

SPINK

e-Catalogue

26050 - Jewellery & Objets de Vertu

Lot 1



AN EARLY 20TH CENTURY DIAMOND 'MOI ET TOI' RING Claw-set with two principal old-cut diamonds within crossover shoulders set with smaller stones. The crossover design symbolises the union of two individuals. Tests as platinum Unmarked Size/dimensions: ring size M (US 6 1/4) Gross weight: 6.90g All diamonds are present and securely set. The stones are lively, bright, and well matched, with some showing fluorescence. Minor chips and natural inclusions are noted. The principal diamonds are estimated at approximately 0.41ct and 0.55ct, with a total estimated diamond weight of approximately 1.60ct. The piece shows only minimal signs of wear and is presented in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 2



A MID-CENTURY DIAMOND CLUSTER DRESS RING Set with brilliant and baguette-cut diamonds arranged in flowing bands, in a crossover design. Maker's mark [G] Stamped 900 Plat Size/dimensions: M 1/2 (US 6 1/2) Gross weight: 10.90g All stones are present and securely set. The diamonds have a total estimated weight of approximately 1.05ct, with some stones displaying minor fluorescence. The piece shows light wear consistent with its age and use, and is offered in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 3



A DIAMOND CLUSTER DRESS RING Set with a central cluster of brilliant-cut diamonds arranged in multiple curved tiers and rows, creating a bold domed profile. Tests as 18ct white gold Unmarked Size/dimensions: ring size H 1/2 (US 4) Gross weight: 5.93g All stones are present and securely set. One diamond displays pronounced fluorescence. The total estimated diamond weight is approximately 1.45ct. With only minimal signs of wear, the piece is presented in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£600 to £800**

Lot 4



A DIAMOND RING LONDON, 1977 Set with five graduated brilliant-cut diamonds in rubover settings. Maker's mark 'TLD' London hallmarks Stamped 750 Size/dimensions: ring size I 1/2 (US 4 1/2) Gross weight: 3.87g All diamonds are present and securely set. The total estimated diamond weight is approximately 0.78ct. Minor natural inclusions are noted under magnification, while the central diamond displays strong fluorescence. Some signs of wear, with possible evidence of acid testing and/or repair on the inside of the band. Otherwise the piece is presented in good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£300 to £400**

Lot 5



A DIAMOND CLUSTER RING Set with a central brilliant-cut diamond within a halo of smaller brilliant-cut diamonds, resembling petals. Tests as 18ct white gold Unmarked Size/dimensions: ring size J 1/2 (US 4 3/4) Gross weight: 6.65g Accompanied by GCS report no. 5786-2048 dated 13/04/2026, stating natural diamonds totalling approx. 3.00ct, colour G/I, clarity VS1-SI1. All stones are present, natural, and well matched, and are securely set. Minor fluorescence is observed in some stones. The piece shows light wear consistent with its age and remains in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£3,000 to £4,000**

Lot 6



A DIAMOND BOMBÉ COCKTAIL RING Bombé-style mount with fluted gold decoration surrounding a white-metal plaque pavé-set with approximately thirty round brilliant-cut diamonds. Test as 20ct gold with white metal. Unmarked. Size/dimensions: ring size K 1/2 (US 5 1/4). Gross weight: 11.15g. All diamonds are present, secure, and well matched, with some showing fluorescence. The total estimated diamond weight is approximately 0.75ct. The piece exhibits minor knocks and light dents, with possible evidence of prior resizing or repair, and is offered in good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 7



A DIAMOND RING LONDON, 1987 Art-deco style with openwork navette design. The elongated plaque set throughout with round brilliant-cut diamonds around a central stone. London hallmarks. Stamped 18. Size/dimensions: ring size M (US 6 1/4). Gross weight: 5.49g. All diamonds are secure, well matched, and lively, with some showing fluorescence. The total estimated diamond weight is approximately 0.58ct. The piece shows light wear consistent with use and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 8



A DIAMOND SPRAY BROOCH Designed as a stylised spray/ribbon cluster set with baguette, pear and brilliant-cut diamonds. The reverse includes a loop allowing for wear as a pendant. Stamped PLAT. Size/dimensions: 5.5cm x 3.8cm. Gross weight: 17.97g. All diamonds are present and well matched, displaying a lively appearance. The estimated total diamond weight is approximately 8.12ct. Some stones show strong fluorescence. The clasp and pin mechanism are functioning well. The piece shows very light wear and is offered in excellent overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 9



A DIAMOND TENNIS BRACELET Set with a continuous line of round brilliant-cut diamonds. Comprising articulated links allowing fluid movement, each diamond individually claw-set for flexibility and light performance. Stamped 14K. Size/dimensions: 19cm long. Gross weight: 19.34g. All diamonds are present and well matched. The estimated total diamond weight is approximately 3.96ct. The piece exhibits very light wear overall, with the clasp in good working order, and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 10



A PAIR OF DIAMOND STUD EARRINGS Each set with a single round brilliant diamond in a classic claw setting with butterfly backs. Tests as 18ct white gold. Signed with an unidentified mark. Size/dimensions: 6.7mm x 6.7mm. Gross weight: 2.39g. Accompanied by GCS report no. 5786-2047 dated 13/04/2026, stating natural diamonds (2), each approx. 1.20ct, colour J-L, clarity VS1-SI2. Both diamonds are securely set, with minimal fluorescence noted. The piece exhibits very little visible wear and is offered in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,000 to £3,000

Lot 11



A PAIR OF DIAMOND STUD EARRINGS Set with princess-cut diamonds surrounded by marquise-cut accents, in a floral-inspired geometric cluster with butterfly backs. Stamped on backs 750, P0032, MD076. Size/dimensions: 7mm x 7mm. Gross weight: 2.40g. All diamonds are present and well matched, with minor fluorescence noted. The piece exhibits very light wear overall, with secure studs and fittings, and is offered in excellent condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 12



A PAIR OF DIAMOND CLUSTER EARRINGS SHEFFIELD, 1999 Vine-like details leading to multi-petal diamond clusters in a floral arrangement. Tests as 18ct white gold Sheffield hallmarks Size/dimensions: 1.91cm x 1.22cm Gross weight: 9.74g All stones are present and securely set. The estimated total diamond weight is approximately 0.54ct. Some diamonds exhibit minor fluorescence. The piece shows very light wear overall, with secure lever back fittings, and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£600 to £800**

Lot 13



A PAIR OF DIAMOND DROP EARRINGS Each designed as a pear-shaped drop pavé-set with round brilliant-cut diamonds, suspended from a stud fitting with butterfly backs. Birmingham hallmarks Stamped 750 (one back stamped 10K) Size/dimensions: 1.77cm x 0.87cm Gross weight: 4.00g All diamonds are present and well matched, with occasional fluorescence noted. The estimated total diamond weight is approximately 0.54ct. One backing has been replaced and is not original. The piece exhibits light wear consistent with age and is offered in very good overall condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£500 to £600**

Lot 14



AN EARLY 20TH CENTURY RUBY AND DIAMOND RING Set with three claw-set cushion-cut rubies flanked by four smaller old-cut diamonds. A traditional arrangement with engraved scrolling shoulders and gallery detailing. Maker's mark 'hph' Birmingham hallmarks Stamped 18CT Size/dimensions: ring size S (US 9 1/4) Gross weight: 3.12g The rubies display a deep red colour with visible inclusions and sharp facet edges. The central ruby is estimated at approximately 0.73ct, with the two smaller stones each approximately 0.42ct. Occasional dark crystal inclusions are noted, indicative of natural origin. The diamonds are well matched and securely set. The piece exhibits very light wear overall and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 15



A MID-CENTURY SAPPHIRE AND DIAMOND RING Set with an oval-cut blue sapphire and four old-cut diamonds. Featuring engraved textured shoulders and classic mid-century row layout. Stamped 18CT Size/dimensions: ring size O (US 7 1/4) Gross weight: 6.71g All stones are present and securely set. The sapphire is estimated at approximately 0.42ct, with a total diamond weight of approximately 0.88ct. The sapphire exhibits slight facet edge abrasion but remains lively and vivid in colour. The diamonds are well matched. The piece shows light surface wear and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £600

Lot 16



A MID-CENTURY SAPPHIRE AND DIAMOND RING Set with a central round blue sapphire between two brilliant-cut diamonds. Claw-set on a gold band with simple classic form. Stamped PLAT 18CT Size/dimensions: ring size N (US 6 3/4) Gross weight: 1.95g All stones are present and securely set. The sapphire is estimated at approximately 0.17ct, with total diamond weight of approximately 0.26ct. The diamonds are bright and lively, with slight fluorescence noted. The band exhibits light wear and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 17



A SAPPHIRE AND DIAMOND RING LONDON, 1980A rectangular step-cut blue sapphire in a bezel setting, flanked by asymmetrical clusters of round brilliant-cut diamonds to the shoulders. Maker's mark 'AMC' London hallmarks Stamped 750 Size/dimensions: ring size M (US 6 1/4) Gross weight: 4.82g The sapphire is of deep blue colour with visible colour zoning and is estimated at approximately 1.00ct. The diamonds are all present, well matched, and securely set. The piece exhibits very little visible wear and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £600

Lot 18



A MEDIEVAL SAPPHIRE GOLD RING CIRCA 1300-1500 Set with a sizeable natural blue sapphire cabochon within a closed-back cusped hexagonal bezel of characteristic pie-dish form. The bezel mounted on a rounded hoop. Tests as ~24ct gold (shank), ~19ct (bezel). Unmarked Size/dimensions: ring size Q (US 8 1/4) Gross weight: 4.46g The sapphire is estimated at approximately 5.14ct and is securely set. It exhibits attractive, visible angular colour zoning throughout the stone. The piece shows wear consistent with age, including light dents and evidence of historical manipulation to the bezel, and is offered in fair condition. Provenance Passed down by familial descent Reported to the Portable Antiquities Scheme but due to the lack of findspot, unable to be recorded This finely preserved medieval gold ring exemplifies the enduring appeal of sapphire-set jewellery among the elite classes of late medieval Europe. They were among the most prized gemstones of the Middle Ages and occupied a unique position at the intersection of religious devotion, aristocratic identity, and magical belief. Its deep blue was associated with the heavens and divine wisdom, making it a favoured stone within ecclesiastical circles. From the early medieval period onward, bishops and senior churchmen wore sapphire-set rings as symbols of spiritual authority, while sapphires also adorned reliquaries, processional crosses, and liturgical vessels. Beyond the Church, sapphires were highly sought after by royalty and the nobility. Their rarity, coupled with the considerable expense of importing them along trade routes from Sri Lanka, Persia, and the wider Islamic world, restricted ownership to the wealthiest ranks of society. Contemporary lapidaries and medieval writers attributed a remarkable range of virtues to the stone. Sapphires were believed to preserve chastity, encourage peace and reconciliation, protect against envy and treachery, and even act as an antidote to poison. They were also credited with medicinal powers, including the ability to cure headaches, heal ulcers, and protect against snake bites. Such beliefs transformed gemstone rings into potent amulets as well as conspicuous displays of wealth and status. Unlike later faceted gemstones designed to maximise brilliance, medieval sapphires were typically fashioned as smooth cabochons, emphasising the purity and depth of colour believed to embody their spiritual and protective qualities. In many cases, the gemstone itself represented the majority of the ring's value, while the gold mounting served to frame and display this precious and symbolically charged material. This ring belongs to a well-documented group of medieval gem-set finger rings characterised by pie-dish bezels and geometric settings. Comparable examples are preserved in major museum and archaeological collections, including the Victoria and Albert Museum (inv. no. 642-1871), and are recorded through the Portable Antiquities Scheme (references HAMP-EBA980, ESS-49D8F6, and SUSS-8219A6). The hexagonal bezel employed here reflects a sophisticated geometric aesthetic popular during the later medieval period. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,000 to £3,000

