Stephan Welz & Co Fine Art & Design Auction
Cape Town - 29 & 30 October 2018

Started 29 Oct 2018 10:00 SAST (08:00 GMT)

<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>condition: fair 273 by 150cm</td>
</tr>
<tr>
<td>2</td>
<td>condition: good 321 by 250cm</td>
</tr>
<tr>
<td>3</td>
<td>condition: good 295 by 181cm</td>
</tr>
<tr>
<td>4</td>
<td>condition: good 164 by 107cm</td>
</tr>
<tr>
<td>5</td>
<td>condition: fair 294 by 208cm</td>
</tr>
<tr>
<td>6</td>
<td>condition: fair 360 by 282cm</td>
</tr>
<tr>
<td>7</td>
<td>condition: good 222 by 177cm</td>
</tr>
<tr>
<td>8</td>
<td>condition: good PROVENANCE The Craig Troeberg Collection 207 by 136cm</td>
</tr>
<tr>
<td>9</td>
<td>condition: fair 139 by 89cm</td>
</tr>
<tr>
<td>10</td>
<td>condition: fair 178,5 by 117,5cm</td>
</tr>
<tr>
<td>11</td>
<td>condition: worn 398 by 301cm</td>
</tr>
<tr>
<td>12</td>
<td>condition: good, slight fading PROVENANCE Sold: Stephan Welz &amp; Co, Cape Town, 18 &amp; 19 October 2016, lot 22 303 by 212cm</td>
</tr>
<tr>
<td>13</td>
<td>condition: good 595 by 91cm</td>
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<tr>
<td>14</td>
<td>condition: good 300 by 387cm</td>
</tr>
<tr>
<td>15</td>
<td>condition: good 235 by 162cm</td>
</tr>
<tr>
<td>16</td>
<td>condition: good 222,5 by 146cm</td>
</tr>
</tbody>
</table>

21 Sanson, N. GEOGRAPHIA SYNODICA SIVE REGIONUM, URBII ET LOCURUM UBI CELEBRATA SUNT CONCILIA OECUMENICA, NATIONALIA, PROVINCIALIA, ET SYNODI DIOCESENAE, CIRCA 1600
AFRICAE PARS MERIDIONALIS CUM PROMONTORIO BONAE SPEI ACCURATISSIME DELINEATO OPERA TOBIAE CONRADI
LOTTER, AUGSBURG, 1778 hand coloured engraving 50.5 by 59cm Map of South Africa, including inset maps of the Cape of Good
Hope/Table Bay, Saldanha Bay, and Cape Fort.

Bowler, Thomas & Thomson, W. R. PICTORIAL ALBUM OF CAPE TOWN, WITH VIEWS OF SIMON'S TOWN, PORT ELIZABETH,
AND GRAHAM'S TOWN Cape Town: Juta, 1866 FIRST EDITION, oblong folio, 44pp + 12 lithographic plates (one fold out), original
green pebble cloth, head cap and foot torn, all pages loose, foxi ...[more]

LIMITED, SIGNED, numbered 176 of 300 copies, 4to, 40pp, original raffia back with cloth covered boards, numerous B&W illustrations
with 24 tipped in, raffia spine fraying at head and foot, cloth starting to lift from front board, corners bumped, one tipped-in plate creased
at bottom corner, eps ...[more]

FIRST, LIMITED EDITION, 350 regular copies, 4to, 104pp, numerous monochrome illustrations, 31 tipped in, original beige cloth and
laid down photograph, some paper loss, some staining on edge of front board, minimal staining on back board, corners bumped, two
inscriptions on title page, spine openin ...[more]

Pretoria: van Schaik, 1947 FIRST EDITION, 4to, 50pp, 74 plates, brown cloth, no dust wrapper, spine opening in two places

Marloth, Rudolph THE FLORA OF SOUTH AFRICA WITH SYNOPTICAL TABLES OF THE GENERA OF THE HIGHER PLANTS, 6
VOLS Cape Town: Darter Bros & Co, London: William Wesley & Son, 1913-32 FIRST EDITIONS, complete with 180 colour and 98
monochrome plates, numerous in-text illustrations, volume IV missin ...[more]

21 VOLS IN BESPOKE BOOKCASE Oxford: Clarendon Press, 1888-1928 FIRST EDITION, THUS, 4to. 10 vols bound in 20 parts and a
supplement, original publishers, half morocco with maroon boards, spines gilt, top edge gill, variable minimal fading of boards and
spines, headcaps and feet worn, one headcap wi ...[more]

30 VOLS London: Chapman & Hall, [late 1800s] 8vo, complete, numerous B&W illustrations, half-calf binding by Morrell, with marbled
boards and eps, spine with raised bands and gilt decoration, top edge gilt, foxing on fore-edges, some shelf wear, previous owner’s
name stamped on ep, sporadic ...[more]

39 plates, B&W illustrations, original blindstamped green cloth, previous owner’s name “Morice” on ep, corners bumped and some shelf
wear, eps stained brow ...[more]

8vo, 124 + [4] ad pp, publisher’s emblem in black on brown cloth with shelf wear, ‘M. J. C. Morice with the author’s kind regards’
inscribed on tp, spine opening in back

SECOND EDITION, 8vo, xxvi + 577pp, full leather, 8 plates, text block edges marbled, boards scuffed, spine label loose, eps browned,
plates and index pp with foxing, a few pencil notes

4to, [8] + 38 maps (one double), contemporary morocco spine, boards sturdy with surface torn and scuffed, spine partly cracked at
inside hinge, frontis and title page lightly stained, 5cm tear in title page, some marginal water stains on first few pages, but maps clean
with occasional minor marks o ...[more]

2 VOLS Paris: F. Buisson, 1804 FIRST EDITIONS, Vol 1 & 2, 12mo, xvi + 412pp (p49/50 after p52), 430pp, recased in half calf with
marbled boards, hinges fragile, shelf wear, spines flaking, ex libris on eps, foxing on first and last few pages of both; Vol 1: front hinge
cracked but still attache ...[more]

offset lithograph printed in colours, commissioned by the Cape Times 125.5 by 96.5cm
41 the rectangular top above a pair of cockbeaded frieze drawers, a long cockbeaded drawer below, shaped apron, on restrained cabriole legs, on pad feet 70cm high, 78,5cm wide, 46,5cm deep

42 the moulded cornice above a dentil frieze, canted corners, astragal glazed door below enclosing two shaped shelves, carved apron above pierced spandrels, stringing throughout, restorations 96cm high, 56,5cm wide, 30cm deep

43 the outswept cornice above a plain frieze, a panellel door below enclosing three shelves, a central short drawer below flanked by dummy drawers, canted corners, on a moulded plinth base, restorations 117cm high, 78cm wide, 41cm deep

44 the hinged fall-front enclosing drawers and compartments, in sizes, a pair of lopers above two short drawers, two long graduating drawers below, on bracket feet, distress 105,5cm high, 104cm wide, 56,5cm deep

45 the rounded rectangular top swivelling to reveal a compartment, plain frieze with canted corners, on square-section tapering legs, stringing throughout 78cm high, 86,5cm wide, 42,5cm deep

46 the rectangular top above a turned tapering and fluted column, on a circular foot, distress 97cm high

47 the hinged top enclosing a baize-lined surface, plain frieze, on square-section tapering legs, stringing throughout 73cm high, 91,5cm wide, 45,5cm deep

48 in two parts, the outswept stepped pediment above a pair of arched glazed doors enclosing four shelves, flanked by one glazed arched door enclosing four short shelves, the lower section comprising three panelled arched doors, on a plinth base 250cm high, 192,5cm wide, 45,7cm deep

49 in two parts, the outswept pediment above a pair of panelled doors enclosing shelves and drawers, in sizes, the lower section comprising a long panelled drawer, on a plinth base, distress 215cm high, 135cm wide, 57cm deep

50 the rounded rectangular top, on turned tapering legs, on castors, distress, with two leaf insertions 72,5cm high, 129cm wide, 229cm long

51 the circular hinged top on a turned tapering column, on hipped outswept legs terminating in pad feet 70,5cm high, 95cm diameter

52 the hinged oval top on curved, tapering and spiral supports, on hipped outswept legs, joined by a turned stretcher, on castors 72,5cm high, 89cm wide, 105cm fully extended

53 A VICTORIAN MAHOGANY AND UPHOLSTERED CHAISE LONGUE the pierced shaped and curved back surmounted by a leaf cresting above a button-back, padded serpentine seat, on restrained cabriole legs, on castors 169cm long

54 the curved top and bottom rail joined by X-shaped splats between reeded supports, stuff-over seat, on square-section tapering legs, joined by an H-stretcher (6)

55 in two parts, the hinged sides with pierced carrying handles, on an X-shaped reeded folding stand joined by side-stretcher 56cm high, 88cm wide, 64,5cm fully extended

56 the hinged rectangular top with a tooled leather-inset writing surface, a pair of frieze drawers below, on turned tapering legs, on castors, distress 74,5cm high, 137cm wide, 74,5cm deep

57 the outswept cornice with canted corners, a glazed panelled door below enclosing three shelves, on square-section legs 176cm high, 89cm wide, 48cm deep
the rectangular moulded top surmounted by a shaped glass within a conforming surround within a scrolled and crossbanded frame, a pair of arched glazed doors below enclosing a pair of shelves, flanked by gilt sabots, on a plinth base, stringing throughout 169cm high, 120cm wide, 33.5cm deep

in two parts, the outswept cornice above a pair of panelled doors enclosing three shelves and three short drawers, the lower section comprising a pair of crossbanded frieze drawers below, on tapering faceted supports, on flat bun feet joined by a wavy stretcher, distress, restorations 197.5cm high, ...[more]

the rectangular top above a shaped apron, on baluster and block legs, on flat bun feet joined by a box-stretcher, distress 77cm high, 75.5cm wide, 241cm long

the shaped top above a pierced and foliate-carved scrolling cartouche, seven hooks below, in various shapes and sizes, inscribed 'BVDH 1876', applied with metalwork, distress 60cm high, 114cm wide, 22cm deep

the rectangular rounded top above a plain frieze, on turned tapering legs, on spade feet 74cm high, 144cm wide, 91.2cm deep

the rectangular rounded top above a plain frieze, on turned tapering legs, on stile feet 76cm high, 182cm wide, 96cm deep

the detachable rectangular stepped top, above a plain frieze, on turned tapering legs, distress, restorations 77cm high, 121.5cm wide, 237cm long

the curved top rail above a curved bottom rail between shaped supports, drop-in riempie seat between shaped arms, on turned tapering legs, on stile feet

the rectangular top housing a floating panel contained within a frame with a stepped concave edge, the pierced and shaped apron above hump-back stretchers, on rounded legs joined by double side-stretchers 76.5cm high, 96cm wide, 47.5cm deep

possibly honmu (redwood), the rounded top rail above a carved and pierced panel with twisted rope design, plain flush panelled seat flanked by round arms framing pierced and carved panels, a hump-backed stretcher below suspended on round decorative struts, round legs joined by an encircling bamboo-...[more]

each curved shaped shell above a slender waist, on four tubular legs, on pad feet, each cap with manufacturer's stamp PROVENANCE Sold: Bruun Rasmussen, Copenhagen, 18 November 2014, lot 920 (4)

A PAIR OF EROS POLICARBONATE AND ALUMINIUM SWIVEL CHAIRS DESIGNED IN 2001 BY PHILIPPE STARK FOR KARTELL, 21ST CENTURY each egg-shaped seat on a brushed aluminium support, on a circular swivel base, manufacturer's label, restorations (2)

A PAIR OF MAHOGANY AND SATINWOOD DEMI-LUNE TABLES MANUFACTURED BY PIERRE CRONJE, SECOND QUARTER 20TH CENTURY each rounded top centred by a marquetry cartouche above an inlaid frieze, on square-section tapering legs, on spade feet, stringing throughout 76.5cm high, 92cm wide, 46cm deep (2)

the rounded rectangular top above a plain frieze, on chamfered tapering square-section legs, manufacturer's mark 72cm high, 85.5cm wide, 182.5cm fully extended

the curved top rail above turned spindles between shaped supports, curved arms, on turned tapering supports, saddle seat, on rockers joined by an H-stretcher, manufacturer's paper label

each padded back and seat between upright supports, shaped arms, on fluted tapering legs joined by a plain stretcher (6)
engraved “From ghoulies and ghosties and long leggethy beasties and things that go bump in the night good lord deliver us”, with hinged back door and brass swing handle, distress, fitted for electricity 40,5cm high including handle

the concealed tube with cylindrical silvered scale and fine venier signed 'Casella, London No. 3497', Pat. No. 497025, the cistern with lens for inspecting and setting the meniscus, the black painted case applied with a mercury thermometer, mounted on a wooden frame the whole 110cm high

the sarcophagus-shaped hinged lid centred by a rectangular vacant cartouche, enclosing two lined compartments, tapering sides, on metal feet 19cm high, 30cm wide, 17cm deep

the rectangular hinged with straps, the sides applied with metal mounts carrying handles and lid enclosing a compartment 25cm high, 80cm wide, 46cm deep

A 1906 GOLD SOVEREIGN EDWARD VII

A 1964 LONG PROOF SET

A LESOTHO LONG PROOF SET

A 1970 LONG PROOF SET

A 1971 LONG PROOF SET

the large round head on a narrow cylindrical body, short arms and bead rings 25cm highPROVENANCE Totem Meneghelli Gallery Valeria IanigroVittorio Meneghelli was the face of African art in South Africa for over 50 years. He introduced the rich variety of art from West Africa to a southern African aud ...[more]

bronze linked with a chain 8cm high (2)PROVENANCE Totem Meneghelli Gallery Valeria Ianigro"Brass edan were given to every member of the Ogboni/Osugbo society among the Yoruba. The edan were cast in brass or bronz and always represented a pair of figures, one male and one female, joined by a chain. ...[more]

each female linked with a string of cowrie shells 25,5cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro (2)

27cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

the standing female figure with beaded necklace and waistband 25cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

rectangular, depicting the face of ‘Esu’ in the top border 42 by 27cm PROVENANCE Totem Meneghelli Gallery Valeria Ianigro*The divination tray is among the instruments given to the Ifa priests by Orunmila, the deity of divination. During the process of divination white or red powder is rubbed on the ...[more]

the finial carved as a bird with intact spool 10cm high PROVENANCE Totem Meneghelli Gallery Valeria IanigroHeddle pulleys are small functional items used as part of the weaving process and hence found where weaving flourishes in West Africa. They are used to keep to keep the warp threads apart, allow ...[more]

surmounted by a finial carved as an anthropomorphic head 16.5cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

the finial carved as a flat mask-like face 12cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro
100  with animal head finial and intact spool 11cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

101  the finial carved as a human head 16,5cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

102  held by a caryatid figure of a kneeling woman with a baby on her back, traces of pigment 20cm high PROVENANCE Totem Meneghelli Gallery Valeria Ianigro

103  a long narrow headrest with six legs 16,5cm high, 69cm long

104  the curved backrest carved with geometric patterns, curved arms with bird decoration, hard seat, the legs carved as male and female figures

105  of typical style 15cm high

106  pit fired, unglazed with inverted rim and deeply cut patterns around the top half of the bowl 28cm high PROVENANCE Field collected by J. H. De Beer

107  completely covered with shallow carved rows of animals, leaf and geometric patterns; and A Decorated Container, Ethiopia, woven fibre container covered with leather and wire work in horizontal registers the tallest 46cm high (2)

108  pit fired of various round shapes the tallest 12cm high PROVENANCE Field collected by J. H. De Beer (5)

109  pit fired unglazed, decorated with impressed patterns made with fabric or fibre 33cm high PROVENANCE Field collected by J. H. De Beer

110  pit fired 51cm high PROVENANCE Field collected by J. H. De Beer

111  pit fired blackened clay vessels of various shapes and handles the tallest 32cm high PROVENANCE Field collected by J. H. De Beer (3)

112  the blade above a metal collar, the shaft with a groove carved at the base 142cm long Issued to African soldiers in the South African Native Military Corps by the South African Government during the 1920s instead of rifles.

113  the blade above a metal collar, the shaft with a groove carved at the base 148cm long Issued to African soldiers in the South African Native Military Corps by the South African Government during the 1920s instead of rifles.

