



The Vineyard Hotel, Newlands, Cape Town
10 October - 2pm

**English, Continental, Oriental
and Cape Silver, Furniture
and Decorative Arts**

Lots 191–360

Lot 200 A George III silver tureen and cover, Benjamin Smith II, London

191

A pair of George II silver sauce boats, maker's marks worn, London, 1740

each with everted scalloped rim, leaf-capped scroll handle and raised on three trefoil-headed hoof feet, *545g all in, 8,1cm high (2)*

R6 000–8 000



191

192

A George III cruet set, Jabez Daniell & James Mince, London, 1770

cinquefoil, the pierced frame with gadrooned border with a heart-shaped cartouche engraved with a crest, raised on four pierced ball-and-claw feet, with central carrying handle and division collar, fitted with two silver-mounted glass vinegar bottles, each engraved with a crest, and three *associated* silver-mounted glass condiment bottles, *1435g all in, 24cm high*

R15 000–20 000

192



193

A George III Scottish silver salver, maker's initials indistinct, Edinburgh, 1771

circular, with moulded wavy and foliate border engraved with fruit and flowers amongst c-scrolls and shells, raised on three cabriole pad feet, *455g, 22,5cm diameter*

R2 500–3 000



193

194

**A George III silver tray,
John Crouch I & Thomas
Hannam, London, 1778**

oval, embossed to the centre with a basket of fruit enclosed by c-scrolls and eight radiating panels engraved with further fruit and flowers and two cartouches, one engraved with a crest, enclosed by a pierced beaded border divided by oval cartouches embossed with putti at various pursuits, raised on four conforming scroll feet, *restorations, 5485g, 69,5cm wide*

R40 000–50 000



194

195

**A set of four George III
silver salts, Charles Aldridge,
London, 1788**

of navette form, with reeded borders and gilt interior, on four leaf-headed legs with scroll feet united by a stretcher, *505g all in, 5,8cm high (4)*

R3 000–4 000



195

196

**A George III silver coffee pot,
John Robins, London, 1794**

urn-shaped, the shoulder engraved with a band of anthemions and cornucopia between line borders, the front and reverse with vacant shield-shaped cartouches, on a stepped oval base engraved with flowers, the hinged cover with conforming finial, *later* wood scroll handles, 895g, 31cm high

R10 000–12 000



197

**A pair of Sheffield plated
entrée dishes and covers,
first quarter 19th century**

rectangular, each with gadrooned and floral borders, the sides with conforming handles, each cover engraved with a crest, with detachable foliate and reeded handle, detachable liners, raised on acanthus-leaf-headed paw feet, 41,5cm wide over handles (2)

R8 000–12 000



198

**A George III silver tankard,
Robert Hennell I and David
Hennell II, London, 1800**

with *later* spout, the tapering cylindrical body *later* embossed and engraved with scroll and foliate decoration enclosing a vacant cartouche, the domed cover with pierced shell thumbpiece, s-shaped engraved handle, gilt interior, on a reeded base, 1245g, 22,8cm high

R12 000–15 000





200

199

A set of six George III silver salts and six spoons, Peter, Ann & William Bateman, London, 1802 and 1803

circular, each with gadrooned rim and compressed body engraved with a crest, on a raised conforming foot, gilt interior, each spoon with engraved terminal, *restorations and gilding worn*, 550g all in, 4,1cm high (12)

R4 500–5 000

200

A George III silver tureen and cover, Benjamin Smith II, London, 1812

oval with gadrooned rim, each side applied with double-lotus handles, the body engraved with an armorial to the front and reverse, raised on shell and acanthus-leaf-headed paw feet, the cover engraved with a crest and applied with a double scroll handle with flowerhead terminals and acanthus-leaf decoration, 3225g, 37cm wide over handles

R80 000–120 000

201

**A George III silver coffee jug,
Soloman Hougham, London,
1817**

the moulded part-gadrooned body
enclosing a circular cartouche engraved
with an armorial, with foliate rim, the
hinged cover with urn-shaped finial, the
handle with acanthus-leaf thumbpiece,
later fillets, 815g, 20,5cm high

R5 000–7 000

202

**An assembled set of silver
Fiddle and Thread pattern
flatware, George Adams and
William Chawner, London,
1824–1879**

comprising: twelve dinner spoons, twelve
dessert spoons, twelve table forks, twelve
dessert forks, twelve teaspoons, two sugar
sifters, three salt spoons, a basting spoon, a
pair of sauce ladles, a butter knife, a pair of
sugar tongs, a soup ladle, some with crests,
*4750g all in; and twelve silver table knives
and twelve silver bread knives, John Ball,
London, 1979–1980 (95)*

R40 000–45 000



201



202
part lot



part lot

203

A George IV silver King's pattern canteen of cutlery, William Eaton, London, 1829

comprising: twelve table forks, twelve dessert forks, twelve teaspoons, a pair of sauce ladles, a pair of mustard spoons, twelve table spoons, twelve dessert spoons, a soup ladle, a fish slice, a pair of basting spoons, some of the terminals engraved with a crest, *5835g all in*; twelve King's pattern table knives and twelve bread knives, a pair of carving knives in sizes

and a pair of carving forks in sizes, Herbert & Lawrence Parsons, London, 1950-1954, and a Fiddle pattern steel, maker's mark worn, London, 1951, retailed by TESSIERS LTD. SILVERSMITHS, 26, NEW BOND ST., LONDON, W.; contained in an oak canteen, with hinged rectangular cover, the sides applied with brass carrying handles, fitted with three baize-lined trays, *brass handle missing, 18cm high, 48,5cm wide, 39,5cm deep (98)*

R60 000–70 000

204

An Irish silver Fiddle pattern fish slice, Thomas Meade, Dublin, 1835

the blade pierced with a fish and enclosed by a star-shaped border, with engraved foliate and wrigglework bands, the terminal engraved with a crest, 155g

R4 000–6 000



204

205

A Scottish silver christening mug, Peter Aitken I, Glasgow, 1844

with reeded rims, the body engraved with scrolls against a stippled ground, engraved 'Ailsa 11th October 1922' within a c-scroll cartouche, the side applied with c-scroll handle engraved with foliage and flowers, leaf-shaped thumbpiece and gilt interior, 200g, 9cm high

R4 000–6 000



205

206

A pair of Victorian silver novelty spoons, James Charles Edington, London, 1849

each vine-encrusted stem headed by a mermaid terminal viewing herself in a hand-held mirror, the shaped gilt bowl engraved with a crest and initials, 155g all in (2)

R4 000–6 000



206

207

A pair of Victorian silver entrée dishes and covers, Elkington & Co, Birmingham, 1852

oval with beaded rims, the covers engraved with an armorial and a crest, applied ivory finial, each raised on plated stands, marked Elkington & Co, 1852, on cabriole legs with beaded leaf-headed paw feet united by a central circular open well, fitted with a covered burner cast with four stylised dragon supports, stamped '3' and '4', 1860g all in, 31cm wide (2)

R12 000–15 000

* This lot is not suitable for export.