Lot 19



A POST-MEDIEVAL POSY RING - 'LOVE & LIVE HAPPY' CIRCA 1650-1800 Plain exterior band with italic script on the inside surface 'Love & live happy'. Tests as ~21ct Gold Maker's mark possibly 'RE' Size/dimensions: ring size R (US 8 3/4) Gross weight: 2.79g The piece shows light wear consistent with age, with no evidence of significant wear. The band is stable and suitable for wear, and the item is offered in good condition. Provenance Found at Painswick CP (Gloucestershire), June 2024~ Recorded with the British Museum (ref. PAS-WILT-5CEA09) ~The Treasure Report notes: "A number of rings with this inscription have been recorded onto the PAS database, including WILT-4CDFB8 and SUR-76F205 (2019T40) and are dated to the 17th and 18th centuries. The lettering on this ring is also consistent with a late 17th century date. Oman (1974, p.41) notes that italic lettering on this type of ring generally replaced Roman capitals in the second quarter of the 17th century - and was ubiquitous on late 17th and 18th century rings. Joan Evans (1931, p.71) notes a ring with this inscription dated 1689, and the British Museum also has a number of rings with the same inscription, one of which is dated to the maker's mark to AD1682-1709 (BM Af. 1331), and another to c.AD1696-1720 (Af 1330)." Posy rings, among the most enduring and intimate forms of historic jewellery, derive their name from the French word *poésie*, meaning poetry. Characterised by inscriptions engraved within the band, they served as personal tokens of affection, friendship, loyalty, and marriage from the late medieval period through the eighteenth century. Their concealed messages, known as "posies" or "poesies", transformed otherwise simple gold bands into deeply meaningful objects charged with emotional significance. This ring bears the inscription LOVE & LIVE HAPPY. Similar inscriptions are known from documented examples in public and private collections, including a ring in the British Museum dating from the late eighteenth century bearing the identical motto. Variations of the sentiment, including "Live in Love" and related expressions, appear throughout the corpus of English posy rings. The repetition of certain mottos across surviving examples suggests that goldsmiths maintained collections of popular phrases from which customers could choose. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £600

Lot 20



A GEORGIAN MOURNING RING TO CAPTAIN ROBERT HUDSON (D. 1816) CIRCA 1817 The band decorated with black enamel about the text 'IN MEMORY OF', centred by a glazed panel bordered by a halo of natural split seed pearls symbolising tears. The interior is inscribed 'Robt. Hudson | ob. 22 Mar 1817 aet. 67'. Tests as 14ct gold. Size/dimensions: ring size T 1/2 (US 9 3/4) Gross weight: 6.55g The pearls are all present and well matched. There is minor loss to the black enamel. The piece shows very light wear overall, particularly to the inscription. The hair or cloth formerly contained beneath the glazed panel is no longer present, and the item is offered in good condition. Captain Robert Hudson (1750-1816) Robert Hudson was a prominent East India Company commander whose career exemplifies the opportunities for wealth and social advancement created by Britain's maritime empire in the late eighteenth century. Hudson entered the service of the East India Company in 1776 as a midshipman and subsequently completed eight voyages to the East. During a maritime career spanning more than two decades, he served aboard several of the Company's largest merchant vessels, including the Ponsborne, Vansittart, and Houghton. Rising steadily through the ranks, he assumed command of the Houghton in 1793 and completed two voyages as captain. His service placed him at the centre of the lucrative trade networks connecting Britain with India and China during a period of rapid imperial and commercial expansion. A surviving portrait, now in the collection of the Royal Museums Greenwich, records Hudson at the height of his career. Depicted in the full uniform of the Company's marine service against a maritime backdrop, the portrait reflects both his professional achievements and the elevated social status enjoyed by successful East India captains. Such men occupied a distinctive position within British society, combining maritime expertise with commercial ambition and frequently returning from the East with substantial fortunes. Following his retirement from active service in 1798, Hudson successfully transitioned from seafarer to merchant capitalist. Like many former Company captains, he invested heavily in shipping and commerce, becoming a director of the East India Company and entering into partnership with the influential Borradaile family of London shipowners. Through the firm of William and Richardson Borradaile of Fenchurch Street, Hudson acquired interests in several vessels engaged in the India and China trades, including the *Inglis*, a substantial East Indiaman launched at Penang in 1811. His prosperity is reflected in the provisions of his will, proved in London in May 1817. The document describes him as "Robert Hudson of Clapham, Esquire," and records extensive holdings in East India stock and other investments. The will provides for his wife, grants substantial trust arrangements, and names among its executors and trustees several prominent figures from his commercial circle, including his brother William Hudson, the merchant Richardson Borradaile, and William Cotton. The complexity of these arrangements demonstrates the considerable scale of Hudson's financial affairs and the close interconnection of London's mercantile elite. Hudson's family alliances further reinforced these commercial networks. In 1799 he married Demetria Cotton of Camberwell, linking the Hudson family to another prominent mercantile dynasty. Their only son, Robert Hudson (1801-1883), would later become a Fellow of the Royal Society, continuing the family's ascent into the ranks of Britain's scientific and social establishment. Captain Hudson died on 22 March 1817 and was buried nine days later. Contemporary records indicate that he left an estate valued at more than £74,000 to his son - a fortune of exceptional magnitude for the period and testament to the wealth generated through East India Company service, maritime commerce, and investment. His life charts the classic trajectory of the late Georgian East India captain: from seaman and commander to merchant, shipowner, Company director, and gentleman of considerable fortune. A Note on Mourning Rings By the nineteenth century, mourning jewellery had become highly codified within British social and material culture. Public expressions of grief were not only accepted but expected, and jewellery formed a central part of this visual language of remembrance. Rings, brooches, and lockets were frequently commissioned to commemorate the dead, incorporating inscriptions, symbolic motifs, or hairwork, and were often worn during prescribed periods of mourning. Mourning jewellery occupies a complex position between personal sentiment and public ritual. These objects functioned both as private tokens of loss and as visible affirmations of social convention, preserving memory in material form across generations. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 21



A GEORGIAN MOURNING RING TO THOMAS BURTON (D. 1831) LONDON, 1828 With black enamel and central memorial panel. The ring features engraved inscription within enamelled borders and applied later Victorian panel to centre. The interior is inscribed 'Tho.s Burton | ob.t 1 Jan.y, 1831 aet. 74'. Maker's mark 'WP' Tests as 18ct Gold London hallmarks Size/dimensions: ring size M (US 6 1/4) Gross weight: 4.60g The piece shows light surface wear consistent with age. The enamel remains intact, and the item is offered in very good condition.

Thomas Burton (1757-1831) Thomas Burton of Bakeham House, Egham, Surrey, was a substantial landowner and gentleman whose life and family are unusually well documented through contemporary newspapers, parish records, and probate archives. Burton appears frequently in local Berkshire and Surrey newspapers during the final years of his life. In April 1829 he was involved in a serious accident when the Devonport Mail Coach lost control near Egham and collided with his chaise. Burton suffered severe head injuries and was conveyed to Bakeham House following emergency treatment. Contemporary reports remarked upon the extraordinary circumstances of the accident, in which the runaway coach horses continued for several miles before overturning. By late 1830 Burton again appeared in the local press when one of his agricultural barns near Egham was destroyed by fire during the period of widespread rural unrest associated with the so-called Swing Riots. Newspaper accounts describe the suspicious destruction of the building and note concerns regarding incendiary attacks then affecting farms throughout Berkshire and Surrey. Significantly, the reports observe that Burton's property had been left unguarded despite heightened local security measures, and that an unknown individual had deliberately damaged the fire engine's hose in an apparent attempt to prevent efforts to extinguish the blaze. Only weeks later, Burton met a tragic end. On 1 January 1831, while returning from Windsor market, his gig collided with a brewer's dray near Old Windsor. Burton was thrown beneath the vehicle and killed instantly when one of the wheels passed over his chest. Contemporary newspaper accounts record that he was seventy-three years of age. An inquest held shortly afterwards returned a verdict of accidental death. Further insight into Burton's family and social standing is provided by surviving legal and parish records. A marriage licence dated 30 August 1828 bears the signature of Thomas Burton as a witness to the marriage of Marmaduke Jegon and Anne White Wapshott, demonstrating his continued involvement in local society during his final years. His will, proved in London on 7 February 1831, identifies him as a gentleman of considerable means, possessing freehold and copyhold estates in Egham, Windlesham, and surrounding districts. The document names his wife, Ann Burton, and several children, including Adam, Arthur, Elizabeth, Helen, and Della Burton, and records the distribution of substantial real property, household effects, plate, china, wine, and financial investments. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 22



A 19TH CENTURY IBERICAN PAIR OF PENDANT DROP EARRINGS Meticulously crafted in an articulated openwork design typical of the Iberian Peninsula. Closely set with circular dark-patinated central elements which are set with tiny rough cut diamonds in a traditional closed back, pinched collet setting designed to catch the light. Back to front lever wire fittings. Tests as 14ct gold with some silver elements. Unmarked. Size/dimensions: 5.50cm long. Gross weight: 12.57g. The piece is in good antique condition, displaying a natural aged dark patina to areas of the metal. The fine structural articulation remains intact. Twelve very small diamonds are present. The piece shows wear consistent with age and construction. Such construction is characteristic of Spanish and Portuguese jewellery of the period, where traditional methods of stone setting remained popular long after open-backed mountings had become fashionable elsewhere in Europe. The use of closed settings, was intended to maximise brilliance under candlelight and in the subdued interiors of domestic and ecclesiastical settings. The contrast between the darkened metalwork and the bright flashes of diamond is a particularly distinctive feature of Iberian jewellery. This dramatic visual effect reflects a regional preference for strong tonal contrasts and intricate decorative metalwork, traditions that can be traced back to the Baroque period and continued well into the 19th century. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 23



A 19TH CENTURY ROCK CRYSTAL RING CIRCA 1850-1885 Set with a table-cut rock crystal. The design features a steep boxed bezel with geometric profile, in the 17th century revivalist style. Tests as 20ct gold. Unmarked. Size/dimensions: ring size N 1/2 (US 6 3/4). Gross weight: 3.65g. The piece shows very light wear, with slight distortion to the band. The stone remains securely set, and the item is offered in very good condition. Provenance: Found at Craven (North Yorkshire), 19 August 2023 ~ Recorded with the British Museum (ref. PAS-LANCUM-EF95CD) ~ The Treasure Report states: "This type of stepped box bezel setting has a strongly triangular bevelled profile, unlike rings of the early 17th century [such as <https://collections.vam.ac.uk/item/O118883/ring-unknown/> or Ring | Unknown | V&A Explore The Collections]. Though objects such as https://www.britishmuseum.org/collection/object/H_AF-1595 have stepped mounts, these are minimal. Steeply mounting steps are more often evident in revivalist 19th century rings. The hoop connects with the bezel via integral shoulders, but has also been created in such a way as to give the impression that the bezel sits atop the hoop (when viewed from within the hoop). This is an unusual effect, not yet found in the construction of rings made before the Treasure qualifying cut off date." Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 24



A 19TH CENTURY DIAMOND AND ENAMEL BROOCH CIRCA 1870-1900 Set with an old-cut diamond, and a graduated border of old-cut diamonds about the edge, all against a royal blue guilloché enamel ground. May also be worn as a pendant. Tests as 9ct gold. Unmarked. Size/dimensions: 2.50cm diameter. Gross weight: 8.32g. The central diamond is chipped, with associated loss of weight. The estimated total diamond weight is approximately 3.50ct. The pin shows slight bending, and the attached safety chain is a later associated addition. The piece is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£600 to £700