114  with carved open work, double spiral in the shaft with a small area of 20th century wire work towards the top 89cm high; and A Woven Fibre Ring (2)

115  the striped woollen Middelburg blanket, with heavily beaded panels 160 by 140cm

116  white, worn by married women, covered with beaded braid squares and mother-of-pearl buttons 140cm high

117  dyed ochre, fully decorated in beaded squares with white beads, black braid and mother-of-pearl buttons, edged with blue beads 146cm high

118  white blanket fabric decorated in horizontal rows of alternating blue beads and black braid, edged with white beads and three brass studs along the bottom 32cm high (without straps)
119 white blanket fabric decorated in four horizontal rows of alternating white beads and black braid with fringes of red, black and white beads and groups of mother-of-pearl buttons 35cm high (without straps)

120 a head on a long neck, simplified, rounded, abstracted forms, smooth finish signed at the base 'L.TAK' steatite sculpture 43cm high

121 two heads, smooth finish emerging out of a roughly worked stone shape signed underneath 'Sango' on loose perspex base 25cm high excluding base (2)

131 signed oil on board 24 x 29cm each (3)

132 signed oil on board 42,5 by 33cm

133 two each signed and dated 1979 and 1978 respectively hand coloured linocuts sheet sizes: 33,5 by 23cm and 39,5 by 30,5cm respectively (2)

134 signed and dated 1924 oil on canvas laid down on card 37,5 by 28,5cm

135 signed and dated 52 gouache on paper 36 by 47cm

136 signed oil on board 75 by 60cm

137 signed and dated 89 mixed media on paper PROVENANCE acquired directly from the artist 29 by 25cm

138 signed and dated 99 oil on canvas 34 by 24cm

139 signed and dated 1964 linocut 33 by 24cm

140 two each signed and dated 1977 charcoal and pastel on paper PROVENANCE acquired directly from the artist 36 by 26cm and 37 by 27cm (2)

141 signed, dated 1988, editioned 1/4 and inscribed with the title in the margin; accompanied by a certificate of authenticity inkjet print printed later the plate size: 100 by 80cm (2)

142 signed and dated 1923 etching 27 by 21cm

143 signed and dated 1929 etching 27 by 21cm

144 two signed and dated 1977; signed and inscribed with title on the reverse and signed and dated 1980 respectively charcoal on paper PROVENANCE acquired directly from the artist 36 by 25,5 and 37 by 26cm respectively (2)

145 signed; signed on the frame; bears the title, the artist’s name and ‘RBA’ on the reverse oil on board 50,5 by 63cm

146 signed oil on canvas 58 by 48cm

147 each side inscribed with the artist’s name, the title and editioned E. A. offset lithograph printed in colours sheet size: 36.5 by 23,5cm
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<th>Page</th>
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<tr>
<td>148</td>
<td>signed gouache on paper 36 by 46cm</td>
</tr>
<tr>
<td>149</td>
<td>signed and dated 50 gouache on paper 36 by 53cm</td>
</tr>
<tr>
<td>150</td>
<td>signed and dated 2001 oil on canvas 20 by 25cm</td>
</tr>
<tr>
<td>151</td>
<td>signed and editioned 86/150 in pencil in the margin etching printed in colours sheet size: 33 by 32cm</td>
</tr>
<tr>
<td>152</td>
<td>signed watercolour on paper 20,5 by 29cm</td>
</tr>
<tr>
<td>153</td>
<td>signed watercolour on paper 20,5 by 29cm</td>
</tr>
<tr>
<td>154</td>
<td>accompanied by a certificate of authenticity lightjet print, printed later the plate size: 41.5 by 41.5cm (2)</td>
</tr>
<tr>
<td>155</td>
<td>signed mixed media on paper 54 by 74cm</td>
</tr>
<tr>
<td>156</td>
<td>signed and dated 87 ceramic tile 15 by 12cm</td>
</tr>
<tr>
<td>157</td>
<td>label adhered to the reverse bears the artist's name and the inscription 'Republica in Cape Town' ceramic height: 16cm For most of his life Samuel Makoanyane lived in the village of Koalabata, in the Teyateyaneng district near Maseru, Kingdom of Lesotho. Influenced by informal sculptors on the mines ...[more]</td>
</tr>
<tr>
<td>158</td>
<td>signed, dated 1969, editioned 9/25 and inscribed with the title in pencil in the margin lithograph sheet size: 43 by 32cm</td>
</tr>
<tr>
<td>159</td>
<td>signed, dated 02 and inscribed with title in pencil in the margin linocut on burnt paper 68 by 98cm</td>
</tr>
<tr>
<td>160</td>
<td>signed, dated 94, editioned 22/100 and inscribed with the title in pencil on the reverse aquatint, softground etching PROVENANCE The Edwine Simon Print Collection sheet size: 18 by 15cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
</tr>
<tr>
<td>161</td>
<td>signed with the artist's initials, editioned A/P and inscribed with the title in pencil in the margin etching PROVENANCE The Edwine Simon Print Collection sheet size: 15 by 15cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
</tr>
<tr>
<td>162</td>
<td>signed and dated 1961; signed, dated 1961, inscribed with the medium and the title on the reverse aquatint, hard- and soft ground etching PROVENANCE The Edwine Simon Print Collection sheet size: 26 by 21.5cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
</tr>
<tr>
<td>163</td>
<td>signed, dated 1962 and inscribed 'monotype' in pencil in the margin; signed, dated 1962 and inscribed with the title and the medium on the reverse monotype PROVENANCE The Edwine Simon Print Collection sheet size: 22 by 14cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
</tr>
<tr>
<td>164</td>
<td>signed, dated '62 and inscribed 'monotype' in pencil in the margin; signed, dated 1962 and inscribed with the medium and the title on the reverse monotype PROVENANCE The Edwine Simon Print Collection sheet size: 15 by 12cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
</tr>
<tr>
<td>165</td>
<td>signed, numbered 3/30 and inscribed with the title in pencil in the margin engraving, soft- and dryground etching PROVENANCE The Edwine Simon Print Collection sheet size: 22 by 12cm EDWINE SIMON: A PRINTMAKERS JOURNEY A printmaker's journey is a long and constantly challenging one in content, printing sk ...[more]</td>
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<td>Page</td>
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</tr>
<tr>
<td>166</td>
<td>signed and editioned 21/30 aquatint and softground etching PROVENANCE The Edwine Simon Print Collection sheet size: 19 by 14cm</td>
</tr>
<tr>
<td>167</td>
<td>signed in the margin accompanied by a certificate of authenticity lightjet print, printed later the plate size: 30 by 32cm (2)</td>
</tr>
<tr>
<td>168</td>
<td>signed and dated 1983 in the plate; signed, dated 1983 and editioned 25/100 in pencil in the margin linocut 43 by 34cm</td>
</tr>
<tr>
<td>169</td>
<td>Cecil Edwin Frans Skotnes (South African 1926-2009) SHAKA SPIT OUT A SOLAR ECLIPSE from THE ASSASSINATION OF SHAKA signed, dated and editioned 50/225 in pencil in the margin; the accompanying text page from the portfolio is adhered to the reverse woodcut printed in colours sheet size: 47.5 by 31cm</td>
</tr>
<tr>
<td>170</td>
<td>Cecil Edwin Frans Skotnes (South African 1926-2009) SHAKA PUNISHES DECEITFUL WITCHDOCTRESSES from THE ASSASSINATION OF SHAKA signed, dated 73 and editioned 50/225 in pencil in the margin; the accompanying text page from the portfolio is adhered to the reverse woodcut printed in colours sheet size: ...[more]</td>
</tr>
<tr>
<td>171</td>
<td>Cecil Edwin Frans Skotnes (South African 1926-2009) SHAKA KILLS THE MAMBA, from THE ASSASSINATION OF SHAKA signed, dated 73 and editioned 50/225 in pencil in the margin; the accompanying text page from the portfolio is adhered to the reverse woodcut printed in colours sheet size: 47.5 by 31cm</td>
</tr>
<tr>
<td>172</td>
<td>signed, dated 76, editioned 69/75 and inscribed 'To Bernice' in pencil in the margin woodcut printed in colours sheet size: 39 by 52cm</td>
</tr>
<tr>
<td>173</td>
<td>signed, dated 10, editioned artist proof 3/3 and inscribed in pencil in the margin lithograph printed in colours sheet size: 76 by 56cm</td>
</tr>
<tr>
<td>174</td>
<td>signed, dated 09, editioned A.P 2/3 and inscribed with the title in pencil in the margin lithograph printed in colours sheet size: 67 by 50cm</td>
</tr>
<tr>
<td>175</td>
<td>signed, dated 09, editioned A.P 2/3 and inscribed with the title in pencil in the margin lithograph printed in colours sheet size: 66 by 50cm</td>
</tr>
<tr>
<td>176</td>
<td>signed, dated 10, editioned artist proof 3/3 and inscribed with the title in pencil in the margin lithograph printed in colours sheet size: 76 by 56cm</td>
</tr>
<tr>
<td>177</td>
<td>signed and dated 14 watercolour on paper 74 by 55cm</td>
</tr>
<tr>
<td>178</td>
<td>signed and dated 14 watercolour on paper 74 by 54cm</td>
</tr>
<tr>
<td>179</td>
<td>signed, dated 1964 and inscribed 'Monotype' in pencil in the margin monotype 40 by 33,5cm</td>
</tr>
<tr>
<td>180</td>
<td>dated 1963, editioned A/P and inscribed with the title on the reverse; signed and dated 61 lithograph printed in colours sheet size: 49 by 49cm</td>
</tr>
<tr>
<td>181</td>
<td>signed and dated 71 tempera on paper 47 by 65cm</td>
</tr>
<tr>
<td>182</td>
<td>signed, dated 1971, inscribed with title, editioned 40/40 and inscribed 'paris' in pencil in the margin lithograph printed in colours sheet size: 49 by 63cm</td>
</tr>
<tr>
<td>183</td>
<td>signed, dated '98 and editioned 43/70 in pencil in the margin lithograph printed in colours sheet size: 34 by 19cm</td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
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</tr>
<tr>
<td>184</td>
<td>signed and dated ’97; signed on the reverse mixed media on board 120 by 83cm</td>
</tr>
<tr>
<td>185</td>
<td>a plaque adhered to the frame bears the artist’s name and the date 1967; signed and dated 1967 in the reverse nails on board 125,5 by 63cm</td>
</tr>
<tr>
<td>186</td>
<td>signed acrylic on board 50 by 70cm</td>
</tr>
<tr>
<td>187</td>
<td>signed oil on board 24 by 32cm</td>
</tr>
<tr>
<td>188</td>
<td>signed; inscribed with the title and the artist’s name in pencil on the reverse oil on board 44 by 59cm</td>
</tr>
<tr>
<td>189</td>
<td>signed and dated 68 oil on board 36 by 49cm</td>
</tr>
<tr>
<td>190</td>
<td>signed and dated 77; dated 1977 and inscribed with the artist’s name and title in pencil on the reverse watercolour on paper 17,5 by 24,5cm</td>
</tr>
<tr>
<td>191</td>
<td>signed oil on board 25 by 33cm</td>
</tr>
<tr>
<td>192</td>
<td>signed oil on board 67,5 by 86cm</td>
</tr>
<tr>
<td>193</td>
<td>signed gouache and watercolour on paper 26,5 by 36,5cm</td>
</tr>
<tr>
<td>194</td>
<td>signed oil on canvas 48 by 38cm</td>
</tr>
<tr>
<td>195</td>
<td>signed oil on board 42,5 by 57cm</td>
</tr>
<tr>
<td>196</td>
<td>signed, dated 1972 and editioned 2/20 in pencil in the margin woodcut printed in colours sheet size: 29 by 40,5cm</td>
</tr>
<tr>
<td>197</td>
<td>signed and dated 66 oil on board 53 by 88cm</td>
</tr>
<tr>
<td>198</td>
<td>accompanied by a certificate of authenticity lightjet print, printed later the plate size: 39,5 by 39,5cm (2)</td>
</tr>
<tr>
<td>199</td>
<td>signed oil on canvas 59,5 by 90,5cm</td>
</tr>
<tr>
<td>200</td>
<td>signed and dated 1974 watercolour on paper PROVENANCE Acquired directly from the artist 22,5 by 31cm</td>
</tr>
<tr>
<td>201</td>
<td>signed and dated 1967; signed and inscribed with the title on the reverse watercolour on paper PROVENANCE Acquired directly from the artist 22 by 30cm</td>
</tr>
<tr>
<td>202</td>
<td>signed and dated 1978 watercolour on paper PROVENANCE Acquired directly from the artist 21,5 by 33,5cm</td>
</tr>
<tr>
<td>203</td>
<td>signed, dated 1965, editioned 1/50, and inscribed with the title in the margin accompanied by a certificate of authenticity silver gelatin print, printed later the plate size: 57 by 39cm (2)</td>
</tr>
<tr>
<td>204</td>
<td>signed in pencil in the margin etching 22 by 15,5cm</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>205</td>
<td>signed and dated 60 oil on board 45,5 by 70,5cm</td>
</tr>
<tr>
<td>206</td>
<td>signed, dated 1977, editioned 1/9 and inscribed with the title in the margin, accompanied by a certificate of authenticity silver gelatin print, printed later the plate size: 30,4 by 45,5cm (2)</td>
</tr>
<tr>
<td>207</td>
<td>signed and dated 1897 watercolour on paper 24 by 33,5cm</td>
</tr>
<tr>
<td>208</td>
<td>signed watercolour and pencil on paper 33 by 41cm</td>
</tr>
<tr>
<td>209</td>
<td>signed and editioned 29/100 in the margin silkscreen printed in colours sheet size: 61 by 80cm</td>
</tr>
<tr>
<td>210</td>
<td>signed and dated '89 gouache and India ink on paper 75 by 55,5cm</td>
</tr>
<tr>
<td>211</td>
<td>signed and dated 1973 watercolour on paper PROVENANCE acquired directly from the artist 18 by 24cm</td>
</tr>
<tr>
<td>212</td>
<td>signed, dated 1999, inscribed with the title and numbered 1/30 in pencil in the margin woodcut on chine collé PROVENANCE gifted by the artist to the current owner sheet size: 31 by 40cm</td>
</tr>
<tr>
<td>213</td>
<td>oil on panel 21 by 33cm</td>
</tr>
<tr>
<td>214</td>
<td>inscribed with the artist's initials Z.F. oil on panel 24 by 34cm</td>
</tr>
<tr>
<td>215</td>
<td>oil on canvas 18 by 28cm</td>
</tr>
<tr>
<td>216</td>
<td>signed and dated 2018 on the reverse oil on canvas 110 by 160cm</td>
</tr>
<tr>
<td>217</td>
<td>signed and dated 2018 on the reverse oil on canvas 150 by 210cm</td>
</tr>
<tr>
<td>218</td>
<td>signed oil on board 30 by 40cm</td>
</tr>
<tr>
<td>219</td>
<td>signed and dated 1961 watercolour on paper 17 by 26,5cm</td>
</tr>
<tr>
<td>220</td>
<td>signed and dated 1958 gouache on board 43 by 66cm</td>
</tr>
<tr>
<td>221</td>
<td>signed concrete and glass height: 30cm</td>
</tr>
<tr>
<td>222</td>
<td>signed concrete and glass height: 20cm</td>
</tr>
<tr>
<td>223</td>
<td>painted clay the taller, height: 44,5cm (2)</td>
</tr>
<tr>
<td>224</td>
<td>signed and dated 15 pen and ink 111 by 72cm</td>
</tr>
<tr>
<td>225</td>
<td>signed, editioned P.A and indicipherably inscribed in pencil in the margin etching and aquatint printed in colours sheet size: 44 by 36cm</td>
</tr>
</tbody>
</table>
226. signed and editioned 280/300 in the margin lithograph printed in colours 74 by 103cm

227. a label adhered to the reverse bears the artist's name mohair and merino wool, pigment with jute warp 181 by 140cm

228. signed oil on board 55 by 71cm

229. each signed; inscribed with '16 Feb 1987 Paris' and 'Paris 1987' pastel and pencil on paper 41 by 33cm and 49 by 32cm

230. signed; signed on reverse oil on board 61 by 92cm

231. signed; signed on reverse oil on board 72 by 54,5cm

251. the moulded grey-veined demi-lune top above an arched carved frieze divided by floral cartouches, on fluted reeded tapering legs joined by a wavy X-stretcher centred by an acanthus-leaf finial, on stile feet 86cm high, 118cm wide, 52cm deep

252. the breakfront top above a long frieze drawer, on square-section tapering legs, on spade feet, stringing throughout 85.5cm high, 179cm wide, 71cm deep

253. the rectangular quarter-veneered and crossbanded top above a long frieze drawer, three short frieze drawers above a crossbanded door enclosing a compartment, on flat bun feet 78,5cm high, 96cm wide, 56,5cm deep

254. the moulded rounded rectangular top above a plain frieze, on turned and gadrooned tapering legs, on castors, with two leaf insertions 73cm high, 118,5cm wide, 228cm fully extended

255. in two parts, the outswept cornice above a pair of arched glazed doors decorated with scrollwork, enclosing three shelves, the lower section comprising a pair of panelled arched doors, each enclosing a shelf, on a plinth base 252cm high, 143cm wide, 55,5cm deep