207

208

A set of Victorian silver Tudor pattern flatware, George William Adams, London, 1852–1853

comprising: twelve table spoons, twelve dinner forks, twelve dessert forks, twelve dessert spoons, and two sauce ladles, some terminals engraved with a crest, *3570g all in*; and twelve table knives and twelve bread knives, Roberts & Belk Ltd, Sheffield, 1970–1971 (74)

R30 000–35 000

208
part lot



209

A Victorian silver claret jug, Martin, Hall & Co, Sheffield, 1857

the baluster body with slender neck moulded with four panels, each panel centred by an oval cartouche engraved with flowers, one panel engraved with a crest, raised on a circular foot, applied with a branch-form handle modelled in relief with grapes and vine leaves, the hinged cover with leaf-shaped thumbpiece, gilt interior, *825g, 33cm high*

R12 000–16 000

210

A Victorian novelty silver vinaigrette in the form of a walnut, Sampson Mordan & Co, London, 1881

the hinged domed cover enclosing a silver-gilt interior with pierced grille, with suspension ring, engraved *S. MORDAN & CO. LONDON, 20g, 3,4cm wide*

210



209



R5 000–7 000

211

A set of four Victorian silver novelty table ornaments, Frederick Elkington, London, 1885

each modelled in the form of a duck, engraved on the base 'Gun club July 1885', *620g all in, 14,5cm long (4)*

R10 000–12 000

211



212

A pair of late Victorian silver novelty flower bowls, Lambert & Co, London, 1896

boat-shaped, each end surmounted by half-naked female terms, the sides moulded with swags of foliage flanking masks, raised on a shallow oval foot rim, *stamped Lambert, Coventry Street, London, 1300g all in, 23,5cm long (2)*

R12 000–15 000

212



213

A Victorian silver-mounted easel-back mirror, William Comyns & Sons, London, 1896

pierced and embossed with angels, figures of Pan, masks and satyrs, flowers and scrolls, the cresting with a vacant cartouche, against a velvet-lined backing, bevelled glass, *restorations and replacements, 53,8cm high*

R8 000–10 000

213



214

Two silver sugar baskets, apparently unmarked, late 19th century

each pierced frame with rope borders raised on a spreading circular foot, applied with birds and ribbon-tied swags of flowers flanking a c-scroll cartouche engraved with the initial 'H', with hinged twist-turned handle, *scratch weights 3-5, 5-5, 245g all in, the taller 10,2cm high; fitted with blue glass liners (2)*

R3 000–4 000

214



215

**A silver chatelaine,
18th century and later**

the hook pierced with the initials
'F M I', suspending five chains hung
with: a thimble in the form of a bucket,
a pin wheel, a ribbon dispenser, an
aide-memoire, a silver star, a pen-knife,
a coin case, possibly Birmingham, 1899, and
a circular disc inscribed 'Jane Nixon 1760';
205g all in, approximately 26,5cm long

R5 000–7 000



215

216

**A late Victorian silver basket,
Harrison Brothers & Howson,
Sheffield, 1900**

rectangular, incorporating outcurved
handles and scroll terminals, the
wirework frame with gadrooned rim on
a conforming reeded base, *545g, 30,5cm
wide over handles*

R3 000–4 000



216

217

**An Edward VII silver-mounted
glass claret jug, Levi &
Salaman, Birmingham, 1902**

the tapering faceted body with star-cut
base, mounted with a scroll-shaped handle
terminating in a vacant shield, with hinged
cover and heart-shaped thumbpiece, the
mount engraved with the initial 'E'; the
shell-shaped spout cast with the mask of
Bacchus, *27,2cm high*

R8 000–10 000



217

218

**An Edward VII Irish silver jug,
John Smith, Dublin, 1902**

the bulbous hammered body applied with
a scroll handle, 470g, 9cm high

R4 000–6 000



218



219

219

**An Edward VII Arts and Crafts
silver-mounted earthenware
beaker, James Deakin & Sons,
Chester, 1904**

cylindrical, the pierced frame moulded with
berries and foliage within arched panels,
fitted with a green-glazed beaker, *inscribed
with the maker's marks, engraved Rd. 429266,
beaker fixed, 400g all in, 10,2cm high*

R4 000–6 000

220

**An Edward VII silver soup
tureen and cover, Thomas
Bradbury & Sons, London,
1905**

urn-shaped, with reeded rim and moulded
loop handles, on an oval stepped base, the
cover with conforming finial, 1550g,
23,5cm high

R8 000–10 000



220

221

**A set of four Edward VII
silver bon-bon dishes, Cooper
Brothers & Sons, Sheffield,
1906**

circular, each pierced frame raised on
four leaf-shaped feet, 460g all in,
10,5cm diameter (4)

R1 600–2 000



221

222

An Edward VII novelty silver-mounted pink glass perfume bottle and stand, Sampson Mordan & Co Ltd, Chester, 1906

the cover modelled as an owl set with cabochon jewelled eyes, ovoid glass body, the stand cast as a nest, *stamped .925, 35g all in, 5,3cm high* (2)

R5 000–7 000



222

223

An Edward VII silver and tortoiseshell-mounted inkwell, maker's mark worn, London, double-struck date mark, probably 1909

the hinged cover mounted with tortoiseshell enclosed by a leaf-and-berry border and centred with piqué-work, the compressed circular body above a spreading conforming foot, *loaded, lacking inkwell liner, 5cm high*; and a tortoiseshell and silver-mounted page turner, indistinctly marked, the reeded handle with an acanthus-leaf terminal, each side with a ribbon-tied vacant cartouche, *35cm long* (2)

R4 000–6 000



223



224

A pair of George V silver-gilt pierced pedestal baskets, George Nathan & Ridley Hayes, Chester, 1912, retailed by Asprey, London

each pierced body moulded in relief with swags of foliage and flowerheads, the rims with oak leaves and flowerheads, raised on a dome pedestal base, *engraved with the retailer's mark, 405g all in, 9,5cm high* (2)

R10 000–12 000



224





225

A George V silver two-handled tray, Henry Matthews, Birmingham, 1912

oval, the centre engraved with initials enclosed by an ovolo border, the sides applied with acanthus-leaf reeded and ropework handles, raised on four domed feet, 2345g, 73cm wide over handles

R20 000–25 000



226

A pair of George V silver bon-bon baskets, Fenton, Russell & Co Ltd, Birmingham, 1913

in sizes, each circular pierced foliate body raised on bifurcated legs with paw feet, engraved Rd. 610061 H, 200g all in, the taller 6,5cm high (2)

R1 200–1 500

227

A George V silver basket, R F Mosley & Co, Sheffield, 1922

circular, with foliate-pierced rim, on a conforming base, 780g, 25,7cm diameter

R5 000–7 000



228

A George V silver two-handed wine cooler, Harman & Co, London, 1931

urn-shaped with flared rim, the body applied with a band of grapes and vine leaves above an engraved armorial, the sides with a pair of rope-twist-and-leaf handles, the lower half moulded with acanthus leaves, on a stepped circular base, *the exterior with traces of gilding, dent to the foot rim, 2450g, 29,5cm high*



