





The Vineyard Hotel, Newlands, Cape Town
16 October – 2pm

**English Silver & Furniture,
Oriental Ceramics & Furniture, Cape
Silver & Furniture, Foreign Silver,
Glass & Furniture**

Lots 211–400

Lot 387 A pair of Danish beechwood Swan chairs (detail)

211

Three George I Britannia standard silver Old English pattern spoons, John Hopkins, London, 1721-1724

each *later* chased and moulded with fruit, the stems engraved with geometric motifs and a crest; another, Isaac Dalton, London, *date mark indistinct*; and a George III silver sugar sifter, Peter & Ann Bateman, London, 1791, with pierced shell-shaped bowl, *300g all in; cased (5)*

R6 000–8 000



211

212

A George II silver coffee pot, Thomas Whipham, London, 1751

the tapering body moulded with flower, c-scroll and diaper borders, the body engraved with an armorial to the front and a crest to the reverse, with swan-shaped spout, the side applied with leaf-capped wooden double c-scroll handle, the hinged stepped domed cover with acorn finial, raised on a spreading circular footrim, *24,5cm high, 840g*

R10 000–15 000



212

213

A George II silver tankard, Fuller White, London, 1755

of baluster form with flared rim, the side applied with leaf-capped scroll handle, on a spreading circular footrim, *the base engraved with the initials 'BIM, JB', 11,5cm high, 320g*

R7 000–9 000



213

214

A George III silver sugar sifter, Matthew Boulton & John Fothergill, Birmingham, 1778

the stem engraved with foliate motifs enclosing a vacant cartouche, the shell-shaped bowl embossed with apples and berries; another, Hester Bateman, London, 1771, with wavy rim, the bowl embossed with fruit; a George III silver pierced condiment ladle, Peter & Ann Bateman, London, 1796, with gilt bowl; and an Edwardian silver sugar sifter, Williams Ltd, Birmingham, 1906, *155g all in (4)*

R2 400–2 800



214



215

215
A George III silver coffee pot, maker's initials W*, London, 1779

of baluster form, the body embossed with chinoiserie figures flanking open cartouches, with baskets of fruit, flowerheads and shells, the hinged domed cover surmounted by an oriental figure, with *later* leaf-capped scroll handle, raised on a spreading shell and foliate foot, 30,5cm high, 1155g

R25 000–30 000



216

216
A George III silver coffee pot, William Turton, London, 1785

the elongated baluster body with beaded borders, raised on a spreading domed stepped footrim, the side applied with *later* leaf-capped c-scroll wooden handle, with leaf-capped and stylized foliate spout, the hinged domed cover with urn-shaped finial, the front with a cartouche engraved 'From the Owner's of the SINCERITY to Captan Edw. Griffin, 1789' surmounted by a winged griffin, 33,5cm high, 835g

R15 000–20 000



217

217
A George III silver tea urn, George Smith II, London, 1787

the ovoid body on a circular pedestal foot raised on a square base with four ball feet, with upswept reeded handles, body chased with swags, wrigglework and diaper borders between beaded bands, the front engraved with an armorial, the reverse with a crest, the reeded tap with ivory spigot, the detachable cover with urn-shaped finial, engraved with a crest, 33cm high, 955g

R10 000–15 000

*This lot is not suitable for export.



218

218
A Scottish silver epergne, Walter & Patrick Cunningham, Edinburgh, 1797

the detachable two-handled navette-shaped basket with beaded border, the shoulder pierced with a foliate frieze flanking an engraved crest, raised on an oval foot, the stand raised on four paw feet and headed with fox heads suspending festoons of grapevines united by a flame-shaped finial, the open framework with beaded collars, 35cm wide over handles, 1765g all in (2)

R15 000–20 000



219

219
A pair of George III silver dinner dishes, Paul Storr, London, 1799

each rim engraved with a crest enclosed by a gadrooned border, 24,5cm diameter, 1145g all in (2)

R15 000–20 000

220
A George III silver sugar basket, Nathaniel Smith & Co, Sheffield, 1800

of navette outline, the body pierced with lobed pales, raised on a spreading oval reeded foot, engraved with the initials 'C' and 'M', with swing-handle, blue-glass liner, chips to the blue-glass liner, 13cm wide over handles, 120g (2)

R6 000–8 000



220



221

221

A George III silver coffee pot, Robert Hennell I & David Hennell II, London, 1800

urn-shaped, raised on a spreading circular reeded footrim, the body engraved with a crest, with *later* harp-shaped wooden handle, the detachable cover with turned wooden finial, 23,5cm high, 815g

R18 000–24 000



222

222

A pair of George III silver candle snuffers and tray, Solomon Hougham and William Burwash, London, 1801

the tray of navette form with reeded border and scroll handles, the centre engraved with an armorial, the candle snuffers on three button feet, with pierced handles, the case of the snuffers engraved with a crest, 27,5cm wide over handles, 265g all in (2)

R4 000–6 000



223

223

A George III silver coffee pot, Peter, Ann & William Bateman, London, 1803

the baluster body embossed with c-scrolls and flowerheads on a spreading circular foot, the front engraved with a crest, the side applied with *later* scroll-capped wooden handle, the spout moulded with a mask, the domed hinged cover with urn-shaped finial, 21cm high, 635g

R9 000–12 000



224

224
A George III silver covered tankard,
Peter, Ann & William Bateman, London,
1804

the ovoid body with ribbed borders, the hinged domed cover with pierced thumbpiece,
 19,5cm high, 770g

R6 000–8 000



225

225
A George III silver pierced condiment
ladle, George Smith, London, 1805

the stem engraved with foliate and zigzag motifs, the terminal engraved with a crest; another, George Wintle, London, 1808, the bright-cut engraved stem enclosing a vacant cartouche; and a William IV silver Fiddle and Thread pattern pierced condiment ladle, William Eaton, London, 1832, the terminal engraved with a crest, 150g *all in* (3)

R2 000–2 500



226

226
A George III silver Fiddle pattern salad
fork, William Eley & William Fearn,
London, 1805

with six prongs, the terminal engraved with an armorial, 145g; a George III silver Old English pattern serving spoon, Stephen Adams I, London, 1811, the terminal engraved with the initial 'H', 125g; and a Victorian silver Fiddle pattern pickle fork, George William Adams, London, 1865, with five prongs, the terminal engraved with the initial 'C', 30g (3)

R3 000–4 000



227

227

**A pair of George III silver salts,
Daniel Pontifex, London, 1806**

each of ovoid form with part-gadrooned body, raised on a spreading circular footrim, the rim and the footrim with gadrooned bands, the sides applied with rectangular-shaped foliate handles, *gilt interiors, 10,5cm wide over handles, 290g all in (2)*

R5 000–7 000



228

228

A near pair of George III silver wine goblets, maker's marks indistinct, London, 1807-1810

each waisted and gadrooned bowl with engraved crest, raised on a stepped circular footrim, *the taller 16cm high, 625g all in (2)*

R12 000–15 000

229

A pair of Sheffield silver-plate sauce tureens and covers, early 19th century

oval, each bulbous body applied with leaf-and-flowerhead handles and foliate rims, raised on shell, scroll, claw-and-ball feet, the stepped domed cover with foliate handle, *the covers engraved '1' and '4', 20cm wide over handles (2)*

R3 000–4 000



229



230

230
A George III silver teapot,
Rebecca Emes & Edward Barnard I,
London, 1809

the part-gadrooned body raised on a circular footrim, with leaf-capped c-scroll wooden handle and gadrooned, shell and acanthus-leaf rim, the hinged conforming cover engraved with a crest, with turned wooden finial, *12cm high, 655g*

