclosing a pair of yellowwood
shelves, on tapering inlaid block feet, 161cm high,
135cm wide, 58cm deep

R180 000 – 200 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001)
Cape Furniture and Metalware, Cape
Town and Stellenbosch: Deon Viljoen
and Piér Rabe. Illustrated in colour on
page 71.



38



39



40



41

38

A Cape copper tart pan and cover, first half 19th century
the pan with forged iron handle,
33cm diameter

R10 000 – 12 000

39

A Cape copper tart pan and cover, first half 19th century
39cm diameter

R8 000 – 10 000

40

A Cape brass kolwyntjie pan, early 19th century
with rolled rim and forged iron handle,
26,5cm diameter excluding handle

R2 000 – 3 000

NOTES

cf. Cook, Mary Alexander. (1973) *The Cape Kitchen*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 61, number 70.

41

A large Cape brass coffee urn, John William McLachlan, Worcester, second half 19th century

the cylindrical body with two taps, the cover with porcelain finial, *both handles stamped with the maker's mark*, *44cm high*

R15 000 – 20 000

42

A Cape teak and brass bound waterbalie, 19th century

the semi-circular hinged cover with conforming gallery, tapering sides with brass tap, on shaped stiles, 108cm high, 60,5cm wide

R15 000 – 20 000



42

43

A Cape copper and brass iron, Joseph Lawton, second quarter 19th century

with stinkwood turned grip, 22cm high

R5 000 – 7 000



43



44

44

A Cape copper and brass lace iron, late 19th century

with turned wooden grip, the cover stamped with the initials A.N.R., 13,5cm high

R2 000 – 3 000

45

A Cape yellowwood and stinkwood bakkis, early 19th century

the hinged rectangular two-plank top bordered by moulded stinkwood siderails inlaid with rectangular lozenges, on chamfered square-section legs, 88cm high, 115,5cm wide, 62,5cm deep

R15 000 – 20 000



45



46

46

A Cape yellowwood, stinkwood and sycamore koskas, 19th century

the superstructure with two open shelves with scalloped edge, the rectangular moulded top above four cock-beaded short drawers and four panelled doors enclosing a shelf, panelled sides, on tapering feet, 187cm high, 185cm wide, 56cm deep

R30 000 – 40 000



47

47

A Cape copper tart pan and cover, Josiah Duffett, Cape Town, late 19th century

the cover and base stamped with the maker's sphinx and arrow symbol, 31cm diameter

R15 000 – 20 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on pages 108 and 109.



48

48

A large copper and brass kettle, Frederik Johannes Staal, 1892

with strap handle, stamped with the maker's name and date, 32cm high

R20 000 – 25 000



49



50



51

49

A Cape copper and brass two-handled jam boiler, W M Rae, 19th century

circular with rolled rim, stamped 'W M RAE, Coppersmith, CAPE TOWN,' 45cm wide over handles

R5 000 – 7 000

50

A Cape copper tart pan and cover, Josiah Duffett, Cape Town, late 19th century

the cover and base stamped with the previously unrecorded maker's mark, 34,5cm diameter

R15 000 – 20 000

NOTES

cf. Le Roux, Marius. (1982) *Cape Coppersmiths*, Stellenbosch Museum. A similar example is illustrated on page 89.

51

A Cape yellowwood potterak, mid 19th century

with shaped side supports and five reeded graduated open shelves, on double ring-turned feet, the reverse painted with 'F & M, Paarl Str', 144cm high, 107cm wide, 32cm deep

R15 000 – 20 000

52

A Cape copper pan, 19th century
the side applied with a forged iron handle,
23,5cm diameter excluding handle

R1 000 – 1 200

53

A Cape brass mug, S Walters, Malmesbury, mid 19th century
with rolled rim and strap handle, *stamped*
'S. WALTERS, MALMESBURY', 11cm high

R2 000 – 3 000

54

A Cape teak brass-bound pickle balie and cover, late 19th century
the tapering sides with pierced lug handles, the cover with handle, *33cm high, 35,5cm wide over handles*

R2 000 – 3 000

55

A Cape brass double-handled jam boiler, Josiah Duffett, late 19th century
with rolled rim and forged iron handles, *20cm high including handles, 38,5cm diameter*

R6 000 – 8 000

56

A Cape brass coffee urn, J Ferguson, Worcester, late 19th century
fitted with a Fidian tap, *stamped with the maker's mark, 27,5cm high*

R3 000 – 4 000

57

A Cape teak brass-bound balie, C S Barends, Cape Town, last quarter 19th century
with tapering sides and triple brass banding, *the rim stamped with 'C.S. Barends, maker, Cape Town', 49cm high, 53,5cm diameter*

R6 000 – 8 000

58

A Cape oak and teak brass-bound balie, 19th century
the tapering sides with the initials 'THW' etched between double brass bandings, *14,5cm high, 24,5cm diameter*

R1 000 – 1 500

59

A Cape teak brass-bound balie, 19th century
with tapering sides and pierced lug handles, one handle stamped with indistinct initials, *22,5cm high, 27,5cm wide over handles*

R1 000 – 1 500

60

A Cape teak brass-bound botterkarring, late 19th century
the tapering dash churn with fitted balie and stellate form plunger, *43,5cm high*; and another, smaller, *42cm high (2)*

R5 000 – 7 000

NOTES

cf. Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town: Struik. A comparable example is illustrated in colour on page 96.
cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Comparable examples are discussed on pages 419 - 420.

61

A Cape copper and brass teegoedbalie, possibly J W McLachlan, late 19th century
oval, the sides applied with pierced lug handles, *33cm wide over handles*

R3 000 – 5 000

NOTES

cf. Le Roux, Marius. (1982) *The Cape Coppersmith*, Stellenbosch Museum. A similar example is illustrated on page 113, number 134

62

A Cape copper two-handled jam boiler, Josiah Duffett, late 19th century
with rolled rim, *stamped with the maker's sphinx and arrow symbol, 19cm high including handles, 32cm diameter*

R5 000 – 7 000

63

A Cape brass mug, Josiah Duffett, late 19th century
with rolled lip, *stamped 'Duffett Manufacturer, Cape Town', and with the maker's sphinx and arrow symbol, 8,5cm high*

R1 000 – 1 500

64

A Cape copper mug, C M Joubert, late 19th century
with rolled rim and strap handle, *stamped with the maker's name, 11cm high*

R2 000 – 3 000

65

A copper jelly mould, possibly Charles Mathews, 19th century
stamped with the initials 'C.M', 451 and 'model 2', dents and splits, 11cm high

R500 – 700



55



56



57 detail



57



60

66

A Cape stinkwood and yellowwood inlaid box, 19th century

the hinged moulded rectangular top inlaid with a star motif within a diamond-shaped border, the front similarly decorated, on ovoid-shaped feet, *17cm high, 34,5cm wide, 23cm deep*

R3 000 – 4 000



66

67

A Cape witels, stinkwood, pine and painted wakis, 19th century

with moulded rectangular notched top, the front painted with six panels of proteas in shades of yellow and red against a dark green ground, the front and reverse fitted with steel handles, *45cm high, 89,5cm wide, 44cm deep*

R10 000 – 15 000



67

68

A Cape pine and painted kist, late 19th century

the rectangular hinged top above tapering sides, the front painted with festoons of feathers in yellow and red against a dark green ground, *48cm high, 108cm wide, 45cm deep*

R10 000 – 15 000



68

69

A small South-Eastern Cape 'De Rust' oregon pine and teak inlaid kist, late 19th/early 20th century

the hinged rectangular top inlaid with a star motif enclosed by a chequerboard border, panelled sides enclosed with lozenge and diamond motifs, on notched tapering feet, 23cm high, 35,5cm wide, 24,5cm deep

R3 000 – 4 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town, exhibition catalogue pages 72 and 73, illustrated in colour number 48.