256. the padded button-back between closenailed sides, padded seat, padded arms, closenailed apron, on restrained cabriole legs

257. the serpentine-shaped rectangular top above a pair of cockbeaded short drawers, three long cockbeaded graduating drawers below, on baluster-shaped legs, each handle with mother-of-pearl inlay, restorations 124cm high, 107cm wide, 49cm deep

258. in two parts, the outswept breakfront cornice above a pair of short drawers, three long graduating drawers below, between fluted sides, the lower section comprising three long graduating drawers, on bracket feet, distress 192cm high, 119cm wide, 58,5cm deep

259. each hinged swivel top enclosing a compartment, on gilt-metal mounted cabriole legs 73cm high, 92cm wide, 47,5cm deep (2)

260. the outswept pediment above a pair of panelled reeded doors enclosing a pair of shelves, the lower section comprising a pair of short cockbeaded drawers, on barley-twist supports, on ball feet joined by a X-shaped barley-twist stretcher, distress 190,5cm high, 166cm wide, 70cm deep

261. the rectangular crossbanded top above a hinged fall-front enclosing a baize-lined writing surface, drawers and compartments, in sizes, above a plain frieze flanked by lopers, the lower bombé section comprising three graduating long drawers flanked by hinged corners concealing four secret drawers, o ...[more]

262. A CAPE LEMOENHOUT CORNER CHAIR, SECOND HALF 18TH CENTURY the square-section top and bottom rails joined by an oval pierced splat between upright supports, riempie seat, on square-section legs joined by a box-stretcher PROVENANCE The chair originally belonged to Schalk Willem Burger, who farmed in th ...[more]
A TEAK EASY ARMCHAIR DESIGNED BY PIERRE JEANNERET FOR CHANDIGARH, INDIA, CIRCA 1960 the cane back and seat within a rectangular frame, shaped arms on V-shaped legs, restorations PROVENANCE Sold: Stephan Welz & Co, Cape Town, 20 February 2018, lot 227 “In 1947, they (Le Corbusier & Jeanneret) receive …[more]

A SET OF FOUR DANISH ROSEWOOD SIDE CHAIRS DESIGNED BY JOHANNES ANDERSEN, MID 20TH CENTURY each curved padded back between curved shaped supports, drop-in seat, on shaped tapering legs, manufacturer’s label (4)

A SET OF FOUR TRINIDAD ARMCHAIRS DESIGNED IN 1993 BY NANNA DITZEL FOR FREDERICIA FURNITURE, 20TH CENTURY each fan-shaped back between wooden arms, on tubular steel supports, padded seat, on tubular steel legs, manufacturer’s paper label (4)

A LEATHER UPHOLSTERED DS-47 SOFA MANUFACTURED BY DE SEDE, SWITZERLAND, 21ST CENTURY the rounded padded back above a padded seat, padded sides, on a wooden base 180cm long

A PAIR OF REPRODUCTION BARCELONA CHAIRS DESIGNED IN 1929 BY MIES VAN DER ROHE each loose padded black leather tufted back and seat cushion on a chromed steel frame (2)

A SET OF FIVE KREUZSCHWINGER BAR CHAIRS DESIGNED IN 1983 BY TILL BEHRENS FOR SCHLUBACH & CO, 20TH CENTURY each padded seat on a chrome wire work seat, chromed backrest on X-shaped chromed supports, manufacturer’s stamp, each numbered individually (5)

A KIAAT TEN-SEATER EXTENDING DINING TABLE MANUFACTURED BY ARTECASA the rectangular-shaped top with extending mechanism above a plain frieze, on square-section shaped legs, manufacturer’s stamp 75cm high, 110cm wide, 289cm fully extended

A LEATHER UPHOLSTERED DS-47 SOFA MANUFACTURED BY DE SEDE, SWITZERLAND, 21ST CENTURY the rounded padded back above a padded seat, padded sides, on a wooden base 180cm long

A SET OF EIGHT KIAAT AND LEATHER CHAIRS MANUFACTURED BY JOHN TABRAHAM FOR KALLENBACH’S, MID 20TH CENTURY each curved and pierced top rail between shaped square-section supports, leather seat, on square-section legs joined by a three-quarter box-stretcher, manufacturer’s plaque (8)

A SET OF SIX KIAAT CHAIRS MANUFACTURED BY JOHN TABRAHAM FOR KALLENBACH’S, MID 20TH CENTURY each curved and pierced top rail between shaped square-section supports, slatted seat, on square-section legs joined by a three-quarter box-stretcher, some with manufacturer’s plaque (6)

A ROSEWOOD, MAHOGANY AND CEDARWOOD SUITCASE DESK MANUFACTURED BY RED TROUT, 21ST CENTURY the hinged lid enclosing a leather inset writing surface, pin board, hooks and compartments, in sizes, on turned tapering legs joined by side-stretchers 87cm high, 102cm wide, 55cm deep

Clement Serneels (South African 1912-1991) FISH ON A PLATE WITH MUSHROOMS signed and dated 72 oil on canvas laid down on board 64,5 by 70cm

Gregoire Johannes Boonzaier (South African 1909-2005) ABSTRACT STILL LIFE signed and dated 1971 oil on board PROVENANCE The Gregoire Boonzaier family 39 by 29cm

Alexander Rose-Innes (South African 1915-1996) STILL LIFE WITH YELLOW BLOSSOMS signed oil on canvas laid down on board 45 by 61cm

Mimi Toerien (South African 20th century-) STILL LIFE WITH FLOWERS AND PEACHES signed oil on canvas 90 by 59,5cm
Robert Gwelo Goodman (South African 1871-1939) PROTEAS signed with artist's initials oil on canvas PROVENANCE The Barlow Family of Vergelegen; T Barlow Trust; Sold: Stephan Welz & Co, in Association with Sotheby's, Johannesburg, 11 November 2008, lot 430 108 by 98cm The final exhibition that artist ...[more]

Gerard de Leeuw (South African 1912-1985) EUGENE MARAIS signed indistinctly bronze height: 58cm

Sidney Goldblatt (South African 1919-1979) MAPOGGA WOMAN signed; inscribed with title on reverse oil on board 49 by 39,5cm

Johannes Petrus Meintjes (South African 1923-1980) SELF-PORTRAIT signed and dated 1946 charcoal on paper PROVENANCE Gifted by the artist's family and thence by descent to the current owner 50 by 44cm

Johannes Petrus Meintjes (South African 1923-1980) MEISIE signed and dated 74; inscribed with the artist's name and the title on the reverse oil on board 31 by 27cm

Tracey Derrick (South African 1961-) OOM PAUL HEYNS signed, editioned 2/12 and dated 2002; bears the following inscription on the reverse: Oom Paul Heyns 2002 from the series "Earth Works" Died in 2003 of lung cancer, people think he was 52 years old. The workers graveyard of generations was dug up ...[more]

Rembrandt van Rijn (Dutch 1606-1669) STUDIES OF THE HEAD OF SASKIA AND OTHERS signed and dated 1636 in the plate etching, a later impression (late 18th/early 19th century) of the second (final) state plate size: 15 by 12,5cm

Francisco Goya (Spanish 1746-1828) MODO CON QUE LOS ANTIQUOS ESPANOLLES CAZABAN LOS TOROS Á CABALLO EN EL CAMPO impressed with La Tauromaquia chopmark etching, aquatint, drypoint and engraving, pulled in 1921 from the 5th edition Detel,L., Francisco Goya: Le Peintre graveur illustré, Collectors Edit ...[more]

Sydney Alex Kumalo (South African 1935-1988) HEAD signed and dated 72 clay height: 36cm Sydney Kumalo was born and bred in Soweto. Kumalo recounts his first interactions with fine art as accompanying his father, who was a house painter, to the homes of the 'white' suburbs of Johannesburg after schoo ...[more]

Studio of William Hoare (British 1707-1792) PORTRAIT OF A LADY pastel on paper 65 by 50cm ENGLISH PORTRAITS OF THE 18TH CENTURY In the 18th century, English painting's distinct style and tradition continued to concentrate on portraiture. Portraits were in England, as in Europe, the easiest and most ...[more]

Manner of George Romney (British 1734-1802) PORTRAIT OF A LADY a plaque adhered to the frame bears the artist's name and dates oil on canvas 76 by 63cm ENGLISH PORTRAITS OF THE 18TH CENTURY In the 18th century, English painting's distinct style and tradition continued to concentrate on portraiture. ...[more]

Lionel Smit (South African 1982 -) SWATH signed and dated 2010 oil on canvas Submerge, 34 Fine Art, Cape Town, 2 October 2010 - 6 November 2010, illustrated in colour in the exhibition catalogue 200 by 150cm Lionel Smit was born in Pretoria in 1982 and has exhibited extensively, both locally and i ...[more]

signed with the artist's initials, dated '89 and editioned 3/3 on the base bronze height: 76cm excluding base

Jan Catharinus Adriaan Goedhart (Dutch 1893-1975) THE TUQUOISE BOWL signed oil on canvas 98 by 48cm This enigmatic full-length portrait of a beautiful dark-haired young woman may be of the second wife of acclaimed Dutch maritime painter and royal portraitist Jan C.A. Goedhart. "Jenny" van Beusekom w ...[more]

Amos Langdown (South African 1930-2006) ON TREK signed oil on board 60 by 45cm

Dumile (Zwelidumile Mxgazi) Feni-Mhlaba (South African 1942-1991) FIGURE signed and dated 1967 ink on paper 34 by 26cm
301 Ephraim Mojalefa Ngatane (South African 1938-1971) MUSICIANS signed oil on board 38 by 29cm

302 Eleanor Frances Esmonde-White (South African 1914-2007) WOMAN IN WHITE SCARF signed oil on canvas 51 by 60cm. Eleanor Esmonde-White is known for painting women as her primary subject matter, who are often depicted engaged in daily tasks. An accomplished artist, she was a lecturer at The Michaelis Sch ...[more]


304 Beezy Bailey (South African 1962-) CENTAUR AND ANGEL signed and dated '93 oil on canvas 60 by 77cm

305 Beezy Bailey (South African 1962-) FIGURES WITH BIRD signed and dated '90 oil on canvas 67 by 76cm

306 Walter Whall Battiss (South African 1906-1982) TWO WOMEN IN AN EAST AFRICAN VILLAGE signed oil on canvas 40,5 by 50,5cm THE EAST AFRICAN AND ARABIAN TRAVELS OF WALTER BATTISS Walter Battiss progressed quickly from one concept to another and as a result the output of his work changed swiftly and dras ...[more]

307 Walter Whall Battiss (South African 1906-1982) WOMAN IN A HADHRAMAUT CITYSCAPE signed oil on board 22 by 29cm THE EAST AFRICAN AND ARABIAN TRAVELS OF WALTER BATTISS Walter Battiss progressed quickly from one concept to another and as a result the output of his work changed swiftly and drastically th ...[more]

308 Beezy Bailey (South African 1962-) WALKING WOMAN signed, dated and editioned 15/20 in pencil in the margin silkscreen printed in colours sheet size: 77 by 56cm

309 Marlene Dumas (South African 1953-) PURPLE POSE signed, dated 1999, editioned 22/50 and inscribed with the title in pencil lithograph 68 by 121cm

310 Ryno Swart (South African 1945-) ABSTRACT FIGURE signed and dated '83 oil on canvas PROVENANCE acquired directly from the artist The Andre and Karina Brink collection 120 by 90cm

311 Georges Mazilu (Romania 1951-) SUSAN AND THE ELDERS signed acrylic on linen PROVENANCE acquired directly from the artist The Andre and Karina Brink collection 64 by 91cm

312 Michael Vincent Murphy (South African 1943-) DREAM LANDSCAPE WITH WOMAN STARING INTO THE DISTANCE signed and dated '91 oil on canvas 100 by 150cm

313 Caroline van der Merwe (South African 1932-) SEATED FIGURE signed indistinctly with the artist's initials marble height: 26cm (excluding base)

314 Kagiso Patrick Mautloa (South African 1952-) UNTITLED signed, dated 95 and inscribed 'untitled' on the reverse mixed media on canvas 82 by 130cm