Lot 25



J. W. BENSON, A VICTORIAN PEARL AND DIAMOND GYPSY RING CIRCA 1877-1880 Set with a central old-cut diamond, flanked by two split pearls. Characteristic gypsy setting. Maker's mark 'JWB' for James William Benson. Founded in 1847, J.W. Benson became one of Britain's most prestigious jewellers and watchmakers, holding Royal Warrants to Queen Victoria and the Prince of Wales and operating from prominent premises in Cornhill, Ludgate Hill, Bond Street, and the Royal Exchange. London hallmarks. Stamped 18. Size/dimensions: ring size J 1/2 (US 4 3/4). Gross weight: 4.80g. For a gold pocket watch made by Benson, see Lot 53. All stones are present and securely set. The diamond is lively and appears visually clean to the naked eye, with slight fluorescence noted. The estimated diamond weight is approximately 0.20ct. The piece shows light signs of age and use, with clear hallmarks throughout, and is offered in good condition. This ring is attributed to the distinguished London firm J.W. Benson, one of the most prominent jewellers, watchmakers, and luxury retailers of the nineteenth century. Founded in 1847 by brothers James William Benson and Samuel Suckley Benson, the firm quickly established itself as a leading name in British horology and jewellery, with premises in Cornhill, Ludgate Hill, Bond Street, and the Royal Exchange. Under James William Benson (1826-1878), the business expanded significantly, exhibiting at major national and international exhibitions and cultivating a reputation for innovation and quality. Following his death, the firm continued under his sons and achieved further distinction, securing royal patronage and holding warrants to Queen Victoria, the Prince of Wales, and several European royal households. Although best known for its fine watches and chronometers, J.W. Benson also produced and retailed jewellery of exceptional quality, reflecting prevailing Victorian taste. Their gem-set rings demonstrate the same commitment to fine materials, precise workmanship, and contemporary design that defined the firm's horological output. By the late nineteenth century, J.W. Benson was firmly established as one of London's leading luxury houses, serving an affluent clientele ranging from prosperous professionals to members of the aristocracy. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£600 to £800**

Lot 26



A VICTORIAN ARCHAEOLOGICAL REVIVAL DIAMOND BROOCH CIRCA 1860-1880 Featuring intricate granulation and cannetille wirework borders inspired by classical archaeological goldwork, centred with a single old mine-cut diamond, mounted in a bar brooch setting with c-clasp fastening. Stamped 15CT. Accompanied by original velvet and silk lined fitted case stamped by Sutton Goldsmith, Whitehaven. Size/dimensions: 4.50cm long. Gross weight: 6.01g. In very good condition. One old mine-cut diamond, approximately 0.12ct, bright and lively, with a small chip to the table facet and no fluorescence. The gold shows minimal wear. The clasp is functioning well. The Etruscan Revival in Victorian Jewellery The Etruscan Revival was one of the most influential and enduring stylistic movements in nineteenth-century jewellery design, emerging from a broader Victorian fascination with the ancient world. Its origins lie in a series of remarkable archaeological discoveries in central Italy during the late eighteenth and early nineteenth centuries, particularly the excavation of richly furnished Etruscan tombs at Cerveteri, Vulci, Chiusi, Orvieto, and Tarquinia. These finds revealed gold ornaments of extraordinary technical sophistication, characterised by intricate granulation, fine wirework, and highly refined surface decoration. Interest in these discoveries intensified during the 1840s and 1850s, as advances in travel, scholarship, and museum collecting brought the art of antiquity to a wider European audience. The opening of major archaeological collections and the publication of illustrated antiquarian studies fuelled a growing appetite among collectors and jewellers for designs inspired by ancient sources. This enthusiasm was further encouraged by the rise of the "archaeological style," in which Greek, Etruscan, and Egyptian motifs were freely interpreted and combined in contemporary jewellery. The pioneering force behind the revival of authentic classical goldsmithing was the Roman workshop of Fortunato Pio Castellani (1794-1865), later continued by his sons Alessandro and Augusto. Unlike earlier revivalist jewellers, the Castellani family sought not merely to imitate ancient forms, but to rediscover and reconstruct historic techniques themselves. Their research into Etruscan granulation (minute gold spheres fused to a gold surface without visible solder) produced results of exceptional refinement and established a new benchmark for archaeological jewellery. Their creations, often inspired by artefacts from the Regolini-Galassi tomb and the Campana collection, became highly sought after by international collectors and visiting aristocracy. Characteristic features of Etruscan Revival jewellery include the use of elaborate granulation, twisted wirework, cannetille ornament, applied rosettes, beaded borders, amphora and amphora-derived motifs, and stylised geometric patterns drawn from classical prototypes. High-carat gold was frequently employed to replicate the rich surface quality of ancient originals, while gemstones were typically used sparingly, serving as subtle accents rather than dominant features. The overall effect is one of sculptural richness, where texture, form, and craftsmanship take precedence over ostentation. The influence of the movement extended beyond Rome to Paris, Naples, and London, where jewellers such as Jules Wiese, Eugène Fontenay, Carlo Giuliano, Robert Phillips, and John Brogden adapted archaeological motifs for an increasingly fashionable clientele. At its height in the 1860s, Etruscan Revival jewellery was widely admired by the European aristocracy and cultivated middle classes alike, and was frequently exhibited at major international exhibitions, including London in 1862. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£600 to £800

Lot 27



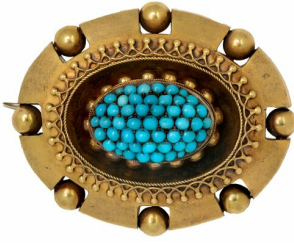
A VICTORIAN ARCHAEOLOGICAL REVIVAL NECKLACE CIRCA 1870-1890 Lozenge-shaped pendant decorated with a floral rosette and suspended swing drop, hanging from a Prince of Wales rope chain. Tests as 22ct gold (pendant), 15ct gold (chain). Stamped with an unidentified mark to the reverse, otherwise unmarked. Size/dimensions: chain 67.00cm long, pendant 3.50cm long. Gross weight: 6.70g. The pendant has been later adapted with an additional suspension loop. The piece shows light surface wear consistent with age. The clasp is functioning correctly, and the item is offered in very good condition.

The Etruscan Revival in Victorian Jewellery

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Estimate
£900 to £1,200

Lot 28



A VICTORIAN ARCHAEOLOGICAL REVIVAL TURQUOISE BROOCH CIRCA 1860-1885 Featuring a central cluster of vibrant turquoise cabochons within a structured Etruscan-style gold frame, with a c-clasp and removable reverse panel. Likely worn as a mourning piece. Tests as 20ct gold Unmarked Size/dimensions: 4.40cm x 3.50cm Gross weight: 16.18g In very good condition. The turquoise cabochons are well matched and remain in good condition. The piece shows light wear consistent with age, with the clasp in working order. Circular brooches were a defining jewellery form of the 1860s, reflecting the Victorian taste for balanced, architectural ornament and richly textured surfaces. Typically constructed in gold, these brooches were often centred with a domed gemstone or enamelled boss, with turquoise, coral, and coloured enamel being particularly favoured. The Etruscan Revival in Victorian Jewellery The Etruscan Revival was one of the most influential and enduring stylistic movements in nineteenth-century jewellery design, emerging from a broader Victorian fascination with the ancient world. Its origins lie in a series of remarkable archaeological discoveries in central Italy during the late eighteenth and early nineteenth centuries, particularly the excavation of richly furnished Etruscan tombs at Cerveteri, Vulci, Chiusi, Orvieto, and Tarquinia. These finds revealed gold ornaments of extraordinary technical sophistication, characterised by intricate granulation, fine wirework, and highly refined surface decoration. Interest in these discoveries intensified during the 1840s and 1850s, as advances in travel, scholarship, and museum collecting brought the art of antiquity to a wider European audience. The opening of major archaeological collections and the publication of illustrated antiquarian studies fuelled a growing appetite among collectors and jewellers for designs inspired by ancient sources. This enthusiasm was further encouraged by the rise of the "archaeological style," in which Greek, Etruscan, and Egyptian motifs were freely interpreted and combined in contemporary jewellery. The pioneering force behind the revival of authentic classical goldsmithing was the Roman workshop of Fortunato Pio Castellani (1794-1865), later continued by his sons Alessandro and Augusto. Unlike earlier revivalist jewellers, the Castellani family sought not merely to imitate ancient forms, but to rediscover and reconstruct historic techniques themselves. Their research into Etruscan granulation (minute gold spheres fused to a gold surface without visible solder) produced results of exceptional refinement and established a new benchmark for archaeological jewellery. Their creations, often inspired by artefacts from the Regolini-Galassi tomb and the Campana collection, became highly sought after by international collectors and visiting aristocracy. Characteristic features of Etruscan Revival jewellery include the use of elaborate granulation, twisted wirework, cannetille ornament, applied rosettes, beaded borders, amphora and amphora-derived motifs, and stylised geometric patterns drawn from classical prototypes. High-carat gold was frequently employed to replicate the rich surface quality of ancient originals, while gemstones were typically used sparingly, serving as subtle accents rather than dominant features. The overall effect is one of sculptural richness, where texture, form, and craftsmanship take precedence over ostentation. The influence of the movement extended beyond Rome to Paris, Naples, and London, where jewellers such as Jules Wiese, Eugène Fontenay, Carlo Giuliano, Robert Phillips, and John Brogden adapted archaeological motifs for an increasingly fashionable clientele. At its height in the 1860s, Etruscan Revival jewellery was widely admired by the European aristocracy and cultivated middle classes alike, and was frequently exhibited at major international exhibitions, including London in 1862. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 29



A VICTORIAN ENAMEL AND PEARL BROOCH CIRCA 1860-1890 Featuring a central seed pearl set within a cobalt blue enamel starburst design. Tests as 22ct gold Unmarked Size/dimensions: 4.20cm long; 3.40cm wide Gross weight: 10.75g In very good condition. The central pearl is present and the enamel remains intact. The piece shows light wear consistent with age, with the clasp in working order. Circular brooches were a defining jewellery form of the 1860s, reflecting the Victorian taste for balanced, architectural ornament and richly textured surfaces. Typically constructed in gold, these brooches were often centred with a domed gemstone or enamelled boss, with turquoise, coral, and coloured enamel being particularly favoured. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 30



A VICTORIAN NATURAL PEARL AND DIAMOND BROOCH CIRCA 1880-1900 Featuring a natural saltwater pearl surrounded by old-cut diamonds in an openwork setting, crafted in silver-topped gold, mounted as a circular cluster brooch. **Unmarked Size/dimensions:** 2.8cm diameter **Gross weight:** 10.94g Offered for sale with a Gem & Pearl Laboratory report, no. 22150, dated 23rd September 2022, stating: **Description:** Loose pearl with one part-drilled drillhole and two full drillholes and mounted with 19 cushion, old-cut, colourless stones on a brooch **Shape:** Button-shaped **Measurements:** 12.80-13.00mm x 10.5mm **Weights:** Loose 'pearl': 11.18ct **Result:** Natural Pearl (Saltwater) In very good condition. Natural saltwater pearl, approximately 13 mm (11.18ct), surrounded by approximately 1.35ct of old-cut diamonds. All stones are present and securely set, with light wear consistent with age. **Natural Pearls in Victorian Jewellery** Prior to the development of cultured pearl production in the early twentieth century, all pearls were natural, formed accidentally when a foreign particle became enclosed within the soft tissue of a mollusc and was gradually coated with layers of nacre. The occurrence of gem-quality natural pearls was exceptionally uncommon; historically, thousands of oysters might be opened in the search for a single fine specimen. Their rarity made pearls among the most valuable gemstones in the world, frequently rivalling or exceeding diamonds in price. Throughout the nineteenth century, natural saltwater pearls were harvested principally from the waters of the Persian Gulf, the Red Sea, the Gulf of Mannar between India and Sri Lanka, and the Caribbean. The arduous and often dangerous process of pearl diving, conducted without modern breathing apparatus, further enhanced their desirability and value. Victorian jewellers particularly favoured pearls in combination with diamonds. The soft lustre of the pearl complemented the brilliance of old-cut diamonds, creating elegant and sophisticated jewels suitable for both day and evening wear. Cluster brooches such as this exemplify such an aesthetic, with the central pearl elevated as the principal focus and surrounded by a radiating frame of diamonds designed to enhance its natural glow. **Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.**