70

A Cape yellowwood and stinkwood inlaid speelgoed kist, 19th century

the rectangular hinged top inlaid with a foliate motif, the corners inlaid with three leaf-form motifs, the front inlaid with three upright stems with leaves, the tapering sides inlaid with six-point flowerheads, 31cm high, 61cm wide, 33cm deep

R12 000 – 15 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. A kist with similar inlay is illustrated on page 383, number 1620.

71

A South-Eastern Cape 'De Rust' yellowwood, stinkwood, oregon pine and witels kist, late 19th century

the rectangular top, front and side panels inlaid with compass motifs within square chequerboard borders, raised on compressed ogee-shaped feet, the interior with wallpaper, the base made of crates and stamped 'CAPE TOWN', 55,5cm high, 90cm wide, 56cm deep

R20 000 – 30 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustration on page 383, number 1623.



69



70



71

72

**An Eastern Cape copper
1 gallon measure, William
Alcock, Port Elizabeth, late
19th century**

the tapering body applied with a
strap handle with under-grip, *stamped*
'1 gallon, Alcock maker, Port Elizabeth;
overall minor dents, 30,5cm high

R6 000 – 8 000

73

**A Cape brass jam boiler, Josiah
Duffett, late 19th century**

with iron carrying-handle and rolled
rim, *stamped with the maker's sphinx
and arrow symbol, 31cm high including
handle, 32cm diameter*

R5 000 – 7 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001)
Cape Furniture and Metalware, Cape
Town. Illustrated in colour on pages
106 and 107, number 78.

74

**A near pair of brass cuspidors,
19th century**

each with flared rim and compressed
bulbous body, on a circular foot,
12,5cm high (2)

R3 000 – 4 000



72



73



78

75

**A Cape brass tonteldoos and
striker, 19th century**

cylindrical, with chain and iron striker,
cylinder 8,5cm long

R1 000 – 1 500

76

**A Cape brass skimmer,
19th century**

circular pierced bowl, applied with forged
iron handle, *66cm long including handle;*
and a Cape brass ladle, 19th century, the
bowl with rolled rim, applied with forged
iron handle, *dents, minor repairs (2)*

R2 000 – 3 000

77

**A Cape copper and brass ladle,
late 19th century**

the bowl with pouring spout, the side
inscribed 'L. Botha Kaapstad', with applied
hooked copper handle, *38cm long*

R1 000 – 1 500

78

**A Cape copper measure,
Johannes Marthinus Woudberg,
Wellington, late 19th century**

the base applied with oval strap-work,
stamped with the maker's initials and
'Wellington', overall oxidisation, 29cm high

R6 000 – 8 000



79

A Cape copper and brass iron, Joseph Lawton, second quarter 19th century with turned teak grip, the cover stamped with the maker's mark, 21cm high

R5 000 – 7 000



79

80

A Cape brass and copper coffee urn, Hendrickus Pit, Worcester, early 20th century stamped with the maker's mark, 29cm high

R3 000 – 4 000



80

81

A Cape brass coffee urn and konfoor, Frederik Johannes Staal, Robertson, 20 October 1911

the square pierced konfoor raised on bracket feet, urn and konfoor stamped with maker's mark and date, 38,5cm high

R10 000 – 12 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on page 95.



81

82

A Cape brass mug, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century with strap handle, stamped with the maker's mark, 12,5cm high

R2 000 – 3 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on page 104, number 76.

83

A miniature Cape brass coffee urn and konfoor, early 20th century the urn cover with turned wooden finial, the interior with coffee filter, with coal tessie, 22cm high

R1 500 – 2 000

84

A Cape brass coffee pot and konfoor, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century

the konfoor raised on paw feet, the coffee pot stamped with the maker's mark, 36cm high

R6 000 – 8 000

85

A Cape brass coffee urn and konfoor, Hendrickus Pit, Worcester, early 20th century

the konfoor raised on shaped bracket feet, the urn and konfoor stamped with the maker's mark, 46cm high

R8 000 – 10 000

86

A Cape copper 5 gallon wine measure, Daniel Benjamin Woudberg, Wellington, 1944

commissioned by the KVV, stamped 'D. B. WOUDBERG & SON 1944 WELLINGTON 5 GALLON', the inner lip punched with unknown cypher, 38,5cm high

R8 000 – 10 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on pages 114 and 115, number 88.

Le Roux, Marius. (1982) *The Cape Coppersmith*, Stellenbosch Museum. Illustrated on pages 144 and 145, numbers 199(a) and 199(b).



84



85



86



86 detail

87

A Cape brass covered milk jug, Frederik Johannes Staal, Robertson, early 20th century
the tapering sides applied with a strap handle, the spout with hinged cover, *stamped with the maker's mark, 17,5cm high*

R6 000 – 8 000

88

A near pair of Cape copper mugs, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century
each with strap handle, *stamped with the maker's mark, the taller 8cm high*; and another example, similar (3)

R6 000 – 8 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. The first two examples are illustrated in colour on pages 104 and 105, number 77.

89

A Cape copper mug, Frederik Johannes Staal, Robertson, early 20th century
with rolled rim and strap handle, hammered surface, *stamped with the maker's mark, 11,5cm high*

R2 000 – 3 000

90

A Cape brass coffee pot, Frederik Johannes Staal, Robertson, 1906
stamped with the maker's mark and date, 16cm high

R4 000 – 6 000

91

A Cape brass coffee pot, Frederik Johannes Staal, Robertson, 25 August 1910
stamped with the maker's mark and date, 18,5cm high

R4 000 – 6 000

92

A Cape brass mug, Frederik Johannes Staal, Robertson, 22 February 1923
with rolled rim and strap handle, *stamped with maker's mark and date, 10,5cm high*

R2 000 – 3 000

93

A Cape brass two-handled saucepan and cover, Thomas Christopher Falck, Robertson, 1977
the cylindrical sides applied with strap handles, *stamped with the maker's mark, 15cm high*

R2 000 – 3 000

94

Two stoneware vetpotte, late 19th/early 20th century
each of ovoid form with shortened neck, *the taller 23,5cm high* (2)

R1 200 – 1 800

95

A collection of 'Woodstock' glass, late 19th/early 20th century
engraved with fern leaves, comprising: two decanters, a carafe, a jug, five port glasses in sizes, and a wine glass engraved 'Henry', *the taller decanter 30cm high* (10)

R1 500 – 2 000

96

A glass and enamel 'mos konfynt' jar and stopper, early 20th century
22cm high; and two Austrian examples, early 20th century, each enamelled with 'Moss Komfynt' (sic) in white with gilt highlights, *the taller 21cm high* (3)

R3 000 – 4 000



87



88



90



93



91



95

Various properties



detail



detail



detail



*97

An important Anglo-Indian engraved ivory cabinet-on-stand, late 18th century, Vizagapatam

the outset cornice above a frieze drawer with a pair of doors below enclosing an arrangement of four open compartments and small drawers flanking a central arched cupboard with further drawers below, the stand with a frieze drawer, on cabriole legs and hoof feet joined by an X-shaped stretcher, engraved throughout with architectural panels and buildings outlined with borders of flowers and foliage, *restorations, some ivory losses, cracking*, 140,5cm high, 81cm wide, 41cm deep

R150 000 – 200 000

*Subject to CITES permit when exporting (see page 318).

Vizagapatam is situated on the South-East coast of India midway between the large cities of Calcutta and Madras. Blessed with a fine natural harbour, it was an ideal spot for the British East India Company to open a trading station in 1668. Its importance as a trading hub between Europe and the Far East was enhanced by the easy access to the rich resources of the hinterland provided by the Godava river.

As European settlement grew in the 18th century, so did the demand for locally made furniture, and Vizagapatam developed into an important centre of furniture-making. This growth was helped by the presence of indigenous timbers like teak, ebony and rosewood and the ready availability of ivory, padouk and sandalwood. The style that developed is highly distinctive and remarkable for the harmonious way in which Western and Eastern forms come together. Whilst the design of the pieces clearly owes much to European models, which were often based on Dutch or English examples illustrated in contemporary pattern books, the decoration, especially in the earlier examples, is heavily influenced by Indian forms.