315 Sydney Goldblatt (South African 1919-1979) ABSTRACT WITH GREEN FIGURES signed mixed media on paper 36 by 48cm

316 Sydney Goldblatt (South African 1919-1979) ABSTRACT WITH BLACK FIGURE signed mixed media on canvas board 39 by 40cm

317 Cecil Edwin Frans Skotnes (South African 1926-2009) ABSTRACT WITH GEOMETRIC LINES signed charcoal on paper 58 by 86cm
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Provenance</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>318</td>
<td>Robert (Griffiths) Hodgins (South African 1920 - 2010-)</td>
<td>OFFICE REDECORATION</td>
<td>signed and dated 2000, editioned 33/45 and inscribed with the title in pencil and chalk lithograph printed in colours 68 by 121cm</td>
<td></td>
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<tr>
<td>319</td>
<td>Walter Whall Battiss (South African 1906-1982)</td>
<td>ABSTRACT WITH BLUE BACKGROUND</td>
<td>signed; inscribed with the title in pencil on the reverse oil on canvas PROVENANCE Purchased from Gallery 101 in Johannesburg, thence by descent to the current owner 40 by 50cm When Battiss returned from his visit to Europe ...[more]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>320</td>
<td>Penny Stutterheim (South African 1958-)</td>
<td>CITADEL</td>
<td>signed; signed and inscribed with the title on the reverse oil on canvas 99 by 98cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>321</td>
<td>Achim Duchow (German 1948-1993)</td>
<td>ANGST</td>
<td>signed on the reverse acrylic on canvas 120 by 90cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>322</td>
<td>Trevor Coleman (South African 1936-)</td>
<td>EQUINOX</td>
<td>signed and dated 2009; signed, dated 2009 and inscribed with the title and the medium on the reverse oil on canvas 152 by 121cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>323</td>
<td>Trevor Coleman (South African 1936-)</td>
<td>SELLING FRUIT, BAHAMAS</td>
<td>signed and dated 2003; signed, dated 2003 and inscribed with the title and the medium on the reverse oil on canvas 91 by 121.5cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>324</td>
<td>Michael Alan Costello (South African 1948-)</td>
<td>WHITE PEACOCKS AND FISH</td>
<td>signed oil on canvas 92 by 149cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>325</td>
<td>Laurence Vincent (Larry) Scully</td>
<td>ABSTRACT COMPOSITION</td>
<td>signed and dated '95 - '98 mixed media on canvas 152 by 152cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>326</td>
<td>A R Penck (German 1939-2017)</td>
<td>VESSEL</td>
<td>signed ceramic height: 53cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>327</td>
<td>Paul du Toit (South African 1922-1986)</td>
<td>ABSTRACT LANDSCAPE</td>
<td>signed oil on board 50 by 67cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>328</td>
<td>David Botha (South African 1921-1995)</td>
<td>TOWNSHIP SCENE: AFTER THE RAIN</td>
<td>signed and dated 1964 on the reverse oil on board 50 by 75cm PROVENANCE Estate Late David Botha David Botha is widely considered to be a second generation follower of Cape Impressionism, continuing in the stylistic footsteps of Pieter Wenning, Pieter Hugo Naudé a ...[more]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>329</td>
<td>David Botha (South African 1921-1995)</td>
<td>TOWNSHIP SCENE: WASHING DAY</td>
<td>signed oil on canvas 50 by 75cm PROVENANCE Estate late David Botha David Botha is widely considered to be a second generation follower of Cape Impressionism, continuing in the stylistic footsteps of Pieter Wenning, Pieter Hugo Naudé a ...[more]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>330</td>
<td>David Botha (South African 1921-1995)</td>
<td>BO-KAAP SCENE</td>
<td>signed and dated '47 oil on board 29 by 38.5cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>331</td>
<td>Alexander Rose-Innes (South African 1915-1996)</td>
<td>FISHERMAN'S HUT</td>
<td>signed oil on canvas 44.5 by 60cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>332</td>
<td>Walter Whall Battiss (South African 1906-1982)</td>
<td>INFORMAL SETTLEMENT, PRETORIA</td>
<td>signed and inscribed indistinctly with the title ink on paper 28.5 by 42cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>333</td>
<td>Abraham de Smidt (South African 1829-1908)</td>
<td>FOLIAGE - VIEW FROM ABOVE &quot;HIGHSTEAD&quot; RONDEBOSCH 1887 unsigned oil on canvas Bull, M. Abraham de Smidt, 1829 - 1908, Artist and Surveyor - General of the Cape Colony,Printpak (Cape) Ltd. Cape Town.1981, illustrated on p. 137 PROVENANCE The Abraham de Smidt ...[more]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>334</td>
<td>Per Daniel Holm (Swedish 1835-1903)</td>
<td>AN AMBLING COUPLE AT SUNSET</td>
<td>signed and dated 1873 oil on board 58 by 48cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>335</td>
<td>Bertram Nicholls (British 1883-1974)</td>
<td>VIEW OF THE MEDIEVAL TOWN OF RODEZ, FRANCE</td>
<td>signed indistinctly, inscribed with the artist's name on the reverse oil on canvas PROVENANCE Julian Simon Fine Art, London 22.5 by 32.5cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lot</td>
<td>Artist</td>
<td>Title</td>
<td>Signatures/Dates</td>
<td>Medium</td>
<td>Dimensions</td>
</tr>
<tr>
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</tr>
<tr>
<td>336</td>
<td>Terence John McCaw (South African 1913-1978)</td>
<td>SPIER signed and dated 46; inscribed with the title on the reverse oil on canvas</td>
<td>53,5 by 69cm</td>
<td>Oil on canvas</td>
<td>The work of Terence McCaw is enjoying a revival of interest. His large format landscapes and depictions of buildings and architecture are appreciated for their p...[more]</td>
</tr>
<tr>
<td>337</td>
<td>Terence John McCaw (South African 1913-1978)</td>
<td>WAENHUISKRANZ signed; inscribed with the title on the reverse oil on board</td>
<td>30 by 50cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>338</td>
<td>Tinus (Marthinus Johannes) de Jongh (South African 1885-1942)</td>
<td>A CAPE WINE CELLAR signed oil on canvas</td>
<td>30,5 by 23,5cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>339</td>
<td>Tinus (Marthinus Johannes) de Jongh (South African 1885-1942)</td>
<td>ZANDVLIET signed oil on canvas</td>
<td>75 by 120cm</td>
<td>Oil on canvas</td>
<td>Fransen, H. &amp; Cook, M., The Old Houses of the Cape, 1965, A. A. Balkema, Cape Town, illustrated on page 89 30,5 by 23,5</td>
</tr>
<tr>
<td>340</td>
<td>Benjamin Williams Leader (British 1831-1923)</td>
<td>AT LLANGOLLEN NORTH WALES signed and dated 1897 oil on canvas</td>
<td>50 by 72,5cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>341</td>
<td>Gabriel Cornelis de Jongh (South African 1913-2004)</td>
<td>THATCHED COTTAGES IN A MOUNTAINOUS LANDSCAPE signed oil on canvas</td>
<td>75 by 120cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>342</td>
<td>Pieter Gerhardus van Heerden (South African 1917 - 1991-)</td>
<td>LANDSCAPE WITH FARM signed oil on board</td>
<td>30 by 45cm</td>
<td>Oil on board</td>
<td></td>
</tr>
<tr>
<td>343</td>
<td>Jacob Hendrik Pierneef (South African 1886-1957)</td>
<td>LANDSCAPE SKETCH signed pencil on paper</td>
<td>23 by 34cm</td>
<td>Pencil on paper</td>
<td></td>
</tr>
<tr>
<td>344</td>
<td>Jacob Hendrik Pierneef (South African 1886-1957)</td>
<td>KARROO (sic.) signed and dated 39; a plaque adhered to the frame bears the title and the inscription 'aan Mev. D J.J.G Loots van susters Pretoria Noord oil on board 29 by 39cm One of the most celebrated artists of his generation and one of the most ...[more]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>345</td>
<td>Tinus (Marthinus Johannes) de Jongh (South African 1885-1942)</td>
<td>LANDSCAPE WITH MOUNTAIN AND STREAM signed oil on canvas</td>
<td>23 by 28cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>346</td>
<td>Thomas William Bowler (South African 1812-1869)</td>
<td>FUNCHAL, MADEIRA inscribed with the title on the reverse watercolour on paper</td>
<td>19,5 by 47cm</td>
<td>Watercolour on paper</td>
<td></td>
</tr>
<tr>
<td>347</td>
<td>Terence John McCaw (South African 1913-1978)</td>
<td>FISHERMEN’S BOATS PULLED ASHORE signed oil on board</td>
<td>48,5 by 59cm</td>
<td>Oil on board</td>
<td></td>
</tr>
<tr>
<td>348</td>
<td>Willem Hermanus Coetzer (South African 1900-1983)</td>
<td>SOUTH COAST signed; signed on the reverse oil on canvas laid down on board</td>
<td>59 by 90cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>349</td>
<td>Walter Whall Battiss (South African 1906-1982)</td>
<td>VALLEY signed and dated 1975 watercolour on paper</td>
<td>43,5 by 52cm</td>
<td>Watercolour on paper</td>
<td></td>
</tr>
<tr>
<td>350</td>
<td>Cecil Higgs (South African 1900-1986)</td>
<td>SEA ANEMONE signed and dated 1949 mixed media on paper</td>
<td>48 by 64cm</td>
<td>Mixed media on paper</td>
<td>Proceeds of the sale of this lot will benefit Die Burger-Kersfonds.</td>
</tr>
<tr>
<td>351</td>
<td>Alexis Preller (South African 1911-1975)</td>
<td>THE SHELL signed and dated '48; oil on board Alexis Preller Retrospective, Pretoria Art Museum, 1972 (Exhibition label adhered to the reverse) PROVENANCE A label adhered to the reverse bears the inscription 'Shell, Property of Guna Masyn listed as private&quot;T ...[more]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>352</td>
<td>Bertha Muller (Austrian 1848-1925)</td>
<td>GOLDEN PHEASANTS signed oil on canvas</td>
<td>43 by 55cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>353</td>
<td>Willem Romeyn (Dutch 1624-1697)</td>
<td>RESTING COW signed oil on board</td>
<td>20,5 by 26cm</td>
<td>Oil on board</td>
<td></td>
</tr>
</tbody>
</table>
William Frederick Hulk (British 1852-1906) LANDSCAPE WITH WOMAN AND COW signed oil on board 29.5 by 22cm

Hannes van Zyl (South African 20th/21st Century-) FIVE CATTLE GRAZING signed on the reverse oil on canvas 80 by 60cm

Anton Mauve (Dutch 1838-1888) FRESIAN COW signed charcoal and pastel on paper 36.5 by 47.5cm

Julius Mfethe (South African 1956 -) UKUSENGA INKOMO, six wood and horn height, the tallest: 15cm (6) NOT SUITABLE FOR EXPORT Sculptor Julius Napaq Mfethe, was born of Mpondo parents who lived in Port St. Johns, on the Eastern Cape coast. Self-taught, his carving comes from a tradition of sculpture ...

Cheri Cherin (Congolese 1955 -) PARTAGE DU POUVOIR signed and dated 2008 oil on board 130 by 160cm Congolese artist Joseph Kikonda was born in Kinshasa where he graduated from the Academy of Fine Arts in 1978. He started his artistic career by painting murals in commercial outlets and executing popu ...

Hannes Lochner (South African 1972-) ELEPHANT SHADOWS signed, dated 2018, editioned 1/1 and inscribed with the title in the margin accompanied by a certificate of authenticity black and white giclée print plate size: 80 by 119cmProceeds from the sale of this lot will benefit The Rhino & Elephant Con ...

Sue (Susan Mary) Williamson (South African 1941-) MIRIAM MAKEBA, A FEW SOUTH AFRICANS signed, dated and editioned 23/35 in pencil in the margin photoetching, silkscreen and collage on paper sheet size: 80 by 61cm

Sue (Susan Mary) Williamson (South African 1941-) MODDERDAM POSTCARDS, five each signed, dated '78 and editioned 16/20 in pencil in the margin etching and postage stamp on paper sheet size: 37.5 by 32cm each (5) In Modderdam Postcards Sue Williamson portrays scenes from the demolition of the Modde ...

Jabulane Sam Nhlengthwha (South African 1955-) HUMILIATION signed, dated '04 and editioned 3/25 in pencil in the margin lithograph sheet size: 49 by 38cm

Jabulane Sam Nhlengthwha (South African 1955-) PASS RAID signed, dated '04 and editioned 20/25 in pencil in the margin lithograph sheet size: 49 by 38cm

Jabulane Sam Nhlengthwha (South African 1955-) NEAR THE BUS STOP signed, dated' 04 and editioned 3/25 in pencil in the margin lithograph sheet size: 49 by 38cm

Peter Clarke (South African 1929-2014) LIGHT signed, dated 1999 and editioned 10/50 in pencil in the margin lithograph printed in colours sheet size: 23.5 by 15.5cm

A FRENCH BRONZE ORMOLU MANTEL CLOCK, 19TH CENTURY BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR CLOCKS PURCHASED the 8cm white enameled circular dial with Roman hour and Arabic minute numerals, bell striking movement, the backplate stamped with a Japy Frères & Cie medal, the dial surmounted ...

A BOULLE BRACKET MANTEL CLOCK, 19TH CENTURY BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR CLOCKS PURCHASED the 9cm gilt engraved circular dial with raised enameled Roman hour numerals, the backplate stamped with a Japy Frères gold medal, bell striking movement, the stepped hood decorated wit ...

A FRENCH SLATE, GREEN-VEINED MARBLE AND BRONZE MANTEL CLOCK, SCULPTURE BY ANNA QUINQUAND (1890-1985) BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR CLOCKS PURCHASED the 12cm white enameled circular dial with Roman numerals, bell striking movement, the case surmounted by the figure of a Dutch ...
404 A FRENCH BRASS STRIKING CAPUCINE CLOCK WITH ALARM, LATE 18TH/EARLY 19TH CENTURY BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR ALL CLOCKS PURCHASED the 7.5cm white circular enamelled dial with Roman hour numerals and minute markers, spring barrel anchor recoil escapement with silk suspension, ...

405 A SWISS BRASS REPEATER CARRIAGE CLOCK AND CASE, AUBERT & KLAFTENBERGER, GENEVA, WITH ORIGINAL LEATHER CARRYING CASE, 19TH CENTURY BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR ALL CLOCKS PURCHASED the 5.5cm white enamelled circular dial with Roman hour numerals inscribed 'Aubert & Klaftenbe ...

411 AN 18CT OPEN FACED POCKET WATCH, KAY'S PERFECTION LEVER, SWISS the circular white dial with black Roman numerals, outer minute track, the case flat chased centred by a vacant cartouche, impressed 18ct, dent, on a 9ct gold fob chain, diameter of dial approximately 47mm

412 AN 18CT HALF HUNTER-CASED POCKET WATCH, FATTORINI & SONS, BRADFORD the circular white dial with black Roman numerals, calibrated outer minute track, blue seconds hand, the engraved 18ct gold case with blue Roman numerals to the front, the case hallmarked 'Sheffield 1893', maker's mark 'W.S.' diamete ...

413 A LADY’S 18CT YELLOW GOLD DRESS WATCH, ETERNA the gilt oval dial applied with gilt baton hour markers, numbered '309 6551 68' to the reverse, on an integral tapered bracelet strap with folding clasp, width of dial approximately 18mm

414 A LADY’S PLATINUM AND DIAMOND COCKTAIL WATCH, DUBOIS the silvered dial with Arabic numerals and baton minute markers, conforming bezel embellished with 33 single-cut diamonds pavé-set with millgrain edge weighing approximately 0.45cts in total, on a linked extending strap, the first links closest to ...

415 A LADY’S 14CT YELLOW GOLD WRISTWATCH, CORNAVIN manual, the square gilt dial with gilt baton hour markers, on a gold mesh bracelet strap with folding clasp diameter of dial approximately 10mm

416 A LADY’S 22CT YELLOW GOLD OMEGA SEAMASTER DE VILLE the circular silvered dial with gold hour markers, on a textured yellow gold bracelet strap with folding clasp, impressed 300, diameter of dial approximately 17mm

417 A LADY’S GOLD PLATED WRISTWATCH, OMEGA GENEVE automatic, the circular gilt dial with baton hour markers, date aperture at 3 o'clock, on an elasticised strap diameter of dial 16mm

418 A GENTLEMAN’S STAINLESS STEEL WRISTWATCH, OMEGA automatic, the silvered dial applied with Arabic numerals and silvered baton markers, minute markers, subsidiary seconds dial, the case engraved 'MB', on an elasticised stainless steel Speidel strap diameter of dial approximately 27mm

419 A GENTLEMAN’S GOLD PLATED WRISTWATCH, OMEGA DEVILLE quartz, the circular gilt dial applied with baton hour markers, on a two tone plated bracelet strap with folding clasp diameter of dial approximately 28mm

420 A GENTLEMAN’S GOLD PLATED WRISTWATCH, OMEGA DE VILLE quartz, the square gilt dial applied with gilt baton hour markers, on a stainless steel elasticated strap, accompanied by the original red leather box and additional black leather strap width of dial 25mm (3)

421 A GENTLEMAN’S STAINLESS STEEL WRISTWATCH, CITIZEN SKYHAWK ECO-DRIVE reference number: 8910703, the black dial with luminescent baton hour markers, calibrated outer ring, date aperture at 3 o’clock, subsidiary dials for constant seconds, perpetual calendar, universal time, timer, country and 12hour r ...

422 A GENTLEMAN’S STAINLESS STEEL WRISTWATCH, BREITLING COLT reference number: A17350, automatic, the circular black dial with white Arabic hour and silvered baton hour numerals, the dial inscribed 'Colt Chronometre Automatic', outer calibrated minute track, calibrated rotating bezel, sweeping seconds, ...
A LADY’S STAINLESS STEEL WRISTWATCH, TAG HEUER LINK PROFESSIONAL reference number: ZJ0357 WT1414, quartz, the circular white dial with Arabic numerals and silvered baton hour markers, sweeping seconds hand, date aperture at 3 o’clock, calibrated rotating bezel, on a stainless steel Tag Heuer link br ...[more]

A VICTORIAN SERPENT NECKLACE the clasp styled as a chased serpent’s head holding a bejewelled pendant encrusted with emeralds, diamonds and rubies, the curb link chain with snap clasp, acid tested as 18ct

A VICTORIAN NECKLACE set to the front with a stylised bow and trailing ribbons-set with seed pearls, link chain with dot and link design, snap clasp, in 15ct gold, approximately 240mm in length

A VICTORIAN BANGLE the hinged bangle centred by a flower head and radiating foliate design encrusted with seed pearls, three open work tapering bands of gold, snap clasp, in 15ct gold, inner circumference approximately 55mm

A VICTORIAN DIAMOND BROOCH designed as a stylised leaf, claw-set with 10 old mine-cut diamonds, weighing approximately 1.50cts in total, in 18ct white gold, length approximately 56mm

A PAIR OF DIAMOND HUGGIE EARRINGS each set with three bands of baguette-cut diamonds, weighing approximately 2.3cts in total, in 18ct white gold (2)

A DIAMOND NECKLACE designed as an articulated band in a four-claw illusion setting with 94 round brilliant-cut diamonds, weighing approximately 4.00cts in total, the box clasp stamped 750 with a figure of eight safety clasp, in 18ct white gold, approximately 600mm in length

A DIAMOND RING centred by a claw-set cornered square-cut modified brilliant diamond, weighing 1.09cts, within a surround of double row pavé-set round brilliant-cut diamonds, weighing approximately 0.48cts in total, split shank encrusted with 24 pavé-set round brilliant-cut diamonds, weighing approxi ...[more]

A DIAMOND RING claw-set with a round brilliant-cut diamond, weighing 1.89cts, in 18ct white gold, size M The diamond accompanied by a GIA diamond report, number 3245766976 stating it to be N colour and VVS1 clarity, no fluorescence

A DIAMOND TRILOGY RING centred by a round brilliant-cut diamond, weighing approximately 0.64cts, channel-set between two hearts flanked by two cognac round brilliant-cut diamonds, weighing approximately 0.84cts in total, channel-set by two hearts, each heart pavé-set with three round diamonds, weigh ...[more]

A DIAMOND TENNIS BRACELET designed as an articulated line of circular links claw-set with 42 black circular-cut diamonds, in 18ct white gold approximately 180mm long

A DIAMOND NECKLACE encrusted to the centre with round brilliant-cut diamonds, on an articulated chain, snap clasp with figure of eight safety feature inner circumference approximately 140mm

A PAIR OF DIAMOND PENDANT EARRINGS each surmount designed as a diamond encrusted S-shape, suspending an tube-set oval modified brilliant-cut diamond, weighing 0.61 and 0.52cts respectively Accompanied by a GIA diamond report, numbers 2191403318 and 5192403311 stating the diamonds to be Natural Fancy ...[more]

A PAIR OF DIAMOND STUDS each set in a four-claw classic style, weighing approximately 0.8cts in total, in 18ct white gold (2) (2)

A DIAMOND CLUSTER RING pavé-set with round brilliant-cut diamonds in various sizes, weighing approximately 25cts, centred by a dome with tapering bands, in 18ct white gold, size M1/2

A DIAMOND RING designed as two intertwined rings centred by a tube-set round brilliant-cut diamond, acid tested as 18ct gold
A DIAMOND RING claw-set with a round brilliant-cut diamond, weighing 2.10cts, the shoulders set with 10 round brilliant-cut diamonds, weighing approximately 0.11cts in total, in platinum Accompanied by a GIA certificate, reference number 1307001765 stating that the diamond is colour D, clarity VS1 a ...[more]