Estimate
£3,000 to £4,000

Lot 31



A VICTORIAN DIAMOND SPRAY BROOCH CIRCA 1890-1915 Featuring a stylised arrangement of blossoms and foliate stems set throughout with rose-cut and old-cut diamonds, crafted in silver-topped gold, mounted as a naturalistic spray brooch. **Unmarked Size/dimensions: 8.50cm long Gross weight: 13.00g** In very good condition. The largest diamond is approximately 0.18ct, with a total estimated diamond weight of approximately 4.00ct. The metal shows light wear consistent with age. The clasp is functional, with slightly reduced tension, and the pin is slightly bent but remains stable in use. This is a fine example of the naturalistic style that became one of the defining characteristics of Victorian jewellery in the late nineteenth and early twentieth centuries. Designed as a delicate spray of flowering blossoms and foliate stems, it reflects the period's enduring fascination with the observation, celebration, and scientific study of the natural world. The nineteenth century saw an unprecedented expansion of interest in botany and horticulture. Advances in scientific classification, the widespread publication of illustrated botanical texts, and the popularity of public gardens and conservatories fostered a deep appreciation of plant life across all levels of society. Jewellery design responded directly to this cultural shift, moving away from earlier formal symmetry in favour of increasingly naturalistic compositions. Flowers, leaves, buds, and trailing stems were rendered with sensitivity, transforming jewels into miniature studies of botanical form. This naturalistic language was further reinforced by the sentimental culture of the Victorian period. Floral symbolism (often referred to as the "language of flowers") allowed jewels to convey layered emotional meaning. Roses signified love, ivy fidelity, forget-me-nots remembrance, and lilies purity, enabling floral jewels to function not only as ornament but also as personal expressions of sentiment and identity. Naturalistic spray brooches were particularly fashionable from the mid-nineteenth century onwards. Designed to be worn at the shoulder, neckline, or bodice, their asymmetrical forms echoed freshly gathered bouquets, lending a sense of movement and spontaneity to formal dress. The use of rose-cut and old-cut diamonds enhances this effect, creating a varied play of light that suggests dew-laden petals and softly glinting foliage. **Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.**

**Estimate
£2,000 to £3,000**

Lot 32



**A VICTORIAN OPAL, DIAMOND AND SAPPHIRE BROOCH
CIRCA 1885-1910**In the form of a butterfly, featuring openwork wings set with black opal, white opal, sapphires and diamonds, crafted in silver-topped gold. Pin stamped 375 Size/dimensions: 6.00cm long Gross weight: 8.59g In very good condition. Set with opals, sapphires, and a mix of old mine-cut and rose-cut diamonds. The black opal is approximately 1.45ct, with smaller white opals surrounding, exhibiting a strong play of colour. The total estimated diamond weight is approximately 0.26ct. The metal shows light wear, and the clasp is in working order. The butterfly was one of the most evocative and enduring motifs in Victorian jewellery, uniting scientific observation, artistic refinement, and rich symbolic meaning. Advances in scientific classification, alongside widely circulated illustrated works and museum displays, brought the intricate beauty of insects to a broad public audience. Jewellers responded by creating highly naturalistic ornaments that reflected both the accuracy of scientific observation and the decorative ambitions of the period. The butterfly, with its symmetrical wings and vivid colouring, proved especially suited to gem-set interpretation. Beyond its visual appeal, the butterfly carried powerful symbolic associations. From classical antiquity it had been linked to the soul, while in Christian iconography it became an emblem of resurrection and spiritual transformation. In the Victorian imagination, these meanings were expanded further to include renewal, freedom, and the transient beauty of life. Such associations made butterfly jewels particularly appropriate as personal ornaments, often exchanged as tokens of sentiment or worn to express emotional significance. From the early 1860s onwards, insect jewellery became increasingly fashionable, encompassing butterflies, bees, dragonflies, and other natural forms. Worn on bodices, sleeves, and hats, such jewels were part of a broader decorative language through which nature was incorporated into dress. By the final decades of the nineteenth century, these designs had reached a high point of sophistication, combining lifelike observation with the imaginative transformation of nature into ornament. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 33



FABERGÉ, A PEARL, DIAMOND AND ENAMEL BROOCH CIRCA 1898-1914 Of square form featuring a precise grid of split pearls with rose-cut diamond accents within a bright red enamel border. Maker's mark for Karl Fabergé Moscow hallmarks Stamped for 56 zolotnik gold standard Accompanied by fitted red leather Hancocks & Co box. Size/dimensions: 2.5cm x 2.5cm Gross weight: 5.52g All pearls and diamonds are present and well matched. The enamel remains intact with no loss. The piece shows light wear and minor softening to the hallmarks. The pin is slightly warped but remains functional, and the item is offered in good condition. This refined brooch exemplifies the restrained elegance and technical precision associated with the house of Fabergé during the late Imperial period. The restrained use of materials is characteristic of Fabergé's smaller luxury objects, in which design economy and technical perfection were prioritised over ostentation. Rather than relying on large gemstones, the firm cultivated an aesthetic of refinement through proportion, texture, and subtle contrast. Such jewels were intended for an elite clientele who valued connoisseurship and craftsmanship above display. Its survival in its original fitted red leather box from Hancocks & Co indicates early movement through prominent London retail channels. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£3,000 to £4,000

Lot 34



A MARQUISE SHAPED DIAMOND CLUSTER RING VIENNA, CIRCA 1880-1910 Elongated navette-shaped cluster set with twenty-one old-cut diamonds, centred by a larger principal stone, within a silver-topped setting. Austrian (Vienna) 'Fox-head' 14ct mark Size/dimensions: ring size K (US 5 1/4) Gross weight: 3.16g All diamonds are present and securely set. The estimated total diamond weight is approximately 0.94 carats. Some stones show a milky appearance, and several, including the principal stone, display fluorescence. Evidence of historic resizing is present, and the piece is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 35



A VICTORIAN TURQUOISE AND PEARL BANGLE CIRCA 1875-1900 Featuring natural turquoise and seed pearls arranged in an intricate openwork gold design, mounted as a hinged bracelet with safety chain. Tests as 14ct gold. Unmarked. Size/dimensions: 6.30cm diameter. Gross weight: 20.02g. In very good condition. Natural turquoise and seed pearls are well matched, with good lustre throughout. The piece shows light wear consistent with age, and the clasp is in working order. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,000 to £3,000

Lot 36



AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BANGLE BIRMINGHAM, 1910 Featuring an intertwined ribbon design centred with a floral motif set with sapphires and diamonds, mounted as a hinged bracelet with safety chain. Maker's mark 'AI' Birmingham hallmarks. Stamped 9 .375. Size/dimensions: 6.00cm diameter. Gross weight: 12.28g. In very good condition. Set with five sapphires and two old-cut diamonds, with the diamonds showing some chipping. The piece exhibits light wear consistent with age, and the clasp is in working order. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 37



AN EARLY 20TH CENTURY OPAL AND PEARL BANGLE CIRCA 1885-1910 Set with graduated cabochon opals and small seed pearls between, mounted as a hinged bracelet with safety chain. Stamped 9CT. Size/dimensions: 5.60cm diameter. Gross weight: 4.64g. All stones are present and well matched. The opals exhibit an appealing play of colour. The piece shows light wear overall, with the clasp and hinge in good working order. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 38



AN AMETHYST BANGLE LONDON, 1975 Featuring a central floral cluster of amethysts with openwork detailing, mounted as a hinged bangle with box clasp and safety chain. Maker's mark 'P.S.R' Stamped 375 London hallmarks. Size/dimensions: 6.00cm diameter. Gross weight: 15.16g. In very good condition. Set with round-cut amethysts, well matched. The piece shows light wear, and the clasp is in working order. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 39



AN EARLY 20TH CENTURY SODALITE AND DIAMOND NECKLACE CIRCA 1905-1925 Of the lavalier style. The pendant incorporates geometric Greek Key motifs, foliate details, sodalite cabochons and old-cut diamond accents, suspended from a belcher-link chain. Numbered B5649. Stamped 18K. Size/dimensions: 40.50cm long (chain), 6.92cm long (pendant) Gross weight: 15.90g All stones are present and securely set. The diamonds show no fluorescence. The piece exhibits light wear consistent with age, with the clasp functioning correctly, and is offered in very good condition. The lavalier necklace, was a form of pendant jewel that gained prominence in the late nineteenth century and remained highly fashionable into the early decades of the twentieth century. Characterised by a suspended central pendant and articulated drop elements, lavalier necklaces were typically worn close to the neckline, allowing the design to fall naturally and emphasise vertical movement and elegance. This necklace combines classical ornament, naturalistic detail, and early modernist geometric structure in a single cohesive design. The pendant is distinguished by the incorporation of the Greek key (meander) motif, a classical decorative device derived from ancient Mediterranean architecture and pottery. In the context of early twentieth-century jewellery, such motifs reflected a renewed interest in archaeological forms and the enduring prestige of classical antiquity. Sodalite, valued for its deep colour often flecked with white calcite, became increasingly popular in decorative arts during the late nineteenth and early twentieth centuries as designers sought alternatives to traditional precious gemstones. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 40



AN EARLY 20TH CENTURY PERIDOT AND PEARL PENDANT NECKLACE CIRCA 1900-1915 Of the lavalier style. Comprising an openwork gold pendant suspended from a rope chain. Designed with a central octagonal peridot surrounded by scrolling openwork, accented by seed pearls and a pearl drop finial. Stamped 15 on chain. Size/dimensions: 45cm long (chain), 5.40cm long (pendant) Gross weight: 14.31g All stones are present and well matched. The peridot, approximately 1.78ct, is bright, clean, and lively. The piece shows very light wear overall, with the chain and clasp in good working order, and is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 41



AN EARLY 20TH CENTURY DIAMOND AND PEARL BROOCH CIRCA 1895-1910 Featuring attractive scrolling openwork set with two pearls and old-cut diamonds, crafted in silver-topped gold, mounted with brooch fitting and pendant bail. Unmarked Size/dimensions: 5.80cm long; 4.20cm wide Gross weight: 9.38g In good condition. The pearls are present and set with small diamonds, some showing chipping. The piece exhibits wear consistent with age, with the mechanism in working order. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£900 to £1,200**

Lot 42



AN ART NOUVEAU SAPPHIRE AND DIAMOND BROOCH Featuring scrolling floral forms set with three blue sapphire cabochons and smaller accent diamonds, with c-clasp in original presentation case from Wartski. Numbered 8094 B Tests as 20ct gold Unmarked Size/dimensions: 4.30cm long Gross weight: 10.14g In very good condition. Cabochon sapphires and diamonds are all present and securely set. The piece shows light wear consistent with age, and the clasp is in working order. Central to Art Nouveau aesthetics is the concept of the whiplash curve, a dynamic, asymmetrical line drawn from botanical stems, vines, and floral growth. This brooch exemplifies this approach, with its scrolling composition rendered in high-carat gold and set with cabochon sapphires and old-cut diamonds. The jewel is further enhanced by its presentation in its original fitted case from Wartski, one of London's most distinguished antique jewellery houses, renowned since the nineteenth century for its exceptional stock of historic jewels and its close association with royal and aristocratic patronage. Surviving original cases of this type are increasingly uncommon. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£2,000 to £3,000**