Typically the rich local woods were inlaid or veneered with ivory engraved with black lac to create incredibly ornate decorative work. This effect was one that had great appeal, with the visiting Major John Corneille (in the first recorded reference to Vizagapatam furniture) writing in 1756 'that the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection'.¹

The engraving detail found on this example depicts architecture copied from European prints surrounded by bands of exotic foliage and flowers.

1. Jaffer, A. (2001) *Furniture from British India and Ceylon*, London: V&A Publications. Page 172



98

**A Cape stinkwood display cabinet-on-stand,
18th century**

with moulded cornice centred by a conforming key-block, glazed doors and side panels enclosing two velvet-lined shelves with a frieze drawer below, the stand with ring-turned tapering octagonal legs joined by a stretcher, on ring-turned bun feet, 238,5cm high, 174cm wide, 64cm deep

R150 000 – 200 000





detail

99

A Cape stinkwood and ebony armoire, second half 18th century

the moulded arched cornice centred by a carved cherub cresting above a pair of panelled doors enclosing shelves and drawers, with three long graduated drawers below, on turned bun feet, fitted with Cape silver handles and escutcheon plates, *maker's initials AHA*, 247cm high, 215cm, 105cm deep

R250 000 – 300 000

LITERATURE

Welz, Stephan. (1989) *Art at Auction in South Africa, 1969-1989*, A.D. Donker (Pty) Ltd, illustrated on page 204.
Baraitser, Michael and Oberholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 272, numbers 1155 and 1155a.

PROVENANCE

Sold: Stephan Welz & Co in association with Sotheby's, Cape Town 24 October 1988, lot 13



100

**A Cape West Coast
cedarwood cupboard, late
18th/early 19th century**

the outset rectangular top above a
pair of panelled doors enclosing two
shelves, on bracket feet, *150,5cm high,
130cm wide, 49,5cm deep*

R120 000 – 150 000



101

**A Cape West Coast cedarwood chest,
circa 1857**

the hinged rectangular top with double moulded borders, the front similarly moulded and centred by an incised star-shaped motif above a pair of drawers, the sides with brass carrying handles and escutcheon plates, on detachable bracket feet, *the inner backboard signed and dated 'Den 1 December 1857, C. Krige/Voigt', 83cm high, 127,5cm wide, 63,5cm deep*

R100 000 – 120 000

LITERATURE

Baraitser, Michael and Oberholzer, Anton.
(1986) *Cape Country Furniture*, Cape Town:
Struik, page 234 and illustration number 819
on page 235



102

A Cape stinkwood armchair, 1795

the stepped arched top rail above a pierced splat with conforming bottom rail, shaped grooved outcurved arms, caned seat, the shaped seatrail reverse carved with the initials 'DMB' and the date '1795', on tapering square-section fluted legs joined by an H-stretcher, on block feet, *restorations*

R40 000 – 50 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, 2nd edition, Cape Town. A similar example is illustrated on page 98, number 318.

103

A Cape stinkwood rusbank, late 18th century

with three-chair back, each centred with an oval panel carved with a flower-filled urn above a pierced splat, shaped arms, riempie seat, the shaped apron with dentil frieze, on tapering square-section fluted legs headed by foliate paterae and joined by stretchers, on square and block feet, two pairs of legs joined at the top, *196cm long*

R100 000 – 120 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, 2nd edition, Cape Town. A comparable example is illustrated on page 126, numbers 423 and 424.



102



103

104

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

the stepped top rail carved with a pair of rosettes above a pierced splat, outcurved padded arm supports, upholstered seat, on square-section tapering fluted legs headed by foliate paterae; and another example, the stepped top rail above a pierced splat, upholstered seat, on tapering square-section fluted legs headed by foliate paterae and joined by an H-shaped stretcher, *restorations* (2)

R30 000 – 40 000



104



105

105

A Cape teak and Robben Island slate-top table, late 18th century

the almost square moulded top above a frieze drawer, on cabriole legs and hoof feet, 69,5cm high, 79cm wide, 78cm deep

R80 000 – 100 000

106

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

the toprail with double wave motif
above a pair of splats, riempie seat,
on square-section legs joined by
box-stretchers, *restorations and
replacements*

R4 000 – 6 000



106



107

107

**A Cape Transitional Tulbagh
stinkwood and fruitwood side
chair, early 19th century**

with arched top rail above a pair of
splats, riempie seat, on square-section
legs joined by an H-shaped stretcher,
restorations

R4 000 – 6 000

108

**A Cape Neo-classical
yellowwood and stinkwood
side table, early 19th century**

the rectangular top with moulded
rounded corners above a frieze
drawer, on tapering square-section
fluted legs with notched feet, *73cm
high, 93cm wide, 64cm deep*

R30 000 – 40 000



108

109

**A Cape teak and brass-bound
waterbalie, 19th century**

with hinged circular top, tapering
sides applied with brass bands, on
three tapering bracket-shaped feet,
73,5cm high, 41cm diameter

R12 000 – 15 000



109



110

110

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

the stepped top rail carved with an oval flowerhead above a pierced splat, serpentine-shaped riempie seat carved with conforming flowerhead paterae, on square-section fluted legs joined by an H-shaped stretcher, *restorations*; and another, the stepped top rail above a pierced splat, caned seat, on notched square-section tapering legs joined by side stretchers, *restorations* (2)

R5 000 – 7 000

111

A Cape stinkwood peg-top side table, early 19th century

the rectangular three-plank moulded top with rounded corners above a shaped frieze drawer, shaped apron, on tapering square-section fluted legs, *restorations*, 65,5cm high, 83cm wide, 57cm deep

R20 000 – 30 000



111



112



113

112

A Cape yellowwood and stinkwood side cupboard, 19th century

the outset rectangular moulded panelled top above a pair of panelled doors enclosing three shelves, on fluted bracket feet, 146,5cm high, 125cm wide, 42,5cm deep

R30 000 – 35 000

113

A Cape yellowwood and stinkwood kist, 19th century

the moulded rectangular top enclosing a pair of hinged compartments, on shaped bracket feet, the sides with iron carrying-handles, 57,5cm high, 105cm wide, 55cm deep

R20 000 – 25 000

114

A Cape stinkwood side chair, 19th century

with gabled toprail above four reeded splats, riempie seat, on square-section tapering legs with H-shaped stretchers

R3 000 – 4 000

115

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

the rectangular top rail above a pair
of splats, riempie seat, on square-
section legs joined by side stretchers,
replacements

R4 000 – 6 000

PROVENANCE

Purchased by the current owner from
Anton Obholzer in 1971



115

116

**A Cape silver snuff box,
Lawrence Holme Twentyman,
early 19th century**

rectangular, the front and reverse
engraved with wriggle-work, foliate
borders and a vacant cartouche, *gilt
interior, 50g, 5,5cm wide*

R3 000 – 4 000



116

*117

**A Cape silver-mounted cowrie
shell snuff box, early 19th
century**

the shell set in a scalloped border, the
hinged base engraved with a hunter and
his dog before a wagon and a barn, within
foliate wriggle-work borders, *7cm wide*

R9 000 – 12 000

**Subject to CITES permit when exporting
(see page 318).*



117



117

detail

118

**Two Linnware white-glazed
bowls, 1942-1955**

each circular with inverted lip, *the larger
with hairline crack, impressed LW within a
circle, 41cm diameter (2)*

R5 000 – 7 000



118

119

**A Chinese Export silver frame,
Qing Dynasty, late
19th century**

rectangular, with easel-back and
arched top, pierced with a pair of
dragons enclosed by stylised clouds
and flanking a flaming *bodhi* leaf,
the inner frame with beaded border,
*stamped with the initials 'YC', chopmark
for Sheng, 215g, 20,5cm high*