R5 000–7 000



231

231
A George IV silver coffee pot,
Thomas Ross, London, 1824

the tapering body moulded in relief with sprays of flowers between scroll borders, the body engraved with a crest, with foliate and shell-shaped spout, applied with leaf-capped double c-scroll wooden handle, the hinged domed cover with acorn-shaped finial, *28cm high, 110g*

R20 000–25 000



232

232
A pair of George IV silver wine
coasters, Robert Gainsford,
Sheffield, 1825

each circular body moulded in relief with flowers and foliage enclosing a cartouche engraved with a crest, turned wooden base, *with associated bosses, 17,5cm diameter (2)*

R30 000–40 000

233

**A William IV silver snuff box,
Nathaniel Mills, Birmingham,
1833**

the hinged rectangular cover with
foliate borders, reeded sides and base,
gilt interior, 8,3cm wide, 130g

R5 000–7 000

233



234

**An early Victorian silver
coffee pot, Benjamin Smith III,
London, 1840**

the baluster body chased with
stylized flowers and leaves enclosing
a vacant cartouche, the loop-shaped
handle with flowerhead thumbpiece,
the hinged cover with conforming
decoration and flowerhead finial,
*engraved 'B.SMITH, DUKE ST, LINN INN
FIELDS' with scratch weights '22', 22cm
high, 670g*

R15 000–20 000

*This lot is not suitable for export.



234

235

**A Scottish silver coffee pot,
James McKay V, Edinburgh,
1850**

the octagonal baluster body engraved
with panels of foliage and vacant
c-scroll cartouches, on a conforming
domed stepped foot, with leaf-capped
double c-scroll handle, the hinged
cover with pagoda-shaped finial,
33cm high, 695g

R9 000–12 000

235





236

236
A Victorian silver entree dish and cover, Elkington & Co, Birmingham, 1853

of lobed navette outline, the moulded rim embossed with foliate and floral motifs, the cover engraved with two crests, the detachable handle with conforming decoration, 38cm wide, 2105g all in

R10 000–12 000



237

237
A Victorian silver-gilt-mounted travelling dressing-table set, James Vickery, Wells & Lambe, London, 1866

rectangular, the leather-lined interior fitted with a mirror, seven glass bottles, three covered boxes, nail and medicine accoutrements, each moulded with the initials 'ACD', the side with a secret drawer enclosing two ivory-backed hairbrushes, a clothes-brush, an ivory glove-stretcher and a covered box, the front with a velvet-lined jewellery drawer, contained in a brass-bound simulated coromandel case, manufactured and retailed by Wells & Lambe, *an embossed leather panel on the inside of the lid marked 'WELLS & LAMBE MANUFACTURERS TO THE QUEEN, COCKSPUR STREET'*, 21cm high, 34cm wide, 380g of weighable silver

R7 000–9 000

*This lot is not suitable for export.

238
A Victorian silver-mounted dressing table mirror, Henry William Dee, London, 1869

the arched rectangular engine-turned frame moulded with mask and bead border, surmounted and flanked by pierced scroll panels depicting fruit, garlands and putti, engine-turned silver back and bifurcated silver easel support, 51cm high, 47cm wide

R9 000–12 000



238

239

**A Scottish silver porringer,
George Edward & Sons, Glasgow,
1873**

moulded in relief with alternating panels of zodiac and Persian figures between zigzag and foliate borders, the rectangular cartouche engraved with the inscription 'ROBERT KNOX LUMSDEN MASTERTON FROM MAMMA, 14TH APRIL 1867', the base similarly engraved, gilt base, rim and interior, *the base engraved 'EDWARD & SONS, GLASGOW'*, 8,5cm high, 270g; and a Scottish silver-gilt spoon, James Reid & Co, Glasgow, 1872, similar, engraved with the initials 'RKLM', 45g (2)

R5 000–7 000

239



240

**A Victorian silver chalice, possibly
Robert Hennell IV, London, 1875**

the body chased with alternating vacant and palmette cartouches, the front cartouche engraved with a crest, with Greek-key border, raised on a spreading circular foot, gilt interior, 13cm high, 200g

R5 000–7 000

240



241

**A Victorian silver frame,
James Deakin & Sons, Chester, 1900**

embossed with cartouches and scenes from the Second Boer War, headed by a shell-shaped cartouche, engraved with initials and the date '1900', engraved registration number 'k. 355553', easel-back support, some distress to the purple velvet, 22,5cm high

R1 000–1 500

242

No Lot

241





243



King George VI, Queen Elizabeth, Princesses Elizabeth and Margaret with Mrs Iffie Smuts.



Princess Frederica Louise of Greece with Mrs Iffie Smuts.



244

243

A Victorian/Edwardian five-piece silver 'Cellini' pattern tea and coffee presentation service, Mappin & Webb Ltd, London, 1897-1909

comprising; a kettle-on-stand and burner, a coffee pot, a hot water pot, a two-handled sugar bowl and a milk jug, each ornately embossed with panels of masks in cartouches, goats and foliate scroll decoration, with caryatid handles, on domed stepped circular footrims, *the base engraved 'MAPPIN & WEBB, LONDON'; the two-handled sugar bowl engraved 'SHEFFIELD & JOHANNESBURG, MAPPIN & WEBB, LONDON' the kettle-on-stand 40cm high, 4525g all in (5)*

R80 000–90 000

PROVENANCE

This silver tea and coffee service, together with the tray in the following lot, were used for tea at Doornkloof, home of General and Mrs Smuts, during the Royal Visit in 1947 of King George VI, his wife Queen Elizabeth and his two daughters, Princess Elizabeth and Princess Margaret when they were reunited with their cousins, the exiled Prince Paul and Princess Frederica Louise of Greece. On Issie Smuts' death in 2002, this service and tray were inherited by the current owner.

244

A George V silver two-handled presentation tray, Mappin & Webb, Sheffield, 1915

oval, the centre engraved with the initials 'JCS'; the cavetto with a gadrooned border and reeded rim, applied with leaf and reeded handles, the reverse inscribed 'PRESENTED TO LT GENERAL THE RT. HON. J.C. SMUTS P.C. BY THE CITIZENS OF JOHANNESBURG, AUGUST 13, 1919', *74cm wide over handles, 4245g*

R70 000–75 000



246

245
A pair of Edward VII silver sauce boats, Walker & Hall, Sheffield, 1902

each with scalloped rim and c-scroll leaf-capped handle, raised on three shell-headed-and-hoof feet, *dents, each stamped 'WALKER & HALL, SHEFFIELD, ENGLAND, 1/2 PINT', 11,4cm high, 560g all in (2)*

R7 000–8 000



245

246
A pair of Edward VII silver candlesticks, Mappin & Webb Ltd, London, 1903

each Corinthian column moulded in relief with garlands, to a square base with gadrooned border, the concave footrim moulded in relief with urns and acanthus leaves, detachable drip-pans with conforming decoration, *stamped 'MAPPIN & WEBB LONDON', loaded, 33,5cm high (2)*

R12 000–15 000



247

247
A pair of Edward VII silver candlesticks, Walker & Hall, Sheffield, 1904

each with Corinthian column moulded in relief with garlands of acorns, the incurved sides moulded with urns flanked by acanthus leaves with gadrooned borders, raised on a square base, *loaded, 16cm high (2)*

R6 000–8 000



248

248
An Edward VII silver two-handled presentation tray, C S Harris & Sons Limited, London, 1907

oval with scalloped rim, the sides applied with conforming handles, the reverse inscribed 'WALTER C.HARRILD FROM THE MEMBERS OF THE CATTERICK BRIDGE POLO, LAWN TENNIS AND CROQUET CLUB, 15TH JANUARY 1908', 72cm wide over handles, 3670 g