Lot 43



AN EARLY 20TH CENTURY PAIR OF ESSEX CRYSTAL CUFFLINKS Each cufflink is set with a reverse-painted crystal depicting a Cavalier King Charles Spaniel against a mother-of-pearl background, connected by stirrup links. Stamped 585 Size/dimensions: 1.35cm diameter Gross weight: 11.30g The piece shows light surface wear consistent with age. The painted panels remain clear and attractive, and the item is offered in good condition. Essex crystal work is a highly specialised form of reverse-carved intaglio. The image is carved into the flat reverse of a domed cabochon of rock crystal, painted in fine detail, and then sealed with a backing, often of mother-of-pearl. When viewed from the front, the convex crystal magnifies the painted scene, creating a remarkable illusion of depth and realism. The effect is almost miniature-like in quality, giving the impression that the subject is suspended within the crystal itself. Developed during the Victorian period and remaining popular into the early twentieth century, Essex crystal jewellery was especially associated with sporting and gentleman's accessories. Dogs, horses, game birds, and hunting subjects were favoured motifs, appearing on cufflinks, tie pins, dress studs, and signet-style jewels. These themes reflected the interests and pursuits of the aristocratic and sporting classes, for whom such pieces served as both personal adornment and expressions of identity. The Cavalier King Charles Spaniel was an especially popular subject. Long associated with royal and aristocratic households, the breed had become synonymous with refinement and pedigree. Its distinctive features and expressive character lent themselves particularly well to miniature portraiture, allowing artists to capture both the appearance and personality of the animal in remarkable detail. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£900 to £1,200**

Lot 44



JOHN HENRY WYNN, AN EARLY 20TH CENTURY GOLD SNAKE RING CHESTER, 1918-1919 Designed as a coiled serpent. The head is engraved and set with an old mine-cut diamond. Maker's mark 'J. H. W.' for John Henry Wynn Chester hallmarks Stamped 18 Size/dimensions: ring size S 1/2 (US 9 1/4) Gross weight: 6.77g The diamond is securely set, with minor abrasion noted. The shank shows slight distortion, and the piece exhibits light overall wear, and is offered in good condition. Snake jewellery enjoyed a remarkable revival during the nineteenth century, becoming one of the defining motifs of the Victorian era. Its renewed popularity is often associated with the engagement ring given to Queen Victoria by Prince Albert in 1839, designed in the form of a coiled serpent set with an emerald. The jewel's symbolism of eternity, wisdom and enduring love resonated strongly with Victorian sentiment, and serpent rings, bracelets, brooches and necklaces became highly fashionable throughout the period. By the early twentieth century, the motif remained in use, though it was often interpreted in a more restrained and streamlined manner, reflecting changing aesthetic tastes. This ring dates to a transitional moment in British jewellery design, immediately following the First World War. Jewellery of this period frequently combined established nineteenth-century symbolism with simplified forms, reflecting both the continuation of tradition and the emergence of more modern design sensibilities. The jeweller, John Henry Wynn of Birmingham, was prolific, best known for producing well-executed signet rings, Masonic jewellery and personal accessories. Operating within the strong industrial jewellery tradition of Birmingham, his work is characterised by solid craftsmanship, reliable construction and an emphasis on wearable, commercially successful designs rather than high decorative flourish. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£600 to £800**

Lot 45



WILLIAM GRIFFITHS & SONS, AN EARLY 20TH CENTURY HAIRWORK AND PEARL RING With a central glass panel compartment containing two shades of woven hair and bordered by split pearls. The ring features engraved shoulders and an interior inscription reading 'Omnia Vincit Amor | B and N | 1921'. Marked 'W.G & S' for William Griffiths & Sons. Stamped 18CT and 3. Size/dimensions: ring size R (US 8 3/4). Gross weight: 9.40g. All pearls are present and well matched. The woven hair compartment remains intact. The piece shows light wear consistent with age and is offered in very good condition. The phrase "Omnia Vincit Amor" ("Love conquers all"), taken from Virgil's Eclogues, introduces a classical note of enduring affection, while the initials and date suggest a highly personal commission dated 1921. The presence of woven hair beneath glass continues a long-established tradition in British sentimental jewellery, in which hair was preserved as a tangible memento of an individual or relationship. Although strongly associated with the Victorian period, such practices persisted into the early 20th century, particularly in the immediate post-war years when private commemorative jewellery retained emotional significance. The ring is bordered by split pearls, a conventional motif in mourning and memorial jewellery symbolising tears, purity, and remembrance. Their inclusion, together with the glazed hair compartment, situates the piece within a transitional phase between Victorian mourning traditions and later, more restrained 20th century commemorative jewellery. As for the maker, William Griffiths & Sons were a Birmingham manufacturing jeweller incorporated in 1916, though with earlier origins under Walter G. Griffith (established 1856). Based in the Birmingham Jewellery Quarter, the firm was part of a major industrial centre which, by the early 20th century, supported one of the largest concentrations of jewellery manufacturing in the world. William Griffiths & Sons exhibited at the British Industries Fair in 1929 and were known for producing well-executed gold and platinum jewellery, including rings, chains, and commemorative pieces. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 46



A LATE 19TH CENTURY SOUTH INDIAN GOLD NECKLACE CIRCA 1880-1910 Formed of woven mesh links and filigree clasp. Featuring intricate granulation and filigree work with a diamond-shaped clasp and flexible woven structure. Tests as 18-20ct Gold Unmarked. Accompanied by old Spink card box and sales label. Size/dimensions: 50cm long. Gross weight: 81.68g. The piece shows some toning and minor discolouration. A slight kink is present in the chain, which does not affect wear. The clasp is secure, and the item is offered in good condition. Provenance: Spink, by private treaty, c.1980s-1990s [comes with original SPINK sales label]. Constructed as a flexible woven gold mesh rope terminating in an elaborate filigree clasp, this necklace demonstrates the mastery of craftsmanship that characterised high-status jewellery produced for ceremonial and domestic use throughout the nineteenth century. Gold has occupied a central role in South Indian culture for centuries, serving not merely as ornament but as a visible expression of wealth, social standing, religious devotion, and familial prosperity. Jewellery was often accumulated across generations and formed an important component of a family's assets, frequently gifted during marriages and other significant life events. As a result, substantial gold necklaces such as this occupied a position that was both decorative and symbolic. The flexible mesh construction is particularly characteristic of South Indian jewellery, where woven gold chains and collars were prized for their luxurious drape and substantial weight. Such pieces were designed to combine visual richness with comfort in wear, allowing considerable quantities of gold to be fashioned into elegant and highly wearable forms. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£8,000 to £10,000**

Lot 47



A LATE 19TH CENTURY BALINESE PRIEST'S RING Of sculptural form set with three pink sapphires as tumbled cabochons. Featuring traditional Balinese granulation and filigree work with organic sculptural detailing. Tests as high carat gold. Unmarked Size/dimensions: ring size G (US 3 1/2) Gross weight: 7.44g The stones are natural, exhibiting inclusions and surface wear. Minor chips are visible under magnification. All stones are secure. The piece shows light wear consistent with age and is offered in good condition. Characterised by its sculptural form and richly textured surface, the ring displays the intricate granulation and filigree work for which Balinese craftsmen have been renowned for centuries. Rings of this type are often associated with priests, healers, and individuals occupying positions of spiritual significance within traditional Balinese culture. Their elaborate construction and symbolic forms distinguish them from ordinary decorative jewellery, reflecting the close relationship between artistic production and religious practice on the island. The decorative vocabulary of Balinese goldwork developed through a complex fusion of indigenous traditions and influences from India, Java, and wider Southeast Asia. Characteristic techniques include the application of minute gold granules and delicate wirework to create highly textured surfaces that emphasise craftsmanship as much as precious materials. Unlike many Western jewellery traditions, where gemstones frequently dominate the design, Balinese jewellery often places equal importance on the sculptural treatment of the metal itself. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£600 to £800

Lot 48



THOMAS SHAW, A GEORGIAN SILVER VINAIGRETTE A Georgian silver vinaigrette of rectangular form with engraved exterior and hinged gilt grille interior. Lid engraved with engine-turned decoration and a vacant cartouche, opening to reveal a finely pierced and engraved gilt grille and original soaked sponge. Makers mark 'TS' for Thomas Shaw Marked for sterling silver Size/dimensions: 3.80cm x 2.5cm Gross weight: 23.16g The grille and sponge are retained. The piece shows light surface wear and age-related marks. The hinges are in good working order, and the item is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£90 to £120

Lot 49



GERVASE WHEELER, AN EARLY 19TH CENTURY SILVER SNUFF BOX BIRMINGHAM, 1835 Of rounded rectangular form, featuring engine-turned decoration and a finely chased hunting scene to the lid depicting figures engaged in boar hunting within a tropical landscape, crafted in silver with a gilt interior, mounted as a hinged box. Inscribed on the inside of the lid: 'PRESENTED by the Mother, Sister and Brothers of the late Miss Lewis to H SIDDON ESQ'R for his unremitting attention to her during a protracted illness - 8 Oct 1838' Maker's mark 'GW' for Gervase Wheeler Birmingham hallmarks Marked for sterling silver Size/dimensions: 9.50cm long, 4.00cm wide Gross weight: 97.00g In good condition. The piece shows evidence of regular handling, with age-related marks throughout. The gilt interior remains intact, and the engraving is legible. The hinge is in working order. This box is notable for its engraved presentation inscription, recording that it was given on 8 October 1838 by the mother, sister, and brothers of the late Miss Lewis to "H. Siddon Esq'r". Before the establishment of modern professional nursing, prolonged care frequently depended upon the dedication of family members, friends, or trusted attendants, and presentation pieces of this nature served as tangible expressions of gratitude and remembrance. Its maker, Gervase Wheeler of Birmingham, was active during a period when the city's workshops were producing some of the finest examples of engine-turned silverware. The combination of precision engine-turning, chased decoration, and gilt interior demonstrates the high standard of workmanship expected in luxury silver goods of the period. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£800 to £1,000

Lot 50



HENRY WILLIAM DEE, A VICTORIAN 'PUNCH' MAGAZINE SILVER AND ENAMEL VESTA CASE LONDON, 1874 Modelled as a miniature book, depicting Punch magazine cover imagery. Featuring a finely detailed enamel panel showing Mr Punch and Toby the Dog, with hinged opening and striker base. Inscribed on inside: Lt. Col. Heneage | Killochan, Castle Girvan N.B. with engraved cypher to reverse. Maker's mark 'H . W. D' for Henry William Dee. London hallmarks. Marked for sterling silver. Size/dimensions: 4.60cm x 4.50cm. Gross weight: 62.00g. The enamel remains in good condition with no loss. The piece shows light surface wear consistent with age. The hinges are in good working order, and the item is offered in good condition.