228

R20 000–25 000

229

Two silver baskets, Elkington & Co, Birmingham, 1936–1937

circular, the pierced frame moulded with leaf-and-grape scalloped rim, on a conforming base, the centre of each bowl engraved with the initial 'A', *1135g all in, each base stamped with the numerals 38326, 23,5cm diameter (2)*



229

R10 000–12 000

230

A set of four George VI silver sauce boats, Elkington & Co, Birmingham, 1937

in sizes, each with moulded wavy border, raised on a stepped oval base, applied with scroll handle and thumbpiece, the body engraved with the initial 'A', *1505g all in, the tallest 10,5cm high (4)*



230

R8 000–10 000



231

231

A George VI silver two-handled tray, Elkington & Co, Birmingham, 1937

oval-shaped, engraved with the initials 'C A', with moulded wavy border, the sides applied with arched handles with scroll terminals, 4515g, 77,5cm wide over handles

R20 000–25 000

232

A George VI silver basket, Elkington & Co, Birmingham, 1937

oval, the pierced rim incorporating square handles, the centre engraved with the initial 'A', engraved 23557, 545g, 28cm wide

R2 500–3 000



232



233

233

A George VI silver two-handled tray, maker's initials K & L, Birmingham, 1938

octagonal, the centre engraved with the initial 'C', the sides applied with stepped rectangular silver handles with ebonised mounts, 1740g all in, 52,5cm wide over handles

R15 000–18 000



234

234

A George VI silver salver, Mappin & Webb, Sheffield, 1946

octagonal with incurved corners and beaded border, raised on four moulded bracket shaped feet, 415g, 22,5cm wide

R2 000–3 000



235

235

A George VI silver three-piece Christening set, emblematic of 'The Three Bears', Mappin & Webb, Sheffield, 1946

comprising: a mug, a two-handled porringer and a plate, each applied in relief with three bears walking before three engraved bare-leaved trees, 680g all in, the plate 18cm diameter (3)

R8 000–10 000



236

236

**A Queen Elizabeth II set of
Dubarry pattern cutlery,
Roberts & Dore, Sheffield, 1959**

comprising: twelve soup spoons, thirteen bread knives, twelve fish forks, eleven fish knives, twelve table forks, twelve table knives, twelve dessert forks, twelve dessert spoons, twelve cake forks, twelve coffee spoons, twelve teaspoons, a soup ladle, a carving fork, a steel, two sauce ladles, four table spoons, *5835g all in*; A Queen Elizabeth II silver condiment set, Edward Barnard & Sons Ltd, London, 1964-1966, comprising: six mustard pots, six salts, six pepper pots and four mustard teaspoons, *445g all in*, fitted with blue glass liners; two plated cake forks, three plated sauce ladles, twelve plated tea knives, eight plated table spoons, eleven plated cake forks, contained in a mahogany canteen, the rectangular top with moulded serpentine-shaped front above four graduated fitted drawers, on cabriole legs and shell-headed feet, *94cm high, 84,5 wide, 59cm deep (200)*

R35 000–40 000



236
part lot

237

**A set of six Queen Elizabeth II
silver underplates,
J B Chatterley & Sons Ltd,
Birmingham, 1968**

each with moulded gadrooned border,
4650g all in, 27,5cm diameter (6)

R18 000–20 000



237

238

**An oak and inlaid armchair,
part 18th century**

the inlaid top-rail with *later* triple arch,
above a panelled back, downcurved arms,
later plank seat on ring-turned legs joined
by stretchers, on *later* bun feet, *restorations*
and replacements

R3 000–4 000



238

239

**A George III mahogany tripod
supper table, possibly Irish**

the circular top with pierced oval and
leaf-carved gallery with beaded borders,
with birdcage mechanism, leaf-and-ribbon-
carved baluster column, on acanthus-leaf-
carved cabriole legs and dolphin-carved
pad feet, *restorations*, 80cm high, 84cm
diameter

R20 000–25 000



239

240

**A George III mahogany
fall-front bureau**

the rectangular top above a fall-front
enclosing a fitted interior with baize-lined
writing service, above four graduated
long drawers, on bracket feet, one drawer
inscribed 'Thomas Day, the son of William
and Susan May, was born on Saturday
June 13, 1818', 105cm high, 99,5cm wide,
48cm deep

R12 000–15 000



240

241

A George III mahogany tilt-top tripod table

the circular top above a ring-turned baluster column, on three cabriole legs with pad feet, 72cm high, 75cm diameter

R6 000–8 000

242

A George II style upholstered and mahogany wing-back armchair

raised on moulded cabriole legs and pad feet

R9 000–12 000

243

A Regency mahogany and upholstered settee

with padded scroll ends and reeded upholstered part-back, on outcurved reeded legs raised on *later* brass cappings, *loose bolster and seat*, 89cm high, 206cm long

R20 000–25 000



241



242



243

244

A George III mahogany open armchair

the shield-shaped back carved with foliage, upholstered seat, on tapering square-section legs headed by foliate paterae, *restorations*

R3 000–4 000



244

245

A George II style walnut and walnut-veneered chest of drawers

the moulded rectangular quarter-veneered top above four graduated drawers, on *later* bell-shaped feet, 81cm high, 62,5cm wide, 35,5cm deep

R8 000–10 000



245

246

A Regency mahogany and plum-pudding inlaid sideboard

the arched double-scroll backboard centred by a reeded column headed by a *later* brass finial, the breakfront top with a pair of frieze drawers, the pedestals with a cellaret drawer and cupboard, above a long drawer, on a moulded base, the front inlaid with ebonised stringing and leaf motifs, *some veneer loss, some stringing lifting*, 124cm high, 192cm wide, 67cm deep

R15 000–20 000



246

247

A Victorian mahogany butler's tray-on-stand

with moulded rectangular top, the sides applied with brass carrying handles, on a baluster-turned X-shaped stand joined by turned stretchers, 79cm high, 74,5cm wide over handles, 49,5cm deep

R6 000–8 000



247

248

An Edwardian satinwood and painted demi-lune card table

the shaped rectangular top enclosing a baize-lined surface, with conforming frieze raised on acanthus leaf-carved and fluted legs, on ovoid feet, the top and frieze with fruitwood bandings and stringing, painted with sprays of flowers and trophies, the front corners with *en grisaille* medallions painted with classical figures, 80cm high, 94cm wide, 45,5cm deep

R30 000–35 000

248



249

A George III style walnut and caned side chair, 19th century

the arched top rail above a waisted splat carved with foliage and gilt-highlights, drop-in caned serpentine-shaped seat on cabriole legs and pad feet joined by turned and block stretchers

R2 000–3 000

250

A Victorian taxidermy bird diorama, late 19th century

of twelve birds on branches before sheaves of wheat, on an oval walnut base raised on four circular feet, glass dome, 70cm high

R8 000–10 000

250



251



251

A pair of George III style mahogany side chairs

upholstered back and seat on cabriole legs and pad feet (2)

R8 000–10 000

252

An Arts and Crafts mahogany and satinbirch inlaid upholstered armchair

with upholstered back and sides, the front arm supports with faceted octagonal shaped terminals, the tapering legs on conforming feet, inlaid with ebonised stringing

R10 000–12 000

253

A Victorian mahogany and inlaid collector's cabinet

the moulded rectangular top above a pair of panelled cross-banded doors enclosing twenty-two drawers with turned ivory knobs, the sides with brass carrying handles, raised on ebonised bun feet, *40cm high, 35cm wide, 28cm deep*

R4 000–6 000

* This item is not suitable for export.