R25 000–30 000

249
A pair of Edward VII silver pedestal dishes, CS Harris & Sons Ltd, London, 1908

of navette outline with scroll handles, the shoulders pierced and engraved with garlands of flowers, urn motifs and wave-scroll borders, raised on an engraved and beaded oval foot, *engraved 'LOWE CHESTER'*, 21cm wide over handles, 595g all in (2)

R8 000–10 000



249



250

250
A George V silver kettle-on-stand,
J Collyer & Co Ltd, Birmingham, 1913

the kettle with scalloped rim and fixed handle, raised on three restrained cabriole legs and pad feet, the hinged cover with *later* turned wooden finial, the conforming stand with detachable burner, *dents*, 33cm high, 1310g all in (3)

R9 000–12 000



251

251
A pair of George V silver Sabbath
candlesticks, possibly Morris Salkind,
London, 1921

of baluster form, moulded with swags of flowers and foliage, raised on a stepped domed-shaped base, with detachable drip-pans, *loaded*, 31,5cm high (2)

R20 000–25 000

252
A George V silver card case,
P & J Escofet, Birmingham, 1930

rectangular, the engine-turned cover with foliate border and thumbpiece, gilt interior, 7,7cm wide, 125g

R6 000–8 000



252



253

253

**A George VI silver biscuit barrel,
Goldsmiths & Silversmiths Co Ltd,
London, 1936**

cylindrical with reeded rim, the detachable cover with ivory finial, *the base engraved 'THE GOLDSMITHS & SILVERSMITHS COMPANY LD, 112 REGENT STREET, W.'*, 12cm high, 440g (2)

R4 000–6 000

*This lot is not suitable for export.



254

254

**An Elizabeth II silver and silver-gilt novelty surprise mushroom,
Christopher Nigel Lawrence,
London, 1979**

with detachable domed textured mushroom cap, the bulbous silver gilt stem with a rim of stylized leaves, the detachable cover enclosing a scene depicting a woodland Christmas dinner with an elf and fairy seated at a trestle table wearing party hats and pulling a cracker, raised on a slate base, 10cm high

R6 000–8 000

255

**A large engraved glass hunting goblet,
first quarter 19th century**

engraved with a huntsman astride his horse attended by his hounds in pursuit of a fox in a wood, with engraved lozenge border, raised on a baluster stepped stem and circular foot, 22cm high

R6 000–8 000



255

256

**A George III mahogany
secretaire bookcase**

the outset cornice above a pair of
astragal glazed doors enclosing three
adjustable shelves, the lower half with
a secretaire drawer enclosing seven
drawers, six open compartments and
a gilt-tooled brown leather writing-
surface, three graduated long drawers
below, on tapering feet, *207,5cm high,
108,5cm wide, 54cm deep*

R25 000–30 000

257

**A George III mahogany and
inlaid chest of drawers**

the rectangular top above two short
and three long drawers, on bracket feet,
104cm high, 109cm wide, 54cm deep

R8 000–10 000



256



257



258

258

A Regency rosewood two-tiered canterbury

the rectangular top above a frieze drawer with an open tier below, the lower section with two pairs of turned columns and open divisions, with a frieze drawer below, on a plinth base raised on turned feet, *98,5cm high, 50,5cm wide, 49,5cm deep*

R7 000–9 000

259

A Regency mahogany bowfronted sideboard

with reeded front above a central drawer flanked by a pivoting cellaret drawer and a cupboard enclosing a shelf, the side with a small cupboard, on reeded legs headed by stiff-leaf decoration, *94,5cm high, 210cm wide, 73,5cm deep*

R20 000–30 000



259



260

260
A George III mahogany and upholstered armchair

with arched padded back, outscrolled arms with padded arm supports, upholstered seat, on moulded cabriole legs with scroll and shell feet, *restorations*

R5 000–7 000



261

261
A George III style Colonial Moabi/African pearwood tilt-top table, 19th century

the circular top with reeded edge raised on a ring-turned column, on four splayed fluted legs with brass paw feet and castors, *with bracing, 73,5cm high, 146cm diameter*

R20 000–30 000



262

262
A late Regency mahogany and brass-mounted extending campaign table

the rectangular top with rounded corners above a moulded frieze, on detachable ring-turned baluster legs, each headed by a brass collar, raised on brass caps and castors, *74cm high, 164cm long fully extended, 138cm deep; with one leaf, 42,5cm long*

R30 000–40 000



263

263
A late Regency rosewood
sofa table

the rectangular veneered top with rounded corners above a pair of frieze drawers, raised on a tapering column and carved socle, on a concave base with foliate-capped feet and porcelain castors, *base with restorations, 72cm high, 165cm wide open, 85,5cm deep*

R12 000–15 000



264

264
An early Victorian mahogany
table desk

the rectangular top with rounded corners, inset with a gilt-tooled tan leather writing surface above a pair of frieze drawers, on ring-turned tapering lobed legs with brass cappings and castors, *75cm high, 137cm wide, 90,5cm deep*

R12 000–15 000

265

A Victorian mahogany metamorphic three-tiered buffet

the moulded rectangular top above two shelves, with stepped rectangular stile supports joined by a *later* turned stretcher, on scroll feet with porcelain castors, 122cm high fully extended, 157cm wide, 63cm deep

R14 000–16 000



265

266

An early Victorian rosewood circular tilt-top loo table

the moulded circular top above a tapering column and a lotus-shaped socle, the circular base raised on three metal paw feet with brass castors, stamped 'IMPROVED CIRCULAR LOO TABLE', 72cm high, 130cm diameter

R7 000–9 000



266

267

An early Victorian mahogany bow-fronted chest of drawers

the moulded top above a brushing-slide and three graduated drawers below, on outset bracket feet, 91cm high, 93cm wide, 57,5cm deep

R6 000–8 000



267



268

268

A Victorian mahogany Wellington secretaire chest

the rectangular top above two short drawers and a secretaire drawer fitted with a maroon velvet writing-surface, two drawers and three open compartments, three graduated drawers below, two fitted with divisions, on porcelain castors, 123cm high, 60,5cm wide, 44cm deep

R6 000–8 000

269

Five Victorian brass measures, Potter, Poultry, London

including a Standard Quart, a Standard Pint, a Standard Half-Pint, a Standard Gill and a Standard Half-Gill, each engraved 'POTTER, POULTRY, LONDON'; the tallest 13,2cm high (5)

R30 000–35 000



269



270

**An Anglo-Indian engraved ivory tea caddy, Vizagapatam,
last quarter 18th century**

rectangular, the exterior engraved on all sides with Indian colonial architectural and landscape scenes, the hinged domed cover with leafy garlands and zigzag borders, applied with silvered carrying-handle, the interior with engraved borders and enclosing a *later* detachable tray, the inside of the cover lined with red velvet, raised on four bracket feet, *areas of distress, lacking original key, hairline cracks, chips, 16,5cm high, 26,5cm wide, 15cm deep*

R20 000–25 000

*This lot is not suitable for export.