A ‘HAPPY DIAMONDS’ HEART RING, CHOPARD the loose tube-set round brilliant-cut diamond within a clear heart shaped surround, enclosed within 14 conforming round brilliant-cut diamonds, in 18ct white gold, signed Chopard and numbered 9217999 and 82/1084

A PAIR OF DIAMOND EARRINGS each centred by a round brilliant-cut diamond surrounded by 16 round brilliant-cut diamonds, in 18ct white (2) (2)

A DIAMOND NECKLACE designed as a stylised flowerhead within a circle embellished with diamonds, a pair of earrings, en suite, in 9ct white gold, the necklace approximately 24cm long (3)

A DIAMOND DRESS PENDANT centred by a baguette-cut diamond set within a stylised teardrop encrusted with thirteen round brilliant-cut diamonds, within a conforming stylised surround encrusted with round brilliant-cut and baguette-cut diamonds, in 18ct white gold, suspended on an 18ct white gold chain ...[more]

A DIAMOND CLUSTER RING stylised as a flower, centred by a claw-set round brilliant-cut black diamond, surrounded by 12 round brilliant-cut white diamonds, in 18ct white gold

A DIAMOND RING centred with a claw-set old-cut diamond, the shank chased with floral decoration, acid tested as 9ct gold

A DIAMOND RING claw-set, centred by 7 round brilliant-cut diamonds in the shape of a flower, weighing approximately 0.65cts, the shoulders embellished with two channel-set baguette diamonds, weighing approximately 0.20cts in total, flanked by 28 round brilliant-cut diamonds, weighing approximately 0 ...[more]

A PAIR OF DIAMOND EARRINGS each claw-set as a stylised flower comprising 28 diamonds, in 18ct white gold (2) (2)

A DIAMOND RING the marquise-shaped ring set with 15 round brilliant-cut diamonds, in 18ct gold

A PAIR OF DIAMOND HOOP EARRINGS each hinged with 37 pavé-set round brilliant-cut diamonds to the outside and 33 pavé-set diamonds to the inside, weighing approximately 0.70cts in total, milgrain edge, in 18ct white gold (2)

A DIAMOND BROOCH designed as a stylised spray, set throughout with diamonds; and A Pair of Clip On Diamond Earrings, en suite, in 18ct white gold and platinum (3) (3)

A PAIR OF 18 CT DIAMOND STUDS the diamonds approximately 0.4 carats in total (2)

A DIAMOND RING, ERICH FREY centred with a baguette-cut diamond flanked by two brilliant-cut diamonds, in 14ct gold

A DIAMOND RING claw-set to the centre with a row of old mine-cut diamonds, tapering shank, in 18ct white gold and platinum

A PAIR OF 18CT DIAMOND STUDS the diamonds approximately 0.3 carats in total (2)

A PAIR OF DIAMOND STUDS each claw-set with a round brilliant-cut diamond, weighing approximately 0.4cts in total, in 18ct white and yellow gold (2)

A DIAMOND RING designed to the front as three rows of marquise-shaped millgrain settings, in 9ct white gold
A RUBY AND DIAMOND RING centred by a millgrain edged oval mixed-cut ruby, weighing 1.585cts, surrounded by 10 claw-set and millgrain edged round brilliant-cut diamonds, bifurcated shoulders, in 9ct white gold Accompanied by a Gem Lab Certificate, reference number JA17041506 stating the ruby to be Vi ...[more]

AN EMERALD AND DIAMOND RING stylised as a flower, centred with an oval claw-set emerald enclosed within a conforming surround of 12 claw-set round brilliant-cut diamonds, in 18ct gold

AN EMERALD AND DIAMOND PENDANT the pear-shaped claw-set emerald within a conforming chased gold surround embellished with three round brilliant-cut diamonds, the loop centred by one round brilli...[more]

A DIAMOND AND SAPPHIRE NECKLACE centred by a knot design embellished with tube and channel-set square sapphires, flanked by pavé-set diamonds, on an articulated chain, in 18ct white gold, inner circumference approximately 170mm

A DIAMOND AND SAPPHIRE PENDANT in the form of a heart, encrusted with pavé-set round sapphires and diamonds, weighing approximately 2.58cts in total, the loop pavé-set with diamonds to the front, weighing approximately 0.85cts in total, suspended on a round link chain, in 18ct white gold approximate ...[more]

AN EMERALD AND DIAMOND RING centred by a claw-set emerald surrounded by 10 claw-set round brilliant-cut diamonds in platinum, the shank 18ct gold

A DIAMOND AND TANZANITE PENDANT of stylised design, centred by a trillion-cut tanzanite, weighing approximately 3.50cts, surrounded by 13 round brilliant-cut diamonds, weighing approximately 0.26cts in total, in 18ct white gold, 28mm long Accompanied by a Gem Lab Certificate, reference number JA1803 ...[more]

AN EMERALD AND DIAMOND RING centred by a square-cut emerald within a conforming gold surround, enclosed within 23 round brilliant-cut diamonds, in 18ct white gold

AN OPAL AND RUBY PENDANT centred with a pear-shaped cabochon-cut opal of approximately 7.12cts, within a conforming foliate and floral surround, each flowerhead centred by a ruby, in 22ct gold

A RUBY AND DIAMOND NECKLACE designed to the centre as an articulated wishbone with 7 oval-cut rubies interspersed with 33 round brilliant-cut diamonds, on an oval crossed chain, in 18ct gold, approximately 200mm in length

A PAIR OF TANZANITE STUDS each claw-set round brilliant-cut tanzanite, weighing approximately 2cts in total, in 18ct white gold (2)

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS each stylised as a flower, claw-set to the centre with a round brilliant-cut sapphire surrounded by eight round brilliant-cut diamonds, in 18ct white gold (2)
A MANDARIN GARNET AND DIAMOND RING centred by a claw-set oval mixed-cut mandarin garnet, weighing 2.163cts, enclosed within a conforming surround of 16 claw-set round brilliant-cut diamonds, the shoulders embellished with 10 claw-set round brilliant-cut diamonds, weighing approximately 0.62cts in tot ...

A PAIR OF DIAMOND, RUBY AND SAPPHIRE EARRINGS the square-cut rubies and sapphires set as sprays and enhanced with old-cut diamonds, pavé-set in scrolls, acid tested as 18ct white gold (2) (2)

A PAIR OF MORGANITE AND DIAMOND EARRINGS Each claw set emerald-cut morganite weighing approximately 3.99cts in total encased in 16 claw set round brilliant-cut diamonds weighing approximately 0.64cts in total, in 18ct gold (2)

A RUBELITE AND DIAMOND RING centred by a claw-set rubelite, weighing approximately 3.52cts, encased with 16 claw-set round brilliant-cut diamonds, weighing approximately 0.86cts in total, in 18ct white gold

AN EMERALD AND DIAMOND PENDANT stylised as a flower, centred by an oval claw-set emerald, surrounded by 16 claw-set round brilliant-cut diamonds, in 18ct white gold

AN EMERALD AND DIAMOND RING centred by an oval claw-set emerald surrounded by 12 claw-set round brilliant-cut diamonds, chased shoulders, acid tested as 18ct gold

A DIAMOND AND EMERALD RING designed in a marquise shape, the central band inset with 9 claw-set emeralds between two rows of 7 claw-set old-cut diamonds, acid tested as 14ct gold

each pear-shaped claw-set emerald suspended from three claw-set round brilliant-cut diamonds, acid tested as 18ct (2)

A PAIR OF DIAMOND AND RUBY EARRINGS each stylised as a floral spray, clip on, centred by a ruby surrounded by 12 round brilliant-cut diamonds, acid tested as 18ct white gold (2)

A PAIR OF DIAMOND AND EMERALD EARRINGS each centred by an oval claw-set cabochon-cut emerald, weighing 5.868cts in total, surrounded by 16 round brilliant-cut diamonds, weighing approximately 1.03cts in total, in 18ct gold Accompanied by a Gem Lab Certificate, reference number ID17074576M stating th ...

A 14CT GOLD, EMERALD AND DIAMOND PENDANT the claw-set square-cut emerald, below a surmount with nine pavé-set round brilliant-cut diamonds in 18ct gold suspended on a 9ct gold chain, approximately 245mm in length (2)

A TOPAZ AND DIAMOND PENDANT centred by a blue topaz set in faceted bands of alternating diamonds, hinged enhancer catch, in 18ct white gold, 37mm long

A TOURMALINE, SAPPHIRE AND DIAMOND RING centred by an oval claw-set green tourmaline, weighing approximately 2.21cts, surrounded by 13 round brilliant-cut diamonds, weighing approximately 0.60cts in total, within a conforming surround of 17 claw-set pink sapphires, weighing approximately 1.23cts in ...

A TORMALINE AND TANZANITE RING designed as two parallel bands of 12 square-cut channel-set tourmalines and tanzanites, in 18ct gold

A PAIR OF TOPAZ AND DIAMOND EARRINGS each oval claw-set topaz surrounded by 15 claw-set round brilliant-cut diamonds, in 18ct white gold (2)

A SAPPHIRE AND DIAMOND RING centred with a square-cut sapphire flanked by two pairs of tube-set diamonds, in 14ct yellow gold
505 A SAPPHIRE AND DIAMOND RING centred with a claw-set marquise-cut sapphire flanked by two pairs of claw-set diamonds, stylised scrolled shank, in 18ct gold

506 A TOURMALINE, TANZANITE AND DIAMOND RING claw-set to the centre with an oval pink tourmaline, weighing approximately 2.65cts, flanked by claw-set trillion-cut tanzanites, weighing approximately 1.40cts in total, embellished with 12 pavé-set round brilliant-cut diamonds, weighing approximately 0.18ct ...

507 A PAIR OF SAPPHIRE AND DIAMOND EARRINGS each centred with an oval claw-set sapphire, surrounded by 12 claw-set round brilliant-cut diamonds, weighing approximately 1.09cts in total, in 18ct white gold Accompanied by a Gem Lab Certificate, reference number 1018086926 stating the natural sapphires t ...

508 A DIAMOND AND AQUAMARINE RING claw-set to the centre with an emerald-cut aquamarine, weighing approximately 3.68cts, the shoulders set with 12 baguette-cut diamonds, weighing approximately 0.57cts in total, in 18ct white gold

509 A DIAMOND AND TANZANITE PENDANT claw-set to the centre with an oval-cut tanzanite, weighing approximately 0.92cts enclosed within two teardrop-shaped rows of claw-set round brilliant-cut diamonds, weighing approximately 0.60cts in total, below a tube-set oval-cut diamond, weighing approximately 0.23 ...

510 A PAIR OF TANZANITE STUDS each with a round mixed-cut claw-set tanzanite, weighing approximately 2.45cts in total, in 18ct white gold (2)

511 A PAIR OF DIAMOND AND AQUAMARINE DROP EARRINGS each surmount with a round brilliant-cut diamond, weighing approximately 0.18cts in total above a baguette-cut diamond, weighing approximately 0.22cts in total, suspending a pear-shaped aquamarine, weighing approximately 1.86cts in total, in 18ct white ...

512 A STRAND OF CORAL BEADS NOT SUITABLE FOR EXPORT composed of a single strand of approximately 97 7,5mm coral beads, to an 18ct gold clasp approximately 780mm in length

513 A PEARL PENDANT the six pearls in the form of a cross, approximately 9mm each, in 18ct white and yellow gold scalloped frames, 37mm in length

514 A STRING OF SOUTH SEA ISLAND PEARLS composed of 27 large pearls approximately 14mm in diameter, interspersed with 28 seed pearls, silver circular hinged clasp, approximately 245mm long

515 A PAIR OF PEARL EARRINGS each pearl approximately 7mm in diameter, in 9ct gold (2)

516 A PAIR OF SOUTH SEA PEARL AND DIAMOND EARRINGS each tube-set round brilliant-cut diamond, weighing approximately 0.66cts in total, suspending a South Sea pearl of approximately 12mm in diameter, acid tested as 18ct white gold (2)

517 A PAIR OF MABÉ PEARL EARRINGS each centred by a mabé pearl approximately 16,5mm in diameter, in 9ct gold (2)

518 A CULTURED PEARL NECKLACE composed of 48 cultured pearls, approximately 8mm in diameter, with a 9ct snap ball clasp, approximately 225mm long

519 A PAIR OF SOUTH SEA PEARL, TOURMALINE AND DIAMOND DROP EARRINGS each oval pink and green claw-set tourmaline, weighing approximately 2.60cts in total, above a claw-set round brilliant-cut diamond, weighing approximately 0.48cts in total, suspending an organic-shaped South Sea pearl, acid tested as 1 ...

520 AN OPAL AND DIAMOND RING the oval tube-set opal flanked by two tube-set diamonds, in 18ct gold
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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<tbody>
<tr>
<td>521</td>
<td>AN OPAL NECKLACE each opal tube-set, weighing approximately 5.15cts in total, suspended on a link chain, in 18ct gold, approximately 230mm long</td>
</tr>
<tr>
<td>522</td>
<td>A GOLD BRACELET of chainmail design, acid as tested 22ct, approximately 220mm long</td>
</tr>
<tr>
<td>523</td>
<td>A GOLD NECK CHAIN, CARTIER composed of shaped oval links, figure of eight safety clasp, stamped Cartier .750, numbered C37079 and dated 1993 420mm in length</td>
</tr>
<tr>
<td>524</td>
<td>A GOLD BRACELET, CARTIER composed of shaped oval links, figure of eight safety clasp, stamped Cartier .750, numbered C37079 and dated 1993 190mm in length</td>
</tr>
<tr>
<td>525</td>
<td>THREE GOLD RINGS in 18ct white, yellow and rose gold respectively (3)</td>
</tr>
<tr>
<td>526</td>
<td>A GOLD ‘B ZERO’ RING, BULGARI extending, in 18ct white gold</td>
</tr>
<tr>
<td>527</td>
<td>A GOLD NECKLACE, SIGNORETTI the curb-link chain with large central crew-link, Italian maker’s mark 177 VI for Signoretti Renato, Vicenza, applied with company logo, in 18ct gold, approximately 225mm long</td>
</tr>
<tr>
<td>528</td>
<td>A GEMSTONE AND DIAMOND RING centred by a band of pavé-set gemstones of various cuts and sizes interspersed with three pavé-set round brilliant-cut diamonds, between two rows of pavé-set gemstones of various cuts and sizes, in 9ct gold</td>
</tr>
<tr>
<td>529</td>
<td>A GEMSTONE PENDANT the oval blue stone claw-set, hinged clasp, in 9ct gold, 21mm in length</td>
</tr>
<tr>
<td>530</td>
<td>A PAIR OF GEMSTONE DROP EARRINGS each styled as a flower, possibly kunzite and amethyst, in 14ct gold (2)</td>
</tr>
<tr>
<td>531</td>
<td>A CITRINE BRACELET each citrine oval-set in a double four-claw setting, weighing approximately 57.09cts in total, within a tube-style gallery, with a snap clasp, in 18ct gold, one stone chipped, 185mm in length</td>
</tr>
<tr>
<td>532</td>
<td>AN AMETHYST BRACELET each amethyst tube-set, weighing approximately 42.51cts in total, scalloped surround, the chain with hinge motifs, snap clasp, in 18ct gold, 180mm in length</td>
</tr>
<tr>
<td>533</td>
<td>A TOURMALINE RING 14 square-cut pink tourmalines set in a chessboard pattern, in 18ct gold</td>
</tr>
<tr>
<td>534</td>
<td>A CITRINE RING centred by a star composed of five citrines, in 18ct gold</td>
</tr>
<tr>
<td>535</td>
<td>A PERIDOT AND TOPAZ RING the 5 checkerboard-cut blue topazes, weighing approximately 10.88ct in total, interspersed with 7 round brilliant-cut green peridots, weighing approximately 0.88ct in total, and 5 round brilliant-cut diamonds, weighing 0.10ct in total, colour G, clarity VS, in 14ct white gold ...[more]</td>
</tr>
<tr>
<td>536</td>
<td>A SMOKEY QUARTZ SIGNET RING carved as a man to dexter, the reverse faceted, chased shoulders, in 9ct gold</td>
</tr>
<tr>
<td>537</td>
<td>A COIN PENDANT/BROOCH mounted with an 1898 Kruger pond within a twisted wire surround, in 15ct gold</td>
</tr>
<tr>
<td>538</td>
<td>AN INDIAN RUBY AND DIAMOND NECKLACE AND EARRINGS each of floral design, with pear-cut rubies surrounded by old-cut brown diamonds; and A Necklace, suspended on a cord, en suite, some diamonds lacking approximately 30cm long (3)</td>
</tr>
<tr>
<td>539</td>
<td>AN IVORY BANGLE NOT SUITABLE FOR EXPORT carved in the shape of a coiled snake with stylized scales</td>
</tr>
</tbody>
</table>
540  A CHINESE HARDSTONE BANGLE carved as a continuous ring inner diameter 60mm

541  A PAIR OF GOLD CUFFLINKS each of circular form, mounted with a 1912 George V gold sovereign, in 9ct gold (2)

542  A PAIR OF DIAMOND CUFFLINKS each of square form, pavé-set with round brilliant-cut diamonds in 18ct white gold (2)

543  A MISCELLANEOUS GROUP OF UNMOUNTED ASSORTED GEMSTONES of various-cuts, colours, hues and variety, weighing approximately 31.03cts in total

544  A MISCELLANEOUS GROUP OF UNMOUNTED EMERALDS of various-cuts, hues and sizes, weighing approximately 15.12cts in total

545  A MELEE OF LOOSE UNMOUNTED DIAMONDS the round brilliant-cut champagne coloured diamonds, weighing approximately 10.01cts in total

546  A MISCELLANEOUS GROUP OF UNMOUNTED OVAL MIXED-CUT SAPPHIRES in shades of greenish blue, various sizes, the sapphires weighing 1.46cts in total Accompanied by a Gem Lab Certificate, reference number ID16072538M stating the natural sapphires to be Greenish Blue and 1.462cts in total.