254

A Victorian mahogany brass-bound military chest-on-chest, 19th century

the upper half with two short drawers and a long drawer, the lower half with two long drawers, on *later* block feet, *97,5cm high, 97cm wide, 45cm deep*

R20 000–25 000



252



253



254



255



258

255

A silver snuff box, apparently unmarked, probably Dutch, circa 1735

cartouche-shaped with bombé sides, the hinged reeded cover set with a pierced panel engraved with a domestic scene enclosed by foliate and mask decoration, the panel set to a wood ground, with wave-shaped thumbpiece, gilt interior, *some splits, 60g, 6,7cm wide*

R6 000–8 000

256

A Dutch silver-mounted tessie, Jacob van Nieuwcasteel, Utrecht, 1797

circular, the reeded and pierced frame engraved with flowerheads, raised on three conforming supports, fitted with a copper dish, to a mahogany stand raised on three bracket feet, the frame, *105g, 9,6cm high*

R6 000–8 000



256

257

A Swedish silver tankard, C G Hallberg, possibly Göteborg, 1896

cylindrical, the hinged domed cover with pierced thumbpiece and gadrooned border, the centre set with a coin, the handle moulded with fruit and a vacant shield-shaped terminal, the body engraved with a band of shells and scrolls, gilt interior, raised on three leaf-headed ball feet moulded with fruit, *700g, 15,5cm high*

R9 000–12 000

258

A pair of German silver pierced beaker vases, H Meyen & Co, Berlin, late 19th century, .800 standard

each tapering cylindrical openwork beaker cast with flowers and foliage, *520g all in, 12cm high*; with fitted brass liners stamped EINSATZ-UNECPT, *12cm high (2)*

R4 000–6 000



257

259

A German silver glass-mounted centrepiece, late 19th/early 20th century, .800 standard

oval, the frame moulded with ribbon-headed vacant cartouches divided by fruit-filled cornucopias, the sides applied with open-work handles, on four toupie feet, *215g, 32,5cm wide over handles, fitted with clear glass liner*

R3 000–4 000

260

A WMF electroplate casket

the hinged rectangular cover with fixed arched handle, the front moulded with a stylised leaf-shaped escutcheon, the whole with part-cabochon and beaded borders, raised on bracket feet, *lacking key, moulded numerals '314', 12cm high*

R4 000–6 000



259



260



261

261

A French silver canteen of cutlery, Société Anonyme Orfèvrerie Maillard, Paris, 1905–1910, .950 standard

comprising: twelve hors d'oeuvre forks, twelve table forks, twelve table knives, twelve table spoons, twelve teaspoons, two fish slices, a soup ladle, a sauce ladle, a punch ladle, a fish-serving fork, three serving spoons, in sizes, a pair of grape scissors, a carving knife and fork, a joint holder, a sugar sifter, a butter knife, a pickle fork, an hors d'oeuvre server, a pair of salad servers, *4605g all in*; contained in a Louis XVI style walnut brass-inlaid commode, with moulded white marble top above an arrangement of four drawers, panelled sides, on ring-turned fluted legs and brass feet, *78cm high, 70,5cm wide, 44,5cm deep (79)*

R60 000–70 000



261
part lot



263 detail



262

262

A gilt-brass repeating carriage clock with alarm, circa 1890

the 7cm enamel dial with roman numerals and subsidiary alarm dial, signed Gve. Badollet, Genève, with gong-striking movement stamped No. 17593, and lever platform escapement, brass corniche case, 13cm high; with key

R7 000–9 000

263

A Dutch burr-walnut longcase clock, 19th century

the 33,5cm engraved brass dial signed 'DOS = Molenaer, Amsterdam', with leaf and urn spandrels, disc alarm and pierced hands, seconds dial flanked by sectors for month with maximum days and ruling deity and day of the week and signs of the zodiac with ruling deity, date aperture, the silvered arch engraved with panels of Europa, Afrika, Amerika and Asia, with a moon disc and apertures for lunar date and high tide, the movement with anchor escapement and trip repeating rack striking on two bells, alarm on a bell, the case with caddy cresting, panels of fretwork and centred with a spray of carved leaves, gilt-capped hood pilasters, shaped trunk door inlaid with stringing and a lenticle of Europa, the bombé plinth similarly decorated, on scroll feet, *lacking attributes, restorations*, 245cm high

R100 000–120 000



263

264

**A Spanish iron-mounted
parcel-gilt bone and walnut
Vargueno, 17th century**

the front and sides with cream velvet-lined iron mounts, the sides applied with iron carrying handles, the fall-front with hasp lock and four bolts to the sides and enclosing an architectural interior fitted with thirteen drawers and a pair of cupboards, the *later* stand with a pair of Santiago shell lopers above turned baluster columns joined by a galleried stretcher, on a trestle base, *minor restorations*, 148cm high, 113,5cm wide, 41cm deep

R80 000–100 000

PROVENANCE

Purchased by the current owner from
Monsieur Roger Leon, Paris, 1964.





265

265

**An oak centre table,
17th/ 18th century**

the rectangular top above a pair of drawers carved with scrolling foliage, the reverse frieze similarly carved, each side frieze carved with two flowerheads flanking a heart-shaped motif, on ring-turned baluster legs joined by stretchers, on bun feet, 78cm high, 184cm wide, 77cm deep

R30 000 - 35 000

266

**An oak veneered and
marquetry chest,
18th century and later**

with hinged, domed cover, the front applied with an *earlier* panel inscribed 'Ernst Timmann Anno 1 * 83', the front panel moulded with a pair of cushion-shaped panels inlaid with birds flanking a flower-filled urn, the front and sides inlaid with classical urns and tulips with further foliate panels, the sides with iron carrying handles, the interior with hinged compartment, on bun feet, 78cm high, 134,5cm wide, 66cm deep

R20 000 - 30 000



266

267

A Dutch walnut display cabinet, 19th century

the arched top carved with three leaf corbels above a pair of glazed doors and sides enclosing two wave-shaped shelves, the lower half with two short and two long drawers, the sides with cupboard doors, one fitted with a shelf, above a foliate-carved apron, raised on paw feet, the interior lined with yellow silk, 228cm high, 162,5cm wide, 46cm deep

R60 000–80 000



268

A French champlevé enamel, gilt-metal mounted alabaster centrepiece, 19th century

the circular dish mounted with a pair of cherubs, the centre secured with an enamel medallion, raised on a tapering spreading stepped circular base with pierced supports, on compressed circular feet, *some oxidization and minor enamel loss*, 29,8cm high

R8 000–10 000



269

A French marquetry mahogany and rosewood guéridon, late 19th/early 20th century

circular, with pierced gallery above three drawers, on three cabriole legs joined by a platform stretcher inlaid with bouquets of flowers, birds and musical trophies with brass gallery, 80cm high, 37cm diameter

R6 000–8 000

270

A pair of Louis XVI style giltwood fauteuils

each oval padded back with carved rope and flowerhead border, padded armrests with acanthus-leaf terminals, upholstered seat, raised on tapering fluted legs with carved stiff-leaf border (2)

R7 000–9 000



271



271

**A French tortoiseshell
brass-inlaid ebonised and
gilt-metal mounted casket,
mid 19th century**

the hinged rectangular stepped cover set with a panel inlaid with masks, birds and foliage, enclosing a *later* velvet-lined interior, raised on acanthus-headed paw feet, the sides with lion-masks, *tortoiseshell and brass inlay loss, restorations, lacking key*, 11,5cm high, 30,5cm wide, 23cm deep

R5 000–7 000

* This lot is not suitable for export.