271

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

circular with wavy rim, the centre painted with sprays of flowers, the cavetto with spearhead and cell-diaper border, the rim with further sprays of flowers and a Greek-key border, the pierced covered similarly decorated, firing faults, 43,5cm wide (2)

R8 000–10 000



271

272

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

the baluster body painted with double-bordered panels of stylized peonies, the shoulder and the rim with diaper borders, chip to the footrim, underglaze-blue double-ring mark, Artemisia leaf mark, 32,5cm high

R7 000–9 000



272

273

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

of lobed outline, the exterior painted with riverscapes, pavilions and sampans, with blue-diaper border, chips to rim, 10,5cm high

R3 000–4 000



273

274

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

the octagonal body painted with pavilions and sampans before a riverscape, with wavy and cell-diaper borders, hairline crack, firing faults, 39cm wide

R4 000–6 000



274



275

275
A Chinese Longquan celadon-glazed dish, Ming Dynasty (1368-1644)

the well enclosed by a low-relief carved foliate border, the lightly ribbed body with scalloped border, raised on a circular footrim, *34,5cm diameter*

R15 000–20 000



276

276
A Chinese celadon-glazed bowl, Qing Dynasty, 18th century

the stoutly potted body raised on a circular footrim, with overall craquelure glaze, *hairline crack to rim, 25cm diameter*

R10 000–15 000



277

277
A Chinese celadon-glazed tripod *li*-shaped vessel

the squat body raised on three feet, *6cm high*; with a carved hardwood stand (2)

R6 000–8 000

278
A pair of Chinese sancai-glazed Dogs of Fo incense holders, Qing Dynasty, 18th/19th century

each seated with open-mouth and protruding eyes, its back set with an incense column headed with waterlily sconces, one wrestling with its puppy and the other resting its paw on a column with a rotating ball, raised on a rectangular pierced base, *restoration, 25,5cm high* (2)

R7 000–9 000



278

279

A Chinese blue-glazed carved vase, Qing Dynasty, 19th century

the ovoid body carved in low relief with a band of peonies between Greek-key and clouds, the rim with Sienna glaze, impressed two-character mark, paper label no. 25 MARK COLLECTION, 14,5cm high; with carved hardwood cover and stand (3)

R20 000–30 000

PROVENANCE

The Elizabeth Mark Collection, sold Sotheby's Johannesburg, April 1985.



279

280

A pair of Chinese powder-blue-glazed vases, Qing Dynasty, late 19th/early 20th century

each of baluster form, the shoulder applied with lion-mask handles, raised on a rectangular footrim, hairline crack, 18,5cm high (2)

R8 000–10 000



280

281

A pair of Chinese blue monochrome vases

each with pear-shaped body and flared lip, the sides applied with zoomorphic handles, pseudo Yongzheng mark, 20cm high (2)

R10 000–15 000



281

282

A Chinese flambé-glazed bottle vase, Qing Dynasty, Qianlong, (1735-1796)

with waisted elongated neck and bulbous body glazed with shades of purple and red, suffused with a mottled turquoise glaze, chips to the footrim, 37cm high

R20 000–25 000



282

283

A Chinese famille verte cafe-au-lait ground bowl, Qing Dynasty, 18th century

the exterior decorated with a small bird perched on a branch viewing a large peony and a pomegranate, against a café-au-lait ground, the interior rim with scholars' emblems and a green-diaper border, 7,5cm high

R4 000–6 000

PROVENANCE

The Dr William Frederick Purcell Collection, and thence by descent.

Dr William Frederick Purcell (1866-1919), regarded as being one of the founders of modern araneology in South Africa as well as pioneering the discovery of various frog species, was well-known for his avid collecting in various fields such as indigenous flora, which is now housed in the Kirstenbosch Compton Herbarium. In addition, Purcell amassed a substantial collection of Cape Dutch furniture and Chinese porcelain which was housed during his lifetime in the family-owned historic Bergvliet Farm, visited on several occasions by his close friend, Olive Schreiner. Moreover, he held the position of honorary curator of the Koopmans de Wet house, situated in Strand Street, and advised on the restoration of the building and the assembling of its Cape Dutch furnishings.



283

284

A pair of Chinese famille rose saucer dishes, Qing Dynasty, 18th century

enamelled with sprays of summer flowers and a butterfly, one with hairline crack, 15,5cm wide (2)

R6 000–8 000

PROVENANCE

The Dr William Frederick Purcell Collection, and thence by descent.



284

285

A pair of Chinese famille rose bowls, Qing Dynasty, Guangxu (1875-1908)

each body decorated with peonies, bamboo and double gourds issuing from a rocky outcrop, raised on a circular footrim, one with hairline crack, iron-red six-character mark, 6,3cm high (2)

R10 000–12 000



285



286

A pair of Chinese famille verte vases, early 20th century

cylindrical with a flared rim, each enamelled with two shield-shaped cartouches depicting figural scenes before a pavilion, enclosed by flowerhead and bird cartouches, *some enamel loss and star cracks to the bases*, 25,5cm high (2)

R8 000–10 000



287

287

A Chinese tea caddy and cover, Qianlong period (1736-1795)

painted in shades of sepia, the front and reverse with a rural scene, the cover with a strawberry prunt finial, the whole with wriggle-and-line borders, 14,5cm high; and a teapot stand, of lobed outline, similarly decorated, 14,5cm wide (2)

R4 000–6 000



288

288

A pair of Chinese burnt-orange-glazed and gilt double-gourd vases

each painted in gilt with scrolling lotus heads centred by *shou* character medallions and bats, *underglaze-blue pseudo Qianlong mark*, 24,5cm high (2)

R8 000–10 000



289

**289
A Chinese carved turquoise vase
and cover, Qing Dynasty, late 19th/
early 20th century**

carved in relief with birds, *lingzhi* and mythical creatures, the ovoid cover similarly carved, raised on a shallow footrim, 12cm high (2)

R4 000–6 000



290

**290
A Chinese carved lapis lazuli censor
and cover, Qing Dynasty, late 19th/
early 20th century**

the sides carved in high relief and open-work depicting a rugged landscape with phoenixes and stylized chrysanthemums, the cover similarly carved, 15,5cm high; with a carved hardwood stand (3)

R6 000–8 000



291

**291
A Chinese carved lavender
jadeite maiden, Qing Dynasty,
late 19th/early 20th century**

the maiden with a fly whisk in her left hand and a *lingzhi* in her right, reclining against a *qilin*, 14,3cm high; with a carved hardwood stand (2)

R8 000–10 000

292

A Chinese carved green and russet jade maiden, Qing Dynasty, late 19th/early 20th century

reclining with a large *lingzhi* in her hands, a baluster vase at her feet supporting a budding rose, 9,5cm high; with a carved hardwood stand (2)

R6 000–8 000



292

293

A Chinese carved pale green jade deer, Qing Dynasty, late 19th/early 20th century

the recumbant deer with bifurcated horns and a *lingzhi* in its mouth, 7,8cm high; with a carved hardwood stand (2)

R12 000–15 000



293

294

Three Chinese carved jade horses, 20th century

in sizes, carved in various poses, each with a carved hardwood stand, the tallest 5cm high (6)

R2 500–3 000



294

295

Two Indian carved rock crystal figures of Ganesh, 19th century

in sizes, each modelled in a seated position, minor chips and natural fissures, the taller 4cm high (2)

R4 000–6 000



295



296

296
A Chinese hardwood table,
20th century

the square panelled top above a carved shaped apron, on square-section moulded legs with scroll feet, *30cm high, 61cm square*

R8 000–10 000



297

297
A Chinese hardwood 'Kang' table,
20th century

the square panelled top above open stretchers, the knees with scroll and lappet carving, on outswept feet with scroll terminals, *33cm high, 89cm square*

R8 000–10 000

298
A Chinese export hardwood fall-front bureau, Qing Dynasty, 18th century

the moulded rectangular top with fall-front enclosing a shaped fitted interior, with a pair of arched reverse glass painted panelled doors enclosing four small horizontal drawers and six vertical drawers flanked by curved open compartments, above four conforming drawers inlaid with ivory stringing, with secret well, three graduated drawers below, on a plinth base with bracket feet, *110cm high, 105,5cm wide, 55cm deep*

R60 000–70 000

*This lot is not suitable for export.