547  A MISCELLANEOUS GROUP OF UNMOUNTED SAPPHIRES AND TANZANITES various shades of pinks, blues and yellows, various sizes, weighing approximately 10.06cts in total, the sapphires round mixed-cut, the tanzanites oval

548  A MELEE OF UNMOUNTED LOOSE DIAMONDS the round brilliant-cut diamonds, weighing approximately 6.01cts in total

549  A MISCELLANEOUS GROUP OF UNMOUNTED TSAVORITES of various hues and sizes, weighing approximately 5.01cts in total

550  A GENTLEMANS STAINLESS STEEL AND GOLD WRISTWATCH, BREITLING J CLASS quartz, the circular blue dial with gold baton hour markers, with Arabic number 12 to the top, the dial inscribed quartz and J Class, outer calibrated minute track, calibrated rotating bezel, sweeping seconds, subsidiary dials for stopwatch, hours, minutes and seconds, date aperture at 4 o clock, on a leather strap, accompanied with a ...[more]

551  A LADIES 18CT GOLD WRISTWATCH, ROLEX PRECISION the square silvered dial applied with black baton hour markers, conforming gold bezel, on a gold mesh strap width of dial approximately 22mm

552  A LADIES 18CT GOLD WRISTWATCH, OMEGA the oval gilt dial applied with black baton hour markers, the conforming bezel encrusted with two rows of 64 round brilliant-cut diamonds in total, on a gold mesh strap width of dial approximately 27mm

553  A GENTLEMANS GOLD WRISTWATCH, BREITLING CHRONOMETRE CROSSWIND the black dial with Roman hour numerals, the dial inscribed Breitling Chronometre Crosswind, outer calibrated minute track, calibrated rotating bezel, sweeping seconds, subsidiary dials for stopwatch, hours, minutes and seconds, date aperture at 4 o clock, on a leather strap, accompanied with a ...[more]

554  A GENTLEMANS STAINLESS STEEL CERAMIC WRISTWATCH, HUBLOT BIG BANG the black carbon fibre dial with white baton hour markers, outer calibrated minute track, sweeping seconds, subsidiary dials for stopwatch, hours, minutes and seconds, date aperture at 4 o clock, on a leather strap, accompanied with a ...[more]

555  A GENTLEMANS WRISTWATCH, RADO FLORENCE reference number S05529469, the white circular dial with silvered hour markers, sweeping seconds, on a stainless steel link strap, accompanied with a box and documents width of dial approximately 32mm

556  A LADIES WRISTWATCH, RADO FLORENCE reference number S05530229, the white circular dial with silvered hour markers, sweeping seconds, on a stainless steel link strap, accompanied with a box and documents width of dial approximately 22mm
571 A WOODLAND NYMPH BRONZE SCULPTURE, 20TH CENTURY the nude nymph reclining on a toadstool, one hand outstretched holding a detachable flower stem, on a rectangular base, mounted on a stepped marble plinth base, chip to marble base 40cm high including base

572 A CLARICE CLIFF 'THE BIARRITZ' PATTERN PART DINNER SERVICE rectangular, gilt Art Nouveau design against a yellow ground, comprising: 8 soup coupes and 17 saucers, 8 side plates, 2 dishes, in sizes, lacking covers and 9 dinner plates, printed factory mark the largest dish 20cm long (44)

573 A FRENCH ART NOUVEAU STYLE BRONZE OF A MAIDEN, AUGUSTE MOREAU (1834-1917) the figure in a flowing robe dancing on swirling waves amongst birds, on a turned moulded marble base, signed, with foundry mark for Paris 70cm high including base

574 AN ART NOUVEAU STYLE BRONZE SCULPTURE OF A SEMI-CLAD MAIDEN, LE BLANC SCULPTEUR, 20TH CENTURY the maiden with flowers in hair emerging from the sea, her outstretched arms clutching billowing fabric, on a swirled base, signed to the base 70cm high including base

575 A LIMOGES QUATREFOIL SCALLOPPED COFFEE SERVICE MANUFACTURED BY W. GUERIN, 1891-1932 decorated with swags of pink roses below gold polka dots and a scrolled pale blue rim, comprising: 11 saucers and demitasse cups, a sugar bowl and cover, a coffee pot and cover and a milk jug, rubbed gilding, scrollle ...[more]

576 A DUTCH DELFT BLUE AND WHITE URN AND COVER, 1884 the fluted baluster body hand painted in cobalt blue with a central peacock with birds and insects amongst floral decoration, the cover surmounted by a dome-shaped finial, painted factory mark, Joost Thooft, impressed 'WZK C', crazing throughout, hair ...[more]

577 A DUTCH DELFT THREE PIECE GARNITURE SET, CIRCA 1900 each baluster-shaped body painted to one side with a shaped panel enclosing a Dutch landscape, the other with a fern leaf, each domed cover similarly decorated, surmounted by a leopard finial, painted factory mark, minor chip to one cover each 21.5 ...[more]

578 A DUTCH DELFT BLUE AND WHITE URN AND COVER, 1959 the octagonal fluted baluster body painted with a vase of flowers and floral decoration, the cover surmounted by a whimsical leopard head finial, painted factory mark, Joost Thooft, crazing throughout 45cm high

579 A DUTCH BLUE AND WHITE LAMP BASE, 20TH CENTURY the faceted baluster body painted overall with blue floweheads and patterns against a cream ground fitted for electricity 54cm high including fitting

580 A ROSENTHAL 'WHITE MARIA' PATTERN PART TEA, COFFEE AND DINNER SERVICE, 20TH CENTURY each rim embossed in a floral pattern, comprising: a lidded coffee pot, a milk jug, 6 coffee cups and saucers, a lidded tea pot, a milk jug, a lidded sugar bowl, 6 tea cups and 4 saucers, a gravy boat, 6 soup coupes ...[more]

581 A PAIR OF IRISH BELLEEK ABERDEEN CREAM PORCELAIN EWERS, 20TH CENTURY each with scroll-moulded handle and spout, the fluted body encrusted with a spray of flowers, black printed factory mark, 23.5cm high (2)

582 A MEISSEN WHITE AND GILT DISH with scalloped rim, the whole profusely decorated with embossed flowerheads, foliage and gilt highlights against a cream ground, factory marking, loss to gliding 30cm diameter; and A Meissen White and Gilt Side Plate, decorated with embossed gilt dolphins and foliage aga ...[more]

583 A MEISSEN MODEL OF A PARROT, 19TH CENTURY naturalistically modelled with brightly coloured plumage peering towards the ground, perched on a cream tree stump, blue crossed swords mark, incised 644 impressed numerals 19.5cm high

584 A WEDGWOOD CREAM VASE DESIGNED BY KEITH MURRAY, 1940s the spherical body with horizontal bands, printed factory mark 19cm high
585  A MEISSEN MODEL OF A COCKATOO, 19TH CENTURY naturalistically modelled gazing downward with semi-outstretched wings, perched on a cream tree stump with gilt highlights, its crest iron-red at the back, blue crossed swords mark, incised 57a, impressed numerals 21,5cm high

586  A DOULTON BURSLEM AND EPNS-MOUNTED BASKET, 19TH CENTURY gadrooned body, the blue ground with alternating cream and gilt highlight cartouches of floral sprays, EPNS rim and pierced handle, stamped Hukin & Heath, stamped factory mark, hairline crack to base 13cm high

587  AN ITALIAN PORCELAIN AND PAINTED FISH SCULPTURE DESIGNED BY GIULIA MANGANI FOR OGGETTI, 21ST CENTURY a pair of cream and blue scaled fish with open metal rim mouth, intertwined amidst turquoise coral, mounted on a rectangular base, manufacturer's label 26,5cm high including base

588  A LINNWARE VASE, CIRCA 1940 of ovoid form in a mottled green and turquoise glaze, painted mark, impressed mark to the underside, minor glaze frets to the base 16,5cm high

589  A STONEWARE AFRICASSO VASE, MAJOLANDILE D'YALVANE (1978- ) the tubular vase with carved and incised designs depicting an abstract face and figures, incised signature to the underside 46cm high

590  A KALAHARI TERRACOTTA MOULD OF AN AFRICAN FIGURE, 20TH CENTURY with loose stopper in the form of a woman's head, signed KALAHARI to the base 49,5cm high including stopper PROVENANCE Klopcanovs Studio

591  A STONEWARE AFRICASSO VASE, MAJOLANDILE D'YALVANE (1978- ) the tubular vase with carved and incised designs depicting an abstract face and figures, incised with the letter 'A', incised signature to the underside 46cm high

592  A KALAHARI WHITE COMPOSITE MOULD OF AN AFRICAN FIGURE, 20TH CENTURY with loose stopper in the form of a man's head 41cm high including stopper PROVENANCE Klopcanovs Studio

593  A LARGE EARTHENWARE VESSEL the elongated body with ribbed design, in shades of green 78cm high

594  A CERAMIC LAMP BASE of baluster form, the base inscribed indistinctly, fitted for electricity 53cm high

595  A CERAMIC 'GUINEAFOWL' LUSTRE TILE, ESIAS BOSCH (1923 – 2010) depicting three guineafowl in a landscape, mounted on a wooden base the tile 35cm high, 46cm wide c.f.: Bosch, A. and de Waal, J., 'Esias Bosch', Struik, Winchester, 1988, illustrated on p 150, plate number 1

596  A SET OF FORTY HANDBLOWN GLASSES, EDWARD SCHMID each with frosted leaf and insect design, the handle interspersed with a twisted rop and ball design adorned with blue glass drops, terminating in a circular base, inscribed 'Schmid', comprising: 10 red wine glasses, 10 white wine glasses, 10 champagne ...[more]

597  A GLASS AND GILT SHERRY DECANTER SUITE a matching set of 6 water glasses, all embossed with stylised Art Nouveau gilded leaves and flowerheads, comprising: a sherry decanter with 8 matching stemmed sherry glasses; and A Pair of Vases, similarly decorated with gilded swags and flower heads, chip to o ...[more]

598  A SUITE OF MOULDED GLASSES, 20TH CENTURY comprising: 10 champagne flutes, 8 red wine glasses, 16 white wine glasses, 6 sherry glasses, 2 floral posy holders; A Miscellaneous Collection of Cut-Glass, comprising: 6 cut-glass water glasses, a cut-glass water jug and a cut-glass vase; and A Set of Seven ...[more]

599  THREE DECANTERS, 20TH CENTURY comprising: 2 glass with loose Staffordshire labels and one crystal with a loose Victorian silver label, possibly William Knight, London, 1844, each with stopper the tallest 31,5cm high including stopper (6)
600  each of typical wide-based form, cut with a diamond pattern, fluted neck, faceted stopper, one with a loose brandy etiquette, the other gin, signed Waterford 25.5cm high (4)

601  A PAIR OF MILK GLASS VASES each of baluster form decorated with flowerheads and foliage amongst gilt swags and floral designs, the rim with ribbed clear and pink glass, terminating in a turned foot 35cm high (2)

602  A BOHEMIAN GLASS, 20TH CENTURY blue with gilt rim and highlights, the body engraved with frosted buildings, German script and the date 1846 15cm high

603  A LARGE CLEAR AND FROSTED GLASS CHARGER, (DAVID READE, 1960-) decorated with bands of frosted glass, inscribed 'Reade 90' 63.5cm diameter

604  A FRENCH OPALESCENT GLASS BOWL, 1940s (PIERRE D'AVESN, 1901-1984) the rim with moulded bird and foliate design, stamped 'P D'Avesn, Made in France, 156', wear 30cm diameter

605  A DANISH MOTTLED WHITE GLASS VASE DESIGNED BY OTTO BRAUER FOR HOLMEGAARD, 1960s the cylindrical body with curved shoulders rising into a cylindrical neck with flared mouth, with abstract strokes in sapphire and emerald applied to the body 27cm high PROVENANCE Purchased from Christensen Gallery, Worc ...

606  A MURANO GLASS CENTREPIECE, MODERN of elongated sculptural form in graduating shades of blue and turquoise 64cm long

607  A SEGUSO VIRO MEZZA FILIGRANA 'HANDKERCHIEF' GLASS VASE, 20TH CENTURY of typical form with alternating black and white threads, cased in clear glass, engraved 'Seguso Viro Murano' 31cm high PROVENANCE Sold: Stephan Welz & Co, Cape Town, 19 & 20 February 2013, lot 813

608  A LALIQUE 'PENTHIÈVRE' DEEP AMBER AND WHITE STAINED GLASS VASE, CIRCA 1928-1932 the original designed 2 June 1928, Marcilhac number 1011, the body moulded with diamond-patterned angel fish amongst stylised waves, heightened with red staining, stencilled mark 'R. Lalique France' with Marcilhac catalo ...

609  A LALIQUE 'BACCHANTES' AMBER FROSTED GLASS VASE, 1927-2007 EDITION ANNIVERSAIRE the original designed 22 July 1927, Marcilhac number 997, the body moulded with Neoclassical female dancing nudes, stencilled mark '1927-2007 Edition Anniversaire', 'Lalique Paris' label, inscribed 'Lalique France 1195' ...

610  A CHINESE FAMILLE ROSE 'HUNDRED-BATS' BOTTLE VASE, REPUBLIC PERIOD, 1912 – 1949 the globular body painted with numerous iron-red bats in flight amongst swirling multi-coloured lingzhi-shaped clouds above a band of lappets, a raised gilt fillet encircling the shoulder enamelled with lotus blooms born ...

611  A CHINESE GILT AND IRON-RED 'NARCISSIS BOWL', QING DYNASTY, 19TH CENTURY the shaped rectangular body raised on bracket feet, each side painted with a lotus amongst scrolling foliage, each corner decorated with a bat above a gilt shou character below a foliate painted rim, iron-red six-character mark ...