R8 000 – 10 000

120

**A Chinese Export silver dish,
Shanghai, Qing Dynasty, late
19th/early 20th century**

of floriform, pierced with
six alternating petal-shaped
panels moulded with dragons,
chrysanthemums and prunus
blossom, the whole enclosed with
similar pierced decoration, the centre
with a circular boss engraved with
initials, raised on three ball feet,
*maker's mark, Shanghai, 165g, 18cm
diameter*

R6 000 – 8 000



119



120



121

A Chinese Export silver three-piece tea service, Tu Mao Xing, Jiǔjiāng, 1880-1930

comprising: a teapot, covered sugar bowl, and a milk jug, each hexagonal body moulded in relief with battle scenes enclosed by greek-key borders, the scene on the teapot with figures bearing the standards of General Yu Fei of the Song Dynasty, his son, Yue Yun, and the General's right hand man, General Yang Zei Xing, the handles moulded with dragons, the covers with dragon head finials, 1140g all in, the teapot 17,6cm high (3)

R25 000 – 30 000

LITERATURE

Von Ferscht, Adrien. (2013) *Chinese Export Silver: An Almighty Battle Royal over a Tea Set!*

<http://chinese-export-silver.com/?p=2084>

Three of the panels on the teapot feature scenes from the Battle of Yancheng, one of the great victories of the legendary Southern Song dynasty General Yue Fei. Born in 1103, at a time of great turmoil, he quickly developed a fearsome reputation and was eventually appointed general commissioner, the highest rank in the army. He is remembered to this day in

China as a patriot and national hero. Yu Fei, his adopted son Yue Yun and General Yang Zai Xing can all be identified from the pennants featured on the teapot. The remaining panels on the teapot, sugar bowl and milk jug all feature battles from the Three Kingdoms.

Tu Mao Xing is recognised as 'the master of dragon-making' and is believed to have supplied his dragons to many other silversmiths across China. It is likely that this tea service was a bespoke order with elements chosen from a catalogue of component parts and design motifs.

*122

A Chinese Canton ivory card case, Qing Dynasty, 19th century

rectangular, carved with figures at various pursuits before pavilions within walled gardens, 11,5cm high, with original silk case, marked Yancheong, with inscription

R8 000 – 10 000



122

*123

A Chinese Canton carved and pierced ivory brisé fan, Qing Dynasty, late 18th/early 19th century

the upper register enclosing a monogram with the initials 'EJ', carved with figures at various pursuits before pavilions, the reverse similarly carved, the guard sticks carved with two figures before a balustrade observing a maiden below, with flowering sprays, 18,5cm long

R6 000 – 8 000



123

*124

A Chinese Canton painted and ivory brisé fan, Qing Dynasty, 19th century

the upper register painted with cartouches of figures in a garden setting, the pierced ivory sticks with panels carved with birds, figures and pavilions, the reverse painted with a spray of magnolia blossom, the guard sticks carved with a seated figure and flowering sprays, 28,5cm long

R6 000 – 8 000



124

*Subject to CITES permit when exporting (see page 318).



125



*125

A Chinese Canton carved and pierced ivory brisé fan, Qing Dynasty, 19th century

the front upper register carved with pavilions and figures at various pursuits, the guard sticks carved with two figures conversing beneath a pine tree with a scaly dragon below, 18,5cm long

R4 000 – 6 000

126

A Chinese Qingbai dish, Southern Song/Yuan Dynasty

the interior lightly traced with six foliate panels, raised on a small unglazed footrim, 20,8cm diameter

R15 000 – 20 000

PROVENANCE

Sold: Stephan Welz & Co in association with Sotheby's, The Norman Bloom Collection, Johannesburg, 25-26 November 2002, lot 99

127

A Tz'u Chou type Meiping vase, Song Dynasty

ovoid, finely decorated with four-petal blooms against a cellular ground, the lower half with a band of stiff-leaf decoration, 25cm high

R4 000 – 6 000



126



127



128

128

A Chinese Cizhou stoneware storage jar, Song/Yuan Dynasty

ovoid, painted in brown slip on a cream ground with stylised foliage and a bird in a rondel, between wavy bands, minor restoration, overall chipping, 56,5cm high

R6 000 – 8 000

129

**Two Chinese blue and white
'Kraak-porcelain' dishes, Wanli,
17th century**

one painted with a rocky outcrop,
chrysanthemums and peonies enclosed
by radiating panels of stylised foliage and
geometric motifs, the other with blossom
enclosed by a cell diaper border, the rim
with alternating panels of flowers and
precious objects, *the larger 21,5cm diameter*
(2)

R9 000 – 12 000



129

130

**A Chinese Wucai bowl, Kangxi,
late 17th/early 18th century**

the centre painted with a rondel of a
rocky outcrop and a willow tree, the rim
with panels of blossom divided by rocks,
the exterior painted with a pair of birds
in flight above a rocky outcrop and with
the Three Friends, *apocryphal Chenghu*
six-character mark, 9cm high

R30 000 – 35 000



130

131

**A Chinese blue and white
compartmented dish, Kangxi,
late 17th/early 18th century**

circular, divided into seven petal-shaped
sections, painted with chrysanthemums
and peonies, beetles, butterflies and
insects, *three firing cracks, rim chip, minor*
glaze fritting, the reverse with four-character
mark in black enamel, 35cm diameter

R5 000 – 7 000

NOTES

cf. Fehr, William. (1973) *Treasures at the
Castle of Good Hope*, Cape Town, Board of
Trustees William Fehr Collection. A smaller
example is illustrated on page 107,
illustration 168.



131

132

A pair of Chinese Export blue and white bowls, Qing Dynasty, Qianlong (1736-1795)

circular, each centre painted with a rondel of pavilions and fishermen in boats before a rocky riverscape enclosed by a band of stiff leaves, with translucent rice grain border, the rim with cell-diaper decoration, 16cm diameter (2)

R3 000 – 4 000



132

133

A Chinese blue and white dish, Qing Dynasty, Qianlong (1736-1795)

octagonal, the centre painted with a bird before a balustrade beneath a pine tree with a rocky outcrop and flowers, the rim with butterfly, floral and diaper decoration, 28,5cm wide

R4 000 – 5 000



133

134

A Chinese blue and white dish, Qing Dynasty, Qianlong (1736-1795)

octagonal, painted with a riverscape, pavilions, and a fisherman in a boat within a diaper and panelled border, the rim with spearhead, cellular and wave bands, rim with fritting chips, 32cm wide

R3 000 – 4 000



134

135

A Chinese blue and white dish, Qing Dynasty, Qianlong (1736-1795)

kidney-shaped, painted with two figures standing on a shore line before a riverscape, with pavilions, a temple and buildings, the cavetto with foliate and dentil border, the rim with flowerhead and diaper borders, chip and fritting chips to rim, 26,5cm wide

R3 000 – 4 000



135



136

136
Six Chinese Export blue and white tea bowls and saucers, Qing Dynasty, circa 1750

the centre of each piece painted with a pine tree enclosed by diaper borders, the rims with minor fritting chips, two examples lacking Christie's Nanking Cargo labels, the saucers 11,5cm diameter (12)

R6 000 – 8 000

PROVENANCE

Sold: Christies, Amsterdam, The Nanking Cargo, 28 April - 2 May 1986, lot 5567

137

A Chinese blue and white vase

ovoid, decorated with chrysanthemum heads and scrolling foliage, the shoulders with a lappet border, underglaze-blue artemisian leaf, 10,5cm high

R2 500 – 3 000



138

138
A Chinese Export iron-red and green jar and cover, 18th century

possibly made for the Tibetan market, ovoid, painted with three flaming panels of a figure in meditation seated on a lotus, divided by panels of mythological figures dressed in chain-mail standing on webbed feet, with diaper borders, the cover similarly decorated, minor firing cracks, 25cm high

R5 000 – 7 000

139

A Chinese blue and white vase and cover, Qing Dynasty, 18th century

the baluster body painted with peonies and scrolling foliage, the neck with a band of stylised flames, the shoulder with diaper and line border, the cover similarly decorated, 40cm high