298



299

299

Three Japanese stitched and painted silk panels, Meiji period (1868-1912)

each rectangular, painted with the 'Three Friends', bamboo, pine and prunus blossom and stitched with twelve cranes, *laid down*, 119 by 41cm (3)

R35 000–40 000

300

A Japanese ebonised open display cabinet, late Meiji period (1868-1912)

the rectangular top with dished sides above an arrangement of open shelves and galleries, with two cupboards each carved with chrysanthemums, and a small drawer below, on a plinth base, *some loss*, 108cm high, 103cm wide, 32cm deep

R6 000–8 000



300

301

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

of circular outline, enamelled with a heron standing in a waterway observing a butterfly, against a turquoise ground, enclosed by a diaper border, 36cm diameter

R2 000–3 000



301

302

**A Japanese cloisonné enamel jar
and cover, Meiji period (1868-1912)**

the ovoid body enamelled with alternating panels of dragons, blossoms and butterflies against a turquoise ground, to a lappet decorated black-ground bordered with further sprays of flowers, the domed cover similarly decorated and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, 12cm high; and a Japanese cloisonné enamel covered box, Taisho period (1912-1926), the rectangular hinged cover enamelled with a turquoise cartouche centred by a *ho-o* on a rocky outcrop amongst bamboo and peonies, against a royal-blue ground worked with further flowerheads and scrolls, the interior engraved with Mount Fuji, raised on four bracket feet, 4,5cm high, 9cm wide, 7,5cm deep (2)

R3 000–4 000



302



303

303

**A Japanese silver and Shibayama
card case, Meiji period (1868-1912)**

rectangular, set to the centre with a figure of a maiden against a gilt reserve, the corners with chrysanthemums, irises and peonies, the reverse with sprays of peonies and a butterfly, indigo silk-lined interior, signed, 9cm high; and a Japanese gilt and metal striker, decorated with cartouches and enclosed by maple leaves, 4,5cm high (2)

R2 000–2 500

*This lot is not suitable for export.

304

**A Japanese bronze figure of a night
watchman, Meiji period (1868-1912)**

yomawari, the shouting figure out on his round, with his sticks clasped in his hands and a *Chōchin* on his hip, standing on a rocky base, signed, 32,5cm high

R8 000–10 000



304



305

305
A pair of Japanese silver and enamel vases, Meiji period (1868-1912)

each of baluster outline with elongated engraved neck and flared scalloped rim, raised on a waisted domed circular base with conforming decoration, the body enamelled with clusters of *Kakitsubata* in shades of blue, purple and pink, with *dents*, two-character mark to the base, 21,5cm high, 470g all in (2)

R12 000–15 000

306
A Japanese cloisonné vase, Ando, Showa period (1926-1989)

baluster with shortened neck, enamelled with lilies against a turquoise ground, the rims with Greek-key borders, signed, 18,5cm high; and a carved hardwood stand (2)

R4 000–6 000



306

307
A Japanese cloisonné vase, Showa period (1926-1989)

the ovoid body enamelled with chrysanthemums and blossoms against a yellow ground, stamped 'CLOISONNE', 19cm high

R4 000–6 000

308
A Japanese cloisonné vase, possibly Yukio Tamura, Showa period (1926-1989)

the baluster body enamelled with a pink peony and a flying insect against a grey ground, metal-mounted rims, signed, 30,5cm high

R4 000–6 000



307



308

309

A pair of Cape silver Old English pattern three-pronged forks, Daniel Heinrick Schmidt, late 18th/early 19th century

and a Cape silver Old English pattern dessert spoon, Daniel Heinrick Schmidt, late 18th/early 19th century, *105g all in* (3)

R3 500–5 000



309



310

310

A set of ten Cape silver Fiddle pattern teaspoons, Lawrence Holme Twentyman, early 19th century

185g all in; a Cape silver Fiddle pattern teaspoon, Thomas Lock Townsend, early 19th century, the terminal engraved with the initials 'JL', *15g*; and a Cape silver Old English pattern konfyf fork, Johannes Combrink, early 19th century, the terminal engraved 'LB', *15g* (12)

R8 000–10 000



311

311

A set of ten Cape silver Fiddle pattern tablespoons, Lawrence Holme Twentyman, early 19th century

seven examples with the terminal engraved with a crest, *725g all in* (10)

R12 000–15 000



312

312

Three Cape silver Old English pattern tablespoons, Willem Godfried Lotter, early 19th century

each terminal engraved with the initials 'JdL', *185g all in* (3)

R3 000–4 000



313

313

A set of four Cape silver Fiddle pattern tablespoons, Lawrence Holme Twentyman, early 19th century

the terminal engraved 'Dar', *240g all in*; and a pair of Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, early 19th century, *110g all in* (6)

R5 000–7 000



314

314

A set of six Cape silver Fiddle pattern dinner forks, William Moore, mid 19th century

each terminal engraved with the initial 'C'; 355g all in; and a set of six Cape silver Fiddle pattern dinner forks, Georg Egbertus Wolhunter, early 19th century, 385g all in (12)

R12 000–15 000



315

315

A set of six Cape silver Fiddle pattern teaspoons, William Moore, mid 19th century

one example with the terminal engraved with the initials 'GB'; 165g all in; and a set of four Cape silver Fiddle pattern teaspoons, John Townsend, second quarter 19th century, 90g all in (12)

R8 000–10 000



316

316

A set of eight Cape silver Fiddle pattern dessert spoons, William Moore, mid 19th century

355g all in; a Cape silver Fiddle pattern dessert spoon, Johannes Jacobus Heegers, early 19th century, the terminal engraved with the initials 'TB'; 40g; two Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, early 19th century, each terminal engraved with the initials 'AT' and 'EP'; 75g all in; and a Cape silver Fiddle pattern dessert spoon, Johannes Marthinus Lotter, mid 19th century, the terminal engraved with the initials 'EWH'; 35g (12)

R10 000–12 000



317

317

A set of eight Cape silver Fiddle pattern dessert forks, William Moore, mid 19th century

six with the terminal engraved with the initial 'G'; one with terminal engraved 'A.M.Holden'; 325g all in; a Cape silver Fiddle pattern dessert fork, Theodorus Heegers, early 19th century, 55g; and three Cape silver Fiddle pattern dessert forks, Johannes Combrink, third quarter 19th century, 140g all in (12)

R10 000–12 000



318

318
A Cape silver beaker, Gerhardus Lotter, late 18th/early 19th century

tapering cylindrical, engraved with the initials 'PCG', 6,1cm high, 85g

R10 000–12 000



319

319
A Cape silver beaker, Johannes Casparus Lotter, late 18th/early 19th century

tapering cylindrical, with moulded rim, engraved with the initials 'JMH JJK' within a wreath, gilt interior, 7,8cm high, 150g

R20 000–25 000

320
A Cape silver snuffbox, Thomas Lock Townsend, early 19th century

oval, with gilt interior, 7,5cm wide, 75g

R4 000–5 000



320



321

321
A Cape silver Bible clasp,
Carel David Lotter, first quarter
19th century

engraved with borders of wrigglework
 R6 000–8 000

322
A pair of Cape Paktong
candlesticks, attributed to Johan
Christiaan Bosse, 19th century

of neoclassical outline, with ribbed column,
 on a square domed stepped base with stiff-
 leaf decoration, *lacking sconces,*
18,5cm high (2)

R6 000–8 000

LITERATURE

Marius le Roux. (1982) *The Cape Copper-*
Smith, Stellenbosch Museum. Johan
 Christiaan Bosse is discussed on page 85.
 A similar pair of candlesticks is illustrated
 and discussed on pages 106-107.



322

323
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*

R16 000–20 000

PROVENANCE

This chair was presented to the current
 owner's grandmother, Elizabeth C.
 Blanckenberg (1866-1946), by her parents
 Jacobus Hendrikus Blanckenburg and Maria
 Johanna de Villiers on the occasion of her
 confirmation, circa 1882.