272

**An Italian walnut, burr-walnut
and fruitwood marquetry
bureau, Mazarin, 19th century**

in early 18th century style, the hinged rectangular top enclosing a sliding writing-surface with small and secret drawers, the frieze with a faux and real drawer flanked by eight small drawers, with hinged compartment below, raised on eight square tapering legs joined by two linked stretchers, on bun feet, 88cm high, 100,5cm wide, 59cm deep

R30 000–40 000



272

273

**A bronze figure of a maiden,
Prf. Tuch, late 19th/early
20th century**

the partially robed figure holding a tambourine
in her left hand, standing on a circular base,
raised on a black and white-veined marble
octagonal base, *inscribed Prf. Tuch, pseudonym
for Bruno Zach, Austrian (1891-1945), 41,2cm high*

R8 000–10 000

274

**A marble and bronze bust of
Cupido, circa 1900, Agathon
Léonard van Weydevelt
(1841-1923)**

signed Léonard 19, 37,5cm high

R10 000–15 000

Agathon Léonard (pseudonym of Léonard -
Agathon van Weydeveld 1841-1923) studied
under De la Planche and at the Lille Academy of
Fine Arts. Settling in Paris, he became a member
of the Société des Artistes Français, the Société
Nationale des Beaux-Arts and Chevalier of the
Legion of Honour and won bronze, silver and
gold medals at his exhibitions

275

**A copper grape hotte,
19th century**

the tapering repoussé body with lappet,
gadrooned and rope borders, the reverse
applied with four fixed handles on a spreading
circular foot moulded with bosses, *86cm high*

R5 000–7 000

276

**A copper grape hotte,
19th century**

the tapering hammered body with moulded
bands, the reverse applied with four fixed
handles on a spreading circular foot, *repairs,
87cm high*

R4 000–6 000



273



274



275



276

277

A Chinese carved huanghuali rose chair, Qing Dynasty, early 19th century

the yoke-shaped top rail above a pierced back support carved with a bat above an urn filled with peaches, panelled seat, the pierced front seat rail carved with peaches, on square-section legs joined by stretchers, on scroll-carved feet

R12 000–15 000



277

278

A Chinese hardwood armchair, Qing Dynasty, 19th century

the shaped top rail above a panelled splat, the seat inset with a rattan panel, open-work arms, on square-section legs joined by stretchers and scroll-form feet

R8 000–10 000



278

279

A Chinese hardwood Kang table, 20th century

the recessed rectangular panelled top above a frieze carved with contesting dragons, incurved scroll supports on scroll feet joined by side stretchers, 32,5cm high, 90cm long, 43cm deep

R8 000–10 000



279

280

A pair of Chinese hardwood, jade and brass bookends, early 20th century

the circular waisted ends carved with prunus blossom and three Chinese characters, the centre inset with a pierced foliate jade rondel, the brass supports engraved with a scholar seated in a landscape, 17cm high (2)

R6 000–8 000



280

281

A Chinese gilt-bronze dated figure of Amitayus, Qing Dynasty, Qianlong (1736–1795)

the robed and bejewelled *bodhisattva* with downcast eyes cast seated cross-legged with hands in *dhyana mudra*, on an openwork rectangular plinth, the front incised with a nine-character mark with cyclical date for the period, *the mandorla lacking, repair to the front left side of plinth*, 17,5cm high

R20 000–30 000



281

282

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

of baluster outline, the shoulder painted with palmettes centred by sprays of flowers, the lower half of the body with a border of stiff-leaf decoration, 17cm high

R6 000–8 000



282



283 detail

283

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

the centre painted with a floral rondel enclosed by foliate panels, the cavetto and rim with further arched foliate panels divided by cell-diaper borders, the reverse painted with sprays of peonies, *hairline crack, rim with fritting chips, underglaze-blue double-ring mark*, 38,5cm diameter

R12 000–15 000

284

A Chinese porcelain snuff bottle, Qing Dynasty, late 18th/early 19th century

of *meiping* form, with pale-grey craquelure glaze, 7,5cm high

R7 000–9 000



284



285

285

A Chinese craquelure and peach-bloom glazed vase, Qing Dynasty, Quianlong (1736–1795)

the pale-celadon craquelure glazed baluster body with flared lip heightened with splashes of peach-bloom glaze, raised on a shallow foot, hairline cracks to the lip, 12cm high

R6 000–8 000



286

A Chinese celadon-glazed double vase, Qing Dynasty, 19th century

the shoulders applied with elephant-head handles, the body loosely painted with rocky outcrops in underglaze-blue, on a conforming footrim, 22cm high; and a Chinese celadon bowl, 16th/17th century, the body lightly moulded with stiff leaves raised on a shallow footrim, chips to rim, 17,5cm diameter (2)

R6 000–8 000



286

287

A pair of Chinese Sancai-glazed sampans, Qing Dynasty, 18th century

each realistically modelled with tiled roofs, the sides moulded with stylised lotus blooms, 11cm long; each with a pierced hardwood stand (2)

R8 000–10 000



287



288

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

cylindrical painted with a riverscape and balustraded pavilions, the side applied with a bifurcated handle with foliate terminals, the rim with spearhead and diaper borders, *chip and firing crack to the rim, 11cm high*

R4 000–6 000



288

289

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

circular, the centre with a tapering cylindrical column headed by a sconce, raised on a shallow footrim, painted with sweet peas and stylised foliage, *27,5cm high*

R6 000–8 000



289

290

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

square, the centre painted with a riverscape, sampans, pagodas and buildings, the rim with cell and blue-diaper border, *fritting chips to rim, 22cm wide*

R3 000–4 000



290

291

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

oval, the centre painted with a riverscape and pagodas, the everted rim with cell and blue-diaper decoration, *25cm wide*

R5 000–7 000



291

292

Two Chinese blue and white vases, Qing Dynasty, 19th century

baluster, one painted with warriors astride their ponies, the other with a walled city enclosing pavilions, a riverscape and figures at various pursuits, each with foliate lappet borders, the necks with stiff-leaf decoration, *chips and hairline cracks*, the taller 24cm high (2)

R5 000–6 000



292

293

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

circular with everted rim, the interior painted with sweet peas of happiness, the reverse painted with three bats, 37,5cm diameter