R15 000 – 20 000



139



140

140

A Chinese blue and white vase and cover, Qing Dynasty, 19th century
 baluster, decorated with scrolling foliage and sweet peas and painted with *Shuangxi* characters, the shoulder with a greek-key border, the rim with stylised flowerheads, the cover similarly decorated and with compressed circular finial painted with a flowerhead, *painted four-character mark*, 44cm high

R30 000 – 35 000



141

141

Two Chinese blue and white vases, Qing Dynasty, 19th century
 of baluster outline, each tapering neck applied with a pair of *dogs of fo*, the shoulders with bats and stylised clouds above flowerheads and scrolling foliage, the neck and body with *Shuangxi* characters, *the taller 60cm high (2)*

R20 000 – 30 000

142

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

ovoid, each decorated with sprays of flowers between formal diaper, lotus and line borders, *minor chips to neck-rings, one with hairline crack, the tallest 11,5cm high (3)*

R6 000 – 8 000



142

143

A Chinese blue and white jar, Qing Dynasty, 19th century

ovoid, painted with a figure of a corpulent robed gentleman holding an inscribed scroll, surrounded by five bats, with incised bronze shoulder and footrim, *lacking cover, 11,5cm high*; and another, similar, the lobed sides with *dog of fo* head handles, the front and reverse painted with sprays of flowers, *small chips to neck rim, lacking cover, 9,5cm high (2)*

R4 000 – 6 000



143

144

A Chinese Famille Verte biscuit puzzle teapot and cover, Qing Dynasty, 19th century

modelled in the form of a *Shou* character, the central panel painted with a scholar, surrounded by prunus flowerheads on a stippled ground, the handle and spout with aubergine and line decoration, *repair, 18,5cm high*

R5 000 – 7 000



144

145

A Chinese blue and white dish

the centre painted with lotus blooms and meandering lotus scrolls foliage within a double line border, the rim painted with butterflies and scrolling foliage, the reverse similarly painted, *apocryphal Qianlong underglaze-blue six-character seal mark, 19,5cm diameter*

R3 000 – 5 000

146

A Chinese blue and white bottle vase

bulbous with elongated neck, painted with a band of wave decoration above a stiff-leaf and greek-key border, the shoulders with flowerhead and lappet bands, the body painted with scrolling flowers and foliage, *apocryphal Qianlong six-character seal mark, 32cm high*

R10 000 – 15 000

147

A Chinese Doucai jar

ovoid, enamelled with flowerheads and scrolling foliage, linked by underglaze-blue stems, the shortened neck with greek-key border and a band of *ruyi* head, *the base with underglaze-blue Daoguang six-character seal mark, 17cm high*

R7 000 – 9 000



145



146



147



148

148

A Chinese blue and white jar

globular, the sides applied with elephant-head handles, the body painted with lotus heads and flowering foliage, with lappet and wave-shaped borders, *apocryphal Qianlong six-character seal mark in underglaze-blue*, 12cm high

R3 000 – 4 000



149

149

A Chinese blue and white plate, 19th century

painted with a warrior astride his horse, followed by his attendant bearing his standard and being beckoned through the entrance to a castle by the gate-keeper, with a servant preparing tea on the rampart, the reverse with three sprays of blossoms, *underglaze-blue four-character and double-ring mark*, 18,5cm diameter

R3 000 – 4 000



150

150

A Chinese robin's-egg and blue and white glazed vase

the baluster body with garlic neck and painted with three rondels of birds amongst foliage, *apocryphal six-character mark in underglaze-blue*, 20,5cm high

R3 000 – 4 000



151

151

A Chinese robin's-egg and blue and white glazed vase

oval with shortened neck, the four sides with conforming indented panels, the front and reverse painted with a river and mountainscape, one side with inscription, the other with flowers and butterflies, *apocryphal underglaze-blue Kangxi eight-character mark*, 13,5cm high

R3 500 – 4 500

152

A Chinese blue and white vase
with garlic mouth, the shoulder with
greek-key band and stiff-leaf decoration,
the body painted with The Eight Buddhist
Emblems (*baxijiang*), apocryphal Qianlong
six-character seal mark, 12,5cm high

R2 000 – 3 000

153

A Chinese spittoon-shaped vase
painted with bats in iron-red and
heightened with green enamel, with
a gilt rim and greek-key footrim,
*underglaze-blue Guangxu six-character
mark*, 10cm high

R6 000 – 8 000

154

**A Chinese Famille Rose dish,
Guangxu (1875–1908)**
circular, painted with a vase of flowers
within a *ruyi* head border, the cavetto
painted in underglaze-blue with lilies
and peonies heightened with an
enamelled lime yellow band, the rim with
flowerheads and scrolling ribbon, *six-
character mark in iron-red*, 33cm diameter

R10 000 – 15 000

155

**A Chinese Dehua blanc-de-chine
figure of Guanyin, late Qing
Dynasty**
the *bodhisattva* dressed in long flowing
robes, with downcast eyes, seated on
sculptured rockwork, with her right foot
tucked beneath her left ankle, her right
hand resting on her right knee and a
small bowl and necklace by her side,
the top of her back with impressed seal,
36,5cm high

R30 000 – 40 000



153



154



155

156

**A Chinese eelskin-glazed
garlic neck vase, probably
19th century**

decorated all over with a speckled
greenish-brown glaze, 14,5cm high

R5 000 – 7 000

157

**A Chinese blue and white
bottle vase, late Qing Dynasty,
late 19th century**

the body decorated with a pair of
dragons contesting a flaming pearl
amongst stylised clouds and flames,
underglaze-blue four-character mark,
25cm high

R4 000 – 6 000

158

**A Chinese blue and white
double gourd vase, late Qing
Dynasty, early 20th century**

the whole decorated with scrolling
foliage and flowerheads, *pseudo
Kangxi underglaze-blue four-character
mark*, the rim restored, 22cm high; and a
Chinese blue and white vase, late Qing
Dynasty, baluster, similarly decorated,
*pseudo Kangxi underglaze-blue four-
character mark*, 24cm high (2)

R4 000 – 6 000



156



157



158



159



160

159

**A Chinese blue and white teapot
and cover, early 20th century**

the ovoid body with shortened spout, the
shoulders with four lug handles, painted
with a figure astride a *kylin* with two
attendants, 18cm high

R3 000 – 4 000

160

**A pair of Chinese blue and white
jars and covers**

ovoid, each painted with a pair of dragons
contesting a flaming pearl above stylised
waves, the covers with wave decoration,
underglaze-blue double-ring mark, 12cm high
(2)

R3 000 – 4 000

161

A Chinese painted wood temple figure of a deity, possibly 18th century

seated, wearing a cap and holding an attribute in his right hand, his back with rectangular aperture, some damage, losses and repairs, 52,5cm high, on a wooden stand

R9 000 – 12 000



161

162

A Chinese painted wood figure of a dignitary, possibly 18th century

seated, with his feet resting on a pair of dogs of fo on a footstool, on an oval base, highlighted with red and black pigment, some loss, 50cm high, on a wooden stand

R12 000 – 15 000



162

163

A pair of Chinese Famille Rose jars and covers

each baluster jar enamelled and painted with four alternating panels of figures at various pursuits before pavilions, birds before a rocky outcrop and a vase of flowers, with greek-key border, the corners highlighted with butterflies, enclosed by an apricot ground profusely painted with flowers, fruit, butterflies and The Eight Buddhist Emblems (*baxijiang*), the covers similarly decorated and surmounted by an orange dog of fo finial, 86cm high, with carved wooden stands (2)

R60 000 – 80 000

PROVENANCE

Purchased by the current owner from Julian Adler Antiques, Cape Town



163



164

164
A Chinese ancestor double portrait, late 19th/early 20th century
 painted with an official and his consort, each dressed in sumptuous robes, bearing the 8th rank badge of a quail and seated on a throne before panelled screens, the foreground with a floral carpet, *laid down on board, 161cm by 96cm*