Lieutenant Colonel Michael Walker Heneage (1835-1906). Lieutenant Colonel Heneage entered the Coldstream Guards as an Ensign in December 1853 and was promoted Lieutenant in December 1854, during the opening phase of the Crimean War. He served throughout the conflict as part of the Brigade of Guards within the 1st Division of the British Army expeditionary force in the Crimea. His presence is further distinguished by his inclusion among the officers photographed by Roger Fenton in 1855, during one of the earliest systematic photographic campaigns of war. These images provide a rare visual record of serving British officers in the field and place Heneage within one of the defining visual archives of the Victorian military experience. In 1864, Heneage married Florence Margaret Isabella Cathcart, daughter of Sir George Cathcart. Following their marriage, the family were associated with Killochan Castle in Ayrshire, a substantial and historic L-plan tower house set within extensive estate grounds near Girvan. The wider military distinction of the Walker-Heneage family is also important. His elder brother, Major Clement Walker-Heneage, was awarded the Victoria Cross for gallantry during the Indian Mutiny at Gwalior in 1858, placing the family within the highest echelon of military honour. Against this background, Punch occupied a central position in Victorian print culture, combining satire, political commentary, and reflections on contemporary military and social life, and was widely read among the officer class. A closer reading of the April 25, 1874 issue of Punch (the edition referenced by the cover design of this case) reveals a lead parliamentary satire under "Essence of Parliament" focused on Lord Cardwell's Army Reforms. The principal cartoon, titled "Cold Water," accompanies commentary on short-service enlistment, the restructuring of the British Army, and the abolition of the purchase of commissions - reforms introduced between 1871 and 1874 which fundamentally reshaped the officer class from which Heneage himself had emerged. The parliamentary debate satirised in this issue reflects the transitional tensions of the period. Major Beaumont opens a motion concerning Army recruiting and the state of the Reserve forces, prompting a wider critique from a number of MPs and military figures. Their objections focus on the short-service system, recruiting structures, and the broader consequences of Cardwell's reforms. In response, Henry Campbell-Bannerman, then a junior minister, defends the reforms by urging patience, arguing in effect that their results cannot fairly be judged before they have had time to mature. The exchange encapsulates the broader political debate of the 1870s, in which Edward Cardwell's reforms (abolishing purchase, restructuring regiments, introducing short service, and developing a trained reserve) were transforming the British Army from a purchase-based officer system to a modern professional structure. For a retired Coldstream Guards officer who had purchased his commission and left the service in 1866, this debate represented not abstract politics but the dismantling of the system under which his own career had been formed. The Punch issue therefore occupies a space directly adjacent to his professional world, satirising the transition from the old regimental purchase system to the new Cardwellian structure of short service and reserves. The vesta case may thus be understood within a milieu in which Punch functioned not merely as entertainment, but as a shared commentary on institutional change, particularly within the officer class of the Guards and line regiments. A comparable Victorian military vesta case by leading makers Sampson Mordan & Co., incorporating enamelled regimental imagery and inscribed with the name of Lieutenant-Colonel Heneage, sold at Reeman Dansie in August 2020 for £1,900 hammer, catalogued with a cautious attribution to him. The engraved cypher and style of personalised inscription closely correspond with this example, suggesting it was very likely commissioned or acquired by Heneage himself rather than being a gift. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £700

Lot 51



LAMBERT & CO, A VICTORIAN SILVER CHRISTENING MUG CIRCA 1877 Of tapering cylindrical form, the body engraved with a classical geometric border beneath the rim and stylised pendant drop decoration to the sides, with a vacant cartouche engraved 'GFM from A. R. April 1877'. The underside marked 'LAMBERT COVENTRY ST. LONDON' and bearing several later scratched inventory numbers. Housed in the original fitted retailer's case by Lambert, Silversmiths & Jewellers to the Queen, with indigo silk and velvet-lined interior. Size/dimensions: 7.60cm tall Gross weight: 118.94g The piece has been previously polished and exhibits light surface wear and minor handling marks consistent with age and use. Several scratched inventory numbers are present to the underside. The engraving remains clear and legible throughout, with very small dents and other minor signs of age. Lambert & Co. were among the most distinguished London gold and silversmiths of the 19th century, trading from Coventry Street, Piccadilly. Established in 1803 by Francis Lambert I and later developing through partnership with William Rawlings, the firm supplied both bespoke and retail silverware of high quality. By the mid-19th century they held prestigious Royal Warrants, including appointment as Goldsmiths and Silversmiths to Queen Victoria, and were recognised exhibitors at major international exhibitions, including the Great Exhibition of 1851. The firm was particularly noted for refined domestic silver, presentation pieces, and decorative wares combining practicality with elegant design, which satisfied Victorian demand for personalised presentation silver within both middle- and upper-class domestic life. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£200 to £300**

Lot 52



LONDON & RYDER, A VICTORIAN GOLD THIMBLE CIRCA 1860-1900 Of domed form, finely dimpled throughout with a raised decorative band to the lower rim. Maker's mark for London & Ryder Stamped 18 Accompanied by original velvet and silk lined fitted case by London & Ryder, 17 New Bond Street, initialled 'MT' on top. Size/dimensions: 4.50cm tall Gross weight: 9.20g In very good condition. The piece shows light toning and minor surface wear consistent with age, with no significant damage noted. Thimbles of precious metal were among the most intimate and personal of Victorian domestic accessories. Their refinement and cost placed them firmly within the sphere of high-quality personal adornment and portable luxury objects. London & Ryder were a prestigious Mayfair jeweller and goldsmith operating from 17 New Bond Street, established in the mid-19th century following the dissolution of earlier partnerships connected with Thomas Hancock. The firm exhibited at the International Exhibition of 1862 in London, presenting jewellery, diamond work and silver plate, and was associated with high-end commissions including court jewellery, presentation pieces, and bespoke gifts. Their proximity to other leading Bond Street jewellers positioned them firmly within the upper tier of Victorian retail goldsmiths. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 53



J. W. BENSON, AN EARLY 20TH CENTURY GOLD POCKET WATCH DEPICTING THE MAHARAJAH OF KAPURTHALA CIRCA 1915The reverse decorated with a finely painted enamel portrait of the Maharajah of Kapurthala, after a photograph by Bourne & Shepherd.The hinged case features an engine-turned bezel with blue enamel border. The watch houses a Swiss fifteen-jewel movement adjusted to four positions.Movement numbered 34976; case numbered 21690 and 5412.Signed 'Benson' on the faceStamped 18 .75Size/dimensions: 5.80cm diameter, 4.40cm depthGross weight: 49.53gFor a diamond set ring by Benson, see Lot 25. The piece shows light surface wear consistent with age. The movement may require servicing prior to regular use, and the item is offered in good condition.J. W. Benson was a prominent British watchmaker to the Royal Family, known for high quality time pieces. For a longer write-up about the firm, please see Lot 25.Colonel Maharajah Sir Jagatjit Singh Sahib Bahadur GCSI GCIE GBE (1872-1949) He was the last ruler of the Princely State of Kapurthala from October 1877-August 1947. A great lover of travel and a Francophile, he was also a polyglot and contemporary of Maharaja Bhupinder Singh of Patiala and Maharaja Ranbir Singh of Jind. Jagajit proudly held 'three G's' from the British Raj to go with a 'full rack' of Coronation, Durbar & Jubilee Medals for the period. He was also the recipient of around twenty First Class Orders of Chivalry from around the world.Continuing his States noble loyalty to the Crown, notably during the Great War he subscribed Rs. 29,954 to the Indian Relief Fund, (including the subscriptions of State officials and subjects); Rs. 50,000 towards the expenses of the State regiment in 1916, Rs. 3,00,000 to the English War Loan, Rs. 2,50,000 to the French War Loan, Rs 9,35,000 to the first and second Indian War Loans (including subscriptions of State officials and subjects), Rs. 30,000 per annum towards free rations. Besides, he contributed an extra Company as an addition to the State Regiment. The strength of the Imperial Service Regiment Depot was nearly doubled costing about Rs. 20,000 annually. The arrangement was made for the double payment to the rank and file of the regiment in the field and batta to mounted officers etc., in addition to that granted by the Government.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£4,000 to £5,000**

Lot 54



ALEXANDER TREIDEN, A GOLD AND SAPPHIRE PROPELLING PENCIL HOLDER CIRCA 1885-1914 With sapphire-set slide mechanism and fluted barrel decorated with spiral grooves. Suspension loop for chain wear. Workmaster's mark 'AT' for Alexander Treiden St Petersburg hallmarks Stamped for 56 zolotnik gold standard Size/dimensions: 7.20cm long Gross weight: 11.80g (excluding pencil insert) The sapphire is in good condition. The piece shows light dents and wear consistent with use. The hallmarks are slightly worn but legible. The slide mechanism is stiff but functional, and the item is offered in good condition. Alexander Treiden was an accomplished St Petersburg jeweller active from the 1880s until approximately 1917. He is recorded as having worked as senior workmaster for the court jeweller Carl Hahn before establishing his own independent workshop in the 1890s. Hahn's firm was an important supplier of diamond jewellery and presentation objects to the Imperial court, and Treiden's role within this workshop placed him within a highly skilled circle of craftsmen responsible for luxury commissions associated with the Russian Imperial Cabinet. Following his period under Hahn, Treiden continued to produce finely made jewellery and objets de vertu under his own name, often marked with his initials "AT". His work is characterised by precision goldwork, elegant mechanical detailing, and the use of precious stones in restrained but effective settings. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 55



FRIEDRICH KÖCHLI, A GOLD, DIAMOND AND SAPPHIRE PROPELLING PENCIL HOLDER CIRCA 1895-1908 Set with diamonds and sapphires. The reeded barrel is decorated with a floral motif set with rose-cut diamonds and sapphire petals, centred by a diamond cluster flowerhead. Maker's mark 'FK' for Friedrich Köchli. Stamped for 56 zolotnik gold standard. Size/dimensions: 7.50cm long. Gross weight: 11.90g (excluding pencil insert). All diamonds and sapphires are present, with one diamond possibly replaced. The piece shows light wear and softening to the hallmarks. The slide mechanism is smooth and in working order, and the item is offered in good condition. Friedrich Köchli was among the most accomplished of the Swiss-born goldsmiths working in Imperial Russia during the late 19th century, operating in the highly competitive and technically sophisticated environment of St. Petersburg's pre-revolutionary jewellery trade. Although overshadowed in modern collecting history by Carl Fabergé, Köchli belonged to the same elite circle of court jewellers whose work defined the height of Russian imperial decorative arts. Born in Switzerland in 1838, Köchli established his workshop in St. Petersburg in 1874 at 17 Gorokhovaya Street, where he produced jewels and objets de vertu for the Russian aristocracy and Imperial court. His reputation grew steadily under the reigns of Tsar Alexander III and Nicholas II, culminating in his appointment as a supplier to the Imperial Court and holder of multiple Grand Ducal warrants. By the turn of the century, his firm was recognised as one of the most respected independent workshops in the capital, known for its refined workmanship, inventive design, and the precision of its gem-setting. Köchli worked within a distinguished group of contemporary St. Petersburg jewellers (including Hahn, Bolin, and Kortmann) who collectively defined the artistic vocabulary of the period. While Fabergé remains the most celebrated name of the era, Köchli's output demonstrates the same technical sophistication and aesthetic refinement that characterised the highest level of Russian court craftsmanship. His work is increasingly appreciated today as scholarship broadens beyond Fabergé to include his lesser-known but highly skilled contemporaries. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 56



A GOLD, DIAMOND, SAPPHIRE AND RUBY VESTA/MATCH CASE LATE 19TH CENTURY AND LATER Of rounded rectangular form, modelled as a bee resting on a honeycomb ground. The case is engraved throughout with a repeating hexagonal pattern, centred by an applied insect motif set with ruby, sapphire and rose-cut diamonds. Test as ~21ct gold. European marks. Size/dimensions: 4.50cm x 2.80cm. Gross weight: 12.60g. All stones are present and securely set. The piece shows light surface wear and minor dents. The hinges are in working order, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£1,500 to £2,000**

Lot 57



H. LEWIS & CO., A GOLD, DIAMOND AND RUBY VESTA/MATCH CASE CIRCA 1870-1881 Of rounded rectangular form, decorated with bark-texture ground and central heraldic fleur-de-lys motif set with a cushion-cut ruby and old-mine cut diamond, with suspension loop and striker base. Tests as 21ct gold Signed H. Lewis & Co. Engraved to interior with retailer details, 172 New Bond St, London. Size/dimensions: 3.80cm x 2.70cm Gross weight: 15.10g The piece shows surface wear and light scratches consistent with age. The hinges are slightly stiff but functional. All stones are present and securely set, and the item is offered in good condition. Henry Lewis & Co. were among the most accomplished West End jewellers and luxury retailers of the late Victorian period, trading from prestigious premises at 172 New Bond Street. The presence of the New Bond Street address within the interior firmly anchors the object to the firm's most commercially and artistically successful period, broadly prior to the dissolution of the Lewis partnership in 1881, when the business transitioned away from its earlier collaborative structure. Fleur-de-lys imagery was often selected as a decorative element not only for its heraldic associations but also for its broader symbolic resonance across Europe. In late Victorian London, it could signify French royalist sympathies, fashionable Francophile taste, or be adopted as a semi-private emblem of identity by cosmopolitan patrons. One possible, though unverified, interpretative layer links such objects to the circle of flamboyant Victorian society figures who carefully constructed aristocratic identities. Among these was the self-styled Marquis de Leuille, a notorious Victorian dandy and impostor who operated within elite London social circles and is recorded as once commissioning a medal from Henry Lewis & Co. which was inscribed on the reverse "British Seamanship and Captain H. C. Kane of H.M.S. Calliope from an Admirer - The Maquis de Leuille". While there is no direct documentary evidence connecting this specific case to him, the combination of Bond Street retail origin, overt French heraldic motif, and conspicuous gem-set execution is entirely consistent with the visual language favoured by such personalities, for whom personal objects functioned as extensions of theatrical identity and social performance. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 58