612  A CHINESE SILVER-MOUNTED BLUE AND WHITE DISH, QING DYNASTY, 18TH CENTURY painted to the centre with a single flower within a roundel surrounded by floral sprays, the undecorated cavetto between two blue double rings, the rim painted with further floral sprays, mounted with a later Dutch silver swing ...
A CHINESE BLUE AND WHITE WINE CUP IN THE MANNER OF ‘WANG BU’, REPUBLIC PERIOD 1912 – 1949 finely potted with steep rounded sides rising from a countersunk base to a flared rim, painted around the side with a pair of fledglings roosting on a pine branch, the base painted with an underglaze-blue three 

A CHINESE BLUE AND WHITE BALUSTER VASE, QING DYNASTY, 19TH CENTURY the ovoid body rising from a high tapering foot to a slight flaring neck, decorated with three roundels painted with maidens at various pursuits before pavilions within rocky gardens, all reserved on a dense ground of meandering flow 

A TIBETO-CHINESE COPPER AND WHITE-METAL BOTTLE VASE raised on a high lotus-lappet foot, the bulbous body applied with ‘precious Buddhist emblems’ and floral rosettes set with hardstone cabochons, the neck surmounted with a pair of writhing dragons on a chased ground of scrolling foliage between band  

A JAPANESE BRONZE JARDINIÈRE, MEIJI PERIOD, 1868 – 1912 supported on a domed foot cast with a dense diaper pattern, the body chased and cast with figures at various pursuits within a mountainous landscape with pine trees and suspension bridges before Mount Fuji, the compressed shoulder rising into a  

A CHINESE FAMILLE ROSE ‘MILLE FLEURS’ BALUSTER VASE, LATE REPUBLIC PERIOD, 1912 – 1949 the ovoid body raised on a short foot rising to a flared neck, finely enamelled with a profusion of flowers including lilies, lotuses, chrysanthemums and peonies, the turquoise mouth with a gilt rim, the base with  

A CHINESE ‘LAVENDER-GLAZED’ BOWL the deep rounded sides rising from a slightly tapering foot to a flared rim, dressed overall in an intense lavender glaze, the base with a pseudo underglaze-blue six-character kangxi mark, minor wear 11,4cm diameter  

A JAPANESE SATSUMA EARTHENWARE BOWL, MEIJI PERIOD, 1868 – 1912 the deep rounded sides rising from an undecorated foot, profusely painted with sages and a figure of Kannon on a gilt and black enamel ground, minor wear, with presentation case 12,5cm diameter (2)  

A CHINESE COPPER-GREEN ‘GINGER JAR’, QING DYNASTY, 19TH CENTURY the globular body rising to a short neck, the shoulder applied with prunus blossoms and shou characters above an embossed key-fret border, covered overall in a translucent green glaze, minor wear, fine crazing throughout 19,2cm high  

A CHINESE HARDSTONE CUP the cylindrical body rising from a short foot, the pale celadon stone with minor russet inclusions and natural fissures, minor wear, later hardwood stand 6,5cm high excluding stand (2)  

A CHINESE HARDSTONE MINIATURE BRUSHPOT, ‘BITONG’ cylindrical, the stone of deep ivory hue with russet inclusions and natural fissures, the rim bound with a metal collar, minor chips and scratches, later wooden stand 7,5cm high excluding stand (2)  

A PAIR OF CHINESE HARDSTONE ‘FISH’ WATER DROPPERS each carved in the shape of a carp with incised scales, bifurcated tail and shaped fins, one side pierced with a shallow aperture, the mottled stone with russet, ivory and black inclusions the larger 12,5cm long (2)  

A CHINESE CELADON GLAZED ‘MALLOW BOWL’, SONG DYNASTY, 960 – 1279 the deep sides rising into six facets from a high foot to a lobed foliate rim, dressed overall in a soft celadon glaze, painted inventory number ‘S3731C271’, Christie’s label, age wear, minor glaze fill 11,2cm diameter PROVENANCE Sold:  

A CHINESE CELADON GLAZED ‘MALLOW BOWL’, POSSIBLY SONG DYNASTY, 960 – 1279 the wide flaring bowl rising to a banded rim, covered in a lustrous black-flecked russet glaze coagulating in an irregular line stopping short of the shaped foot, revealing the buff stoneware body, the well and interior decorated with  

A CHINESE MOTTLED BLACK-GLAZED STONEWARE VESSEL, LATE YUAN DYNASTY, 1271 – 1368 the ovoid body rising to a short neck with a rolled lip, the shoulder applied with a pair of lug-handles above an unglazed band, the black body with russet flecks, wear, kiln irregularities 56cm high
628 A CHINESE HUANGYANGMU AND ZITAN FIGURE OF GUANYIN standing on a shaped hillock amongst clouds, dressed in a flowing beribboned robe, her left hand in shuni mudra over the right, her meditative face with downcast eyes below a chignon and fine urna, age wear, minor repair 25.4cm high

629 A CHINESE CELADON JADE ‘BUTTERFLY’ PENDANT, LATE 19TH/EARLY 20TH CENTURY the segmented wings carved with fine veins above a shaped outline, the head carved with large eyes below a pair of curved antennae, the celadon stone of even tone, minor inclusions and fissures 7.5cm wide

630 A CHINESE CELADON JADE ‘QILIN’ PENDANT circular, carved to the centre with a horned qilin trotting on waves with a lingzhi ir its mouth, the top pierced for attachment, the stone of even celadon tone, minor wear 5.3cm diameter

631 A CHINESE CELADON JADE ‘LINGZHI AND BAT’ PLAQUE, LATE 19TH/EARLY 20TH CENTURY the oval plaque pierced and carved with a lingzhi, bat and butterfly amongst leafy tendrils and floral sprays, the stone of pale celadon tone, later hardwood stand 5cm high

632 A CHINESE APPLE-GREEN JADEITE ‘MAIDEN AND LINGZHI’ FIGURAL GROUP each carved with an almond-shaped face below a high chignon and dressed in heavy robes, one seated holding a large lingzhi spray, the other standing clutching a smaller lingzhi branch, the apple green stone with ivory and white inclusi ...

633 A CHINESE LAVENDER-WHITE JADEITE ‘MAIDEN AND CRANE’ FIGURAL GROUP standing dressed in a flowing robe, her oval face beneath a high topknot, grasping a tall lingzhi stalk in her left hand, gazing towards a crane perched on a rocky outcrop to her right, the white stone with a pale lavender undertone, ...

634 A CHINESE WHITE JADE FIGURE OF THE IMMORTAL MAGU the sauntering figure with a recumbent stag resting at her feet, dressed in voluminous robes with her hair tied into an elaborate chignon, her right arm raised holding a ruji filled basket over her back, the pale white stone with faint russet skin 7, ...

635 A JAPANESE IVORY NESTUKE OF A MERCHANT, TAISHO PERIOD, 1912 – 1926 NOT SUITABLE FOR EXPORT standing, dressed in traditional attire wearing wooden clogs, geta, his hair tied into an Edo-style topknot, chonmage, below his shaved pate, his hands raised holding a ribbed bamboo container, the back pierc ...

636 A JAPANESE FAUX HORN NETSUKE OF AN ONI, TAISHO PERIOD, 1912 – 1926 the seated figure dressed in a voluminous robe concealing his left hand, his hood disguising a pair of horns, his mischievous face with heavy brows and exposed teeth, the back pierced with two circular himatoshi, signed, age wear, f ...

637 A PAIR OF CHINESE GREY- POTTERY ROOF-RIDGE ORNAMENTS, LATE YUAN/EARLY MING DYNASTY, 14TH/15TH CENTURY each rectangular tile carved and moulded with the head of a fierce chiwen, the mouth open exposing large teeth and a protruding tongue, flared nostrils and bulging eyes below heavy brows, chips, mino ...

638 A TIBETO-CHINESE GILT COPPER-ALLOY FIGURE OF TARA, LATE 19TH/EARLY 20TH CENTURY standing with exposed breasts, the fitting dhoti with embroidered hem tied around the waist with an inlaid belt, the palm of each hand chased with a flower within a diamond-shaped cartouche, her right hand in varada mudr ...

639 A CHINESE IVORY CARVING OF A MOUNTAIN HAMLET, EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT issuing from an open clam shell above a gushing stream, the front densely carved and undercut with figures on balconies before pavilions, the centre decorated with a figure ascending the mountain on horseback cr ...

640 A THAI IVORY CARVING OF A KNEELING YAKSHA, 19TH CENTURY NOT SUITABLE FOR EXPORT carved to the centre with a kneeling guardian figure in elaborate attire, entirely enclosed by pierced and carved leafy tendrils above a narrow band of lappets, minor wear, age cracks 10cm high
<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
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<tbody>
<tr>
<td>641</td>
<td>A CHINESE IVORY CARVING OF MAGU, MID 20TH CENTURY NOT SUITABLE FOR EXPORT the immortal astride a stag clasping a rují sceptre in her left hand, her right hand holding a staff suspending a basket with tassels and a lingzhi, supported on a rockwork base, later hardwood stand 14.5cm high including stan ...[more]</td>
</tr>
<tr>
<td>642</td>
<td>A CHINESE IVORY SNUFF BOTTLE NOT SUITABLE FOR EXPORT ovoid, the front incised with a bird perched on a rocky outcrop before bamboo and narcissus below script, the back engraved with calligraphy; Another, pear-shaped, similarly decorated with a dragon amongst clouds; and Another, carved from stag-hor ...[more]</td>
</tr>
<tr>
<td>643</td>
<td>A JAPANESE IVORY OKIMONO OF SAMURAI GROUP, MEIJI PERIOD, 1868 – 1912 NOT SUITABLE FOR EXPORT raised on rockwork, the samurai leaping off his rearing horse towards a fallen figure, the figures gripping each other around the wrists, minor age cracks and wear 12cm high</td>
</tr>
<tr>
<td>644</td>
<td>A CHINESE CANTON CARVED IVORY CARD CASE AND COVER, QING DYNASTY, 19TH CENTURY NOT SUITABLE FOR EXPORT rectangular, carved to each side with a shaped cartouche enclosing figures at leisurely pursuits within a garden amongst pavilions, the cover similarly decorated, wear, age cracks 10.5cm high</td>
</tr>
<tr>
<td>645</td>
<td>A CHINESE CANTON CARVED SANDALWOOD CARD CASE AND COVER, QING DYNASTY, 19TH CENTURY of rectangular form, each side finely carved with figures at various pursuits before pavilions amongst trees, the edges carved with flowering and fruiting peach branches, fine age cracks 11.5cm high</td>
</tr>
<tr>
<td>646</td>
<td>A CHINESE CANTON CARVED IVORY CARD CASE AND COVER, QING DYNASTY, 19TH CENTURY NOT SUITABLE FOR EXPORT rectangular, each side densely carved with figures at leisurely pursuits in a bustling city with pavilions amongst trees, the edges carved with peach blossoms 9.5cm high</td>
</tr>
<tr>
<td>647</td>
<td>A JAPANESE CARVED IVORY CARD CASE, MEIJI PERIOD, 1868 – 1912 NOT SUITABLE FOR EXPORT rectangular, the standing figure of Mori Rikimaru carved gazing to the right with his right hand clutching a spear, two severed heads slung around his neck as trophies, the back carved with pine tree before a balust ...[more]</td>
</tr>
<tr>
<td>648</td>
<td>A VICTORIAN MOTHER-OF-PEARL INLAID AND ENGRAVED CARD CASE NOT SUITABLE FOR EXPORT rectangular, with hinged lid, the body inlaid with geometric mother-of-pearl and engraved with floral motifs, the front centred and inlaid with floral sprays within an iridescent border 10.5cm high, 8cm wide</td>
</tr>
<tr>
<td>649</td>
<td>A VICTORIAN MOTHER-OF-PEARL INLAID AND BRASS CIGARETTE CASE NOT SUITABLE FOR EXPORT rectangular, with hinged cover, the front inlaid with panels of iridescent mother-of-pearl to form a geometric pattern, the reverse plain 10cm high, 7.8cm wide</td>
</tr>
<tr>
<td>650</td>
<td>A VICTORIAN TORTOISESHELL AND MOTHER-OF-PEARL INLAID CARD CASE NOT SUITABLE FOR EXPORT rectangular, with hinged lid, the front and reverse centred and inlaid with a branch of engraved mother-of-pearl flowers in bloom, minor wear 10cm high, 7.5cm wide</td>
</tr>
<tr>
<td>651</td>
<td>A VICTORIAN TORTOISESHELL AND MOTHER-OF-PEARL INLAID CARD CASE NOT SUITABLE FOR EXPORT rectangular, with hinged lid, the body inlaid with a tortoiseshell panel within a mother-of-pearl border 10cm high, 7.5cm wide</td>
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<tr>
<td>652</td>
<td>A VICTORIAN LACQUER AND MOTHER-OF-PEARL INLAID CARD CASE NOT SUITABLE FOR EXPORT rectangular, with hinged lid, the body centred to the front with a mother-of-pearl inlaid floral spray cartouche, the reverse with a pagoda, the whole with an irregular mosaic pattern and gilt highlights, wear to two co ...[more]</td>
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<tr>
<td>653</td>
<td>A VICTORIAN LACQUER PAPIER-MÂCHÉ CARD CASE rectangular, with hinged lid, painted on a black ground with sprays of flowers in shades of yellow, cream, red and blue, with gilt highlights 11cm high, 8cm wide; and A Victorian Lacquer and Papier-Mâché Card Case, rectangular, with hinged lid, the body pai ...[more]</td>
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<tr>
<td>654</td>
<td>A RUSSIAN KARELIAN BURR WALNUT CIGARETTE CASE the hinged lid enclosing a compartment 13cm long</td>
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A SCOTTISH SILVER-MOUNTED HORN SNUFF MULL, LATE 19TH CENTURY/EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT the hinged cover with plain rim, the cover applied with a thistle and initialled ‘M.C.K’ 6,5cm high

A SCOTTISH BRASS-MOUNTED HORN SNUFF MULL, LATE 19TH CENTURY/EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT the hinged cover surmounted by a red jasper, the body applied with a thistle and heart motif, with a ring aperture 12cm high

A SCOTTISH SILVER-MOUNTED HORN SNUFF MULL, LATE 19TH CENTURY/EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT the hinged cover with plain rim inscribed ‘Alex R. Graham. Miltown. 1824’, the cover centred by a cartouche initialled ‘AG’, within a stylised surround, the body applied with a vacant shield cart...

A SCOTTISH SILVER-MOUNTED HORN SNUFF MULL, LATE 19TH CENTURY/EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT the hinged cover with reeded rim, the cover centred by a cartouche depicting a monogram, age cracks, restoration 8,5cm high

A SCOTTISH SILVER-MOUNTED HORN SNUFF MULL, LATE 19TH CENTURY/EARLY 20TH CENTURY NOT SUITABLE FOR EXPORT the hinged cover with chased rim and shell motif, the cover centred by a vacant cartouche within a chased surround 7,5cm high

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A GEORGE III SILVER-MOUNTED COCONUT CUP the lip surmounted by a silver stylised band engraved with initials and a crest, on a turned tapering column terminating in a turned circular base, unmarked 14,5cm high

AN EROTIC PEWTER AND PORCELAIN-MOUNTED SNUFF BOX, 19TH CENTURY the hinged oval lid yonic, enclosing a compartment 8,5cm long

AN AGATE SNUFF BOX oval, the hinged lid enclosing a compartment, the front and sides showing the stone set in a brass chased surround 7,5cm long

THREE SNUFF BOXES NOT SUITABLE FOR EXPORT one rectangular with tortoiseshell and silver floral decoration, one mounted with horn and geometric decoration and the third tortoiseshell with brass inlay the largest 7,5cm wide (3)

A CONTINENTAL IVORY, LAPIS LAZULI AND SILVER PIQUE SNUFF BOX, CIRCA 1900 NOT SUITABLE FOR EXPORT rectangular, with hinged lid enclosing a gilt compartment hallmarked ‘295 sterling standard’ with British hallmarks, the stepped cover centred by an ivory plaque depicting couples courting, surrounded by ...

A VICTORIAN MOTHER-OF PEARL INLAID SPECTACLE CASE NOT SUITABLE FOR EXPORT of elongated octagonal shape, with hinged cover, the body inlaid with diamond-shaped panels of mother-of-pearl within an iridescent border 14cm high; and A Pair of Brass and Mother-Of-Pearl Inlaid Perfume Bottles, one stamped ...

AN AMBER, IVORY AND SILVER-MOUNTED CHEROOT HOLDER NOT SUITABLE FOR EXPORT of typical form, hallmarked ‘William Henry Vince, Birmingham, 1898’, cased 8cm long; and An Edwardian 9ct Gold-mounted Cheroot Holder, hallmarked ‘R. Hovenden & Sons Ltd, London, 1902’, the accompanying silver Edwardian cheroo ...

A JERUSALEM ‘RELIGIOUS’ CARVED MOTHER-OF-PEARL PLAQUE, LATE 19TH CENTURY NOT SUITABLE FOR EXPORT carved with a central panel enclosing a scene of The Baptism surrounded by a foliate and pierced surround, inscribed’ Bethlehem’, with attached chain 14cm high; and A Cameo Carved Conch Shell 16cm long ( ...