323

324

A Cape teak escritorio, late 18th century

the moulded arched pediment centred by a c-scroll and foliage above a pair of panelled doors and sides enclosing three shelves and a pair of drawers, the fall-front with *later* leather-lined writing surface, six drawers, three open compartments and a secret well above a *faux* drawer, on tapering octagonal legs joined by a wavy stretcher centred by an oval plaque inlaid with a bone and ebony compass, on bun feet, 239cm high, 117cm wide, 70cm deep

R80 000–100 000

PROVENANCE

The Dr William Frederick Purcell Collection and thence by descent.

LITERATURE

cf. Michael Baraitser & Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik Publishers, where a similar example is illustrated, page 320, plate 1342.



324

325

**A Cape rococo stinkwood
armoire, 18th century**

the cornice moulded with sprays of foliage above a pair of panelled doors enclosing three shelves and three drawers, with panelled sides, the lower bombé half with a pair of drawers and a pair of graduated long drawers, with elaborately carved apron and feet, 266cm high, 210,5cm wide, 75cm deep

R500 000–700 000

This patrician Cape stinkwood armoire is pure in its interpretation of the Dutch Rococo period. It distinguishes itself from its Dutch counterpart by the sheer scale and the use of indigenous timber; however the skill of the carving is comparable to any Dutch armoire of the late 18th century and represents the finest work of the Cape cabinet-maker.





326

326
A Cape teak brass-bound balie,
19th century

oval, with hinged cover, tapering sides and brass tap, on three stilt feet, 84,5cm high, 58cm wide

R12 000–15 000

327
A Cape stinkwood and yellowwood
corner cupboard, 19th century and later

the *later* triangular top above a pair of panelled doors enclosing two *later* shelves, on bun feet, 116cm high, 94cm deep

R20 000–25 000



327



328

**A Cape stinkwood and beefwood
armoires, 19th century**

the moulded cornice centred by foliate
cresting flanked by leaves and berries,
above a pair of panelled doors and sides
enclosing three short drawers, two long
drawers and three shelves, the lower
half with three graduated long bombé
drawers above a ribbon-carved apron,
on scroll feet, *restorations*, 273cm high,
186,5cm wide, 68cm deep

R100 000–150 000



329

**A pair of Cape stinkwood half-moon
tables, 19th century**

each with a reeded frieze, on square-section
fluted legs and stop feet, *restorations*, 69,5cm
high, 134,5cm wide, 74cm deep (2)

R80 000–100 000

330

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

the outset moulded top above a pair of
drawers, with a pair of panelled doors below
inlaid with diamond motifs centred by hearts
and goblets, enclosing two shelves, with
panelled sides, on shaped basket feet,
160cm high, 122,5cm wide, 56cm deep

R130 000–140 000

LITERATURE

Michael Baraitser & Anton Obholzer.
(2004) *Cape Antique Furniture*, Cape Town:
Struik Publishers, illustrated, page 308,
plate 1294.

Michael Baraitser & Anton Obholzer.
(1978) *Cape Country Furniture*, Second
Revised Edition, Cape Town: Struik Publishers,
illustrated, page 269, plate 934.



331

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

the moulded outset cornice above a pair of
panelled doors *later* inlaid with stylised star
motifs, enclosing a pair of drawers and four
shelves, with wavy apron below, on tapering
square-section legs, 182cm high, 144cm wide,
60,5cm deep

R120 000–130 000





332

332

**A Cape indigenous hardwood
tolletjies chair, early 19th century**

the turned top- and mid-rails joined by a row of five turned spindles, riempie seat, on tapering legs joined by double front and side stretches, *restorations*

R4 000–6 000



333

333

**A Cape indigenous hardwood
tolletjies chair, early 19th century**

with turned top- and mid-rails joined by four spindles, ring-turned side supports with turned finials, riempie seat, on turned legs joined by double front and side stretchers

R4 000–6 000



334

334

**A Cape yellowwood and stinkwood
table, mid 19th century**

the rectangular top with rounded corners above a moulded frieze, on turned baluster legs, 75cm high, 153,5cm long, 101,5cm deep

R10 000–15 000

335

A Cape teak and brass-mounted kist, 19th century

the hinged rectangular top with brass bosses, the sides with brass carrying-handles, the front and sides with strapwork, on bun feet, 93cm high, 170cm wide, 80cm deep

R30 000–40 000



336

A Cape mahogany and laminated beech bench, late 19th century

with moulded pierced solid back and seat, downcurved arms, on ring-turned baluster legs, 190cm long

R10 000–12 000

PROVENANCE

Jannie Marais, Coetzenberg; Mostertsdrift, Stellenbosch, and thence by descent.





337

337
A carved fruitwood box,
Fort Napier, 1914-1918

the hinged rectangular top carved with a stylized compass motif and centred by the initials 'AH', for Alwyn Hurter, enclosed by a zigzag and fan-shaped border, the front, sides and reverse similarly carved, the inside cover carved 'IN REMEMBRANCE OF MY INTERNMENT, FORT NAPIER', raised on four block feet, *the lock-plate loose, 17cm high, 32,5cm wide, 17cm deep*

R6 000–8 000

338
A near pair of Cape yellowwood
and pine wall cupboards,
19th century

rectangular, each with a pair of part-glazed doors enclosing three shelves, *153cm high, 107,5cm wide, the larger 38,5cm deep (2)*

R20 000–30 000



339

339

A Dutch pierced silver basket, maker: initials 'J.P.H'; Amsterdam, possibly 1840, .833 standard

the oval flared pierced framework with crescent-shaped rim flanking a pair of angels, the body with geometric and foliate borders, raised on four leaf-headed scroll feet, the base with stiff-leaf-and-ribbon border, 37,5cm wide, 1005g

R8 000–12 000



340

An Austro-Hungarian silver basket, Vienna, first quarter 19th century, with import marks for Poland

oval with engraved swing handle, the pierced body with arched panels of berries and leaves above a band of pales, on a conforming spreading foot, 18cm wide over handles, 255g

R3 000–4 000



341

A pair of Austrian silver Sabbath candlesticks, Vienna, 1856, with import marks for Poland post 1914, .800 standard

each baluster stem with flared nozzle divided by bands of stylized foliage, the domed stepped base engraved with foliate bands and the initials 'B.B', loaded, 22cm high (2)

R12 000–15 000



342

An Austro-Hungarian silver pierced condiment ladle, with marks for Henry Holland, London, 1869

with twist-turned-and-rope handle, the terminal moulded with a bust of Bacchus, the wavy silver-gilt bowl later pierced; and a Victorian silver pierced condiment ladle, Henry Holland, London, 1877, Apostle terminal, with gilt bowl and Apostle, 95g all in (2)

R1 500–2 000



343

**A German silver six-piece chocolate set,
H Meyen & Co, Berlin, 1846-1950,
.800 standard**

comprising; an oval tray, a chocolate pot, a two-handled sugar bowl, a milk jug, a cup and saucer, each with engine-turned borders centred by an engraved armorial and the initials 'EB', the cover with urn-shaped finial, the tray inscribed '1820.9.Februar 1890', the chocolate pot handle with restoration, the tray 38,3cm wide, 1275g all in (6)

R6 000–8 000



344

**An Austrian five-piece silver tea service,
Vincenz Carl Dub, Vienna, 1886-1924,
.800 standard**

comprising; a teapot, a covered sugar bowl, a milk jug, a tray and a dish, each with waisted, hammered and faceted bodies, the covers with spire-shaped faceted finials, the teapot 20cm high, 2670g all in; and an Austrian silver tea-strainer and bowl, makers initials 'FT', .800 standard, with ivory handle, 8,5cm wide, 110g (6)

R18 000–24 000

*This lot is not suitable for export.