FRANZ HIESS U. SÖHNE, AN EARLY 20TH CENTURY DIAMOND SET CHEROOT/CIGAR CASE CIRCA 1905-1925 Of rectangular form. The case is decorated with a diamond-set elephant plaque with ruby eye, within a rose-cut diamond border, and calibre-cut synthetic ruby thumbpiece. Tests as 14ct gold Signed Franz Hiess u. Söhne Wien. Austrian marks Size/dimensions: 8.40cm x 4.50cm Gross weight: 60.00g All stones are present and securely set, with some diamonds showing fluorescence. The piece exhibits light surface scratches and wear consistent with use. The hinges and thumbpiece are in working order, and the item is offered in good condition. Franz Hiess & Söhne of Vienna were among the notable Austrian manufacturers of finely executed goldsmiths' work and luxury accessories operating in the late 19th and early 20th centuries. Vienna at this time was a major centre of luxury production, where traditional craftsmanship coexisted with the influence of the Wiener Werkstätte and broader Secessionist design movements, both of which encouraged stylisation, bold ornament, and a heightened decorative vocabulary in applied arts. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£4,000 to £5,000

Lot 59



SAMPSON MORDAN & CO. LTD., AN EARLY 20TH CENTURY GOLD VESTA/MATCH CASE CHESTER, 1908 Cushion-shaped with engine-turned decoration. The case features a vacant cartouche, side suspension loop and striker base. Maker's mark for Sampson Mordan & Co. Ltd. Chester hallmarks Stamped for 18ct gold Size/dimensions: 4.90cm x 4.80cm Gross weight: 27.40g The piece shows light surface wear and minor dents. Some oxidation is present to the striker. The hinges are slightly stiff but functional, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,000 to £3,000

Lot 60



S. BLANCKENSEE & SON LTD., AN EARLY 20TH CENTURY GOLD COMBINED VESTA/SOVEREIGN CASE BIRMINGHAM, 1911 With engraved initials. The hinged case features engraved monogram, suspension loop, and striker base, with sprung cover mechanism. Maker's mark for S. Blanckensee & Son Ltd. Birmingham hallmarks Stamped for 9ct gold Size/dimensions: 8.00cm x 2.80cm Gross weight: 29.90g The piece shows light surface scratches and minor dents. The hinges and sprung mechanism are in working order, though slightly stiff, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 61



ASPREY & CO. LTD., AN EARLY 20TH CENTURY GOLD VESTA/MATCH CASE CHESTER, 1919 Engine-turned vesta case with side suspension loop. The rounded rectangular case features cross-hatched decoration and hinged lid. Maker's mark for Asprey & Co. Ltd. Chester hallmarks Stamped for 9ct gold Size/dimensions: 5.50cm x 5.70cm Gross weight: 39.97g The piece shows light surface wear and minor dents consistent with use. The hinges are in good working order, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 62



ASPREY & CO. LTD., AN EARLY 20TH CENTURY GOLD MATCH BOOK CASE LONDON, 1926 With engine-turned decoration and applied monogram. The rectangular case features bevelled edges and engraved initials 'HBC'. Maker's mark for Asprey & Co. Ltd. London hallmarks Stamped for 9ct gold Size/dimensions: 5.80cm x 4.20cm Gross weight: 26.20g The piece shows very light exterior wear. The interior exhibits age-related toning. The hinges are in good working order, and the item is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 63



WILLIAM NEAL & SON LTD., AN EARLY 20TH CENTURY GOLD MATCH BOOK CASE BIRMINGHAM, 1929 With engine-turned decoration and sprung thumbpiece. The case features Greek key border detailing and hinged construction. Maker's mark for William Neal & Son Ltd. Birmingham hallmarks Stamped for 9ct gold Size/dimensions: 6.30cm x 4.50cm Gross weight: 39.00g The piece shows very light wear, with the mechanism and thumbpiece in good working order. Overall, it is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 64



LEVI & SALAMAN, A PAIR OF SILVER-GILT REPLICA ANOINTING SPOONS BIRMINGHAM, 1901 Finely decorated throughout with polychrome enamel, the handles enriched with intricate foliate and ornamental designs. Maker's mark 'L&S' for Levi & Salaman. Birmingham hallmarks Stamped for sterling silver Accompanied by the original fitted presentation case. Size/dimensions: 22.86 cm long Gross weight: 137.19g The piece shows light surface wear and handling marks commensurate with age. The enamel decoration remains in good overall condition. The presentation case exhibits expected signs of age and use, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 65



JAMES WAKELY & FRANK CLARKE WHEELER, A PAIR OF SILVER-GILT REPLICA ANOINTING SPOONS LONDON, 1901 Faithfully modelled after the historic regalia, with richly detailed handles and bowls, retailed by W.M. Lister & Son, Newcastle-upon-Tyne. Maker's mark 'JW/FCW' for James Wakely & Frank Clarke Wheeler. London hallmarks Stamped for sterling silver Accompanied by the original fitted presentation case with bright pink interior. Size/dimensions: 26.00 cm long Gross weight: 182.06g The piece shows light surface wear and handling marks commensurate with age and use. The presentation case exhibits expected signs of age and storage, and the item is offered in good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 66



GEORGE NATHAN & RIDLEY HAYES, A SILVER-GILT BOWL AND REPLICA ANOINTING SPOON CHESTER 1910 The bowl modelled after that of H.M. King Henry VIII and inscribed to the underside, 'Kenneth Noverre Green, from his Godparents Laura & Charles Noverre. 8th April 1911'. The accompanying Coronation Anointing Spoon with polychrome enamel and seed pearls, detailed floral and foliate enamel decoration to the handle. Bowl with maker's mark 'G.N / R.H' within a shield for George Nathan & Ridley Hayes. Chester hallmarks Stamped for sterling silver The spoon possibly by Levi & Salaman Accompanied by the original fitted presentation case. Gross weight: 241.74g The enamel decoration and seed pearl embellishments are in good overall condition. The piece shows light surface wear and handling marks commensurate with age and storage. The presentation case exhibits expected signs of age and use, and the item is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£400 to £500

Lot 67



ROBERT EDGAR STONE, A GEORGE VI SILVER CORONATION COMMEMORATIVE CHRISTENING SET LONDON 1936 Comprising a napkin ring, egg cup and spoon, each designed in the Art Deco taste and embellished with applied crown motifs incorporating the date '1937' and the initials 'GVI', commemorating the coronation of King George VI. The egg cup of plain rounded form with an elongated indented border to the pedestal and stepped octagonal foot, the napkin ring of quadrilateral form with convex curved front, and the spoon engraved 'GVI' to the stem and terminating in a crown-form finial. Signed Robert Edgar Stone with the maker's mark 'RES' London hallmarks. Retailed by The Goldsmiths & Silversmiths Company Ltd. Accompanied by the original fitted coronation presentation case, the exterior decorated with the royal cypher 'GVIR 1937' beneath a royal coronet, the interior bearing the retailer's mark: 'By Appointment to H.M. The King'. Gross weight: 107.21g Shows light surface wear and handling marks commensurate with age and use. The hallmarks and engraved signature remain clear. The fitted presentation case exhibits expected signs of age and storage wear, and the item is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£300 to £400

Lot 68



BULGARI, A GUILLOCHÉ ENAMEL PILL BOX CIRCA 1960-1980 Decorated with orange guilloché enamel panels and diamond thumbpiece. Rectangular form with hinged construction. Signed Bulgari Roma. Stamped AL39 and 750. Size/dimensions: 3.5cm x 2.5cm Gross weight: 30.19g All diamonds are present and well matched. The enamel remains in excellent condition with no loss. The piece shows light surface scratches to the exterior, with hinges and mechanism in working order, and is offered in very good condition. During the 1960s-1980s Bulgari expanded beyond traditional jewellery into a broader category of luxurious "objets de vertu," producing finely made gold accessories intended for both personal use and display. Alongside watches, lighters, minaudières and compact cases, pill and snuff boxes formed an important part of this production, reflecting the firm's emphasis on bold colour and architectural form. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£3,000 to £4,000

Lot 69



MIKIMOTO, A MID-CENTURY CULTURED PEARL SUITE CIRCA 1950-1970 Comprised of a brooch and pair of earrings. The brooch is modelled on a bouquet motif, the earrings designed to match. Maker's mark for Mikimoto Stamped
K14 Size/dimensions: brooch 5.53cm x 3.35cm Gross weight: 22.80g All pearls are present, well matched, and lustrous. The piece shows very light wear overall, with the clasps and screw backs in good working order, and is offered in very good condition. By the mid-20th century, Mikimoto had established itself as the leading name in cultured pearls, a reputation founded on Kokichi Mikimoto's pioneering development of commercially viable pearl cultivation in the early 20th century. Following the firm's international expansion after the Second World War, Mikimoto jewellery came to represent a distinctive synthesis of Japanese technical precision and Western-inspired design aesthetics, particularly in brooches, earrings, and parure suites intended for an international clientele. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 70



MIKIMOTO, A MID-CENTURY PEARL BROOCH CIRCA 1965-1985 Featuring a sculptural ribbon-form design set with five cultured pearls, mounted as a stylised abstract swirl brooch. Maker's mark for Mikimoto Stamped
18K Size/dimensions: 4.30cm long Gross weight: 10.63g In very good condition. Set with five cultured pearls, each approximately 7 mm, well matched with good lustre throughout. The piece shows very light wear, and the clasp is in working order. By the mid-20th century, Mikimoto had established itself as the leading name in cultured pearls, a reputation founded on Kokichi Mikimoto's pioneering development of commercially viable pearl cultivation in the early 20th century. Following the firm's international expansion after the Second World War, Mikimoto jewellery came to represent a distinctive synthesis of Japanese technical precision and Western-inspired design aesthetics, particularly in brooches, earrings, and parure suites intended for an international clientele. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£900 to £1,200

Lot 71



BOUCHERON, A RUBY AND GOLD BIRD BROOCH FRANCE 1965The stylised bird is depicted with outstretched wings perched upon a bark-textured branch, the eye set with a ruby.Signed 'Boucheron, Made in France.'French assay marks, London import marks.Stamped 18 .750Accompanied by the original navy Boucheron case.Size/dimensions: 8.50cm x 8.40cmGross weight: 8.92g The ruby is securely set, with minimal fluorescence noted. The piece shows very little visible wear, and the pin and clasp are functioning correctly. Overall, it is offered in very good condition.Founded in Paris in 1858 by Frédéric Boucheron, Boucheron established a reputation as one of the great houses of French jewellery, renowned for combining technical virtuosity with imaginative and often highly naturalistic design. Throughout the twentieth century the firm drew particular inspiration from the natural world, producing an extensive menagerie of birds, animals and insects rendered with remarkable character and elegance.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 72