A CONTEMPORARY RAJASTANI TEMPLE HANGING hand painted on cotton, depicting a prince and his courtiers at the water well PROVENANCE Acquired by the present owner in India 182 by 224cm

A CONTEMPORARY KASHMIR EMBROIDERED TAPESTRY 180 by 100cm rayon on handwoven cotton, depicting pale blue flowers and green foliage, highlighted with black thread PROVENANCE Acquired by the present owner in Kashmir, India
683 A CONTEMPORARY EMBROIDERED KASHMIR TAPESTRY AFTER MATISSE rayon on handwoven on cotton, depicting the figure of a horse and birds against a blue background PROVENANCE Acquired by the present owner in Kashmir, India 121 by 84cm

684 A CONTEMPORARY KASHMIR EMBROIDERED TAPESTRY, AFTER MATISSE rayon on handwoven cotton depicting a stylised horse and chariot against a black background PROVENANCE Acquired by the present owner in India 84 by 120cm

685 AN ANTIQUE IKAT TEXTILE, BORNEO Iban Dyak handwoven with natural pigments and vegetable fibres depicting ancestor motifs in the ikat technique 126 by 220cm PROVENANCE Field collected by the present owner from an Iban longhouse on a tributary of the Sarawak River in Borneo

686 A CLUNY MUSEUM REPRODUCTION TAPESTRY "LES VENDAGES", AFTER THE ORIGINAL, 16TH CENTURY linen, cotton and pigments, depicting a popular subject of the time, men and women busy with the various stages of growing, harvesting and producing wine on a feudal estate, label on the reverse from Cluny Museum, ...[more]

687 A NEEDLEWORK PANEL, DEPICTING A TITHING SCENE, 19TH CENTURY depicting the blessing of the hunter's tithe, wool needlepoint on canvas embellished with silk and gold beads framed behind glass with a mahogany surround of scrolling acanthus leaves, faded 75cm by 83cm including frame

688 A CHINESE GILT-THREAD EMBROIDERED SILK PANEL stitched with gold thread on a cobalt silk ground, three dragons soaring amongst clouds centred around a large rock rising from waves, edged with a gold and blue brocade border, soiling, stains, thread loss, tears 91 by 133cm

691 A VICTORIAN ELECTROPLATE SPOON WARMER, HARRISON BROTHERS & HOWSON, SHEFFIELD depicting a clog 22cm long

692 A PAIR OF ELECTROPLATE WINE COASTERS, SHEFFIELD, CIRCA 1900 each shaped circular with fruiting vine border and turned wooden base 17cm diameter (2)

693 A VICTORIAN SILVER PLATED TABLE CENTREPIECE, 19TH CENTURY the openwork central column centred by a flame finial, applied with scroll floral arms supporting a central cut-glass bowl and four smaller bowls, on a shaped octagonal base, further raised on four foliate bracket feet, the whole with beaded ...[more]

694 A PAIR OF ELECTROPLATE CANDLESTICKS, CIRCA 1900 of cylindrical tapering form with beaded borders, the urn-shaped sconce moulded with a band of acanthus-leaf decoration, raised on a spreading circular footrim with conforming decoration 27cm high (2)

695 A LATE VICTORIAN SILVER EMBOSSED ELKINGTON & CO. PLATE 'MERCHANT OF VENICE' WALL PLAQUE DESIGNED BY LÉONARD MOREL-LADEUIL, BIRMINGHAM, 1885 the rectangular-shaped tray surmounted by a central wreath flanked by putti, inscription plaque below, mounted on a wooden backing, wear to plate, 6300g, 43cm h ...[more]

696 A WMF (WÜRTTEMBERGISCHE METALLWARENFABRIK) ART NOUVEAU FIGURAL CENTREPIECE, GERMANY, CIRCA 1900 modelled as a female centaur holding up a circular glass bowl, raised on a tapering rectangular base, decorated with curvilinear and foliate motifs 44cm high

697 A WMF (WÜRTTEMBERGISCHE METALLWARENFABRIK) SECESSION ART NOUVEAU SILVER PLATED AND ENGRAVED CRYSTAL PUNCH BOWL AND COVER, GERMANY, CIRCA 1900 of tapering ovoid form with overall stylised foliate and curvilinear decoration, angular handles, raised on two paw feet and two bracket feet, 56,5cm high, an ...[more]

698 A CASED SET OF FOUR ELECTROPLATE SALTS AND SPOONS, ELKINGTON AND COMPANY, CIRCA 1900 of circular form, with Egyptian motif, gilt interior

699 A GEORG JENSEN ELECTROPLATED CUTLERY SET comprising: 8 dessert spoons, 8 soup spoons, 8 fish knives, 8 fish forks, 8 dessert knives, 8 dessert forks, 8 dinner knives, 8 dinner forks, 8 tea spoons, 2 serving spoons and a sauce ladle (67)
700  A GEORGE II SILVER SUGAR CASTOR, SAMUEL WELDER, LONDON, 1738 the gadrooned baluster body on an octagonal foot, the pierced cover with flame finial, Berthold Hermann Muller, dents, 162g, 17.5cm high; and Another, similar, 156g, 15cm high (2)

701  A PAIR OF GEORGIAN SILVER BERRY SPOONS, MARKS RUBBED, PROBABLY BIRMINGHAM 1784 of typical form, 107g total, and A Victorian Silver Caddy Spoon, Mary Chawner, London, 1838, of shovel form, the sides with feather decoration, 36g (3)

702  A GEORGE III SILVER TANKARD, JOHN ROBERTSON I, NEWCASTLE, 1797 of baluster form, the whole chased with flowerhead, lattice-work and scrolling foliate decoration, leaf-capped loop handle, on a circular foot rim, 333g, 13cm high

703  A PAIR OF GEORGE III 'OLD ENGLISH' PATTERN SILVER SAUCE LADLES, RICHARD COOKE, LONDON, 1803 each terminal engraved with a crest, 84g total (2)

704  A VICTORIAN SILVER EPERGNE, LONDON, EDWARD & JOHN BARNARD, 1864 the figural centerpiece raised on three cast foliate feet, the base applied with scrolling foliate decoration in relief supporting three large and finely modelled classical female figures holding an openwork basket applied with a cast g ...[more]

705  A VICTORIAN SILVER KETTLE-ON-STAND, JOHN NEWTON MAPPIN, LONDON, 1889 of globular form, the shoulders chased with a band of foliate decoration beneath a gadroon rim, both sides engraved with a wreath cartouche, one enclosing a crest, the other initials, applied with an angular spout, the hinged cover ...[more]

706  A LATE VICTORIAN SILVER FOUR-PIECE TEA SERVICE, ATKINS BROTHERS, SHEFFIELD, 1896 comprising a teapot, hot water jug, milk jug and two handled sugar bowl, each engraved with floral panels flanking acanthus-leaf and cartouches engraved with the initials 'BEC', raised on a foot, harp-shaped handles, re ...[more]

707  A LATE VICTORIAN SILVER SALVER, JAMES DEAKIN & SONS, SHEFFIELD, 1896 circular with gadroon and shell border, the centre engraved with a band of foliate decoration enclosing a crest, 854g, 34cm diameter

708  A SCOTTISH SILVER BON-BON DISH, HAMILTON & INCHES, EDINBURGH, 1899 oval with reeded rim above a pierced foliate border, raised on a conforming footrim, the centre engraved with a crest 128g, 15.5cm wide

709  A GROUP OF FOUR OLD ENGLISH PATTERN SILVER SERVING SPOONS, VARIOUS MAKERS AND DATES 321g; Another, Harrison Fisher, Sheffield, 1907, 158g, and An Elizabeth II Silver Jubilee spoon, 33g (6)

710  A MISCELLANEOUS GROUP OF SILVER VINAIGRETTEs, VARIOUS MAKERS AND DATES, LATE 19TH CENTURY/EARLY 20TH CENTURY of rectangular form with hinged covers, 85g all inclusive, and A Silver-Mounted Scent Bottle, late 19th Century, apparently unmarked, 3cm high (5)

711  A MISCELLANEOUS GROUP OF SILVER VESTA CASEs, VARIOUS MAKERS AND DATES, LATE 19TH CENTURY/EARLY 20TH CENTURY of rectangular form with hinged cover, one example chased with stylised foliage enclosing engraved initials, 87g all inclusive (3)

712  A SILVER HELMET SHAPED MILK JUG, HALLMARKS INDISTINCT, CIRCA 1900 of typical form with floriform rim, angular handle and raised on three pad feet, 9cm high, 91g

713  A VICTORIAN SILVER BOWL, MAPPIN & WEBB, LONDON, 1889 of shaped circular form, the centre engraved with a band of curvilinear leaf decoration, the sides divided into six panels of flowerhead and foliate decoration, raised on three griffin headed double-scoll feet 90g, 10cm diameter

714  A GROUP OF SHELL-SHAPED SILVER BUTTER DISHES, VARIOUS MAKERS AND DATES, LATE 19TH/EARLY 20TH CENTURY each of shell form 843g all inclusive, the largest 29cm long (7)
715 AN EDWARDIAN SILVER ROSE BOWL, JAMES WAKELY & FRANK CLARKE WHEELER, LONDON, 1904 the whole with repoussé foliate decoration, on a domed circular footrim 237g, 9cm high

716 AN EDWARDIAN TWO-HANDLED SILVER SUGAR BOWL, HENRY MATTHEWS, BIRMINGHAM, 1902 the chased, scrolled and pierced body centred by two vacant cartouches, applied with scroll and foliate handles, 126g, 15,5cm across handles

717 AN ENGLISH SILVER SALVER, JAMES DIXON & SONS, SHEFFIELD, 1910 the circular body with fruiting vine and C-scroll rim, chased with flowerheads, scrolling foliation and C-scrolls centred with engraving, raised on four shell-and-leaf feet 2150g, 41,5cm diameter

718 A MISCELLANEOUS GROUP OF FOUR SILVER SAUCEBOATS, VARIOUS MAKERS AND DATES, LATE 19TH/EARLY 20TH CENTURY of oval form, three raised on three pad feet, one on an oval base 844g all inclusive, the largest 10,8cm wide (4)

719 A MISCELLANEOUS COLLECTION OF SILVER ITEMS, VARIOUS MAKERS AND DATES 12 assorted spoons and 11 assorted forks, 1620g in total (23)

720 A PAIR OF GEORGE V SILVER SALAD SERVERS, ROBERT PRINGLE AND SONS, SHEFFIELD 1922 total weight 147g

721 A GEORGE V SILVER THREE PIECE TEA SERVICE, HUKIN AND HEATH, BIRMINGHAM, 1928 comprising: a teapot, milk jug and sugar basin, of circular form, with loop handles, on a cylindrical base, 694g all inclusive, the teapot 12,5cm high (3)

722 A GEORGE V SILVER TAZZA, BLACKMORE & FLETCHER LTD, LONDON, 1929 circular with reeded floriform rim, on a pedestal base with conforming spreading footrim 130g, 8,5cm high

723 A MISCELLANEOUS GROUP OF SILVER CIGARETTE BOXES, VARIOUS MAKERS AND DATES, 20TH CENTURY rectangular, some with engraved inscriptions (4)

724 A GROUP OF MISCELLANEOUS SILVER ITEMS, VARIOUS MAKERS AND DATES comprising: 4 trophy cups, 2 napkin rings, 6 spoons and a silver-topped bottle, 570g excluding bottle (13)

725 A CASED PAIR OF SILVER NAPKIN RINGS, EARLY 20TH CENTURY (2)

726 A MISCELLANEOUS GROUP OF SILVER ITEMS, VARIOUS MAKERS AND DATES comprising: a bowl and cover, 7 teaspoons, 365g all inclusive (8)

727 AN ELIZABETH II THREE PIECE SILVER TEA SET, VINER'S LTD, SHEFFIELD, 1963 comprising: a teapot, a milk jug and a two-handled sugar basin, each oval gadrooned body applied with a turned-wooden harp-shaped handle, the hinged cover with an oval gadrooned finial 1147g all inclusive, the teapot 15cm high ...

728 AN ELIZABETH II FOUR-PIECE SILVER TEA SERVICE, GARRARD & CO LTD., LONDON, 1964 comprising: a teapot, coffee pot, two-handled sugar bowl and milk jug, of baluster part-lobed form, the rim chased with a band of foliate decoration, wooden angular leaf-capped handle and finial, stamped 1474g all includi ...

729 A CANTEEN OF QUEENS PATTERN SILVER CUTLERY, ROBERTS AND BELK LTD, SHEFFIELD, 1970 comprising: 8 dinner knives, 8 dessert knives, a carving knife, fork and steel, 8 dinner forks, 4 serving spoons, 8 dessert spoons, 8 espresso spoons, 8 teaspoons, 8 soup spoons, 8 dessert forks, 8 fish knives and 8 fi ...

730 A CAPE SILVER DOUBLE MARROW SCOOP, LAWRENCE TWENTYMAN, 19TH CENTURY 21cm long, 50g
A CHINESE SILVER HAIR ORNAMENT, QING DYNASTY, 19TH CENTURY scroll shaped, embossed with flowers and foliage, the centre chased with an endless knot within a rectangular cartouche, marked 70g, 6cm wide

A PORTUGUESE SILVER SALVER, .916 STD, CIRCA 1938 shaped rectangular with scrolling foliate rim, the centre engraved with shell, flowerhead and scrollwork 352g, 25cm long

A CHINESE SILVER CIGARETTE CASE, REPUBLIC PERIOD, 1912 – 1949 rectangular, enclosing a hinged compartment with undecorated thumb-piece, the lid decorated with a sinuous dragon coiling around a circular cartouche monogrammed 'M.H.', apparently unmarked 106g, 10cm wide

A MIDDLE EASTERN SILVER VASE, HALLMARKS INDISTINCT, LATE 19TH CENTURY of ovoid form, the whole decorated with flowers, birds, foliage and latticework with a band of fluting to shoulders 519g, 18.5cm high

A JAPANESE SILVER AND COPPER INLAID CIGARETTE CASE, TAISHO PERIOD, 1912 – 1926 rectangular, enclosing a hinged compartment with an undecorated thumb-piece, the front decorated with a Bijin seated in a jinrikisha holding a parasol in a landscape with attendants before mount Fuji, stamped .950 silver, ...[more]

A JAPANESE SILVER AND COPPER INLAID CIGARETTE CASE, TAISHO PERIOD, 1912 – 1926 rectangular, enclosing a hinged compartment with an undecorated thump-piece, decorated with a three-tier pagoda, rocky outcrops and pine trees before mount Fuji, chased with a three character mark, wear, 75g, 6.5cm wide

A GERMAN SILVER BOWL, CIRCA 1900 of oval form, moulded and chased with overall foliate decoration and putti, 134g, 6cm high

A GERMAN SILVER INKWELL, J.H. WERNER, .925 STD, BERLIN, CIRCA 1910 the globular cover chased with a band of foliate decoration, on a crystal square, stepped base with conforming decoration, mounted on a rectangular silver base with pen aperture 19cm high

A CONTINENTAL SILVER-GILT CHALICE AND COVER, MARKS INDISTINCT, PROBABLY FRENCH, WITH IMPORT MARKS FOR LONDON 1890 tapering ovoid on a knopped stem, with overall rococo decoration enclosing an oval cartouche, circular footrim, the cover with conforming decoration, 588g, 38cm high

A DUTCH BRASS TOBACCO BOX, 19TH CENTURY the hinged oblong lid engraved with musicians in a bar, enclosing a compartment, the reverse, similar, the body engraved 'VERLAAT' and 'DE WERELT', indistinct inscriptions to lid and base; and Another, oval, with sliding locking mechanism the larger 17cm long ...[more]

A BATAVIAN PAKTONG SPITTOON, LATE 19TH CENTURY of baluster form with flared rim 37.5cm high

A CAPE COPPER MIXING BOWL, 19TH CENTURY the hemispherical shaped bowl with a rolled rim, applied with a loop handle 35cm diameter

A CONTINENTAL COPPER AND BRASS BARGE WATER CARRIER, 19TH CENTURY hinged over handle above a circular tapering body, spout and opposing carrying handle, on a circular base, dents 36.5cm high including handle

A MISCELLANEOUS COLLECTION OF COPPER ITEMS, LATE 19TH CENTURY comprising: a coal scuttle and scoop, two crumb trays and brushes and a cigar case the coal scuttle 40cm long (7)

A COPPER KETTLE, 19TH CENTURY of typical form, swan-neck spout, copper handle 36.5cm high

THREE COPPER JELLY MOULDS, 19TH CENTURY of various shapes and sizes, dents, restorations the largest 24cm diameter (3)
747 A COPPER KETTLE-ON-STAND, 19TH CENTURY the oval body with brass handle, swan-neck spout, on a brass stand, a copper burner below 36cm high

748 A COPPER KETTLE, 19TH CENTURY of a swan-neck spout, copper handle, dents, 31cm high; and Another, with shaped brass, repairs 28cm high (2)

749 A HARLEQUIN GROUP OF SIX COPPER MEASURES, 19TH CENTURY comprising: two 2 Gallons, two 1/2 Gallons, one 1/4 and one unmarked, of various shapes, repairs the largest 34cm high (6)

750 A COPPER JAM BOILER, 19TH CENTURY 32cm diameter; and A Copper Pot, dents, lacking cover 24.5cm diameter (2)

751 A CAPE BRASS COFFEE URN AND KONFOOR, THOMAS CHRISTOPHER FALK, ROBERTSON, 20TH CENTURY the pierced square konfoor with side drawer on four pad feet, cylindrical urn with moulded bands stamped ‘T.C. Falck 1974 Robertson’, applied strap-work handles and spigot, detachable domed cover with bun-shaped f...[more]

752 A BOXED SILVER GILT AND ENAMEL SURPRISE EGG, STUART DEVLIN, LONDON, EARLY 20TH CENTURY the egg opening to reveal an emerald green enamelled base, set with a stylised hen standing over a chick in a hatching egg, numbered ‘37’, in a fitted case (2)