R5 000–7 000



293

294

A Chinese blue and white jardinière, Qing Dynasty, late 19th/early 20th century

ovoid, profusely decorated with scrolling foliage and flowerheads between *ruyi-head* and diaper borders, *restoration*, 31,5cm high

R9 000–10 000



294



295



295

A Chinese famille-verte 'character' ewer and cover, Qing Dynasty, late 19th/early 20th century

the pierced body modelled in the form of the character *shou*, the front and reverse centred by a cartouche, each painted with an Immortal holding his attribute, yellow and black-glazed spout and handle, *apocryphal Kangxi, six-character painted mark, restorations, 22cm high*; and another example, yellow-glazed, heightened with aubergine and green enamels, the cover modelled with a dog of *Fo*, *restorations, 22,5cm high (2)*

R9 000–12 000



296

296

A Chinese craquelure and gilt-metal mounted jar and cover, early 20th century

of ovoid form, decorated in underglaze-blue with *shou* symbols against a grey craquelure ground applied with gilt-metal bands, the cover with outcurved finial, *apocryphal Jiaqing underglaze-blue four-character mark, 9cm high*

R3 000–4 000

297

A Chinese dragon dish, Republic Period (1912–1949)

circular, painted with a pair of scaly iron-red five-clawed dragons contesting a flaming pearl enclosed by stylised clouds, enamelled in shades of yellow, purple, pink and blue, the rim with *ruyi-head* border, *apocryphal Qianlong underglaze-blue six-character mark, 23,2cm diameter*

R8 000–10 000



297 detail

298

Two Chinese famille-rose porcelain vases, 20th century

the first, bulbous painted with a pair of maidens seated at a table within a balustraded garden, the reverse with a calligraphic inscription and red seal mark, the neck and shoulder with *ruyi-head* medallions, pendant and foliate decoration between black-line borders, *apocryphal Qianlong iron-red six-character seal mark*, 14,5cm high; the second, baluster-shaped and similarly painted, 20,5cm high (2)

R4 000–6 000



298

299

A Chinese famille-rose porcelain vase, 20th century

of baluster outline, painted with a bird on prunus blossom, the neck with *ruyi-head* medallions, cell and double-black-line borders, *apocryphal Qianlong iron-red six-character seal mark*, 14,5cm high

R1 500–2 000



299

300

A pair of Chinese Export silver spill vases, late 19th/early 20th century

each tapering cylindrical body moulded in relief with chrysanthemums against a stippled ground, with wavy rim, circular foot with a calligraphic inscription, *loaded*, 19cm high (2)

R5 000–6 000



300

301

A Chinese Export silver cigarette box, early 20th century

the rectangular hinged cover engraved with a border of flowers, the centre engraved with two Chinese characters flanking a vacant cartouche, cedar-lined interior, *indistinctly marked*, 12,5cm wide

R4 000–6 000



301



302

A Chinese blue silk embroidered robe, Qing Dynasty, late 19th century

stitched with bats, dragons and rondels of figures at various pursuits enclosed by foliate borders, *staining, 90cm long*; and a pierced silvered-metal belt in two parts, apparently unmarked, the front with pierced scroll-work and engraved foliate borders (2)

R15 000–20 000

PROVENANCE

The Tretchikoff Family Private Collection

This robe and belt were worn by Monika Pon-su-san for the portrait of the *Chinese Girl*.

According to Boris Gorelik:

‘Although the collar of the traditional tunic that we see in Tretchikoff’s most famous work is coloured golden and the rest is not painted in at all, it looked significantly different in real life.

‘The true colour of the top that I wore was blue and pink’, recounts Monika Pon-su-san, Tretchikoff’s model for this painting. ‘He made up the yellow. It was a delicate, almost transparent silk-chiffon gown he had brought from China.’

The actual colours can be seen in the second portrait of Monika that Tretchikoff produced in

Cape Town in 1952, also entitled the *Chinese Girl*.

The 19th-century broad-sleeved garment from the Tretchikoff family collection matches Monika’s description.

‘The lotus-shaped collar in the two versions of *Chinese Girl* dates at least from the Qing dynasty’, says Professor Antonia Finnane, one of the world’s leading experts in the history of Chinese clothing. ‘Not even in backward areas of China would such garments be worn in the twentieth century unless these were heritage garments.’ Another dissimilarity between the actual robe and its depiction in the *Chinese Girl* paintings is the Manchurian cranes, ancient Chinese symbols of longevity, that Tretchikoff chose to portray on the collar.”

303

A Chinese agate vase and cover, early 20th century

of flattened ovoid form carved in relief with branches, leaves and buds, the cover similarly carved, the stone of smokey-grey with amber and russet highlights, *some chipping and hairline cracks*, 17,5cm high

R4 000–6 000



303

304

A Chinese jade belt hook, Qing Dynasty, late 19th/early 20th century

carved with a *chilong* facing a dragon head terminal, the stone of pale-celadon tone, 12,2cm long

R3 000–5 000



304

305

Pair of Chinese jade bangles

each carved with three contesting *chilong*, the stone of mottled-brown tone, approximate inner circumference 64mm (2)

R9 000–12 000



305

306

A Tibetan/Mongolian jade, silver-mounted and inlaid travelling cutlery set, 19th century

the jade scabbard mounted with chased and pierced silver bands, applied with cabochon-cut turquoise, coral and lapis lazuli stones, the belt loop with a stylised dragon mount, the steel knife with silver handle with engraved and chased band, terminating in four turquoise cabochons, with a pair of ivory chopsticks, 38,5cm long (4)

R30 000–40 000

* This lot is not suitable for export.



306

307

A Japanese ivory netsuke of a quail on millet after Okatomo, Kyoto, 19th century

two quails standing side by side facing in opposite directions, on two large heads of millet and leaves, one of which trails beneath the *himotoshi*, inscribed *Okatomo*, 2,7cm high

R20 000–25 000

* This lot is not suitable for export.



307



307 detail

308

Four Japanese boxwood netsuke, 19th century

the first of entwined gourds, 5,5cm wide; the second of a rat carved with his paws resting on a fruit, *restored*, 3,3cm high; the third of a *shi-shi*, 3,5cm high; and the fourth of a standing figure holding a sword in his right hand and an *oni* in his left, 4,5cm high (4)

R6 000–8 000



308

309

Three Japanese ivory netsuke, 19th century

the first of a seated figure, his left hand resting on a *mokugyo*, 2,4cm high; the second of a figure holding a box, his left hand with a rope suspending a lantern, *signed in seal form*, 4cm high; and the third of a seated figure holding a basket, his coat engraved with leaves, 3,5cm high (3)

R8 000–10 000

* This lot is not suitable for export.



309

310

A Japanese ivory okimono of a farmer with two small boys, Meiji Period (1868–1912)

the standing figure holding a winnowing basket in both hands assisted by a small boy with another to his left holding a basket of chicks, to an oval base carved with a brush-pan and a coiled rope, *the farmer's neck re-glued, signed in a red lacquer reserve, signed in a gourd-shaped reserve, 13cm high; with carved wooden stand*

R10 000–12 000

* This lot is not suitable for export.