CARTIER, A SAPPHIRE AND DIAMOND BIRD BROOCH CIRCA 1965-1975The gold body perched on branch set with oval-cut blue sapphire eye and pavé brilliant cut diamond wing.Tests as 18ct GoldSigned 'Cartier'Stamped L9957, 21229Accompanied by original red Cartier boxSize/dimensions: 5.80cm x 3.50cmGross weight: 13.65g All stones are present and securely set. The piece shows very light wear, with slight warping to the pin, and is offered in very good condition.Since the early twentieth century, Cartier has drawn inspiration from the natural world, producing a celebrated series of animal and bird jewels that remain among the most recognisable motifs associated with the house. While exotic creatures and colourful birds featured prominently in Cartier's celebrated Tutti Frutti and later high-jewellery creations, the firm also developed a distinctive range of sculptural gold animal brooches during the post-war decades, characterised by their elegance, wit and exceptional craftsmanship.Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£5,000 to £6,000

Lot 73



CARTIER, A PAIR OF 'MAILLON PANTHÈRE' GOLD CUFFLINKS
Each cufflink is formed from three rows of rounded brick-shaped links, terminating in a hinged bar fitting with push-down lock. Signed Cartier Numbered B35714 Tests as 18ct gold French marks Size/dimensions: 2.03cm x 1.88cm Gross weight: 16.20g The piece shows light surface wear consistent with use. One hinge is slightly stiff but remains fully functional. Overall, it is offered in very good condition. Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 74



A PAIR OF JADEITE AND DIAMOND EARRINGS LONDON 2006
Each comprising a diamond-set geometric surmount suspending carved lavender jadeite drops, combining geometric structure with ornamental carving. London hallmarks Stamped 750 and HMLP Size/dimensions: 7.16cm drop Gross weight: 7.58g All stones are present and securely set. The jadeite is well carved and in good condition. Some diamonds exhibit minor fluorescence. The piece shows very light wear overall and is offered in excellent condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,000 to £1,500

Lot 75



A PAIR OF RUBY AND DIAMOND EARRINGS Each designed as a floral cluster set with oval mixed-cut natural rubies and diamond accents. The earrings are modelled as botanical sprays with three oval-cut ruby petals and brilliant-cut diamond accents in a floral composition. Tests as 9ct gold Unmarked Size/dimensions: 2.1cm x 1.66cm Gross weight: 9.52g All stones are present and securely set. The rubies exhibit inclusions, minor abrasion, and occasional chipping. The diamonds are well matched, with fluorescence observed in places. The studs are slightly bent but secure, and the piece is offered in good condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 76



A MOZAMBIQUE RUBY AND DIAMOND BOMBÉ COCKTAIL RING Claw-set with an oval mixed-cut natural unheated ruby flanked by pear-shaped diamonds. Of raised bombé form pavé-set throughout with brilliant-cut diamonds. Tests as 15ct gold. Unmarked Size/dimensions: ring size N (US 6 3/4) Gross weight: 9.62g Accompanied by GCS report no. 5786-2051 dated 13/04/2026, stating Mozambique origin, unheated ruby approx. 1.50ct. The ruby exhibits internal fractures and slight looseness in the setting. The colour is vivid and rich. The diamonds are well matched and securely set. The piece shows light surface wear consistent with use and is offered in very good condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£1,500 to £2,000

Lot 77



A RUBY AND DIAMOND COCKTAIL RING Claw-set with a large natural, unheated cabochon ruby within a surround of brilliant-cut diamonds. Tests as ~16ct white gold Unmarked Size/dimensions: ring size M 1/2 (US 6 1/4) Gross weight: 40.00g Accompanied by GCS report no. 5786-2049 dated 13/04/2026, stating unheated natural ruby, origin undetermined, approx. 40.00ct. The ruby exhibits natural inclusions and fractures with minor surface abrasion, resulting in a translucent appearance. Slight fluorescence is noted. The diamonds are well matched, with some showing inclusions and fluorescence. The piece displays light wear consistent with age and is offered in very good condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£3,000 to £4,000

Lot 78



A BURMESE RUBY AND DIAMOND COCKTAIL RING Claw-set with a cushion-cut natural, unheated ruby framed by an ornate floral-inspired diamond cluster, arranged to resemble layered petals. Maker's mark 'AA' Stamped 585 Size/dimensions: ring size M (US 6 1/4) Gross weight: 14.2g Accompanied by GCS report no. 5786-2050 dated 13/04/2026, stating Myanmar origin, unheated, approx. 4.00ct. The ruby is slightly loose in the setting, with surface wear and minor abrasions to the facet edges. Internal fractures are visible, producing occasional iridescence. The diamonds are well matched and securely set, with some showing fluorescence. The piece exhibits light wear consistent with age and is offered in very good condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£3,000 to £4,000

Lot 79



(†) A BURMESE RUBY AND DIAMOND COCKTAIL RING
Featuring multi-tiered geometric halo with fine millegrain detail. Halo set with a large oval-cut, heated Burmese ruby and 100 natural brilliant-cut diamonds. Signed by Aaron Gottlieb Stamped PT950 and RU 5.62ct D
1.19ct Size/dimensions: ring size N (US 6 3/4) Gross weight: 11.50g Offered for sale with a GIA report, no. 2235388714, dated 19th September 2024, stating: Origin: Burma (Myanmar) Color: Purplish Red Treatment: Heated (Significant Residues), Moderate residues in cavities Weight: 5.62ct Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The ruby is securely set and well mounted. Rutile inclusions are present, giving a slightly translucent appearance. The piece is offered in excellent condition with no visible wear. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£3,000 to £4,000

Lot 80



A CHRYSOPRASE AND DIAMOND COCKTAIL RING Featuring a polished tablet-cut chrysoprase of rich apple-green colour, within a border of pavé-set diamond accents. Stamped 9CT Size/dimensions: ring size M (US 6 1/4) Gross weight: 8.64g The chrysoprase is free from noticeable surface scratches and is estimated at approximately 4.38ct. The diamonds are all present and correctly set, with some showing fluorescence. The piece exhibits minor wear consistent with age and use, and is offered in very good condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

**Estimate
£300 to £400**

Lot 81



(†) AN EMERALD AND DIAMOND NECKLACE Set with forty-three graduated oval-cut natural emeralds, each bordered by round brilliant-cut diamonds, forming a continuous articulated design. Signed by Katy Hollday. Stamped 11.46 D 23.19 E PT900. Size/dimensions: 44.00cm long Gross weight: 39.40g Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The emeralds have an estimated total weight of approximately 23.19ct, with the diamonds totalling approximately 11.46ct. The piece is offered in new condition, with excellent workmanship, and the clasp is functioning correctly. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£8,000 to £10,000

Lot 82



(†) AN EMERALD AND DIAMOND RING Claw-set with a step-cut natural emerald, within a halo of round brilliant-cut diamonds. High-profile, closed-back setting with diamond-set shoulders and decorative gallery work. Signed by Oscar Friedman Stamped PT950 EM 5.67ct D 0.62ct Size/dimensions: ring size N (US 6 3/4) Gross weight: 9.60g Offered for sale with a GIA report, no. 2235229966, dated 28th March 2024, stating: Color: Green Treatment: Clarity Enhanced (F2) Weight: 5.67ct Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The natural emerald is of vivid green colour with good saturation, exhibiting typical inclusions consistent with formation. All diamonds are present and securely set. The piece is offered in excellent condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£5,000 to £7,000

Lot 83



(†) AN UNTREATED EMERALD AND DIAMOND PENDANT NECKLACE Pendant centred by a natural, untreated emerald within a geometric Art Deco-inspired surround set with baguette and brilliant-cut diamonds, suspended from a platinum chain. Signed by Offo Gofflieb. Stamped PT900 (pendant), PT950 (chain) Size/dimensions: 44.00cm long (chain), 5.50cm long (pendant) Gross weight: 24.10g Offered for sale with a GIA report, no. 5231500865, dated 14th February 2025, stating: Color: Green Treatment: No indications of clarity enhancement Origin: Inconclusive Weight: 25.38ct Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The emerald is certified natural and untreated, weighing 25.38ct. The diamonds have a total estimated weight of approximately 2.10ct. The piece is offered in new condition, with excellent workmanship, and the clasp is functioning correctly. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£9,000 to £12,000

Lot 84



(†) A SAPPHIRE AND DIAMOND COCKTAIL RING Set with a cushion-cut blue sapphire within a ballerina-style surround of tapered baguette and round brilliant-cut diamonds. The ring features an undulating fan-shaped diamond arrangement radiating from the principal stone. Stamped Pt900 5.79 1245 Size/dimensions: ring size K 1/2 (US 5 1/4) Gross weight: 13.36g Offered for sale with a GIA report, no. 2239304896, dated 11th June 2024, stating: Species: Natural Corundum Color: Blue Treatment: Heated Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The sapphire, weighing approximately 5.79ct, exhibits minor internal fractures. The surrounding diamonds are all present and securely set. The piece is offered in excellent condition with minimal signs of wear. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£6,000 to £8,000

Lot 85



(†) AN UNHEATED SAPPHIRE AND DIAMOND COCKTAIL RING Set with an oval-cut natural unheated blue sapphire within a multi-layered diamond halo. Intricate openwork shoulders and a tiered halo composed of round brilliant-cut diamonds. Signed by Oscar Friedman Stamped PT900. Size/dimensions: ring size N 1/2 (US 6 3/4) Gross weight: 9.00g Offered for sale with a GIA report, no. 5232568902, dated 7th May 2025, stating: Color: Blue Treatment: No indications of heating Weight: 2.10ct Also offered with an 'Appraisal Report' from AIGL (American International Gemological Laboratories, Inc.) This lot has been imported into the United Kingdom and is subject to an additional 2% import duty calculated on the Hammer Price, payable by the buyer, together with any applicable VAT. The sapphire is securely set within the mount and exhibits an even, light colour. All diamonds are present and well matched. The piece is offered in excellent, near-new condition. Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% tax on Hammer Price in addition to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£2,000 to £3,000

Lot 86



A CITRINE COCKTAIL RING Featuring a bold solitaire orange citrine, claw-set, with a textured ribbed gold shank. Tests as 9ct gold. Unmarked. Size/dimensions: ring size M (US 6 1/4). Gross weight: 13.25g. The citrine is eye clean, exhibiting light surface abrasion and typical minor colour zoning. It is estimated at approximately 19.00ct. The mount is secure, showing light wear consistent with age, and the piece is offered in good condition.

Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£200 to £300

Lot 87



A PAIR OF CITRINE STATEMENT EARRINGS Each claw-set with a step-cut orange citrine. The design features decorative gold mountings with grooved fan-shaped detailing to the surmounts. Stamped 18K. Size/dimensions: 2.37cm x 1.8cm. Gross weight: 12.13g. The citrines are eye clean, with minor abrasion and slight looseness observed in one setting. Each citrine is estimated at approximately 5.36ct. The leverback fittings are secure. The piece shows light wear consistent with age and is offered in good condition.

Cocktail Jewels At its heart, the cocktail jewel is defined by abundance and presence: richly coloured gemstones, generous proportions, and sculptural settings designed to be seen in motion as well as in stillness. Rubies, sapphires, and emeralds sit alongside citrine, chrysoprase, jadeite, and other vividly hued materials, often contrasted with the brilliance of diamonds to heighten visual drama. This chromatic confidence reflects both mid-century design optimism and a renewed appreciation for historic gemstone traditions, particularly those associated with royal and aristocratic collections. Many of the jewels in this section draw upon earlier stylistic vocabularies while reinterpreting them through a modern lens. Ballerina-style arrangements, bombé forms, geometric halos, and floral cluster designs all appear throughout the selection, demonstrating the enduring influence of Art Deco structure in particular. A defining feature is also the prominence of important coloured gems. Several lots are accompanied by gemmological reports confirming natural origin, unheated status, or notable geographic provenance, underscoring the emphasis placed on quality in modern high jewellery. These characteristics, combined with striking design and substantial scale, ensure that cocktail jewels remain among the most expressive and desirable forms of personal adornment in the modern jewellery market. Cheers! Subject to 20% VAT on Buyer's Premium. For more information please view Terms and Conditions for Buyers.

Estimate
£500 to £600