R12 000 – 15 000



165

165
A Chinese ancestor double portrait, late 19th/early 20th century
 painted with an official and his consort, each dressed in ornate robes, bearing the 9th rank badge of a paradise flycatcher and seated on a throne, before panelled screens painted with figures in a landscape, *laid down on board, 144.5cm by 94cm*

R12 000 – 15 000



166 detail

166

A Chinese lacquered altar table, Qing Dynasty, 18th century

the rectangular top with everted scroll-form ends, the legs of moulded rectangular section headed by pierced cloud-shaped spandrels, the sides with open work *ruyi*-head panels, set to conforming side supports, *98cm high, 211cm long, 43cm deep*

R40 000 – 50 000

167

A Chinese huanghuali low table, Qing Dynasty, 19th century

the rectangular panelled top above an apron carved with square and foliate scrolls, on moulded square-section legs, on part incurved feet, *40cm high, 94cm wide, 53,5cm deep*

R30 000 – 40 000



166



167

168

**A Southern Chinese Baimu
(cypress) bench, Qing Dynasty,
19th century**

the rectangular panelled top raised on
moulded square section legs, headed
by cloud-shaped spandrels, joined by
side stretchers, *190cm long, 41cm deep*

R20 000 – 30 000

169

**A Chinese hongmu bench, Qing
Dynasty, 19th century**

the open back and sides centred by a
carved and pierced rectangular panel,
panelled seat, the circular section legs
joined by wrap-around stretchers, on
conforming feet, *98,5cm long*

R20 000 – 30 000



168



169

170

**A Chinese hardwood low table,
first half 20th century**

with panelled top, pierced scroll and carved ends, the apron carved with discs joined by a double stretcher, on square-section carved legs, on curved feet, *restorations*, 36,5cm high, 90cm wide, 43cm deep

R12 000 – 15 000



170

171

**A Chinese hongmu corner
chair, first half 20th century**

with shaped arm supports and central back rest above a pair of pierced splats carved with birds and flowerheads, panelled seat, on slightly chamfered legs joined by an X-shaped stretcher

R9 000 – 12 000



171

172

**A nest of three Chinese
hardwood and burr-elm
tables, mid 20th century**

each rectangular top inset with a burr-elm panel, above a carved frieze, on moulded square-section legs joined by shaped stretchers, on outcurved feet, *the tallest* 59cm high, 42cm wide, 30cm deep (3)

R6 000 – 8 000



172

173

A large Japanese Imari petal-rimmed charger, Meiji period (1868–1912)

Painted in typical palette, the centre decorated with peonies enclosed by eight radiating panels with sprays of flowers before bamboo fences with *hō-ō*, and rondels of mythical beasts, 64cm diameter

R8 000 – 10 000

174

A Japanese cloisonné vase, Ando Jubei, Nagoya, early 20th century

baluster, enamelled with pink roses against a pale green ground, with chrome mounts, *Ando Jubei seal mark*, 31,5cm high; and another, Meiji Period (1868–1912), decorated with sprays of wisteria against a green ground, 25,5cm high (2)

R5 000 – 7 000

175

A Japanese stoneware vase, probably by Kawai Raiso, late Meiji Period

with bulbous neck and mallet-shaped body, the treacle, black and mustard glaze with gold flecks, impressed seal mark, 25cm high, with a *tomobako*, with inscription

R5 000 – 7 000

176

A Japanese bronze figure of the Amitābha Buddha, Meiji Period (1868–1912)

modelled after the Great Buddha of Kamakura, the base with inscription, 7cm high

R3 000 – 4 000



173



174



175



177

177

**A Japanese bronze eagle,
Meiji period (1868-1912)**

cast in two separate sections, the bird perched on a gnarled tree stump embellished with issues of *reishi* fungus, intently observing a snake below, *restored*, 70cm high

R15 000 – 20 000

178

A Japanese scroll painting of a tiger and bamboo, Yamada Kaido (1869-1924)

ink and colour on silk, with brocade borders, *signed*, laid down on board, 118cm by 41,5cm

R6 000 – 8 000

179

A Japanese scroll painting of a tiger, Meiji period (1868-1912)

ink and colour on silk, with brocade borders, *signed and seal mark*, laid down on board, 107cm by 36cm

R6 000 – 8 000



178



179

180

A pair of European carved oak figural pilasters, possibly 17th century

each robed and winged figure surmounted by a Corinthian capital, *lacking hands, 147cm high (2)*

R30 000 – 40 000

181

A European giltwood Gothic Revival mirror, 19th century

the top with triforium gallery above a glazed panel flanked by a pair of columns, enclosed by a rope-twist border, *restorations, 103cm high, 76cm wide*

R15 000 – 20 000





181



182

182

An oak iron-mounted and painted kist, 18th century, probably German

the domed top applied with pierced strapwork to the top and corners, the front painted with initials and the date 1762 against a green ground, the sides with iron carrying-handles, *82cm high, 151cm long, 73cm wide*

R15 000 – 20 000

183

A Spanish walnut side table, 18th century

the rectangular top above two frieze drawers, the front with wave-shaped apron, on shaped supports, *80cm high, 157cm long, 75,5cm deep*

R30 000 – 40 000

183



184

**A Louis XV style giltwood
armchair, 19th century**

with arched shield-shaped back, padded
arm supports, upholstered seat, on
cabriole legs, with squab cushion

R12 000 – 15 000



184

185

**A pair of French painted and
parcel-gilt side chairs**

each with upholstered panelled back,
headed by leaf cresting, upholstered
seat, on leaf-carved cabriole legs and
scroll feet (2)

R8 000 – 10 000



185

part lot



186

186

**A giltwood and painted
overmantel mirror,
19th century**

in Rococo style, with shaped plate,
carved rocaille, shell and painted
flowerheads, on scroll feet, 134cm
high, 98cm wide

R30 000 – 40 000

187

**A lady's walnut and rosewood
writing desk, late 19th/early
20th century**

the rectangular *Rouge Royal* marble
top with three-quarter pierced gallery
above three drawers, the tambour
front enclosing three short drawers
and a velvet-lined writing surface with
a drawer below, on square-section
legs with brass feet, 105,5cm high,
75cm wide, 47,5cm deep

R5 000 – 7 000



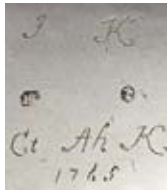
187



188



189



189 detail



190



190 detail

188

A German silver two-handled sweetmeat dish, Augsburg, maker's mark possibly HB conjoined, second half 17th century

oval, the gilt interior moulded in relief with the battle scene depicting the defeat of the Turks at Vienna in 1683, enclosed by shaped and beaded sides, 90g, 14cm wide over handles

R6 000 – 7 000

189

A German silver sugar dish, maker's mark probably a variation of that of Jochim Heisling, Snr, Stade, 1765

the oval body with moulded and ribbed petal-form sides, raised on three scroll feet, the base engraved with the initials 'J K Ct Ah K' and the date '1765', 130g, 15,5cm wide

R5 000 – 6 000

190

A German silver kettle, maker's mark indistinct, Wesel, 1743-1744

the bulbous body with hammered honeycomb-shaped panels, faceted neck and shoulder, the hinged cover and finial similarly decorated, the neck with reeded border and applied with a part-wood swing-handle, base engraved with the initials 'H.H.', 1020g, 25,8cm high

R30 000 – 35 000

191

**A German silver beaker,
John Jacob Biller, Augsburg,
mid 18th century**

the tapering cylindrical body with engraved bands to the neck, *dent*, 125g, 8,5cm high; and another example, possibly French, 18th century, the rim with reeded bands, gilt interior, 70g, 7,5cm high (2)