310



311

A Japanese ivory tusk vase, Meiji period (1868–1912)

carved in relief with a hunting scene of cranes, *signed in a mother-of-pearl reserve, with paper label, hairline cracks, secured to a wooden stand, 38,6cm high*

R25 000–30 000

* This lot is not suitable for export

311



312



312

A Japanese ivory figure of a fisherman, Meiji Period (1868–1912)

standing barefoot with a basket in his left hand, a small boy astride his shoulders holding three fish in his left hand, to an oval-shaped stand carved with a folded net, *signed, 24,5cm high; with carved wood stand*

R15 000–20 000

* This lot is not suitable for export.

313

A Japanese ivory okimono of a mask maker by Tangasai, Meiji Period (1868–1912)

seated on a rush mat surrounded by the tools of his trade and holding his mask frame in his left hand, his right hand with a brush and pen, *damage to the mask frame, signed Tangasai, signed in a red seal reserve, Yoshitaka, 8,8cm long*

R10 000–15 000

* This lot is not suitable for export.

313





314



315

314

**A Japanese Imari vase,
Meiji period (1868-1912)**

the baluster body painted with two diamond-shaped panels of young boys playing below wisteria, enclosed by further panels painted with fish and maple leaves, to a brocaded ground, 28,8cm high

R2 000-3 000

315

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

the baluster body finely painted in enamels and gilt with *Rakan* and two further sages, between brocaded borders, hairline crack to the rim, 31cm high

R6 000-8 000

316

**A Japanese Kutani dish,
Meiji period (1868-1912)**

circular, the centre painted with courtiers and their attendants partaking in a tea ceremony beneath a pine tree, the foreground with a young boy feeding a crane, enclosed by a brocaded border, highlighted with foliate *mon*, hairline crack to the reverse, signed in a black and blue seal reserve, 53,5cm diameter

R8 000-10 000



316 detail

317

**A Japanese Imari jardinière,
Meiji period (1868–1912)**

the bulbous body with everted rim,
painted with panels of phoenix amongst
flowering blossoms, above a blue lappet
border, 31cm high

R6 000–8 000



317

318

**A set of twelve Japanese
mixed-metal knives, late 19th/
early 20th century**

six pairs, each pair variously applied
with cranes, chrysanthemums, pagodas,
wisteria, the moon and bamboo, *all signed*,
each blade engraved with a face (12)

R8 000–10 000



318

319

**A set of eight Japanese
mixed-metal knives, late 19th/
early 20th century**

two pairs and four further examples,
variously applied with dragons,
chrysanthemums, deities, monkeys and
quails, with *later* German blades (8)

R4 000–6 000



319

320

**A Japanese bronze temple bell
and stand, 19th century**

with branch-form handle cast in relief with
a continuous landscape of mountains,
buildings and figures, the stand with
pierced ring raised on three branch-form
legs to a circular platform, *bell 33cm high*;
stand 10,5cm high (2)

R9 000–12 000



320

321

An album of thirty-six Japanese woodblock prints, Chikanobu Toyohara (1838–1912)

each depicting women in contemporary and fashionable *kimono*, published by Matsuki Heikichi, signed *Yoshu Chikanobu*, album covers worn, one detached, on eighteen sheets, each print 35,5 by 23,7cm

R15 000–20 000

322

A pair of Japanese cloisonné enamel vases, Meiji period (1868–1912)

ovoid with a square neck, each decorated with a cockerel before a fence with flowering hibiscus and chrysanthemum, the reverse with a chick and *mon*, against a turquoise-green ground, the neck rim and upper shoulders with a pair of contesting dragons, the foot rim with a foliate-diaper border, blue enamel interior, 30cm high (2)

R6 000–8 000



321



322



323

323

A Japanese cloisonné enamel box, Showa period (1926–1989)

rectangular, inlaid with panels of fans, flowers, fish and foliage, in shades of green, blue and iron-red, gilt interior engraved with prunus blossom, raised on four ogee-shaped feet, 5,7cm high, 12,5cm wide

R6 000–8 000



324

**A Cape silver tea caddy, Johan Anton Bünning,
third quarter 18th century**

of octagonal bombé form, the hinged stepped domed cover with
moulded thumbpiece, on four paw feet, *dents*, 185g, 6,2cm high

R30 000–40 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town:
AA Balkema. Pages 99, 102-103, where comparative examples are
discussed and illustrated.

325

**A Cape silver two-handled
sugar bowl and cover,
unknown maker HNS, late
18th century**

urn-shaped with beaded borders, the sides
applied with a pair of rope-twist handles,
on a spreading circular foot and square
base, the semi-domed cover with bud and
leaf finial, 405g, 16cm high

R180 000–200 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and
Silversmiths*, Cape Town: AA Balkema, Pages
98-99, where comparative examples are
discussed and illustrated.



326

A Cape silver-mounted agate snuff box, Daniel Beets, early 19th century

oval, the hinged cover set with an agate stone, with plain thumbpiece, enclosing a gilt interior, the front of the base inscribed '*Pensez à votre Amis*', between wrigglework borders, 135g all in, 8,1cm wide

R40 000–60 000

PROVENANCE

Accompanying this lot is a letter from James Easton to Charles Attwell Esq. stating that this snuff box is reputed to have been Napoleon Bonaparte's whilst Napoleon was incarcerated on the Island of St Helena.



326

327

A Cape silver brandy warmer, Jan Lotter, early 19th century

compressed baluster, with side spout and applied ring-turned baluster-shaped wood handle, 315g, 23cm length overall

R15 000–20 000



327

328

A Cape silver tobacco box, Johannes Combrink, first quarter 19th century

circular, the domed cover and base with part-gadrooned borders, 200g, 10,2cm diameter

R25 000–30 000



328

329

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

rectangular with canted corners, the hinged cover engraved with a shield-shaped cartouche and the initials 'MCM', with wrigglework borders, the reverse engraved with a flowerhead, the base with a hole, dents, 35g, 5,4cm wide

R3 000–4 000



329

330

A Cape silver inkstand, John Willcox, Grahamstown, 1877

the rectangular stand embellished with a border of ivy leaves on four bifurcated trunk feet, fitted with a pair of glass inkwells flanking a pollarded tree engraved 'Manufactured by JS WILLCOX, Grahamstown', the front applied with a presentation shield-shaped plaque engraved 'Presented To E. CHAPMAN. ESQ. AS A TOKEN OF ESTEEM BY G. FRANCIS. GRAHAMSTOWN MAY 28th. 1877', 375g of weighable silver, 21cm wide

R40 000–60 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema.

Page 74 where a comparative example is discussed and illustrated.

Edward George Chapman was born and bred in Grahamstown. Like many men of the late 1800s, he was a trader and hunter by profession and exploring Africa was an obsession. Edward was well known in the interior of Southern Africa. The Chapman brothers, Edward and James, were involved in an encounter with Kalahari bushmen who captured their cattle. In 1858 he rescued two Boer women who were taken captive and the missionary, Rev Robert Moffat, recounted his bravery in his book, *The lives of Robert and Mary Moffat*.

George Francis was also a Grahamstown trader and a friend of Chapman. The gift of the inkwell may have been as a result of their business arrangement as well as friendship.