345

**A German silver and glass centrepiece,
Wilhelm Binder, .800 standard**

the diamond-shaped pierced frame moulded in relief with irises, the sides applied with bud-capped branch-form handles, raised on four outswept flowerhead feet, the glass liner engraved with flowers, scalloped rim, leaf-cut base, chips to glass rim, 20cm wide over handles, 145g (2)

R5 000–7 000



346

**A German silver and glass centrepiece,
19th century, .800 standard**

of lobed outline, the pierced frame moulded in relief with a band of roses, raised on four geometric legs with block feet, the glass liner with star-cut base, 20,3cm wide, the frame 260g (2)

R5 000–7 000



347

A silver and glass basket, apparently unmarked, late 19th/early 20th century, .800 standard

rectangular, with inverted rounded corners, the pierced body moulded with cornucopias of fruits, swags and c-scrolls flanking a vacant cartouche above an egg-and-tongue border, raised on leaf-headed paw feet, with pierced leaf-and-berry swing-handle, 26,5cm wide, the frame 415g (2)

R4 000–5 000



348

A German silver sugar box, with import marks for Vienna, 1901-1921, .800 standard

oval, the body moulded in relief with garlands and ribbons enclosing vacant cartouches between wave-and-pellet borders, raised on four bun feet, the hinged cover with pineapple finial, 11,5cm high, 400g

R6 000–8 000

347



349

A German silver-gilt and glass-mounted dressing table decanter set, Wertheimer, with import marks for J G Piddington, London, 1906

the pierced circular frame with garlands, ribbons and reeded borders, fitted with three divisions, each triangular bottle with engraved silver-gilt collar, with tear-shaped faceted stoppers, 12,5cm high, the frame 95g (4)

R8 000–12 000

349



350

A French four-piece silver-gilt tea and coffee set, Paris, post 1838, .925 standard

comprising; a teapot, a coffee pot, a covered sugar bowl and milk jug, each with reeded and ribboned borders, the wooden harp-shaped handles with foliate terminals, each cover with pineapple finial, the teapot 22,5cm high, 1970g all in; and a pair of French silver sugar tongs, 19th century, .925 standard, with claw pincers, 40g (5)

R25 000–30 000



350 part lot

351

**A French silver sugar sifter,
Claude Doutre Roussel, Paris, circa 1895**

with pierced shell-shaped bowl, the stem with engine-turned decoration, 40g, *cased and retailed by Berchon, Bijoutier, St Amand (Cher)*

R800–1 000



351

352

**A pair of American Novelty sugar nips,
Reed & Barton, early 20th century**

in George II taste, in the form of a harlequin, with serpent-shaped handles, the nips modelled as leaves, 45g

R1 500–2 000



352

353

**A Russian silver vodka set, Mikhail
Fyodorovich Sokolov, Moscow,
1860-1890**

comprising; a vodka bottle and stopper, five cups and a tray, each engraved with birds and sprays of flowers, the bottle and cups of hexagonal form, 22,5cm high, 745g all in (7)

R7 000–9 000



353

354

**A silver and hand-painted enamel
cigarette case, with import marks for
Russia, Moscow, 1908-1926**

of rectangular outline, the front painted with a Gothic church, gilt interior, *minor dents and overall scratches*, 8,4cm wide

R3 000–4 000



354

355

**A Russian silver money box, with
import marks for Russia, St Petersburg,
1882-1898**

modelled as a Gladstone bag, the hammered hinged cover with aperture, flanked by a pair of raised handles, the reverse with moulded vacant oval cartouche, raised on four circular feet, *dents*, 8cm wide, 160g

R4 000–6 000



355



356

356
A French Art Deco five-piece electroplate, macassar and ivory tea service, circa 1925

of spherical form, with angular macassar handles, raised on a spreading footrim, comprising: a teapot with hinged cover, hot water jug with hinged cover, sugar bowl and cover, milk jug, and circular tray on ball feet, tray 48cm diameter (5)

R35 000–40 000

*This lot is not suitable for export.

357
A Georg Jensen silver ladle (1910-1925), import marks for London, George Stockwell & Co Ltd, 1929, .925 sterling

stylized bud-and-leaf terminal, engraved '141', 80g

R4 000–6 000



357

358
A silver and ebonized two-handed tureen and cover, with import marks for Sweden, 1930s

circular, raised on a spreading footrim, the sides applied with fan-shaped handles, with oval and pierced finial, 25cm wide over handles, 690g all in

R8 000–10 000

359
A Patrick Mavros silver monkey and crocodile ashtray, 2007

in the form of a crocodile surmounted by a monkey smoking an 18ct gold cigar, the base engraved 'Patrick Mavros, 2007', 6,8cm high

R4 000–6 000



358



359

360

**A pair of Tiffany & Co silver
candlesticks, 1907-1947,
.925 sterling**

each tapering hexagonal column
engraved with the initials 'ED', with
conforming sconce and detachable
drip-pans, raised on a domed faceted
base with reeded hexagonal foot,
stamped 'TIFFANY & COMPANY, 16365B,
4187', 24,5cm high, 570g all in (2)

R15 000–20 000

361

**A near pair of Tiffany & Co silver
water pitchers, 1907-1947,
.925 sterling**

of baluster form with reeded shoulder
and lip, each side applied with a harp-
shaped handle, raised on a reeded
circular base, engraved 'TIFFANY & CO,
MAKERS STERLING SILVER, 18181, 4 PINTS'
and 'TIFFANY & CO, MAKERS STERLING
SILVER, 11869, 4 PINTS', 23,5cm high, 2075g
all in (2)

R70 000–80 000



360



361



362

362
An Emile Gallé faience cat, late 19th century

with glazed blue and yellow coat decorated with sprigs of flowers against a turquoise ground, a lace scarf tied around its head and wearing a dog pendant necklace, inset green glass eyes, with restorations, the base signed 'E. Gallé à Nancy', 33,5cm high

R20 000–25 000



363

363
A Danish 'Gloria In-Excelsis Deo' stoneware vase, Jais Nielsen for Royal Copenhagen, 1885-1961

ovoid, moulded in relief with three biblical figures, the shoulders with lug handles, raised on a spreading foot, underglaze-blue wave mark, painted 2966, green printed factory mark, 21cm high

R4 000–6 000



364

364
A large William Moorcroft 'Hibiscus' pattern flambé vase, post 1953

of ovoid form, the body tubelined with hibiscus and leaves in shades of pink and orange, the mottled flambé glaze ranging in colour from ochre to green and blue towards the base, green underglazed mark 'MOORCROFT, MADE IN ENGLAND'; 'Potter to HM The Queen' paper warrant label, 32cm high

R12 000–R15 000



365

365
A large Royal Copenhagen porcelain vase, Denmark, 1965

the baluster body decorated with a seascape, sailing boats and a view of Copenhagen, impressed mark '2234', underglaze-blue wave mark, underglaze-green factory mark, impressed numerals 2486 and 2234, 44cm high

R10 000–15 000



366

366
A Bohemian green opaline and gilt-bronze nine-light standing candelabra, mid 19th century

the central twist-turned column raised on a twelve-sided support with gilt-bronze collar and raised on six paw feet, the central candlestick surrounded by eight detachable candle arms adorned with grapes, the sconces drilled for electricity, 109,5cm high

R12 000–15 000

*Electrical fittings not warranted



367

367
A pair of Secessionist Loetz iridescent glass and Argentor brass-mounted vases, Vienna, 1900s

each of bulbous waisted outline, the purple iridescent body decorated with stylized flowers and stems, mounted with a brass collar, the sides applied with angular rope handles, raised on a pierced base, the collar applied with the regimental insignia of the Natal Carbineers Regiment and engraved 'GYMKHANA. 1913. TENT PEGGING, WON BY TP. G.J.ANDERSON', stamped 'ARGENTOR, AS', 26,7cm high (2)

R15 000–20 000



368

368
A French cameo glass vase, Legras & Cie Glassworks, 1920s

bulbous with garlic-shaped mouth, the mottled yellow and white body engraved with geometric motifs highlighted with aubergine enamel, signed, 29,5cm high