R5 000 – 7 000

192

**A German silver beaker,
Gabriel Lindenberg, Berlin,
circa 1770**

the tapering conical body engraved with foliate and c-scroll motifs, to a spreading circular pedestal foot, engraved with dates '1764', '1901 29.4' and initials 'ORK', 125g, 10,1cm high

R5 000 – 7 000

193

**A German silver beaker,
Johann Friedrich Ehe,
Nuremberg, 1793-1797**

of tapering cylindrical form, the body with stipple punch-work between linear bands to the foot and rim, with gilt interior, 120g, 9,4cm high

R4 000 – 6 000

194

**A Portuguese silver beaker,
António Firmo da Costa,
Lisbon, late 18th/early
19th century**

cylindrical, *dents*, 110g, 7cm high

R3 000 – 4 000



191



192



193



194

195

**A French silver beaker, Theodor
Tonnelier, Paris, 1819-1838**

cylindrical, the flared rim with engraved linear band, the body with an engraved monogram, 135g, 10,2cm high

R4 000 – 6 000



195

196

A pair of Dutch silver novelty umbilical tongs, Gebr. Roelfsema, Winsum, late 19th century

in the form of a stork, the handles opening to reveal a fish, 25g, 10,5cm long

R2 000 – 3 000

197

An Austro-Hungarian silver snuff box, possibly Marosvásárhely, mid 19th century

rectangular, the hinged cover engraved with a leaf within an oval cartouche, the body with engine-turned decoration, with gilt interior, 64,5g, 8cm wide; and an American sterling silver box, circa 1930, rectangular, the hinged cover with a plain diagonal band enclosed by engine-turned decoration, the base inscribed with the date '4/6/1930', 39g, 5,8cm wide (2)

R1 500 – 2 000

198

A German silver tray, late 19th/early 20th century

oval, with fluted cavetto and reeded rim, 1270g, 46cm wide

R6 000 – 8 000



196



197



198

199

**A Russian silver tankard,
Assay Master Ivan Yefimovich
Konstantinov, Ovchinnikov,
Moscow, 1876**

tapering cylindrical, the body
engraved with vacant panels
enclosed by strapwork borders,
within ribbed bands, the neck with
Cyrillic inscription, the engraved
hinged cover with crenulated rim,
the handle with pierced thumbpiece
and pierced foliate scroll terminal,
gilt interior, 430g,
15,9cm high

R25 000 – 30 000

The inscription to the neck reads:

Beer is no marvel
Mead is not laudable
But they govern everything
And that is as valuable as love

200

**A Russian silver tankard,
Vasily Sikachev, Moscow,
1908-1917**

tapering cylindrical, the body
engraved with a vacant panel
surrounded by flowerheads and
foliage between ribbed borders,
the hinged cover similarly engraved
with a palmette border, with
thumbpiece and gilt interior, 310g,
12,5cm high

R15 000 – 20 000



199



200



201

201

A silver cow creamer in the manner of John Schuppe, early 20th century
the floral engraved hinged cover applied with a fly, pseudo Dutch marks, 220g, 10,5cm high

R3 000 – 4 000

202

A pair of electroplate Shabbat candlesticks, Norblin & Co, Warsaw, 1896-1906

each moulded in relief with c-scroll and foliate decoration, the lobed baluster column supporting an urn-shaped sconce with detachable nozzle, one stamped 'NORBLINISKA GALW. WARSZAWA', the other stamped 'NORBLIN & Co GALW. WARSZAWA', both with impressed numerals '106', 38,5cm high (2)

R8 000 – 10 000

203

A pair of Polish silver candlesticks, maker's mark HF, Warsaw, post 1920, .800 standard

the sconce moulded with a band of fruit and acanthus leaves, above a tapering column, on a stepped square base with vacant oval ribboned cartouches, on four leaf-headed scroll feet, loaded, 32cm high (2)

R12 000 – 15 000



202



203



detail

204

A pair of gilt-metal Chinoiserie figures, probably French, 19th century

the young man holding an alligator under his right arm and with his hat slung over his left arm, his companion holding a fan in her right hand, a *pipa* in her left hand, and a small dog under her left arm, each figure standing on a stepped rectangular base raised on elephant-head feet with diaper borders, re-gilded, 33cm high (2)

R30 000 – 40 000



205

An early Victorian engraved gilt-metal and hardstone-mounted inkstand and pen-rest, circa 1839

the octagonal ink-well with inscribed hinged lapis lazuli cover, 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)*

R8 000 – 10 000



205

206

A French bronze figure 'Le Botteleur' cast by Susse Frères from the model by Aimé Jules Dalou (1838-1902)

the base with foundry stamp, and inscribed 'DALOU, Susse Frs Edts Paris, cire perdue', 10,5cm high

R6 000 – 8 000



206

207

A French bronze figure 'Paysan Relevant sa Manche' cast by Susse Frères from the model by Aimé Jules Dalou (1838-1902)

the base with foundry stamp, and inscribed 'DALOU, Susse Frs Edts Paris, cire perdue', 15cm high

R6 000 – 8 000



207

208

**An Art Deco wrought iron
hallstand, in the manner of
Edgar Brandt, 1930s**

the open back with six double coat
hooks, the centre with rectangular
mirrored panel above a *later* marble-
topped drawer, with lattice front,
the shaped base fitted with a pair of metal
trays, 200cm high, 164cm wide, 28cm
deep

R60 000 – 80 000



209

A Continental electroplate lamp stand, late 19th century

headed by a seated winged sphinx above a column of stylised bullrushes within lozenge-shaped panels terminating to an oval acanthus ball, on a shell platform raised on feline-headed paw feet, fitted for electricity, with shade, 82cm high

R12 000 – 15 000

210

An Austro-Hungarian silver centrepiece, possibly Vincenz Carl Dub, Vienna, 1901-1921

with detachable trumpet-shaped glass vase above a circular glass dish etched with four sprays of flowers and bullrushes, on a bell-shaped knob above a foliate stem flanked by a pair of scantily clad maidens, the pierced foliate base raised on four bracket-shaped feet, the sides fitted with a pair of circular foliate dishes on reeded pierced brackets, the glass replaced, the dishes replated, 64cm high

R15 000 – 20 000

211

A WMF electroplate five-piece tea and coffee service, circa 1903

comprising: a teapot, a coffee pot, a milk jug, a sugar basin and a two-handed tray, each piece embossed with leaf-and-berry decoration, with pierced finials, on bracket feet, the tray 64cm wide over handles (5)

R30 000 – 35 000

NOTES

Antique Collector's Club. (2008) *Art Nouveau Domestic Metalwork, From Württembergische Metalwarenfabrik 1906*, English Catalogue. A similar example is illustrated on page xliii, plate number 37.



209



210



211

212

A WMF racing car inkstand, post 1910

the hinged bonnet with detachable stamp compartments, the hinged boot with inkwell aperture, the front with cartouche-shaped pen depression, on bracket feet, *inkwell lacking, bonnet loose, oxidisation, some dents to the stand, general wear appropriate with age, impressed marks, 37cm wide*

R8 000 – 10 000

PROVENANCE

Presented to the current owner's father, proprietor of the first Dodge agency in Loop Street, Cape Town

detail



213

A WMF glass and electroplate mounted wine jug, post 1910

the lobed glass body with line-cut decoration, the hinged cover with foliate thumbpiece, the neck and base with leaf and ribbon bands between beaded borders, on a circular beaded footrim, 32cm high

R6 000 – 8 000

214

A 'Tudric' pattern pewter tray, Archibald Knox, circa 1905

the sides incorporating carrying-handles with tendrils and leaves, stamped 'MADE IN ENGLAND 'TUDRIC' 0231 Rd 420290', 50cm wide over handles

R4 000 – 6 000



213



212

215

A Georg Jensen silver cigarette box, designed by Oscar Gundelach-Pedersen, Copenhagen, 1928, with import marks for George Stockwell for Stockwell & Co Ltd, London, 1929 cylindrical, the detachable cover engraved with shells and applied with a foliate finial, stamped 540, 150g, 9,5cm high
R3 000 – 4 000