From an email dated 21 August 2014 from Fleur Way-Jones, 1820 Settlers Association Genealogist, Curator Emeritus, History Museum, Albany Museum Complex, Grahamstown



330

331



332



333



334



335



331

A Cape silver Kings pattern fish slice, Lawrence Holme Twentyman, first half 19th century

the blade with a part-reeded border, 245g

R5 000–6 000

332

A Cape silver Old English pattern soup ladle, Daniel Beets, early 19th century

the bowl with wavy rim, the terminal engraved with a star, the reverse engraved with the initials C.E.P., 245g, 40cm long

R5 000–7 000

333

A Cape silver Fiddle pattern table spoon, Carel David Lotter, first half 19th century

70g; an Old English pattern table spoon, Carel David Lotter, first half 19th century, the terminal engraved with initials, the reverse inscribed with the date '1829', 55g; a Cape silver Fiddle pattern teaspoon, Willem Godfried Lotter, first half 19th century, 15g; a Cape silver Fiddle pattern teaspoon, Lawrence Holme Twentyman, first half 19th century, 20g; a Cape silver Old English pattern konfynt fork, Johannes Combrink, first half 19th century, 15g; and a Cape silver Fiddle pattern dessert fork, William Moore, mid 19th century, the terminal engraved with the initial 'R', 40g (6)

R3 800–5 000

334

Five Cape silver Fiddle and Shell pattern dessert spoons, Lawrence Holme Twentyman, first half 19th century

the terminals engraved with the initial 'L', 225g (5)

R1 500–2 000

335

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, first half 19th century

200g

R7 000–9 000



336

336

A Cape Colonial silver-mounted inkwell modelled as a hippopotamus, maker's initials JC for John Courtenay, late 19th century

realistically modelled, its back with a hinged cover fitted with a detachable brass inkwell, standing four-square on a hippopotamus' tooth on four silver ball feet, the end with a silver mount, *repairs to front left foot, 21cm high, 25cm long*

R10 000–15 000

John Courtenay was registered as a Jeweller and Silversmith in Cape Town in the late 1800s. He is mentioned in Lawrence Green, *Something Rich and Strange*, page 35

The Cape of Good Hope General Directory (1880), Courtenay J is recorded as a watchmaker working at 77 Longmarket Street, Cape Town.

The General Directory and Guide Book (1884), Courtenay J is recorded as watchmaker and jeweller, Spin Street, Cape Town.



337

337

A Colonial teak and brass-mounted kist, Lamu, 19th century

the hinged rectangular top above a carved foliate panel, the reverse and sides with carved geometric panels, the sides with carrying handles, the whole with pierced and foliate brass strap-work, *repairs, 34cm high, 95cm wide, 38,5cm deep; on an associated stand with bun feet, 45,5cm high (2)*

R6 000–8 000



338



339

338

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

with dished and gabled top-rail above
a pierced splat, caned seat, on fluted
square-section tapering legs joined by
an H-shaped stretcher

R15 000–20 000

LITERATURE

cf. Michael Baraitser & Anton Obholzer.
(2004) *Cape Antique Furniture*, Cape Town:
Struik Publishers, where similar examples
are illustrated and discussed on pages
54–62.

339

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

the oval caned back within a wave-shaped
frame, baluster-turned uprights headed by
later turned finials, caned seat, on baluster-
turned legs joined by side stretchers, on
shaped feet, *restorations*

R20 000–25 000

340

**A Cape stinkwood and
yellowwood inlaid cupboard,
first quarter 19th century**

the rectangular moulded outset cornice
above a pair of frieze drawers, with a pair
of panelled doors enclosing two shelves
below, panelled sides, on tapering feet,
141cm high, 139cm wide, 57cm deep

R80 000–100 000



340

341



341

**A Cape Transitional Tulbagh
fruitwood side chair, dated
1825**

with wave-shaped top-rail above a pair of
splats, riempie seat, on square-section legs
joined by stretchers, carved date to the
reverse

R9 000–12 000

342

**A Cape fruitwood corner
armchair, 19th century**

the curved top-rail with scroll-arm
terminals on square-section supports,
riempie seat, on tapering square-section
legs with three-quarter stretchers

R8 000–10 000

343

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

the plain top-rail above three plain splats,
outcurved arms, riempie seat, on square-
section legs joined by stretchers

R8 000–10 000

342



343



344



344

**A rare mahogany stick
barometer, E Burmester,
Cape Town, dated 1851**

concealed tube, ivory scale with vernier
and mercury thermometer, turned cistern
cover, *signed E. Burmester, 23 Adderley Street,
Cape Town, Registered No 2980, Octr 14th
1851, No 976, 92cm high*

R8 000–10 000



345

345

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

the moulded rectangular top above a *later*
frieze drawer, on square-section tapering
legs, *75,5cm high, 97cm wide, 60cm deep*

R15 000–20 000



346

346

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

with hinged rectangular top, the sides with
iron-carrying handles, *repairs, 43,5cm high,
94cm, wide, 54,5cm deep*

R8 000–10 000



347

347

**A Cape yellowwood and inlaid
kist, 19th century**

the hinged moulded rectangular top and
front inlaid with diamond-shaped motifs,
33,5cm high, 76cm wide, 42cm deep

R5 000–7 000



348

348

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

the moulded three-plank top above a plain
frieze, on square-section tapering legs,
75,5cm high, 146cm long, 97cm deep

R8 000–10 000



349

349

**A Cape yellowwood, pine and
painted kist, 19th century**

with hinged rectangular two-part top, the
front painted with stylised flowerheads
against a green ground, the sides with
iron carrying handles, *later base, 35cm high,
85,5cm wide, 46cm deep*

R5 000–7 000

350

**A Cape painted pine kist,
19th century**

with hinged rectangular top, the front
painted with stylised proteas, *later base,
38cm high, 100cm wide, 34,5cm deep*

R4 000–6 000



350

351

A Cape teak brass-bound waterbalie and stand, F B Bruwer, Robertson, late 19th/early 20th century

oval, the hinged cover above tapering coopered sides applied with four brass bands, applied maker's brass plaque, *53cm high, 49cm wide*; the associated teak stand raised on ring-turned baluster legs, *22,5cm high (2)*

R8 000–10 000



351

352

A Boer War prisoner of war fruitwood walking stick, 1902

with crook handle, the upper shaft incised 'Ds. J.H. HOFMEYR, SOMERSET OOST, VAN H.M. BANNELING, P.A.' and the date '3.2.02.' *90cm high*

R10 000–12 000

Jan Hendrik Hofmeyr is recorded as a Minister who lived at the Old Parsonage Museum, Somerset East until 1908. Dominee Hofmeyr was exiled to Port Alfred during the Boer War in 1902.



352

353

353

A Boer War prisoner of war bone walking stick, St Helena, 1902

with hoof-shaped handle, the upper shaft inscribed 'ST. HELENA 1902', *81,5cm high*; and a Swiss walking stick, the handle mounted with a goat's horn, the upper shaft with a goat's hoof and hide, *painted Flüelen*, terminating in a steel cap and prong, *87cm high (2)*

R7 500–10 000

354-360 No Lots