R6 000–8 000



369

369
A French nickel-plate metal and glass
'Lampe de Table Veilleuse', Desnet &
Rend Nauny for La Maison Desney,
Paris, 1925-1933

impressed marks 'DESNEY, PARIS, MADE IN FRANCE'; fitted for electricity, 17,2cm high

R18 000–24 000

*Electrical fittings not warranted



370

370
A French nickel-plate metal and
amber glass 'Lampe de Table
Veilleuse', Desnet & Rend Nauny for
La Maison Desney, Paris, 1925 -1933

fitted for electricity, 14cm high

R6 000–8 000

*Electrical fittings not warranted



371

371
A René Lalique 'Pinsons' frosted
and clear glass bowl, post 1950

the ovoid body moulded with vines and birds, engraved 'Lalique, France', 9,4cm high

R4 000–6 000

Marcilhac No 10-386

372
A Val Saint Lambert pink and clear
crystal bowl, Belgium, first half
20th century

of triangular outline, the underside moulded with swirls of clear glass to a raised footrim, factory paper label, 32,5cm wide

R4 000–6 000



372

373
A Val Saint Lambert violet overlay
crystal vase, Belgium, first half
20th century

24,7cm high

R4 000–6 000



373



374



375



376

374

A Val Saint Lambert cranberry pink overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert', 22,8cm high

R4 000–6 000

375

A Val Saint Lambert blue overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert', 20,3cm high

R4 000–6 000

376

A Val Saint Lambert 'Chinese green' overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert, PV 486', factory paper label, 20,7cm high

R6 000–8 000

377

A Val Saint Lambert cranberry pink overlay crystal vase, Belgium, first half 20th century

25,5cm high; and two Val Saint Lambert 'Chinese green' overlay crystal vases, Belgium, first half 20th century, signed 'Val St Lambert', the taller 20,5cm high (3)

R6 000–8 000



377



378



378
A group of five Baccarat paperweights, France, 1973-1976

one set with green canes in different sizes and colourful Gridel silhouette canes of zodiac signs, with date cane B1976, 6cm high; another, with blue, green and yellow canes, a large central Gridel silhouette cane with a deer, with date cane B1976, 6cm high; another, with blue, yellow, red and green canes against an upset muslin ground, with date cane B1975, 6cm high; and two further examples, with date canes B1973 and B1976, the taller 5,5cm high (5)

R15 000–20 000



379



380

379
A cased white and café-au-lait glass vase, Barbini Glassworks for Murano, 1970s

of oval outline with pinched front and reverse, manufacturer's labels 'Barbini, Murano', 28,5cm high

R4 000–6 000

380
An Italian Rainbow vase, Barbini Glassworks for Murano, 1970s

the cylindrical clear-glass body blown with green, red, yellow and blue rods, engraved 'Barbini, Murano', manufacturer's label, 35,3cm high

R4 000–6 000



381

381
An Italian red and gold-leaf vase,
Ermanno Nason for Vetreria Gino
Cenedese, Murano, 1960s

the red-cased cylindrical thick-walled body with
 gold-leaf inclusions, *24,7cm high*

R3 000–4 000



382

382
A Leerdam 'Tortuga' brown and yellow
glass vase, Floris Meydam, 1963

the clear-cased cylindrical thick-walled body
 internally blown with yellow lozenges to an
 ochre band, *26,4cm high*

R4 000–6 000



383

383
A Whitefriars Glassworks cinnamon
'Mobile Phone' glass vase,
Geoffrey Baxter, 1969

rectangular, *26,5cm high*

R4 000–6 000

384
A large David Reade blue glass vase,
2000

baluster with flared rim, blown with swirls in
 shades of blue and green, *engraved 'D. Reade*
2000', 49,5cm high

R6 000–8 000



384



385

385
A Danish Model 107 beech wood shell chair, NA Jørgensen/ Bramin, circa 1955

the curved armrests in bent beech plywood, re-upholstered

R9 000–12 000



386

386
A Danish Model FD185 beech wood dining chair, Arne Vodder for France & Daverkosen, circa 1956

with curved floating seat and pivoting backrest, re-upholstered

R5 000–7 000



387

**A pair of Danish beechwood
Swan chairs, by Arne Jacobsen
for Fritz Hansen, 1958**

each foam-upholstered, with label (2)

R70 000–80 000

The Swan chair was commissioned especially for the lobby area of the famous SAS Royal Hotel in Copenhagen in 1958, giving the Danish architect and designer, Arne Jacobsen (1902-1971), the occasion to implement his innovative design concepts in furniture; namely an aversion to straight lines. The curved forms, expert craftsmanship and technical innovation of this chair make it a timeless and iconic landmark in the history of mid-century Danish furniture design.



388

388
A Danish teak and woven paper cord side chair, Poul Volther for Frem Røjle, 1960s

the base with Danish control label

R5 000–7 000

Poul Volther (1923–2001), belonging to a group of Danish creatives spearheading functionalist aesthetics in mid-century Scandinavian design, has had his iconic designs produced by many important companies such as Munch Furniture and Frem Røjle. The latter is well-known for its production of extremely high-quality Danish mid-century furniture with an emphasis on fine woods, such as teak and mahogany, smooth sculptural silhouettes and expert craftsmanship.



389

389
A Norwegian teak lounge chair, Fredrik A Kayser for Vatne Møbler, 1950s

with wool upholstery

R16 000–20 000

390
A Danish Model 4410 teak lounge chair, Folke Ohlsson for Fritz Hansen, 1950s

with detachable and adjustable head cushion, *re-upholstered*

R16 000–20 000



390

391

**A pair of Swedish birch wood
Triva chairs, Bengt Ruda for
Nordiska Kompaniet, circa 1953**

*with scissor leg design, re-upholstered,
each with label*

R16 000–20 000



392

**A Danish teak and glass coffee
table, Illum Wikkelsø for
CF Christensens, 1960s**

*the x-shaped frame united by a
stretcher with smoke-tinted tempered
glass top, 53cm high, 119,5cm long,
86,5cm wide*

R20 000–25 000

Illum Wikkelsø (1919-1999), designer of Danish furniture, was heavily influenced by clean lines and organic forms often found in nature with a particular emphasis on those characteristic of the Danish landscape. Having produced several pieces for the most iconic Danish manufacturers, such as CF Christensen, Wikkelsø played an important role in the development of mid-century Danish design.



392

393

A Danish Rosewood coffee table, Johannes Anderson for CF Christensens, Denmark, 1960s

each end with a pair of frieze drawers fitted with compartments and divisions, 50cm high, 160cm long, 60cm deep

R18 000–24 000

*This lot is not suitable for export.

394

A Danish rosewood sideboard, Arne Vodder for Sibast, circa 1960

with sliding tambour doors, enclosing loose shelves, 63cm high, 203cm long, 45cm deep

R65 000–75 000

*This lot is not suitable for export.



393



394

395

A Dutch rosewood and black-leather Easy chair, Ib Kofod-Larsen for Bovenkamp, circa 1960

with upholstered black leather armrests and a detachable head cushion, stamped Bovenkamp

R30 000–35 000

*This lot is not suitable for export.

396

A Danish teak sideboard, Ib Kofod Larsen for Faarup Mobler, 1960s

with integrated door handles and legs, 74cm high, 230cm long, 50cm deep

R55 000–65 000

Ib Kofod-Larsen (1921-2003), one of the most iconic mid-century Scandinavian furniture designers, was praised for his graceful minimalist aesthetics and his originality in honouring the natural grains and patterns of the wood with which he worked. In addition to the beauty of the design, he emphasized the importance of practicality and comfort with each of his pieces.

397-400

NO LOTS



395



396