216

A pair of Carlton Ware 'Persian' vases and covers, Wiltshaw & Robinson, circa 1925 ovoid, each painted with a dignitary seated in a minaret, with figures bearing fruit against a blue ground, gilt highlights, each cover with gilt dog of fo finial, black printed factory mark and numerals, gilt 'Persian' factory mark, 27cm high

R8 000 – 10 000

217

A Carlton Ware 'Mandarins Chatting' vase, Wiltshaw & Robinson, circa 1930 bulbous, painted with oriental figures against a black ground between green borders enamelled with flowerheads, gilt highlights throughout, black printed factory mark, painted numerals, 17cm high; and a Carlton Ware 'Secretary Bird' two-handed vase, Wiltshaw & Robinson, circa 1936, the enamelled bird against an orange ground, the reverse enamelled with a large flowerhead, gilt highlights, black printed factory mark, painted numerals, 12cm high (2)

R8 000 – 10 000



214



215



216

218

**A Portuguese silver teapot,
Carlos Lopes de Sousa,
Oporto, 1957-1977, .916
standard**

of Persian style, the bulbous body with
elongated spout, the hoop-shaped
handle with ivory fitting, the conical
detachable cover with ivory finial,
1090g all in, 22,5cm high

R5 000 – 7 000



218

219

**A Portuguese silver tureen
and cover, Oporto, post 1938,
.833 standard**

the body profusely chased and
moulded with shells, flowerheads,
c-scrolls and leaves, the detachable
domed cover with bulb and leaf
finial, the sides applied with a pair of
gadroned handles, on four leaf and
paw feet, *1675g, 30,5cm wide over
handles*

R7 000 – 9 000



219

220

**A pair of Dutch silver table
ornaments in the form of
fighting cocks, Zaanlandse
Zilversmederij, Amsterdam,
1949, .833 standard**

each with a detachable head, *365g all
in, the taller 11cm high (2)*

R1 500 – 2 000



220

221

An Italian silver model of a Yorkshire Terrier, Gianmaria Buccellati, .800 standard realistically modelled with wirework fur, its top-knot secured with a bow, script mark of Gianmaria Buccellati, stamped 800, Italy, in a rectangular plaque, 17,5cm high

R45 000 – 55 000

222

A Lenci earthenware figure of a mother and child, designed by Elena König Scavini, Torino, Italy, circa 1930

the child standing on her mother's lap and sipping from a bowl, black painted Lenci mark and Made in Italy, etched initials RF, impressed 580, 32cm high

R7 000 – 9 000

223

A Lenci figural group of a kissing couple, designed by Sandro Vacchetti, Torino, Italy, circa 1930

modelled standing on an oval base before a stylised tree, the girl with a basket of flowers on her right arm, small chip to the girl's underskirt, black printed factory mark, Lenci, Italia, incised initials RR, impressed 188, 28cm high

R7 000 – 9 000



221



222



223

224

A Kralik Pallme-König metal-mounted iridescent glass vase, circa 1910

the tapering mottled amber body with flared wavy lip, branch-form mounts, raised on three conforming feet, 35cm high all in

R6 000 – 8 000



224

225

A Sommerso vase, possibly designed by Flavio Poli for Seguso Vetri D'Arte, circa 1950

of flattened tear-drop form, internally free-blown with green and cognac encased in clear glass, 22cm high; and another, tapering ovoid, internally free-blown with chartreuse and amethyst encased in clear glass, 26cm high (2)

R3 000 – 4 000



225

226

A Leerdam Unica vase, designed Floris Meydam, circa 1956

funnel-shaped, the clear glass body free-blown with orange, engraved *Leerdam, Unica, F. Meydam, AM2220*, 15cm high

R4 000 – 5 000



226

227

A Leerdam glass vase, designed by Andries D Copier, 1950s

tapering ovoid smokey-grey glass body, acid-etched designer's monogram mark, 23cm high

R3 000 – 4 000



227

228

A champagne glass vase,
possibly Holmegaard, 1960s
of bubble form, 26,5cm high

R3 000 – 4 000



228

229

A Barovier & Toso 'A Spina'
opaline and turquoise glass
bowl

designed in 1957, circular, the
herringbone pattern panels radiating
from a central flowerhead, 19,5cm
diameter

R20 000 – 25 000



229

230

A Sommerso glass vase,
possibly Czechoslovakian,
1970s

tapering indented body, internally
free-blown with pink and dark blue,
encased in thick-walled clear glass,
12,5cm high

R1 500 – 2 000



230

231

A glass sculpture,
David Reade, 1992

in three parts, composed of two clear
thick-walled free-forms with internal
bubbles, supporting a detachable
blue pebble form, set to a granite
base, signed and dated '92, 31cm high

R10 000 – 15 000



231

232

**A Beránek Glassworks vase,
designed by Jeronim Tisljar**

transparent body with an ovoid lime green
centre above a suspended bubble, with
paper label, 17,4cm high

R4 000 – 6 000

233

**A Beránek Glassworks vase,
circa 1980s**

with mustard yellow bubble with pale
yellow opaque interior surrounded by
transparent *bullicante*, 27,2cm high; and
another blue example, 17cm high (2)

R5 000 – 7 000

234

**A Beránek Glassworks vase,
designed by Pavel Juda for
Škrdlovicé Glassworks, 1985**

flattened ovoid with horned terminals,
blown with internal translucent bubble
enclosed by ultramarine blue and *bullicante*,
with *paper label*, 21cm high; and a clear
glass example designed by Pavel Juda for
Škrdlovicé Glassworks, 1985, with internal
bubbles highlighted with pink and yellow,
surrounded by *bullicante*, 21cm high (2)

R4 000 – 6 000

235

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

transparent body, the lower half with
abstract free forms, 34,5cm high

R6 000 – 8 500

236

**A Škrdlovicé Glassworks 'Propeller'
vase, designed by Jan Kotík, 1955**

pale green and blue, model 5503, 20cm high

R3 000 – 4 000

237

**A Škrdlovicé Glassworks vase
designed by František Vízner, 1968**

yellow and orange with a cobalt blue core,
model 6859, 25cm high

R8 000 – 10 000

238

**A Škrdlovicé Glassworks vase,
designed by František Vízner, 1968**

harlequin green core, surrounded by
transparent glass bubbles, model 6823,
26,5cm high

R6 000 – 8 000

239

**A Škrdlovicé Glassworks vase,
designed by František Vízner, 1974**

caramel, with a band of transparent bubbles
to the top, model 7411, 28,7cm high

R8 000 – 10 000

240

**A Škrdlovicé Glassworks vase,
designed by František Vízner, 1969**

composed of a crimson orb suspended in
clear glass, model 6832, 13,4cm high

R6 000 – 8 000

241

**A Škrdlovicé Glassworks vase,
designed by František Vízner, 1980**

transparent, the core blown with two
suspended bubbles, model 8016, 15,5cm
high

R6 000 – 8 000

242

**A Beránek Glassworks vase,
designed by Ladislav Oliva for
Škrdlovicé Glassworks, 1979**

flattened ovoid with partially ribbed sides, in
shades of royal blue and green, model 7919,
with *paper label*, 18,5cm high

R6 000 – 8 000

243

**A Walter Moorcroft 'Pomegranate'
vase, 1928–1949**

the baluster shaped body tube-lined with a
band of fruit and berries reserved against a
mottled blue ground, *blue painted signature*,
impressed MOORCROFT, MADE IN ENGLAND,
32,5cm high

R 15 000 – 20 000

244

**A William Moorcroft 'Freesia' vase,
1928–1949**

ovoid, tube-lined with burnt orange
freesias against a mottled blue and green
ground, *blue painted signature, impressed W.
Moorcroft, POTTER TO HM THE QUEEN, MADE
IN ENGLAND*, 21cm high

R 12 000 – 15 000

245-250

No lots



232



233



234



235



237



238



236



239



240



241



242